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One day, I switched on Radio 3 for the short drive to the post office in the middle of the Minuet of Brandenburg 1. Two points struck me: the music seemed overphrased for something that was repeated so often, and the horns split several notes. The applause at the end showed that it was a live performance, and the announcer began to name the players, starting from the horns. Surely under the circumstances, she should have abandoned her script and left the horns in anonymity? (I didn't hear the end of the list, and have deliberately not looked up who was playing: I'm making general points, not writing a review.) What the horn splits had in common was that they occurred in *piano* repeats. I'm suspicious of the assumption that repeats must be a cue for alternating dynamics: most music has its natural dynamic level and superimposing contrast generally sounds false, unlike rises and falls deriving from the phrasing. (Alternating instrumentations is a different matter: the consequent change of volume doesn't then affect how the music is played.) So perhaps the fact that the horns found it difficult should have suggested that they were being made to play in a way they shouldn't have done. The conductor was imposing on the players something that was against their better judgement.

If a minuet has three trios and its sections are played twice each time, each section is heard eight times. To play it in eight different ways (whether by varying the phrasing or by embellishing) is likely to make it sound extremely artificial. There's a good general principle (based perhaps on the Greek saying that you can't cross the same river twice) that you shouldn't hear the same music twice. But in music with formal repetition patterns, one could argue that repetition is the point and that variety undermines it. I don't think there is any easy answer to the problem. One could exaggerate each gesture slightly each time – but eight times (or five if the repeats were only played the first time) would lead to a parody by the end, and the procedure would sound false. In this performance, I think a quicker minuet without too much detailed shaping might have been more effective, the contrast being supplied by the enormous difference of the trios. *CB*

MUSIC

Clifford Bartlett

THE ETON CHOIRBOOK

The Eton Choirbook: Facsimile and introductory study by Malcolm Williamson DIAMM Facsimiles 1. Oxford 2010. iv + 85 pp + 128 ff + xv pp, £180.00 (buckram), £250 (leather). ISBN 978 3 907647 00 0

The first academic musical edition I bought was *Musica Britannica* vol. 10, the first of Frank Ll. Harrison's three volumes *The Eton Choir Book* – second hand from a shop in Russell Square for ten shillings (£0.50). I was intrigued by the music's complexity, heightened by the excess reduction in note-values, and tried (in vain) to assemble a few people to sing from it. That was in 1959. It must have been in the mid-1960s that I first heard performances of any of it. The music seemed so unrelated to anything that I knew (and that wasn't because I was particularly ignorant). The first non-specialist musician I heard accept a piece from it and place it among other major works from the standard repertoire was on a Radio 3 (or whatever it was called then) Saturday morning compilation by Charles Rosen. This included an item by Browne, which he proclaimed to be a masterpiece (thought maybe not in that word: he's too sophisticated for that). I regret that, a decade or so later, when a young Harry Christophers wanted to borrow sets of copies from the BBC Music Library, I followed the rules – had it not been for a recording, I would have bent them. He got the music somehow, and his recording appeared in 1981. An unexpected feature of the facsimile is that it includes a discography. I don't know whether it's a failure by the discographer or the lack of interest from abroad, but only three non-British discs are listed, and they are American.

A few weeks ago, I was flattered to receive a phone call from a friend who wanted to know if I would review this facsimile personally if she sent *EMR* a copy. I was, of course, thrilled. But it arrived virtually the same day that my pair of music glasses broke.[1] There was no way that I could read a volume 41cm high. It is difficult enough now with a new, stronger pair. The best way would be to find one of those stands that libraries used for bound volumes of *The Times*; failing that, my solution is to lie it on a waste-paper bin and look down on it. However, there is not just the facsimile to write about but the massive introduction that precedes it, and there is no way I could speedily digest enough of it to have anything sensible to say. Hence this flannelling: I must leave any detailed comment to next time – though unlike the last book whose review I had to spread, the solution can't be to read it on an aeroplane! It's an amazing book. As so often with facsimiles, the music is much more readable than the underlay, but at least some of the texts are familiar. I wonder if an Early Music Forum will try a day of singing from it.

1.' Music glasses' is the term my optician used when, some years ago, I asked for glasses suitable for use at the computer.

WINE AND MUSIC REJOICE THE HEART

The Dow Partbooks. Oxford, Christ Church, Mus. 984-988. Introduction by John Milsom DIAMM Facsimiles 2. Oxford, 2010. 6 vols. £199.00. ISBN 978 1 907647 02 4

While not quite as exciting as the Eton Choir Book, this is certainly an excellent choice for a facsimile. It is a collection of five-part pieces copied by Robert Dow (1553-88) in the 1580s; each book has the date 1581 inscribed before the first page of music, but that need not be the date he began his copying. It could, for instance, be the date of binding. Milsom suggests that a set of parts intended for regular use would have been inconvenient if not bound, and that the extant binding may have been preceded by one less elaborate. So perhaps 1583 is the date at which a collection of loose quires first reached a state of a set of five books. The contents are in three sections – motets, consort music and consort songs – of which by far the most substantial is the first. But the inclusion of the others places the set in a secular context, as do some of the comments (such as the quotation that heads this review, which appears on the same pages as the date). There is no suggestion of functional use of these books. Most of the pieces have texts, but the batch of In nomines etc places the set as suitable for domestic enjoyment. Complete sets of parts of this nature are rare, and the attractiveness of this set is enhanced by the legible (if not professional) hand of Dow himself, with clear notes and underlay. While a black-and-white facsimile would show the notes, the pre-printed staves (uniquely under the Byrd-Tallis monopoly) are here shown to be red. It's a beautiful object to own; the only disadvantage for players is that they may be ashamed to add points of congruence or rehearsal letters (or perhaps, if Dow could manage without, why can't we?)

The facsimiles are certain not beyond the skill of modern players, once the clefs and absence of barlines (and numbers) are accommodated. For those with limited clef skills, there is an index by clef combinations (with a greater variety than one might find in a continental collection). The main composer is Byrd, but others of the period are included. There are, surprisingly, seven pieces by Robert Parsons, I have very fond memories of O bone Jesu. [2] Little bits of verse occur quite often: all are translated in the introduction. The first page of each book has a poem praising music by Walter Haddon (1514/15-71) 'Musicen primum docuit voluptas': the five Sapphic stanzas might be used as a unison warm-up to a tune in that meter *(Ut queant laxis*, if you want one that musicologists should know; alternatively, check 11.11.11.5. in the metrical index of a hymn book or turn to Horace (see August issue, p. 6).

2 Dow includes a couplet in his memory:
Qui tantus primo Parsone in flore fuisti,
Quantus in autumno ni morere fores?

An interesting feature to which Manson's excellent introduction draws attention is that, while Dow offers accurate and unproblematic music and texts, there is quite a lot of surreptitious editing going on. The mensural notation is simplified (which will please non-expert singers and players) and sometimes the underlay is changed (in comparison with reliable sources like the 1575 *Cantiones sacrae*). The reason is mostly to give better accentuation: an excellent principle in itself, but not one that one would expect a modern editor to follow. Dow provides an authentic text in the sense that it is one that was played at the time, but not quite so authentic if what the composer wrote is of utter importance.

One potential problem: Dow shows no sympathy for viol players who need to turn pages. Had they realised that, perhaps members of the Viola da Gamba Society might have been less willing to have association with CDIAMM in the publication! Viol consorts will need a quintet of page-turners! Or perhaps players always took a part within their vocal range, so that the music could continue without interruption. So bear that in mind when assembling some friends for a Dow party – with wine, of course.

ENGLISH CHURCH MUSIC

Tudor Anthems: a collection of fifty anthems for mixed voices **Edited by Lionel Pike** Novello (NOV881000) 2010. viii + 392pp, £14.95

English Church Music Volume 1: Anthems and Motets **Edited by Robert King** (Oxford Choral Classics: series editor John Rutter) Oxford UP, 2010. vi + 78pp, £14.95

These two volumes have much in common: price, a similar number of pages, almost the same number of anthems and motets (ECM has 51, TA has 50) and the same page size, within a few millimetres.[3] But TA doesn't take any advantage of its extra 5mm to find space for running titles: finding one's way around ECM is much easier and quicker. Both are arranged in alphabetical order by composer then text. TA is red, ECM is blue – perhaps those with both will distinguish them as rose and violet.

Only a third of ECM's contents are of the period overlapping with TA. Oxford Choral Classics work on the principal that they contain the music that most users would expect to find in each volume. You may already have quite a lot of the contents (or hate early music). But at the price, it doesn't matter: the book is good value even if you only use half of it! The three items in common – *Rejoice in the Lord alway* (anon), *O clap you hands* (Gibbons) and *O Lord give thy Holy Spirit* (Tallis) – are not enough to suggest collusion between the editors. (The two volumes have different settings by Taverner of *Dum transisset.*) TA is less focussed on well-known pieces, including a fair number that I've never sung.

One similarity that might make one suspect collusion is that the three common items are transposed by the same degree. In fact, it merely shows that both editors come from a church-choir background, where for nearly a century Tudor music was seen through a barrier of flats. There are two issues. One is the make-up of Tudor choirs. A glance at the opening of Morley's *Out of the deep* (TA p. 202) shows an opening phrase for 'a countertenor alone' rising through the octave from the F# below to the F# above middle C. It's not the range a vocally-aware composer is likely to choose for a modern countertenor. A light tenor, however, has no problem with the original notated pitch (D to D) or a tone higher, and finds the phrase much easier without having to worry what register to start with. The usual transposition is up a minor third, and this is applied by both editors to the overlapping pieces.[4] The evidence for this (Tomkins *Musica Deo Sacra*) cannot bear the weight that has been put upon it, and the current consensus seems to be around three-quarters of a tone above modern pitch. The sensible transposition level, therefore, would generally be a semitone (which needn't be notated – most singers can manage that without a change of notation) or a tone, which gives much less off-putting keys than a minor third (and will fit better with non-equal-temperament keyboards).

Transposing to a sharp key, however, does cause problems in that it gives a key signature with one sharp too many. Gibbons's *See, see the word is incarnate*, for instance, comes out (when put up a major third) in B minor with three sharps. This also has a low countertenor opening and would be better with a tenor – and it is the same voice that later has the glorious (and the only embellished) phrase 'Where now he sits on God's right hand'. This is offered as a verse anthem with viols, though they would prefer the original one-flat G minor. Even more problematic are the pieces with plucked accompaniments, which can't be transposed. Some sacred pieces were written for or circulated among 'secular' sources, and would have been sung/played at a different, lower pitch.

However, if you sing in a church choir, you can ignore these problems. In ECM, the transpositions do bring all the parts into roughly the same tessituras. (ECM shows the compas of each voice, a feature that TA omits).

Both books end with a paragraph or two of comment on each piece, including the sources. ECM tends to concentrate on biography rather than the music. This I think is the wrong emphasis – it's easy enough to check a composer's biography from Wikipedia, but information about the pieces themselves is more difficult to find. TA sometimes is a bit academic, but probably more useful. Both have short introductions. But I put a few question-marks in the margin of the Editorial Procedure section of TA's preface (p. vi)

- 'Editorial suggestions for *musica ficta*... may be ignored.' If the editor doesn't expect to be right or at least plausible in his decisions, he shouldn't be editing the book! The singers should trust him except in places that present problems, such as the setting of 'of thy Son Jesus Christ our Lord' in Tomkins' *Almighty God, the fountain of all wisdom* (p. 322-3). I'm sure that the editor thought very hard about it and aimed for consistency, but it could be sung differently every time. (I find it

3. I refer to the books as TA and ECM.

4. TA does sometimes transpose up a major third, producing sharp keys.

much easier to think through, and imagine the process of singing from a single part, if I am looking at the original pitch notation.) Beware of checking a questionable accidental against the accompaniment: sometimes, as in this example, they are are based on original organ parts, but often they are modern keyboard reductions, so not independent witnesses.

- When did organs change from alternating with the choir to accompanying them? Are not most of the organ books quite late?
- Just because choirs became more competent than they used to be, surely it isn't in itself a justification for assuming that in alternatim pieces, the polyphony was sung chorally? I imagine that liturgical conventions were difficult to change and the tutti voices continued to sing the chant.
- Merbecke actually compiled his Bible concordance twice.

TA has larger print and doesn't, like ECM, manage to squash two systems of *O clap your hands* onto a page. Legibility isn't a problem, though. TCM is on slightly less suitable paper than previous volumes (not by choice) with a touch of show-through.

A curious visual quirk of TA is that, because blank staves are not printed at the opening, when they appear, the original clef and first note is shown in the margin, very close to the paper's edge. If libraries still bind books, trimming the margins will be a problem. It would look less awkward if such parts were labelled SII AII TII BI etc with the original clef in brackets underneath in the simple abbreviation of clef by it's letter (G, C, F) and the line on the stave on which it is placed (eg G2 C1, C3, F4 for treble, soprano, alto, bass). I haven't noticed any examples of the mensuration sign being different from the other parts, so they can be omitted in that context.

I've written about these anthologies together, although (as I've pointed out) there is minimal overlap. It is perhaps a pity that they appear simultaneously, since not many choirs will be able to afford both. Early music specialists outside the church-choir orbit will be put off by the keys and pitches

Both volumes are excellent. The pattern of ECM follows one which has been successful in previous volumes of John Rutter's series. Comments here are based on the particular viewpoint of potential users whose commitment is to singing the music with a greater interest in how it might have been sung in the past, even though the areas in which this can be approached are rather limited. I don't know how much the changes in style in singing such music outside these limited circles has been influenced by attempts by specialists at a hypothetical period style. Much of the sound has been affected by the change in classification and expectation of voice types.[5] Pioneers singing *Ne irascaris* from the Dow Partbooks (see above) will enjoy an experience that feels different from using TA, and that might feed back on how they might direct a choir singing from TA. Both these books reflect the expectations of modern singers and conductors. ECM has to cover a much wider repertoire than TA, and it is perhaps sensible to include editorial dynamics in the earlier pieces that don't have them, to match expectations created by 19th and 20th cetnury composers, though my feeling is that the shaping is in the phrase and imposed louds and softs are rarely appropriate. TA has no such additions.

'Early Music' in ECM covers a much wider range than TA (which is narrower than one might expect: more Jacobethan than Tudor – nothing from the Eton Choirbook, for instance). Purcell is well represented (as one would expect from an editor who has recorded all his church music), and there are single items by Blow, Boyce and Greene.[6] I have no complaints on the choices of more recent music. I'm intrigued by the second bar of Howells' sultry *Like as the heart*: if it were orchestrated, would the B flat of the melody be played flatter than the A sharp in the chord below it? I must confess that, if I had a church choir, I'd give ECM precedence; but if I had an early-music ensemble, I'd naturally spend my money on TA, even if I had a set of the *Oxford Book of Tudor Anthems*. (which is a pound more expensive, despite presumably having paid for its production costs several decades ago).

SWEELINCK CONTINUED

Sweelinck *Complete Organ and Keyboard Works: Polyphonic Works (Part 2)* edited by Siegbert Rampe Bärenreiter (BA 8476), 2010. xviii + 95pp, £32.00

This contains four works of certain authenticity, eight of uncertain authorship and two attributed works. All except No. 26, a Fantasia a4 in F (from Lynar B2 ff. 1-3), are in the previous collected edition (by Leonhardt, 1968). It and No 27, a Fantasia a2, 3 & 4 (Lynar B2 ff25-27) were in the edition before that (Seiffert, 1943) and are accepted by current Sweelinck scholars as authentic. So are all of the 'uncertain authorship' items except No. 24, *Phantasia Ut sol fa mi*, a version of John Bull's *God save the Kinge.*[7] So don't reject the volume for an apparent surfeit of unauthentic items. I've written about previous volumes in the series, so will not add much this time except to encourage you to play Sweelinck, preferably from this edition (though Dover is a tempting economy!) I must try to find time to do so myself: I know the secular variations much better than Sweelinck's more organistic music.

NOVELLO HANDEL EDITION

Handel *O praise the Lord with one consent (HWV 254)* Edited by Graydon Beeks. Novello (NOV072511), 2008. xi + 46pp, £8.95.
Handel's original STTB Chorus part. (NOV072511-03). 33pp

For this and the two other items reviewed below, full scores can be ordered by the same number with the suffix -01, orchestral material -02. I could find no prices listed for full score and parts: perhaps one has to contact the hire dept.

5. I've just reading a draft of a fascinating study of the 'countertenor' by Simon Ravens, which I hope will be published in the foreseeable future.

6. I was expecting to find Croft's Funeral Sentences in the next volume of Services, but its title is given as *Canticles and Responses*, so it might not. There is, however, a volume of his church is music listed among forthcoming *Musica Britannica* publications.

7. No: Bull didn't write the national anthem.

Since about 1850, the firm of Novello has dominated the circulation of Handel's church music and oratorios in Britain. Oxford UP made an attempt to compete a couple of decades ago, but seems to have given up.[8] Of three recent editions, I am most intrigued by *O praise the Lord with one consent*, since that was probably the first Handel I encountered after *Messiah*. The choir cupboard in Sydenham Methodist Church contained several sets of the music for Sunday School Festival concerts at the Crystal Palace (a couple of miles away),[9] and one began with the opening chorus of that anthem, taken from the 1875 Novello vocal score of what was confusingly entitled Chandos Anthem 6. There was no introductory material in the complete vocal score, and I had no idea what the accompaniment was until later I came across the Händel-Gesellschaft in the Music faculty library in Cambridge.[10]

The new vocal score is far more informative than the 1875 one, with a seven-page introduction. The title needs some comment. The title page includes 'HWV 254' and 'Chandos' Anthem No. 9,' but the cover omits this. In the case of the anthem number, that may be to avoid confusion with the old Novello vocal score's confusing 'No. 6'. It is now unfashionable to use the title 'Chandos Anthem' on the grounds that James Brydges didn't become Duke of Chandos until after Handel had ceased to work for him. Those who take that as a serious argument should be careful to check the date of enknightenment when referring to earlier recordings by Sir John Eliot or Sir Roger! HWV numbers are essential for works which survive in different versions; this particular anthem is precisely enough identified by its incipit, but it's sensible to number all the Chandos Anthems, since others are more complicated.

The Chandos Anthems are problematic for use with choirs. Handel may have expected two or three boys on the top part, but the lower parts are for solo voice and require two tenors without an alto. The old Novello version was adapted for SATB in a way that seemed to work (at least, it did to me in the late 1950s), and this has been retained in the main edition. But it is good that a separate chorus score has the original chorus parts, though without accompaniment. I would suggest that life would be easier for the singers if the continuo bass were included, perhaps in small print; it would probably still permit three systems to the page. Actually, it has larger print than the vocal score. The 'special order edition' full score is a ring-bound A4 production – if not done already, I'd suggest that a B4 option should also be available since the print, though clear, is a bit small for conducting. The sample violin I part that I have seen has staves well over the American standard 6mm; it looks disproportionate, being roughly B4 high but rather narrower; but this is sensible, since B4 width on a shared stand makes the far edge of the opposite page a bit distant. Page turns work.

As for the edition, it is good to have the new Novello edition based on the main source. The VSc introduction seems a bit over the top with its listing of 17 MSS, of which only one is authoritative – though it does explain why the older editions are derived from secondary sources. Perhaps I should have been more resourceful as a student and visited the Fitzwilliam to see the autograph rather than the Pendlebury (the Music Faculty library) to see Chrysander's version! The detail puts to shame the separate Bärenreiter full score, whose introduction is more a programme note than a source of information to the conductor – a useful feature of The New Novello Chorus Editions is that the vocal scores are thoroughly documented.

I question one detailed point in the introduction (end of p. vii) I'm suspicious that the fact that the Bc has one note a third above the bass in No. 3, bar 37 implies the necessity of a 16' instrument. This strikes me as pedantic: one hears the tenor solo as having a different role from the bass and doesn't notice that they briefly cross, and the 64/53 cadence is so clear that it prevails whatever the octave of the bass. I'm puzzled that 'original key signatures have been modernised' since what is here agrees with HG, HWV and HHA.

One thing that annoys me is the use of *Cont*[inuo]. As a word for the bass line in general, its fine. But both vocal and full score use it to mean keyboard (eg in the third bar *Vc., Cont.*)" It must refer to the keyboard, and since only an organ was present at Canons, the use of *Org* (in italics, so editorial) is more sensible. I hope the preface to the full score (missing in my copy, though included in the contents list) has followed the current HHA practice of listing the staves and stave-headings of each movement. The indication of instrumentation in the vocal score is shown clearly without getting in the way.

I have some problems with the full score. Surely it is unnecessary to add a separate bassoon stave. This isn't a work for which the presence of a bassoon is expected. If one is available, it may be used, but the conductor can make his own decision on when he wants it included – though I would not have encouraged it's use in No. 2 merely because there is an oboe solo. The editor has made sure that there are enough 'dynamic' marks to tell bassoons and d/basses to play in *forte* sections only. My editorial practice is merely to put *Bassi* at the beginning of the continuo stave unless there is any specific instrumentation.

This is a welcome edition. It is a fine anthem (whether or note you believe the *St Anne* allusions) with four choruses and a solo for each part. Scoring is for oboe, 2 violins and continuo. Congratulations to Graydon Beeks and Novello for an excellent job; and the vocal score is cheaper than Bärenreiter's. The usual criticism of any Novello Handel edition – 'what a pity that the score and parts are only available for hire' – is not always valid!

8. A leading early-music retailer was told recently that my OUP edition of the Coronation Anthems was out of print with no suggestion that there was an on-demand photocopying service.

9. It was in one of these volumes that I encountered op. 4 no. 4 with its Alleluia Chorus, long before any of the 'first modern performances'.

10. But I was scared off by the librarian (Charles Cudworth) visiting me in College to get back a volume of HG that I shouldn't have borrowed.. The difficulty for outsiders to have access to standard musicological editions still exists: the public library system is minimally useful, though some older editions (but, apart from Mozart, not new copyright editions) are available online.

11. Is the full stop after *Vc* really necessary?

Handel *This is the day (HWV 262): Anthem for the Wedding of Princess Anne, 1734*. Edited by Donald Burrows Novello (NOV072510), 2007. xiii + 40pp, £6.99
... Full score [iv] + 73pp (special order)

Handel wrote two royal wedding anthems: *Sing unto God* (for the Prince of Wales in 1736) and, two years earlier, *This is the day* for Princess Anne. Neither are particularly well known. A customer and I have been caught by an order for Handel's Wedding Anthem: I sent the one we had, she expected the other. So it is sensible that the Novello cover omits reference to any wedding – it's a bit long (nearly half an hour) to fit a modern wedding service anyway – and probably rather long for a wedding service which began at 10.00 pm! Most of the music is derived from *Athalia*, which had so-far only been performed in Oxford: Burrows speculates that this was so that his favourite pupil, the bride, could hear some of his latest piece before being taken off to the Netherlands. The introduction is extensive, with such information as the possible number of performers (75), though not in the usual modern proportion of more singers than players.

I won't go into such detail as with the *Praise the Lord*. Here, the particular problem is distinguishing between oratorio and anthem performance practices, in particular with regard to the keyboard. In the former, the main instrument was the harpsichord, with the organ having a subsidiary role as accompanist of the choir and supporter of the bass in some other sections. In church, however, the organ was the only keyboard instrument. So editorial changes have to be made that are not optional. There are various other problems noted by the editor. Continuing my comments on the allocation of a stave to a pervasive editorial bassoon, this score has for no. 6 a bassoon line at the top of the score. I thought that practice looked silly in the pre-war Peters edition of *Messiah* – the first *Messiah* miniature score I encountered. No complaints have reached me about the + fag & –fag above the continuo line which I used in my Oxford UP *Messiah*.

The work is large-scale: SATB soloists with double choir and an orchestra with trumpets (the timps in No. 1 were probably not used but survive from the Athalia score), oboes and strings: a band that size will inevitably have included bassoons. It is a bit short for a half-concert. Perhaps HWV 341 (*Handel's Water Piece*) could precede it, then send the trumpeters home and contrast with Queen Caroline's Funeral Music after the interval.

Handel *Ode for Saint Cecilia's Day (HWV 76)* Edited by Donald Burrows. Vocal Score. Novello (NOV720071), 2009. xiii + 62pp, £9.95.

I'll go into even less detail over the *Ode for Saint Cecilia's Day*, edited with the same thoroughness, scholarship and practicality. Since it appeared in 2004, the Carus-Verlag edition has been the one I favoured – I don't think there was a decent set of parts previously. If the Novello bass part can avoid a turn in the first movement, it deserves to win (though I haven't seen the Novello full score or a sample part). The vocal score wins on price too. This is another potential companion to *This is the day*, though the 27' quoted in the edition is about 20 minutes too short. It needs two trumpets and timps, a flute, 2 oboes, bassoons (but one is adequate), strings and harpsichord, organ and lute. There are only two soloists, soprano[12] and tenor, with an option for an alto in an alternative version of 'The soft complaining flute. There should perhaps be a footnote to No. 9 stating that the small notes marked *Org* are not editorial but the solo organ part.

Koželuch Complete *Sonatas for Keyboard I: Sonatas 1-12* Edited by Christopher Hogwood Bärenreiter (BA 9511), 2010. xxxvii + 196pp, £36.50

I started reading the introduction and was impressed by the wide apt selection of comment quoted from early writers, so turning back to the title page, I was not in the least surprised to see the name of the editor. Without over-praising him, Hogwood points out Koželuch's high reputation and rapid fall from grace in the new century. That process was more than the normal change of fashion in the musical language. Allied to that was scorn for music written for amateurs. It looks the sort of music that I would have enjoyed playing when I was in my teens and spent a lot of time playing Mozart and Haydn (though I did find that the size of the Lea Pocket Scores made Haydn less attractive!) There will be 4 volumes in total: their contents are shown in a thematic list of all the sonatas. They are presented in opus-number order, which is more-or-less the order of composition. At that period, there was no clear distinction between solo keyboard sonatas and those with accompanying violin (and sometimes cello). Works essentially in the latter category are omitted, as are solo sonatas to which violin parts were added (presumably by the publisher).

This is a thorough edition, with full critical commentary and information on the sources. The layout shows care in placing page-turns, with expositions of sonata-form movements on a single opening whenever possible. The allocation of varying number of system to the page (five, six or seven, in ascending order of frequency) isn't usual in piano music, but is sensible. Facsimiles are used to get the pagination right, so are more plentiful than one might expect. The whole publication makes me want to play it, though it doesn't suit the electronic organ in my study. The fact that the music is playable and doesn't insist breaking boundaries may well attract some of our readers. If you like it, there are three further volumes to look forward to.

LINIKE ORGAN MUSIC

Jirí Ignác Linek *Organ works from the Bakov Organ Book...* edited by Petr Koukal Artthon 2009. xix + 30 pp facsimile + 45pp, €34.40

This contains 14 pieces in facsimile and transcription of organ pieces by Linek surviving in an extensive anthology of 180 folios copied in several hands, probably including Linek himself. He was born in Bakov in 1725, studied in Prague (about 30 miles to the south-west), then was appointed

12. who must be absolutely nerveless as she lines out in the upper part of her voice the quasi-hymntune that opens the last chorus.

cantor and choir director at St Bartholemew's Church in his home town in 1745, where he remained until his death on the penultimate day of 1791.[13] There is an extensive introduction (a bit confusing on the attributions) and specifications of the organs in the area. The facsimile is legible to those who are familiar with the soprano clef. The transcriptions could be a bit more helpful, such as printing a group of 16 semiquavers with one long beam and four four-note beams. One piece is a *Transitus per omnes Tonos*: perhaps Beethoven's example isn't particularly unusual. The progression isn't very predictable: C G D B A F# C# G a F Bb g c (in which it stays for a page) then ends in C. I suspect that the music needs the sound of the local churches to be convincing.

19th CENTURY BÄRENREITER

Beethoven *Concerto in D Major for Pianoforte and Orchestra after the Violin Concerto op. 61*... Edited by Jonathan Del Mar... Bärenreiter (BA 9013a), 2010. £27.00

Like the *Battle Symphony*, this is rather a black sheep in the Beethoven flock. It suffers in part from the modern suspicion that a piece of music has only one instrumentation: it is one of the features that separates 'classical' from popular music. I suspect that, had the violin version fallen into the Danube before publication, we would hear the piano version rather more often. It is certainly sensible for Del Mar and Bärenreiter to follow their edition of the violin version with the alternative. What we have here is a package containing a two-piano version accompanied by a folder labelled 'Parts' with separate copies for each pianist. I assumed that the two parts it contained would be the solo piano and the keyboard reduction of the score, i.e. each of the parts in the companion volume (they seem to be sold as a single unit). But no, one copy is an Urtext piano solo and the other is adorned by fingerings, pedal indications etc by Yuriko Murakami. I must confess that I find it difficult to imagine how anyone expecting to play this concerto would need such help: it's hardly a work for students to learn. More general information, such as an introduction would provide is absent. Still, now it's available, students will try it.

Schubert *Die schöne Müllerin op. 25. High Voice* Edited by Walther Dürr Bärenreiter (BA 9117), 2010. 55pp, £11.00

This is taken from the *Neue Augabe sämtlicher Werke* published in 1975. Serious singers will need to buy a second copy for the accompanist unless they have very good eyesight (for the words more than the music) or a good memory. The introductory material is a little confusing, since a page on the work itself then is followed by a general page on editorial matters not specific to the cycle, then a critical commentary. The texts are presented separately, with German and English in parallel. This is the edition to use.

Brahms *Fantasien op. 116*... Edited and supplied with Fingering by Christian Köhn. Bärenreiter (BA 9628), 2010. xi + 31pp, £6.00

Brahms *Drei Intermezzi op. 117*... Edited and supplied with Fingering by Christian Köhn. Bärenreiter (BA 9629), 2010. xi + 14 pp, £7.50

Brahms *Klavierstücke op. 118*... Edited and supplied with Fingering by Christian Köhn. Bärenreiter (BA 9630), 2010. xi + 25pp, £7.00

Brahms *Klavierstücke op. 119*... Edited and supplied with Fingering by Christian Köhn. Bärenreiter (BA 9631), 2010. xi + 20pp, £6.00

I've never had to think about editorial problems in Brahms, except for the *Deutsches Requiem*, though I gathered from Robert Pascall long ago that Brahms tended to make minor changes, and that accepting the last reprint in his lifetime was the usual principle for Brahms editors In the case of these for last piano publications, there was hardly time for that. However, autographs survive, mostly available in facsimile. The sources are listed, and the commentaries are mostly occupied by pointing out differences from the autographs and the editions. I'm not sure of the wisdom of this. We are not dealing here with versions that are the process of significant revisions (like the Vaughan Williams discussed below). Does the editor really want players to fish through the commentary and pick what they prefer? Scholars studying what Brahms did when preparing a MS for publication need to study the autographs, and there seems to me to be a contradiction between producing an Urtext (as each edition is labelled) in conjunction with fingering. Köhn's introduction is interesting, though the same in each volume. He does suggest that the original notation gives clues that might prove useful for the interpretation of the music: but Brahms might have removed them because they were false clues. It is perverse for the fingerings by Brahms to be in italics, which are usually reserved for editorial addition. Puzzling, too, is the absence of any comments about the ossia in op. 116/2: does it have equal status with the main stave? Still, a useful edition, though if you want all four sets + op. 76 & 79, Henle is better value.

Saint-Saëns *Allegro appassionato pour violoncelle avec accompagnement de piano op. 43* Édité par Christine Baur Bärenreiter (BA 9047), 2010. xii +12pp + 2 parts, £7.50

The only Saint-Saëns pieces that I know at all well are the Organ symphony and the *Carneval*... This short piece for cello and piano was first performed in February 1873 and given an orchestral accompaniment in 1876. The cello part was minimally changed, so the part here can be used with orchestra. After all the editorial work, it is odd that the publisher doesn't offer score and parts. 'Conflicting readings are reproduced above the cello staff'. If so, why is the absence of markings (expressed by the sign being printed again with a minus sign before it) also in square brackets, which readers used to critical editions will interpret as editorial. I'm puzzled about dotted slurs. Compare the identical bars 62-65 and 68-71. The former has a slur for three bars and another for the fourth bar, the latter has the same above the notes but a dotted slur four-bar slur below them. A similar passage in bars 173-6 has four dotted slurs. One would normally assume that dotted slurs were editorial, but why add them at all when the parallel passage is so clear? It is also confusing that [A] is used for the autograph of the vlc/pf version, which doesn't survive,

13. Wikipedia's entry for Bakov gives Linek as the only person of note.

while A is the autograph of the orchestral version. It would have been better not to have given the lost autograph a siglum. It's even more confusing when, probably before even glancing at the commentary, the final section of the introduction has [A] and (A) for the two autographs. The copy editor should have asked more questions. The introduction has useful comments on performance style, such as quoting the composer, writing in 1915 'Another plague in the modern execution of music is the abuse of the *tremulo* (vibrato) by both singers and instrumental performers... Not all singers, fortunately, have this defect, but it has taken possession of violinists and cello players.' We are also warned to be cautious about appassionato as a style of performance rather than a clue to the music's emotion. It would be an interesting competition piece, testing players' ability to avoid excess.

The Schubert and Brahms have introductions in English and German. The Schubert has the critical commentary in English and German, the Brahms only in English. The Saint-Saëns has introductions in German, English and French but commentary only in English.

ROSSINI'S BARBER

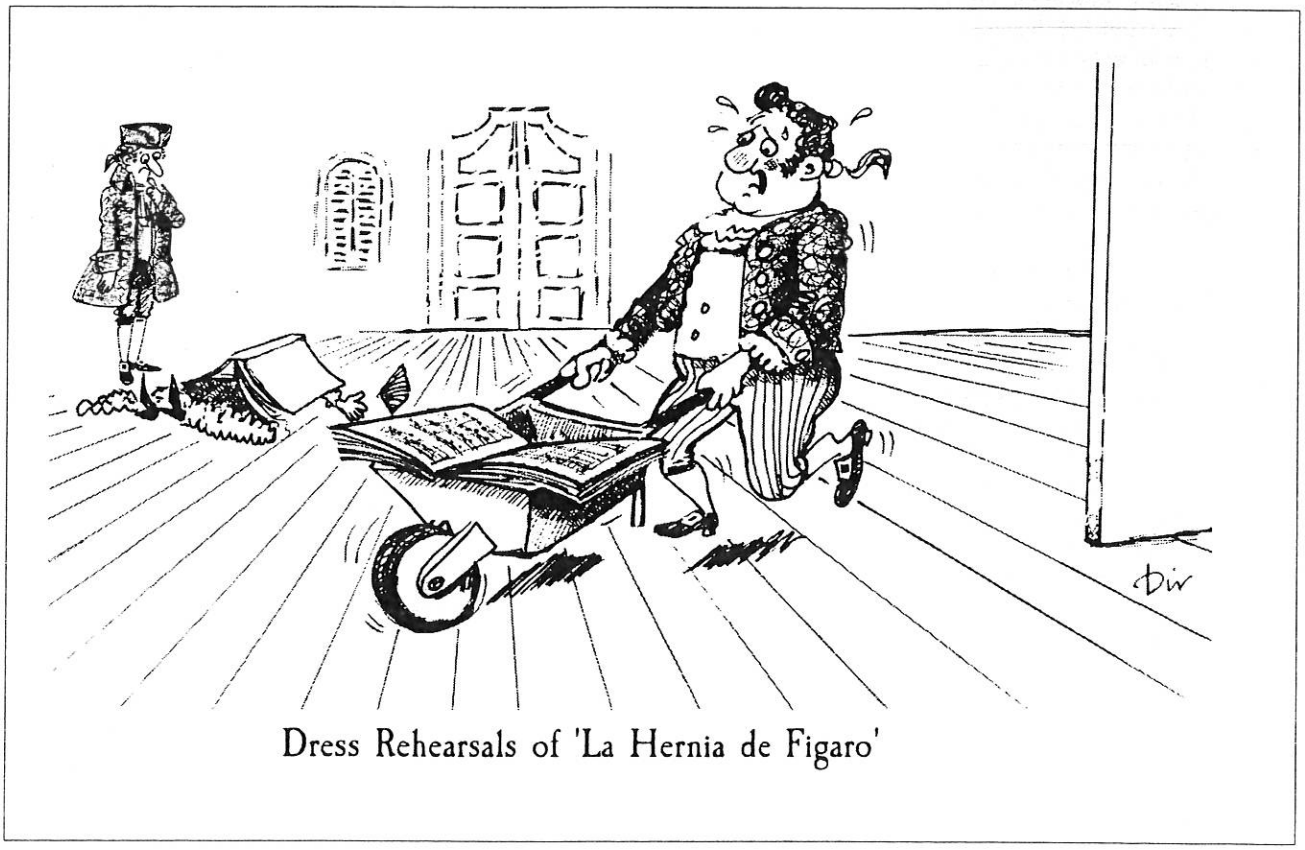
Rossini *Il barbiere di Siviglia...* Edited by Patricia B. Brauner (TP 411), [2010]. xxiii + 552pp, £36.50

Rossini *Il barbiere di Siviglia... [Vocal score]* Piano Reduction by Rasmus Baumann Bärenreiter (BA 10506b), 2010. xiii + 516pp, £36.50

It must be so much harder to edit Rossini than Handel and it isn't surprising that it has taken much longer to even start a complete critical edition. So many notes, for a start, and such a complexity of sources. But both composers share a long period of neglect for much of their output, inaccurate editions, and the problem of how to deal with changes made by or with the acquiescence of the composer. Also in common with Handel is the speed with which he composed. The scenario of *Il Barbiere* was proposed on 17 January 1816 and the contract with librettist and composer signed; the first performance was on 20 or 21 February. Luckily, the autograph survives; these editions append supplementary later material. Whether or not modern performances are done in HIP style, many conductors now insist on accurate texts and no overlay of later bowings etc. A facsimile of the autograph is available, so this, probably Rossini's most famous oratorio, is easily accessible in print. There's also an older full score on the www.

The publisher's number makes clear that the first title given above is a study score. It has a concise introduction, but none of the critical commentary, for which you presumably have to but the full score, at €622.00. There's no problem with the weight of a study score, but the bound vocal score is half as heavy again at just over 1.5 kilos. I don't know how singers can rehearse with it on stage without having their music completely memorised: they will probably need photocopies of separate roles or sections with bindings that can be folded back. The study (so presumably the full) score has Sterbini's Italian text only, but the vocal score also has a translation by Amanda and Anthony Holden,

With Amanda as a cue for returning to Handel, I wonder why a new Rossini edition can be made available with vocal and study score appearing only two years after the full score at identical prices, while the same is not done for Handel. I'm very happy to sell Chrysander scores at £20 a time, but Handel enthusiasts deserve something better.



Dress Rehearsals of 'La Hernia de Figaro'

THREE CHOIRS at GLOUCESTER

Clifford Bartlett

I had three reasons for making the trip to Gloucester on 10 August – three events which related to me closely in different ways. I'll describe them in the order in which they happened. The first one was a bonus: a fortunate coincidence. Simon Carrington (one of the original King's Singers) is someone whom I've encountered occasionally over the last few decades but know chiefly via email, so I thought it would be good to see him in action; also I was taking my usual Birmingham concert partner with me, and we had sung Messiah *together in a church choir fifty years ago. I had a direct involvement in the Gabrieli concert, and I couldn't miss Norrington conducting the centenary repeat of the Tallis Fantasia.*

CONDUCTING MESSIAH

Simon Carrington coached four young conductors in choruses from *Messiah*. The idea was excellent, but wasn't thought through. The pair that I saw were good, and Simon's comments were apposite and helpful, as far as I could hear them. But despite being in a small church (St Mary de Lode), his comments were barely audible. The event was presented in conjunction with the Masterclass Media Foundation, and seemed to be designed primarily for the cameras. Simon had to face the choir, which was placed so that, unlike normal masterclasses, he was not facing the audience. Had I paid for our tickets, I'd have demanded my money back! I suspect most of the Festival clientele must have sung *Messiah* at some level in their lives: a pity that it was so difficult to benefit from it. Ideas on interpretation have changed over the last few decades. We weren't taught in 1960 that repetition demands intensification, for instance – though I'm not sure how that principle works in very repetitive choruses. One thing that puzzled me was that both the conductors we saw varied the tempo. While it was fine in the Tallis Fantasia (see below), it doesn't work in all sorts of music. The conductors would have produced more intensity if important notes had been stretched for only a fraction against a regular beat. I was longing to interrupt and suggest that they tried it! Instead, I could only mention it to Simon later in the day: he seemed responsive! We found the frustration of not hearing his words so great that we left after hearing only two of the conductors. Our consolation was an excellent spread of cakes with tea and coffee in the foyer, with a lady vicar whose name should have been Martha. I hope such classes can be repeated, but with more consideration of the audience – perhaps even involving it, as I experienced Evelyn Tubb doing so successfully at Dartington last year.

GABRIELI & MONTEVERDI

I must be a little circumspect in what I say since I had some involvement in the late-afternoon concert. Apart from supplying the music, I had visited Gloucester some months before to meet the conductor (Harry Bicket) and the Festival's artistic director, the cathedral's director of music Adrian Partington. The programme (with, coincidentally, some of my favourite pieces) was already fixed: my role was to discuss vocal and instrumental scoring. We rapidly agreed, but sadly we didn't go into detail on the layout on the stage. This was unfortunate, in that the solo singers were not placed in relationship to the instrumental choirs to which they belonged. Instead, the soloists were in a space between the choir and the players, with no clear visual distinction of where they belonged. The result was that the large-scale pieces were not presented as constructed from small groups (soloist + instruments) and what came over was a glorious sound, but with no awareness of the intended spacing and discrete audibility of each group. With two concerts and rehearsals on the same day, it was obviously impossible to devise any elaborate layout. But the situation could easily have been improved by moving the two organs from the ends of the instrumental groups to the space between them and the choir, enabling the instruments to have space across the full width of the platform to clarify the varying separate groups (perhaps moving from off-stage to their position for each piece and standing to play, thus putting them at the same height at the soloists). As it was, the music for the main choirs with continuo worked rather better than *Dulcis Jesu* or the Magnificat a33: I don't think many of the audience would have much concept of the intended effect of the seven performing groups of the latter, and the two singers of 'Dulcis Jesu, Patris imago' were standing next to each other, with a superfluous third soloist obscuring the visual image. Of the tutti pieces, Monteverdi's Magnificat a8 was the most successful; it was also the only one in which the theorbo was audible – and Paula Chateauneuf is hardly a reticent player! The dissociation of the soloists from their choirs and their position behind the instruments led to a tendency for them to shout. The audience, however, seemed to enjoy it: I was probably the only kill-joy!

TALLIS FANTASIA 100th ANNIVERSARY

A concert by the Philharmonia Orchestra wouldn't normally be an 'early music' event, but Roger Norrington as conductor raises different expectations. The opening piece was Holst's *St Paul's Suite*, in a rarely performed version with some wind added to the scoring. This was genuinely supplementary and didn't disturb the essence of the familiar music. I was particularly impressed by the north-African third movement, especially the way it seemed to stop with without peroration but exactly right. The different conducting styles of the three works were intriguing. In the Holst, it was minimal; and even for the VW, there were fewer of the broad gestures than one might expect: I'm not criticising, merely pointing to

Roger's ability to control an orchestra with minimal effort. The first half (Holst and VW) was baton-less. The close-ups shown on screens for the benefit of those of us sitting at the back of the nave sadly didn't show his face, which is as important as the hands or baton. The screens were impossible to watch anyway: sound and vision were out of synch, making the conductor's beat follow the orchestra! Why were they not switched off once the music had started?

I'll skip to the second half before writing at greater length about the VW. Much though I love Elgar, the violin concerto (also from 1910, but not premiered in Gloucester) isn't one of my favourite pieces. The highlight is the accompanied cadenza, but the work as a whole seems too long to me (perhaps it, rather than the Tallis Fantasia, required the composer to abridge it!) and the orchestral writing strikes me as much more interesting than the violin's virtuosity. Maybe it was impressive a century ago, and Kreisler (the original soloist) must have had some magic that Philippe Graffin lacked. The vibrato-less orchestral playing was interesting here, contrasting with the soloist, who used it in the way one expects, as Kreisler would have done. That worked for me, but some critics still want the late 20th-century style. It is odd that a change seems to have taken place between the wars without much current comment. One wonders what trends are occurring now similarly without notice.[1]

I'm not going to make any particular point about the absence of vibrato in the Vaughan Williams, except that the sound seemed absolutely right, starting from the stunning opening – this is one of those pieces whose first chord is unmistakeable, and on 10 August it resounded fully in the building in which it was first heard 100 years minus 27 days ago. But I wonder if VW himself would have had the confidence to have allowed such time as the space seemed to demand and which Roger granted it. It has, for half its life, been one of my really favourite pieces. I learnt it in my teens from a recording by Anthony Collins in which it was coupled with Elgar's *Introduction and Allegro* – such an obvious but surprisingly rare pairing. Much of it runs around in my head, without reference to score or recording. Strangely, I do not remember any live performance, though I definitely heard a student orchestra play it at the Royal Academy of Music c.1967, since I took the autograph score along with me.[2] What I was aware of particularly in Roger's performance, though, was the flexibility in tempo and his willingness to let the music speed up in a way that a less assured conductor might have tried to prevent. The placing of the smaller orchestra out of sight was magical, and the freedom of the quartet entry (*Tempo rubato* seems to be a later indication, but must surely be confirmation, not revision) was a marvellous contrast to the block homophony of much of the work. Congratulations in particular to the viola player.

I wondered how I might use the performance to check the argument of a recent article by Allan W. Atlas[3] that the music is structured by the golden section, but I can't relate the musical sequence to any abstract shape.[4] I would have thought that the composer might have given a clue by putting a rehearsal letter at the significant markers, but curiously these are at ten-bars intervals (of the uncut version) rather than at significant places.[5]

I was disappointed that the Vaughan Williams Trust was unwilling to let us hear the work as performed a hundred years ago. There was criticism of its length originally; but would we feel that now? It would be interesting to hear whether the original version did actually work. Scholars can judge some things by studying scores, but time can be imagined on the page only with very great difficulty[6], and we should at least be allowed occasionally to sample the original work, especially when the impetus for the change came from reacting to unsympathetic critics.

I happened to visit Roger Norrington a few weeks later and commented on the flexibility of speed. He made a point that I hadn't considered: that VW would probably have related folk song and plainsong.[7] While Tallis's tunes to Archbishop Parker's Psalter were not plainsong, they were explicitly modal, and Roger reckoned that the solo quartet music in particular was representing the folk aspect of modality. The score is marked *Poco più animato (tempo rubato)* at the quartet's first appearance and the best performances manage to make it sound like improvisation. The programme note had Roger's usual justification of non-vibrato playing, but nothing on his other regular topic, metronome marks. I wanted to ask him, but our conversation moved elsewhere: it was a family visit, not an interview, with Clare and John as continual interrupters.

Allan Atlas (see fn 4) has calculated the total duration of the piece according to the metronome marks in the printed score, tabulating it in company with the durations of a dozen performances. He makes the metronome duration 11' 27"; the fastest recording (Mitropoulos) is 12' 40", Norrington is third-fastest at 14' 08", Toscanini is 14' 42", the slowest is Bernstein at 18' 12". Atlas's calculated

1. We are more self-conscious now, so changes of practice are more likely to be noticed. But I would guess that one change has been the return of more flexible tempi as, for instance, adopted in the VW performance. I remember the shock when Britten took the second subject of a Mozart symphony at a slower speed. .
2. The autograph, surprisingly for a RCM composer, is held by the RAM, and was then kept in a cupboard in the reference library with an accessible lock. As cataloguer, I gave the MS its number, 7: Sullivan, Elgar and Purcell had precedence! The opening two pages of the autograph were reproduced in the programme book, though it is rather a fat volume and I didn't notice them until after I'd written the first draft of this review.
3. 'On the Structure and Proportions of Vaughan Williams's *Fantasia on a Theme of Thomas Tallis*' *Journal of the Royal Musical Association* 135, (2010), pp. 115-144.
4. Atlas quotes Jonathan Kramer: 'subjective time does not generally equal clock time' (note 12), nor does metronome time match performance time: this is a significant part of Atlas's discussion.
5. I wish I had noticed this example when discussing with Norman Del Mar the greater musicality of rehearsal letters at significant places rather than the more mechanical alternatives of numbering every ten bars or the beginning of each line. The revised edition of the Fantasy changes the position of the rehearsal letters and also includes bar numbers.
6. As the problems in following the detailed metronome markings by, for instance, Bartok and Stravinsky show.
7. *English Folk Song: Some Conclusions* (London, 1907).

timing cannot, of cause, allow for the freedom of the quartet rhapsody, though the tempo mark quoted above is accompanied by a metronome mark. These are the omposer's second thoughts. His original ones are slower: the opening crotchet = 56, for instance, replaced 48, and other markings are similarly slower. A pity Atlas hasn't calculated a duration from them! I'm not sure at what stage the original markings were written on the score: that is something the editor of the new edition might have told us.[8] Since not even those responsible for the new edition believe the markings they give (Michael Kennedy's introduction refers to the work being cut from 19 to 14 minutes, while the duration on the back of the title page is c.15 minutes), there is clearly a discrepancy between the final version of the score and current practice as accepted by Vaughan Williams scholarship. In view of this, since the first set of metronome marks are nearer to plausible performance times, should they not have been mentioned? As I wrote in the last issue in connection with Hindemith's recording of Monteverdi's *Orfeo*, composers often prefer to keep their music moving. There is also a problem that what seems the right speed at the desk may not be right for performance – and the additional problem that what might be right for Gloucester Cathedral may not suit the Royal Festival Hall.

More generally, there's the problem of the unsuccessful first performance. Michael Kennedy quotes in his introduction to the new edition an enthusiastic review by Fuller Maitland, but not the critical ones.[9] It took some time for the work to achieve the status it now has.[10] Had the first performance been an instant success, VW may not have revised it at all. Yet the criticism may have been utterly invalid, caused by the shock of a new style. I was hoping that the centenary performance might give a chance to hear it as it was first performed. In fact, Norrington was not particularly interested in the idea, but I doubt if the VW Trust would have allowed it anyway – and they were sponsoring the concert.[11] Norrington had thought about the matter and was happy with the final version: but matters like overall proportions really need to be heard, not studied.

One issue that bothers me a little about the new score is the precision with which the second orchestra must be selected. 'These must be taken from the 3rd desk of each group (or, in the case of the double bass, by the 1st player of the 2nd desk).' There's a slight change of emphasis from the autograph, which has *should*, not *must*. I would have thought that this isn't a matter of any importance: it must have been intended to make sure that the second orchestra is not made up from duff back-desk players. But does the Philharmonia really have duff back-desk players? It's much easier for the back-desk players to move elsewhere rather than 3rd-desk players move and the other players move up a desk just for one piece. The original instruction needs to be included (in the two wordings given in the autograph), but not with such emphasis.

I'm also slightly worried about the layout of the score. Although the solo quartet is played from the first desk of the main orchestra, the autograph allocates them a separate quartet of staves (with indications to double Orchestra I elsewhere), and on paper, a better impression is given of the music by retaining that layout rather than giving them separate staves within the texture or Orchestra I. I don't know whether that would help or inconvenience conductors.

Unusually, this is a work that I knew well before I saw a score, and I was instantly disappointed to see it notated mostly in quavers. The time signature is 8/8, which seems utterly at odds with the first two bars. In fact, the first time I saw the score, I was disappointed: I expected it to be written in white notes, like the version of the tune in the *English Hymnal*.[12] I've got used to it now, but I wonder if VW's consistent indication of ♪ = ♪ at time-changes (mostly suppressed in the new edition) hints that he was used to renaissance notation and wanted to make sure that no-one would assume he was thinking of a proportional relationship between duple and tripe time!

The introduction to the score is unusual in getting the fourth word of Parker's text is correct (*fight*, not *sight*: the programme book has both). The reference to VW's favouring the title *Fantasia* ignores the prevalence of the title (and form, if that isn't too strong a word) at the time, promoted by Cobbett's chamber music competition. VW's *Fantasia* may be seen as the unqualified success of his idea, even though it is not chamber music.

It is excellent that the necessary corrections have been made in the new score. But it really does need a fuller critical commentary. The five stages of notation of bars 145-9, for instance, would surely have been described had this been an edition of Beethoven, Bach or Byrd. Just because it is 20th-century (and in copyright), that does not mean that it shouldn't benefit from the weight of scholarship and the experience of skilled musicological editors and enquiring performers. Had copyright protection not been extended a decade or two ago, I'm pretty sure that there would be a project to publish a facsimile of the work (with paste-over pages separated – that may have been done already) and full commentary. I have on my shelves four excellent annotated facsimiles of Holst published by Faber: this is an ideal work to have the same treatment. The VW Trust is surely not too poor!

8. There is a page of unsigned editorial comments. I was hoping for a proper critical edition, but am disappointed.

9. Vaughan Williams *Fantasia on a Theme by Thomas Tallis for double string orchestra (1910/19)* Full Score. Faber Music, 2010

10. Who would have believed the enormous recent success of *The Lark Ascending* in ClassicFM's popularity polls? Might it have something to do with the musicological idea that it reflects on Flanders' Fields rather than the English countryside?

11. The Trust squashed on principle a proposal to record *The Wasps* music as originally written: I made the mistake of suggesting that the Suite sounded a bit over-inflated in its full-orchestral scoring and would sound better with a pit band: apparently VW didn't like the smaller version. They seemed to prefer re-orchestrating music not in the Suite to recording what VW wrote.

12. This was long before I was concerned about the Eton Choirbook being edited in such short note values!

REHEARSAL PRACTICE

Simon Ravens

A few months ago, I was one of five Musica Contexta singers ranged around a microphone in St. Jude's on the Hill, recording a motet by Andreas De Silva. The first half-hour of the session was one of those rather tense protractor and slide-rule negotiations between singers and producer: the angles and positions in which the singers could best hear each other were not ideal for the producer to hear us. And vice-versa. At the time I thought there was nothing unusual about our positioning – we were just five singers, each with our own copy on a stand. Eventually we found a happy compromise into which we could relax, and on we went.

Fast forward a month, and I am back home reading an article, in which is an illustration of eight late-15th century singers grouped cheek-by-jowl around a lectern. As my wife brought a coffee to my desk, she glanced at the picture and asked "Wouldn't you be able to hear each other better if you sang like that?" Now, Caroline is not a musician, so there was a genuine naivety to her question. Sometimes, though, someone thinking outside the cloister (to put it in early business jargon) is precisely what we need. It certainly set me thinking, and the upshot of this innocent enquiry is that when Musica Contexta next perform in public, in London in October, we will be singing from a single choirbook. Our venue is the Conventual Church of Saint John of Jerusalem in St John's Wood which, for those who do not know it, is an ideal space for Renaissance polyphony – intimate but with a warm acoustic glow.

I am aware that a number of other modern groups have made the choirbook experiment before, so I make no grand claims of originality here. A recent weekend rehearsal experiment with the format, though, threw up so many fascinating questions that I want to give them a wider airing.

The fundamental question I have been forced to ask myself, having now experienced the benefits, is why, if the group I direct is really interested in performance practice, we had never experimented with the single copy (or partbooks, come to that) beforehand? The best answer I can give to this is that, as a modern performer, I have always been very wary of anything that might be seen as no more than a period gimmick. We have never sung in robes, or from candlelight, or taken the tonsure, and I had always imagined that the single choirbook fitted into this bracket: that it was primarily a parchment-saving device – just another old practice with no obvious advantage in the modern world.

So, since my instinct is against re-inventing the wheel, for our first trial with the format I opted for the layout of the choirbook but with the clarity of modern printing. What we did was print out individual parts from our own editions, and cut and paste these onto A4. For an SATB piece, each part was in its own corner of the two-page layout. We then enlarged these originals to A3. The first good news is that the music was easily readable, and by as many as eleven singers. Ironically, we may have made the music *too* easy to read. By this I mean that we had used two co-ordinating devices which Renaissance singers would not have recognised. Firstly, by turning off the 'multi-measure rest' option, the parts were printed out so that line-endings were always aligned; and secondly, we included the bar number counter on each part. In practice, this meant that singers could glance around the score and see what other parts were doing. In other words, to a certain extent singers could still co-ordinate themselves visually, as they would have with a full score. Obviously this would not have been such an easy option for the Renaissance singer, with the parts irregularly lined up, and no bar number prompts. The implication here is that the Renaissance singer would have used his aural sense much more than we need to, particularly when we take candlelight and handwritten music into account. By the simple expedient of two computer key-strokes in our own computer-generated editions we can, of course, remove the temptation for modern singers to rely on their eyes. But the logical extension of this is that we might as well use facsimiles. And, come to that, candles.

The visual element was also an issue on the other side of the score. I wandered down the church for an audience view, and frankly it was mildly comical: believe me, a black A3 ring-binder is a big thing – big enough to hide the faces of quite a number of singers when they are huddling close together. Singers are often accused of hiding behind their music, and here we had that effect in spades. In concert, we can remove the music from the folder, which will significantly diminish the sightscreen effect. But in an original context none of this would have been an issue, since singers were meant to be heard and not seen. Actually, even as a modern audience member I don't have a problem with being unable to see the faces of singers: I know some early-music choirs make a play of visual communication with their listeners, but if anyone can tell me how a soprano's fluttering eyebrows help aid a deeper appreciation of a Marian motet, I am all ears. That said, I realise that the Renaissance listener would have had the spectacle of the liturgy to view, so we need to offer some kind of visual compensation. Our answer, then, may be to sing more centrally in the building, with the audience around us on three sides. (The cupola of the Conventual Church provides an acoustic that barely alters for listeners wherever they are seated.) In other words, we will aim to offer the audience a visual involvement with the corporate act, more than with the individuals themselves. I like the sound of this.

Now let me touch on some musical matters which have arisen from the process. One of the great precepts of modern choral practice is unity. For instance, in a homophonic passage, it is usual for a director to specify when a unanimous phrase ending is to be cleared for a breath, and by how much – normally a quaver or a crotchet. Of course, when one is reading from an individual part, there is no visual clue as to when such a breath is likely to be common to all the parts. In theory, then, the choirbook process should make unity harder at such a moment. And yet in practice, the proximity of the individuals, and the unity arrived at by having our focus on the same copy, made such moments easy to sense – without anachronistic directorial edicts about crotchet rests. Likewise, starts (and indeed continuations) were done without me raising a finger. Indeed, the role of the director seemed far-less important, since everyone could hear – and respond – to everyone else. This removed any necessity for other anachronistic directorial practices, such as formally adding dynamics. A simple discussion of the text and its possible implications and we were away. It was a revelation to be part of a group that was flying on the wing. It began to make sense of why Renaissance singers evidently did not rehearse – or at least in the way a modern singer would understand the term.

Finally, two musicological matters – underlay and ficta. It is common practice for these elements to be added editorially, so that singers can agree on what would appear to be the absolute basics – words and notes. Are we sure that this modern practice does not betray an anachronistic philosophy? Since Hegel, each of us has been educated to assume that a single rational solution can be found to each 'problem'. Renaissance humanist education stressed the autonomy of the individual within received (classical or religious) precepts. Now let us think about ficta in the light of this conflict between objectivity and subjectivity. Consider, for instance, Morley's remark that to his pupil that, although he has added an accidental to a note, 'if any man like the other way better let him use his discretion'. We may baulk at the notion that two people singing the same line might disagree about the occasional accidental, yet we are quite happy to hear a very similar effect – false relations between different parts at the same pitch level. And in other musical contexts (modern and Eastern) such heterophony is commonplace. I am not suggesting that this practice was considered desirable, merely that it would have been a reality. How else, practically, could the Renaissance singer have operated? Is there any known historical justification for the practice modern singers use (with varying degrees of success) of indicating with a hand gesture when they plan to add an accidental? At best, the practice strikes me as a tacit acknowledgement of the subjectivity of ficta. (If solmization theory gives empirical answers to all practical ficta issues, then no negotiation between educated singers should be required.) Certainly it has always struck me as a fanciful conceit that, simply because they understood hexachord theory, every singer would have arrived at the same (objective) interpretation of ficta. Evidently this is fanciful because in our own day, even those who presume to understand the code (editors or well-versed singers) will rarely agree precisely about the ficta in, say, a Gombert motet. Yet why should we expect them to? After all, there may be a single original code, but through early musical history there are infinite musical contexts to which it must be applied: by definition, the more original the music, the more the composer will have been pushing the boundaries of existing theories, and therefore the less-straightforward will be the application of any code.

The critical difference between original and modern performing contexts lies in the invention of the microphone. It is not just that when we buy a CD nowadays we expect 'right' notes and 'perfect' ensemble: listening to recorded music has also conditioned us to expect the same qualities in live performances. I suspect that in the ephemeral music-making of the Renaissance (a world without the microphone or its influence) what we regard as flaws in performance would barely have registered with listeners: if this sounds akin to early jazz then perhaps that is no coincidence. In both idioms rehearsal (if any) was less to do with closing in on one ideal performance than opening up a number of possibilities. Yet, of course, we cannot remove the microphone or its influence, so as with many aspects of presenting early music in our own age we end up with the inevitability of compromise (not necessarily an unhappy prospect). So we shall rehearse before our next concert, but hopefully with an open-ended approach. We shall sing from a copy without editorial ficta or underlay. And we shall sing without dynamics written in. And then what? Well, I would not dare make presumptions of how successful all this will be in concert. But I can relate my wife's opinion on our extended rehearsal experiment – that she had never heard us sing better.

I think Simon misses one point in the idea of retaining the line spacing. A major advantage of partbooks (whether facsimile or modern) is that the spacing accords with the part you are singing, and is not influenced by the spacing of other parts. This makes it much easier to see the shape of your phrase and makes the accentuation of the text more obvious. *CB*

HOLIER THAN THOU

Mike Diprose

There are various ways in which modern early-instrument performers make compromises. A study of the instruments used by 'early' ensembles to play this year's big anniversary work, Monteverdi's Vespers, *could be revealing! We are grateful for Mike Diprose's fourth article for us on playing the 'real trumpet', and congratulate him on his success in the 'real' world of the professional performer.* CB

Hello again. So much has happened since the last instalment (2007) that it's difficult to know where to start. To catch up: I renounced the *strainer* in 2007, my studies at the Schola Cantorum Basiliensis finished two years ago, and I've been lucky enough to live almost solely from playing the *real* trumpet. Almost solely, because the other duty has been directing *Barokensemble de Swaen* (Amsterdam) for the last two seasons. This has been an eye-opener in many respects. For me, the main reason to play the real trumpet is simple: honesty – to do what you say you do (how else?) and not what, after the *End of Early Music*, might be referred to as "HIPocrisy". *De Swaen's* approach shares the same attitude of honesty with their carefully-researched choice of instruments, set-ups, tuning aesthetics, rhetorical delivery and so on. To play with them is a natural pleasure. [1]

Moving on, the term I previously used, "holeless nat", will be replaced by "real trumpet". This article does not include the *tromba/corno da tirarsi*. Historically Informed/ Inspired Performance is referred to as "HIP". A sobriquet coined by Jeremy Montagu will be applied to the *Knabenopheclide,* or mid-20th century "Baroque trumpet" with nodal vent holes: the "strainer". [2]

To compare the real trumpet to the strainer is to confuse wool with nylon or a hobby horse with a motorcycle. It's not as simple as drilling three or four holes into a real trumpet. Acoustically, the introduction of nodal vent holes, which need to be positioned relative to the total length of tubing, necessitates tuning slides (usually made from machine-drawn tubing), separate back bows, "yards" and mouth-pipes for different keys; meaning thicker walls, bows and variations in bore and conicity in the wrong places; needing compensation with a conical lead-pipe, which changes bell acoustics, and so on – in short, a spiral of compromise, in an attempt to make it "blow" more like a modern instrument less than a third of its length.

The temptation to use it under pressure aside, such compromises remove the option of playing with the holes all closed, negating the possibility of playing many of the articulations indicated by composers or using a wooden transposing mute. A "closed" posture, with the chest restricted by using two hands, means that, rather than being held up in a symbolically-triumphant manner (and above the heads of our long-suffering colleagues), the strainer must to be "pointed down in defeat", collecting water, partially closing the player's throat and disturbing the musicians in front. However, the "short" three-hole system does allow the elbows to be stuck out. Pre-20th century composers tended to write what was possible to play on the available equipment. Rather then adapt or invent instruments, isn't our collective mission to make the music work in the same way?

To play the real trumpet simply needs a reassessment of technique, from which one's playing on modern instruments benefits. This boils down to re-focussing awareness of balance points and resonance. It's also an advantage, throughout those long winter months in cold churches, that one can perform wearing thick, warm gloves – a luxury normally only enjoyed by singers, trombonists and, it would seem, some organists.

Because all things are interconnected, the context of HIP in general could take a look inwards too. With *De Swaen*, we have taken the time to explore "just" intonation with great success – it is natural to singers, simple to apply for players of "those instruments that can play in tune" and enhances resonance, definition and rhetorical *Affekts*. Although "pure" tuning is detailed and cited as an ideal in most sources (even by its "arch enemy", *Sorge*) it is, to my knowledge, not yet part of the general curriculum in any conservatoire that specialises in Early Music. There are other aesthetics of historical playing that could generally be better understood and applied; such as spontaneous ornamentation.

The modern trumpet (and strainer, to an extent) is designed as an acoustic "funnel" (small, pear-shaped mouthpiece cup, long conical sections), so that each note is played "in the centre" and tuning adjusted with slides. This reduces the chances of "cracking" a note, as does the use of ever-shorter tubing lengths, which move the partials further apart within the required range. The greater distance between partials means that those cracks that do happen are quite dramatic. Progress has made the now-standard orchestral trumpet in Germany, the *Schagerl* rotary, conical throughout – therefore technically no longer a trumpet (defined as at least partly-cylindrical) but a *cornet* (small horn).

On the real trumpet (larger, apple-shaped mouthpiece cup, 2/3rds cylindrical), with some repertoire ascending to the 24th partial and the need to place some notes off-centre, occasional spontaneous ornamentation is almost inevitable but, when tastefully executed, would explain contemporary reports of "chirruping". This effect remains today

1. http://www.barokensembledeswaen.nl/index_e.html
2. A history of the "unnatural trumpet" by Graham Nicholson, was published in *Early Music*, May 2010.

in the unbroken tradition of the hunting horn: *tayauté*, as quoted in the finale of Mozart's Horn Concerto no 2. Similar effects are written in the trumpet parts of Telemann, Bach and others. It could be argued – since trumpeters were revered as "part-musician, part-magician", and that these effects, namely *acciaccaturas, mordents, trills* etc. draw the ear so strongly – that other players imitated what happens naturally on the trumpet. It is puzzling that nowadays, when such ornaments are played by a musician, they are "expressive" and "artistic" but a trumpeter doing the same can be frowned at.

Remember, *clarino* means clear, not loud. Although strong in the low *principale* range, the natural tendency is to become quieter, whilst remaining present, in the overtone-rich upper register. We know this through written sources and from first-hand experience of playing original instruments. Of all extant trumpets from the 17th and 18th centuries, by far the most copied, if only in name, are those produced by J. L Ehe, dated 1746, three of which are at the Germanisches Nationalmuseum (GNM) in Nüremburg (catalogue numbers: M217, M218 and M219). Heinrich Sauer and I were privileged to test these hallowed *labrosones* in May 2008, after their curator, Markus Raquet, had very kindly given us a guided tour. Without going into too much detail, all three were a dream to play, and all a little different from each other. My favourite was M217, which had a very meaty *principale* and a *clarino* register so clear, light and effortless that it almost played itself. In fact, the harder one tried, the worse it got.

This visit was part of an ongoing study, comparing replicas with their originals. There are different interpretations of the word "replica" by different makers. There is a tendency to "know better" and alter measurements – particularly at the sensitive bell end. Some makers produce what might be described as a "student" bell, which looks more like a megaphone than any example from the 18th century. Yes, the "a" (13th partial) can be easily raised when playing in D but at what cost? Tuning in the other key (C) is compromised, the sound is less direct than originals and a lot of effort is required to make it work, rather than "sing". Also, rather than copy one good instrument, some makers take an average measurement from a few. This is a bit like playing the same tennis shot every time, or blocking out your car windows and driving only with the *sat-nav*. We may all have done so but does that make it right? Ten years ago, it might have been useful to technique pioneers learning about the 11th & 13th partials but now, original instruments can be played well, so why not just play accurate replicas?

My solution was to join an accurately-copied Ehe III bell by Frank Tomes to bespoke tubing, crafted by Graham Nicholson. Predictably, this trumpet has characteristics most similar to its exemplar and can be played beautifully in D & C at a'= 415 and a'=440 . Unfortunately, Frank has now retired from construction but, last I heard, David Staff is taking over the mandrel.[3]

This instrument was in service before the chance to reassess Matthew Parker's fantastic replica of the Ehe II (1700) trumpet. In, for instance, 1723, there were no 1746 trumpets, so this model is perhaps even more appropriate for playing most European high-Baroque repertoire. It certainly works! Coloratura *clarino* passages flutter out with the greatest of ease, *principale* is solid, tuning is very good in C and D at a'=415 and its sound is noble, resonant and golden.[4]

GNM curator Markus Raquet also makes brass instruments to a very high standard, concerned with building techniques that are as historical as possible in his careful reproductions. Trumpet replicas include Haas, Ehe III (C18); Hanlein, Droschel (C17) and are well worth your hard-earned Euros.[5]

More recordings of real trumpets are emerging, thanks mainly to the persistence of Sigiswald Kuijken. Another must-hear is HAOTAT (Heroic Art of Trumpets and Timpani), recorded in 2003 but released in 2009. Although an hour of fanfares in D major (or high-pitch C) could drain all but the most compulsive enthusiast, this CD contains some virtuosic duets (*sonatae a due*) by Biber, stunningly executed by Igino Conforzi and JF Madeuf.[6]

Many youngsters are showing an interest in the real trumpet but J F Madeuf is still the only conservatoire professor prepared (or able?) to do in public what he or she claims to teach. I'm happy to report that his department at the SCB continues to thrive with a steady stream of well-motivated internal and visiting students. Lead on Madeuf!

It is difficult to accept that before the 19th century, many more people, representing a much higher percentage of the population, were able to play the real trumpet than the handful that can do so today. At each concert played and recording made with strainers, I lament the ever-deepening chasm of wasted effort and opportunity missed. For all the ability and musicianship of many straineers, it is a little tragic that their achievements mean nothing in real terms, other than making a fast buck and compounding the deception of their customers. Perhaps the strainer can be revived in 250 years. In the mean time, the most progress could be made if these gifted souls applied themselves and showed us all how it should be done. Come, ye faint of heart, get your gloves on!

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6. Tibicines *Heroic Art of Trumpets and Timpani.* Check the availability of downloads at: www.iginoconforzi.net .

LEIPZIG INNSBRUCK LONDON

Andrew Benson-Wilson

LEIPZIG ANNIVERSARIES

Leipzig will have a special place in the hearts of any musician. Although I have visited on a number of occasions, the sight of Bach's grave in the Thomaskirche still brings tears to my eyes. Since my first visit, the Thomaskirche has been restored, and the new (2000) 'Bach' organ installed on the south gallery, opposite the Bach memorial window and forming an axis with the much-photographed Bach statue standing just outside the church. The Bach museum, opposite the Thomaskirche, has also just reopened after restoration, and offers an impressive insight into Bach's life and times. The city itself has also been transformed since its GDR incarnation. The 85th Bachfest ran for 10 days in mid-June, with a packed programme of 114 events and many free events (including open air events in Augustusplatz, 'Bach in the station' in the vast Hauptbahnhof and 'Bach at the Zoo'), in total attracting some 65,000 visitors. Of course, Leipzig does not just mean Bach, and this year Schumann and Brahms also featured.

Amongst the many highlights of the packed festival programme were the opening concert, with Ullrich Böhme giving an invigorating performance of Bach's Präludium in a (543) on the new 'Bach' organ and, after some lengthy speeches, Brahms' *Fest- und Gedenksprüche* (displaying the influence of Schütz), Schumann's Mass in C minor (looking to the past, but grounded in the present) and the Bach Magnificat, with the Thomaschor and the Gewandhausorchester. The Gémeaux Quartett gave a particularly powerful performance of Schumann's Quartet in A in the important musical instrument museum. This followed a complex modern retake on Bach's Art of Fugue with much scraping, sliding, banging and rattling from the quartet. The 2010 Bach Medal of the City of Leipzig was awarded to Philippe Herreweghe. Later on the same day, his Collegium Vocale Gent gave an impressive concert in the Thomaskirche that included two of the four Town Council Election Cantatas, together with the wedding cantata *Gott ist unsre Zuversicht* and *Nun danket alle Gott*. In the former, Bach showed his ability at making others feel important. Herreweghe demonstrated something similar in his directing qualities that draw so much from his fellow musicians, gently coaxing in a relaxed and flowing style and showing immense respect for his colleagues – for example, walking right to the side of the stage area to congratulate the soprano, Dorothee Mields. .

The Altes Rathaus is home to the famous, but much restored, 1746 Hausmann Bach portrait. It hosted a delightful concert of works by JS and WF Bach and Weiss given by Hille Perle, viola da gamba, with Christine Schornsheim, harpsichord (who gave an excellent performance of WF Bach's Fantasie in E minor, Fk 21), and Lee Santana, lute. Away from the world of domestic music, a *Thomaskirche Kantatengottesdienst* demonstrated how Bach's music fitted into a service context, with the two parts of cantata *Die Elenden sollen essen* performed either side of the sermon and with improvised organ chorale preludes before the congregational chorales.

One feature of this festival was the day trips out of town, including a visit to the 1737 Silbermann organ and Renaissance Manor House in Ponitz and to organs by two of the Leipzig University organ builders, Scheibe at Zschortau (1742) and Schweinefleisch at Möckern (1766). The Ponitz organ is in the architectural style typical of Silbermann, with its smiley-face arrangement of pipe mouths and its position above the altar and pulpit, a triumvirate that reinforced the important liturgical role of the organ in Lutheran worship. Along with a spectacular 1517 altar, the village church of Zschortau houses the only preserved organ of Johann Scheibe, the first of a succession of formally appointed University organ builders, a protective role necessitated by the complex situation that organ builders found themselves in relation to the many separate craft guilds that their work encompassed. It was Silbermann's drawing of Scheibe's now destroyed 1717 large-scale organ at Leipzig's Paulinerkirche that influenced the modern case of the new Bach organ in the Thomaskirche. Schweinefleisch was a pupil of Bach's at the St Thomas School and a nephew of the organ builder Trost, and worked as an apprentice at Trost's well-known surviving organ at the Altenburg Schlosskapelle. The Schweinefleisch organ now in the suburb of Möckern started life in Leipzig's Reform church but was moved and much altered in Mendelssohn's time, with his active involvement and encouragement. It has lost practically all of its original tonal qualities but, after its 2005 restoration, remains as an interesting example of a Mendelssohn organ.

The highlight of these organ trips was the visit to Naumburg and the magnificent 1746 Hildebrandt organ in St Wenzel, an organ examined by Bach and Silbermann and a leading contender for the title of the 'ideal Bach organ'. An excellent recital of works from the *Clavier-übung III* by the St. Wenzel organist, David Franke, demonstrated the powerful, solid and smooth pleno as well as the vast range of colour stops – and the musical talents of the performer. Unusually for Germany, this organ has retained its original case pipes.

Of the organ concerts in Leipzig, I particularly liked the playing of Ullrich Böhme (the Thomaskirche organist), Lukas Stollhof and Wolfgang Zerer on the Thomaskirche Bach organ. This was installed in 2000 and reflects the Saxon/Thuringian organs that Bach would have known during most of his life. It produces a very different sound

from the north German organs that Bach performance has often been associated with. Wolfgang Zerer's concert alternated Bach with Brahms on the two organs, starting with a vigorous performance of Bach's rarely played BWV 551, a work clearly influenced by the *stylus phantasticus* works of Buxtehude. Ullrich Böhme also gave a concert based on a programme that Mendelssohn played in the Thomaskirche in 1840, using both the Bach and the romantic Sauer organ, and ending with his own *freie Phantasie* based on fragments of Mendelssohn's *O Haupt voll Blut und Wunden*. In contrast, I found Nikolaikantor Jürgen Wolf's playing on the famous romantic instrument in the Nikolaikirche both rhythmically and notationally wayward and inappropriately mannered.

Each year, the festival commissions a new work, this year's composer being Sir Harrison Birtwistle. His compact but intense chamber oratorio *Angel Fighter* is an extremely effective telling of the story of Jacob's struggle with the Angel – a work to stand alongside Epstein's monumental sculptural interpretation in Tate Britain. Jeffrey Lloyd-Roberts and William Towers sang the two roles with conviction, and were well supported by the RIAS Kammerchor and the instrumentalists of musikFabrik. The two performances of Angel Fighter were wrapped around Lukas Stollhof's excellent performances of BWV 545 and the Sonata in C minor on the Bach organ.

I had to leave before the end of the festival, so missed Andreas Scholl singing in the Johannes-Passion, the first performance since 1709 of the opera *The Libyan Talestris* (*Die Lybische Talestris*) by Johann David Heinichen in the Goethe theatre in Bad Lauchstädt, the concluding concert of the Mass in B Minor by The Monteverdi Choir and English Baroque Soloists, and a trip to the Trost organ in Altenburg.

INNSBRUCK – Innsbrucker Festwochen

It is a few years since I was last at the Innsbruck Early Music Festival, and things have changed, not least in the recent arrival of a new artistic director, Alessandro De Marchi, replacing René Jacobs. A further change was the first outing for the new Cesti International Singing Competition. As well as the competition, during the four days that I was there there were four concerts and one of the two operas of this year's festival, Metastasio's *L'Olimpiade* as set by Pergolesi (1710-36), performed in the Tiroler Landestheater (12 August). The Olympic theme was, of course, appropriate for Innsbruck, although it was downplayed in the production (directed by Alexander Schulin). Running for five hours (finishing after midnight), this was not an occasion for the faint-hearted, but the slickness of the brief and melodious *da capa* arias (with more than a hint of the gallant style), the subtlety and well-placed humour of the direction and the ingenuity of the revolving set kept my attention focussed even though I had very little grasp of what was going on – it was sung in Italian, and the subtitles and programme translations were, of course, in German. The set was one of the most ingenious that I have seen. The initial, slightly surreal and almost Palladian courtyard setting slowly revolved to reveal the Heath Robinson scaffolding and stage entries at the back, providing an excellent deconstructed backdrop with a wealth of stage possibilies as the action evolved. By the end, the entire set was going through circuits of about 450 degrees. The cast of singers were excellent, with women dominating the casting. Raffaella Milanesi was outstanding at Aristea (although, like most of the others, she tended to rely on vibrato for her trills). Olga Pasichnyk (Magacle) opened with a stunning bravura aria, with some colourful elaboration in the repeat (in sharp contrast to her later *Che intesi*, full of doubt, and the tortured *Se cerca*, where she toned down to the very edge of her voice). Jennifer Rivera portrayed a rather gangly Licida (her *Mentre dormi* was a delight, with its gently hummed cadenza – and she brought just the right amount of humour into the scene where she attempts to cut her own head off). Ann-Beth Solvang gave an angry *No, la speranza*. The men were similarly impressive, with Jeffrey Francis as Clistine, Martin Oro as Alcandro and Markus Brutscher as Aminta. The excellent, and sizeable, Academia Montis Regalis was directed by the Festival's new director, Alessandro De Marchi, in an impressive debut. Sony recorded the performance for eventual CD release.

The first of the other concerts I saw was in the stunning and historic setting of the Spanischer Saal of Schloss Ambras, just outside Innsbruck, with *Der heimliche Liebhaber* (The Secret Lover) under the watchful eye of a wall full of Hapsburgs. The lover in question was portrayed by the delightful Spanish soprano, Nuria Rial, together with an excellent accompaning group of players, mostly ex-students of the Schola Cantorum Basiliensis. Works by Falconiero, Tarditi, Cavalli, Rognoni, Rossi, Legrenzi, Strozzi, Caccini, Kapsperger and Monteverdi were presented in neatly segued groups, linked by nice flourishes from the organ. The tiny Nikolauskapelle of the same castle was the scene for a lunchtime concert the following day by Mariangiola Martello on virginals, in a programme that demonstrated how keyboard music developed from intabulations of vocal and dance works to an independent keyboard idiom, notably represented by a Toccata by Frescobaldi and Storace's Ciaccona. The lunchtime concert on the following day was supposed to have been in the Hofgarten Pavillon, but with thunder-storms threatening from the brooding mountains overlooking the city, it was transferred to the former Abbey cloister adjoining the Hofkirche, with its monumental cenotaph to the Emporer Maximillian and its famous surrounding sculptures. Young performers Dorothea Seel and Anne-Marie Dragosits (flute and harpsichord) gave a programme of Sonatas by JS Bach, with Bach himself showing just how to accompany in the obligato harpsichord part of Sonata BWV 1030. The two players coped well with the breezy surroundings. Later that evening Nuria Rial joined the Hungarian Balázs Elemér Jazz Group for an 'Early Music Special' in the Tiroler Landestheater. With the exception of Nuria's singing, and that of the excellent young jazz vocalist Klára Hajdu, this was a disappointment, the jazz players rarely stepping beyond the formulaic and contrived with minimal and infrequent nods towards the early music that they were supposed to be fusing with.

The final of the Cesti International Singing Competition took place on 14 August in the Tiroler Landeskonservatorium, an uncomfortably hot and airless space that must have caused the competitors as much problems as the audience. From the initial applications, 75 singers from 26 countries made it through to the final rounds, and were then whittled down to ten finalists, with two each from from the UK, Germany, Hungary and one each from Russia, Spain, Slovakia and Italy. The six-strong jury mostly consisted of directors of festivals. Each performer has to sing an aria from Cavalli's opera *La Calisto* (part of the prize is a part in next year's Innsbruck Festival performance of this work) plus another of their own choice. Interestingly, all but one chose Handel as their second work. I had previously heard 13 of the 20 2nd round singers, and was surprised that a number of them hadn't make the final. There were also a few in the final who I thought might have been prizewinners – but then I am dreadful at predicting competition winners! On this occasion, the individuals that impressed me included Ruby Hughes, Marie-Sophie Pollak and Marcell Bakonyi, with Anna Gorbachyova, Anna Alàs i Jové and Hanna Herfurtner following close behind. In the event, the prizes were awarded to the latter three in my list, in the same order. As well as the 1st prize, Anna Gorbachyova also won the audience prize. Hanna Herfurtner and Dávid Szigetvári also won a separate prize from the Resonanzen Festival, Vienna. I did wonder to what extent the judges' decisions were tempered by their quest to find a cast for next year's opera, or for their own home venue's performing programmes rather than an independent assessment of the singer's ability.

LONDON CONCERTS

YOUNG PERFORMERS

Although I have doubts about competitions, there are occasionally extraordinary outcomes – and not always for the winners. An example of this is the *a capella* vocal group Stile Antico, who failed to win the York Early Music Young Artists competition in 2005, but were awarded the Friends Prize and an outstanding review from me – and were immediately signed up by Harmonia Mundi. They have gone on to well-deserved success, winning several major awards and commendations. Their latest programme is 'Tune thy Musicke to thy Hart', (based on the Tudor and Jacobean repertoire intended for private rather than liturgical performance), which I heard in St Andrew's, Park Walk, Chelsea on 9 July. They opened superbly with Cornyshe's moving *Woefully Arrayed* and went on to explore the music from the new Protestant faith as well as that of the recusant Catholics, and Jacobean chamber music. The words were not always a bundle of fun, but the music and singing was exquisite. To emphasise the small-scale intimacy of these works, and to reveal that Stile Antico do not work on the safety in numbers principle, they performed one set in three groups of four, spaced around the church. It has been inspiring to watch these young singers develop over the years.

Another young group is the Flackton Players, who gave a concert in the Crown Court Church of Scotland, tucked away in a corner of Covent Garden (10 July). They opened with Telemann's quirky and rather predictable *Don Quixote* Suite, the most attractive movement being the Don's awakening, with Siv Thomassen's violin weaving an elegiac melody over pulsing strings. Later movements revealed an issue that remained throughout – an apparent disagreement between the harpsichord player and the rest over speeds, with the former frequently trying to push the pace. Soprano Emily Atkinson gave us two contrasting Bach cantatas, both involving Merlin Harrison, oboe. We also heard two pieces by William Flackton, an attractive Sonata for cello, played by Amelie Addison, and a rather sub-Handelian Sonata for viola given by Geoffrey Irwin.

Young conductors were to the fore in the English Concert Master Class, led by Laurence Cummings and Harry Bicket and held over a few days in The Foundling Museum. I only attended part of the first day, so witnessed the four young conductors (two English, one American and one from Budapest) in their un-reconstructed state. Strongly to the fore in these initial moments was the personality of the individual and the way that they approach their fellow musicians – an audible speaking voice and a visible beat being just one of the many issues arising. One unfortunate student spent the whole of his allotted time offering a lengthy list of very direct instructions to the musicians, leaving no time to play anything, the whole coupled with an admission that he didn't actually know the piece! No wonder he was reluctant to be first to conduct.

BLOODY CLERKENWELL

The Renaissance Singers ran an enterprising and very well attended afternoon devoted to 'Crusaders, Cloisters and Catholics' in and around Clerkenwell, with the choir directed by David Allinson and with introductions by Eamon Duffy (10 July). We started in the Priory Church of the Order of St John with works illuminating the story of the Crusaders and the on-and-off history of the Order. Informal singing then took place in and under the Gatehouse and in the crypt of the original Priory. Spilt blood seemed to dominate the next venue, Sutton's Hospital in Charterhouse, the scene of the brutal execution of the Prior and ten monks for their refusal to sign Henry VIII's Oath of Supremacy. Extracts from the Cartusian service of Prime recalled its former glory days, the end reflected by Byrd's moving setting of Henry Walpole's *Why do I use my paper, ink and pen?* to words written after Walpole was splashed by blood from Edmund Campion's 'quarterd lims'. The troubles of the Catholics were emphasised further at St Etheldreda's, Ely Place, formerly the Chapel of the London residence of the Bishops of Ely, and the oldest Catholic church in London, dating from 1251. The crypt was used as the burial place of 18 of the 91 Catholic victims of the 1623 disaster known as the 'Fatal Vespers' when the upper floor of a gatehouse in Blackfriars collapsed during a service. Gibbon's *What is our life?* was an appropriate reflection. This venue also produced the musical highlight, Byrd's *Vigilate*, sung beautifully by what must have been some rather tired singers.

GOLDEN SPAIN

Andrew Carwood's concerts with Cardinall's Musik can come close to being lecture-recitals, the Wigmore Hall outing (12 July) more than most. The topic was *Il siglo d'oro*, music in honour of the Virgin Mary from the Spanish Golden Age, although Carwood also acknowledged the previous night's success of Spain in the football World Cup. In amongst several works by Guerrero and Victoria along with Morales, Vivanco and Esquivel, Carwood gave us a homily on the Virgin Mary and the different approach of Catholics and Protestants to the male/female aspect of mankind, having a dig at the current Anglican Synod in the process. He also explored inflation under the Hapsburgs, and the ardour, fervour and dark spirituality that makes Spanish art Spanish, although he didn't explain the relevance of the Islamic design of the programme's cover. The Cardinall's Music allow themselves full rein to their solo voices, including seemingly unrestrained vibrato, producing a vigorous and forthright sound but with the risk of individual dominance. On this occasion, the culprits were the first soprano (mainly by virtue of sheer pitch) and the first alto, through his distinctively edgy tone and by his singing just a bit louder than anybody else. Two vocal highlights were Victoria's *Sancta Maria, succerre miseris*, and Guerrero's *Quae est ista*, both sung by reduced groups that produced a particularly effective consort sound.

POSH FROCKS AND PICNICS

Iford Manor, not far from Bath, has been running annual opera performances for some years, but this is the first time that I have ventured down there. The setting is delightful, with stunning gardens spreading up the hill behind the house, and the opera performed in an intimate (but architecturally rather cobbled-together) Italianate cloister, bringing the surrounding audience to within touching distance of the singers. One of the three operas presented this season was Handel's *Serse* (aka *Xerxes*), in a much-shortened English-text version (13 July). A failure in Handel's day, apparently because of its departure from *opera seria* and the *da capo* routine and the inclusion of a *buffo* character, it has become one of Handel's better known works in recent years, largely due to the ENO oft-repeated 1985 staging. Although the ENO gave a nod towards the historic roots of the libretto, director David Freeman pushed the action forward to the last days of the Shah of Persia, at least in terms of costume. As ever, these country house events rely on young casts, in this case led by the countertenors William Purefoy, as a rather less than despotic Xerxes, and the impressive Andrew Radley as his brother, Arsamene. Their love interests were Amastre (the contralto, Kristin Finnigan), Romilda (Verity Parker) and the seductive Atalanta (Kristy Swift), the latter two the daughters of the hapless Ariodante (Jonathan Brown). William Townend played the Baldrick-like role of Elviro. As is so often the case, the evident vocal talents of many of the cast are likely to be more appropriate for a later repertoire than this, with vibrato be an issue for most, even in the up-close and personal vocal setting of this intimate venue where projection and forced voices should have been less of an issue. Acting skills are also something that grows with the experience that these events can provide. The fine group of players were conducted effectively by David Bates.

Although it is a short drive from home, I had not previously experienced opera at West Green House (near Hartley Witney in Hampshire), until Oxford's New Chamber Opera arrived with their production of Cavalli's 1655 *Erismena* (25 July). This production is based on the score dating from the 1670s that was recently declared to be of 'outstanding significance' and was subsequently saved for the nation after a public appeal. It now remains, permanently, in the Bodleian Library. It is the earliest known opera MS with English text – in this case, an English translation. The MS also contains an allegorical prologue in English, suggesting a possible Royal performing connection for this version. Amongst the contributions to the fund was a commitment by New Chamber Opera and West Green Opera to stage the opera – not a première of this version (English Touring Opera staged it in 2006)[1] but a worthwhile acknowledgement of the MS's new status. The 'knotty riddles' of the plot were of the usual mind-boggling complexity, but the music is a delight, with ample opportunity for the singers to develop their roles, in this case, most notably by Giles Underwood in his excellent take on Erimante, the King of Media; Ruby Hughes in the title role, but disguised as a soldier for much of the time (she was spared the flash of "naked breast" that the text implies near the end); Daniel Auchincloss as Idraspe disguised as Erineo; Rachel Lindup as the comedic nurse Alcesta; Giles Davies as the servant Argippo (the interaction between the last two includes Argippo comparing Alcesta to 'rotten fruit that hangs upon the tree'). Merryn Gamba (the Princess Stella disguised as Aldimera) had a more 'operatic' voice than the others, but the gain in projection was at the cost of excessive vibrato. Indeed, one of the joys of this intimate (tented) production was that there was no need to force the voice. Another joy was director Michael Burden's use of simple, almost naïve gestures, and the avoidance of the visual distractions that opera directors are prone to. Both these aspects combined to bring the focus onto the individual singer in a way that many operas fail to do – and the doves cooing from the adjacent garden added to at least one love scene. Conductor Steven Devine directed and accompanied alongside a small group of players, sensibly allowing the score to take the lead in matters of interpretation. A couple of weeks later, West Green Opera presented Britten's take of Gay's *Beggar's Opera*, with a cast totally dominated, in a very good way, by Nicky Spence's portrayal of Captain Macheath.

A LOTTA LOTTI

The music of Antonio Lotti is a familiar addition to many vocal programmes nowadays, but it is rare to find a concert devoted entirely to his music. One such was at St George's Bloomsbury (7 August), with three opera arias sandwiched between the opening Magnificat and the powerful concluding *Missa Sancti Christophori*, put together

1. The BBC broadcast a studio performance conducted by Lionel Salter in the 1960s. *CB*

from two MSS recently discovered in Prague. It was performed by the 8-strong choir and small orchestra of *Buon Tempi*, directed by Ben Byram-Wigfield. There was no information about the group or the director in the programme, and I gleaned little more from the internet, other than that they were formed in 2009 drawing on singers from London's church choirs. Although Lotti's music was very impressive, I was saddened at the lack of understanding of period performance demonstrated. Not only were modern instruments used, but they were played in a manner that suggested no inkling of period techniques or interpretation – I haven't heard as much vibrato from two violins in a long time! Although I am sure the singers were all fine young professionals, they were also not given the chance to demonstrate their credentials for singing music of this period and style. Apart from issues of technique, there was also no sense of subtlety or shading within the music. There were several missed entries (and missed obvious cadenza opportunities), perhaps because the conductor's beat was largely hidden by his own music stand. There was virtually no eye contact between conductor and musicians or between leader and instrumentalists. Heads were generally kept firmly hidden away within scores. Lotti deserved a lot better than this.

CHAMBER PROM

Musica ad Rhenum made their Proms début at one of the lunchtime Cadogan Hall chamber Proms (9 August) with programme of Bach & Sons (WF and CPE). WF Bach's recently discovered Flute Sonata in E minor (BR B17) opened in quirky Rococo style, a gentle pastoral leading to a frenetic finale full of virtuosic twiddles that sounded as though they were only just playable. The highlight was WF's similarly quirky harpsichord Fantasia in e (BR A24), with its extended opening operatic recitative, given a magnificent performance by Michael Borgtede. CPE Bach came over as the more musical adept of the sons in his Trio Sonata in C (W149), but it was Dad who ultimately shone through the opening Trio Sonata in G (BWV 1038) and the concluding Trio from the Musical Offering. One curious spectacle was the sight of the ebullient BBC announcer attempting to encourage the audience to applaud her.

Violins on Ryanair

There has been some publicity recently about a child fiddler not being allowed to take a violin on a Ryanair plane without paying for a seat for it, despite having been told by Ryanair's customer service department that it was OK. The remedy was hinted at in our last issue. Most of our readers will know that in the 17th century violins were made to fit into pockets. Now the reverse must happen and pockets must be made big enough to hold a violin in its case. Unlike the computer pocket in the back of the coat, the violin one needs to be in front, and the case must be strong enough to go inside the safety belt. Alternatively, trousers with one leg much wider than the other might work. Seriously, I suspect a fairly large proportion of the professional musicians in the country are frequent fliers: surely their custom should be encouraged, not penalised? Sign the petition at

surveymonkey.com/s/musiciansairlines

BOOKS

Clifford Bartlett Barbara Sachs Brian Clark

THOMAS FORREST KELLY

Thomas Forrest Kelly ***The Practice of Medieval Music: studies in chant and performance.*** Ashgate Variorum, 2010. xii + 358pp, £70.00 ISBN 978 1 4094 0527 6

Scholars are now expected to see beyond the obvious in pictures they study: is the jolly portrait of the author prefacing this collection of articles meant to show that hunting through lots of chant MSS to find difference between them is fun, and does the NNW/SSE axis of the figure and the window behind suggest that he is a specialist in finding new information by a metaphorical sideways glance at the sources. Many of the studies here involve meticulous hunting for variants then working out how or why they happen. His *'Neuma Triplex'* (item 7, from *Acta Musicologica* 60, 1988), for instance, involves comparison of some 150 MSS to relate the brief mention of three inserted melismas in the responsory *In medio ecclesie* by the ninth-century writer Amalarius of Metz to how they appeared (melismatic or troped) in the following centuries. He speculates that a 13th-century MS from Metz might be the closest match. It is easy for those who don't study the sources to think of medieval chant as a fixed entity. Yes, we know about tropes, but they are not necessarily fixed inserts into a fixed repertoire. Much of the book is concerned with variation, some composed, some showing how singers might go their own way. Kelly has the patience and skill to notice matters that are significant amidst the multitude of MSS.

'Medieval Composers of Liturgical Chant' (item 12, from *Musica e storica*, 2006) produces an extensive list of names as potential composers for music that is generally thought anonymous. There is a problem that the names may refer to authorship of the text, but in some (?many) cases, the poet would have also created the music. Following up all the possibilities there could be an interesting project. *CB*

LIBER MUSICUS

Florentius de Faxolis ***Book on music*** **edited and translated by Bonnie J. Blackburn and Leofranc Holford-Strevens,** Harvard UP, 2010. xxiv + 340pp, £xx.xx ISBN 978 0 674 04943 7

I mentioned this in passing in the last issue. The first thing that struck me was what an elegant example of book-making it is: a font designed after that handwriting of the beautiful calligraphy of the MS, well-proportioned layout, pleasing paper, handy size (not as squat as the standard collection of bilingual classical texts, the Loeb Classical Library). Unlike the last bilingual book I reviewed, here the expected pattern of Latin on the left, English on the right is followed. One may wonder why plate II is on the recto, plate I on the verso of the frontispiece, but it does put the old and new title-pages side by side. As I read the book, though, I began to feel that this imitation of renaissance elegance was less suited to the material than a medieval text surrounded by commentary would have been – that would have been a real challenge to the designer! There are two sets of end-notes: one for the Latin text, another, much longer, for the English; there is also a commentary on some chapters. Reader: prepare yourself with several bookmarks.

The author was recommended by Ludovico, Duke of Milan, to be a canon at the church of San Fiorenzo at Fiorenzuola d'Arda, midway between Florence and Bologna, in 1481, a position which he held till his death, but from the following year he became a chaplain then later priest in Milan. His book was written between 1485 and 1492. He died in 1496.

The treatise itself is not so original as my preliminary browsing assumed. Comparing it with the sort of music theory books that are published by the Associated Board, the process of reading and writing music seems ludicrously complicated (from hindsight, at least). But the ABRSM books do not have the equivalent of the history/mythology of the invention of music, or such an awareness of a theoretical past. This may not be the best way to learn medieval theory, but it has the great merit of translation by such experienced scholars and explanations of ideas that are foreign to all except specialists. *CB*

CHANSONNIER PARIS 12744

Isabel Kraft ***Einstimmigkeit um 1500 Der Chansonnier Paris BnF f. fr. 12744*** **(*Beihefte zum Archiv für Musikwissenschaft* 64).** Franz Steiner Verlag 2009 352pp + CD, €65.00 ISBN 978-3-515-08391-1

This volume is a little out of my comfort zone but as the only German reader on the team, I feel compelled to write a glowing review of this in-depth study of an important codex in the Bibliothèque Nationale in Paris, a monophonic chansonnier associated with Anne, Queen of France and Duchess of Burgundy (d. 1514). Kraft's book is divided into three sections. In the first she focuses on the volume itself, giving a physical description, describing its provenance and likely relationship with six similar manuscripts, and a detailed description of the manuscript (including an astonishing computerized rendering of how the sheepskin pages were cut and bound). The second is a catalogue of the volume's contents, cross-referencing other sources and discussing aspects of each of the individual texts and melodies. The third section contains all the bibliographic sources – both primary and secondary – as well as numeric and alphabetic indices of the contents of the manuscript.

The book is supplemented by a CD which has beautiful colour facsmiles, transcriptions of music and text, and allows the user to print pieces out and listen to sound samples (a slightly folky-sounding singer with harp accompaniment). As I confessed at the opening of this review, this book lies well outwith the bounds of my musical expertise; yet the skill and devotion that is involved in producing such an information-rich volume without overwhelming the reader is evident on every page. For those who are more *au fait* with the subject matter, I am quite convinced that Kraft will provide answers to all of their questions, and the thorough indexing and cross-referencing guarantees that this will be a simple process. A wonderful piece of work. *BC*

MUSICAL PHILOLOGY II

Maria Caraci Vela *La filologia musicale – Istituzioni, storia, strumenti critici* Volume II (Edizioni LIM, 2009) viii + 324 pp ISBN 978 88 7096 550 6 €25

This is the second of three progressive volumes – vol. I a general introduction to philology as applied to music, vol. II, longer, treating specific or controversial problems, and III to be an anthology of studies. I was enthusiastic about the first volume (*EMR*, August 2010).

This volume is more discursive, reflecting on subjects which the author feels are insufficiently clear in mainstream musicology. For me it is a less compelling read than the first volume (which illuminates the challenging problems and historical methods of musical philology), because some areas of deeper investigation seem obvious, while others seem tediously theoretical, perhaps because they are outside of my areas of work. There are some notated musical examples, but most are verbal: a tiny hand points to an indented paragraph which discusses how that piece exemplifies the characteristics of whatever topic is being explained. These help the reader to recognize the textual problem instantly – regardless of how it has been classified in the infinite breakdown of terminology.

The main part of the book is divided into seven chapters. Chapter I discusses the subtle differences between written, definitive texts and those non-written, oral, improvised, or partially open to realisation or development, with the role of memory and tradition assisting incomplete notation. Analogies between recent trends in studies of Gregorian chant and of the Homeric poems are compared.

The short 2nd chapter distinguishes "text", "paratext" and "context". The longer 3rd chapter, by Angela Ida De Benedictis and Nicola Scaldaferri, applies the concepts of philology to contemporary music. Interesting is the difference between a technical project for electronic music and the transcription of the acoustical product. – resulting in two different types of "scores".

Chapter IV starts by parsing "intertextuality", "inter-discoursivity" and "intermusicality", the first manifested in about six different ways (*e.g.* various types of musical borrowings, from chant to jazz) and further qualified as "paratextuality", "metatextuality", "hypertextuality", "hypo-textuality" and "architextuality" (*e.g.* words, titles, commentary, derivations supplanting the original, relationship to a genre). I don't think I need these labels, but I do admit that all these aspects of a particular piece of music are essential to understanding it, if understanding includes its relation to other pieces, its date, its purpose, its meaning, *etc.* The last section is on "transcription" (rewriting in a different notation, or creatively elaborating, or setting for a different instrument, or transcribing from an aural or oral source). Chapter V projects every possible philological objection to the term "authenticity" as used by the HIP movement, into the long debate about the interpretation of early music. I would have thought that by now we all know we have misused a word more appropriate to texts and the degree of certainty about their attribution to an author. But once language has adopted a word, new, secondary, or corrupted meanings persist. I can't see a great advantage in substituting, at this point in time, "historically coherent practice" or "reconstructive type of interpretation" (and with reference to the latter, Caraci Vela makes a verbose but apt comparison with archaeology). Those following the debate, however, will find this analysis, with many quotations and footnotes, excellent. The chapter then considers the true question of authenticity (attribution, disattribution, conflicting attributions) and the disturbing fact that we may find what we think we are going to find, by identifying an author by the traits we attribute to him, based on prior attributions!

Chapters VI, on the theory of reception and the handing down of texts, and VII, New Philology and Musicology, are short, the latter containing reflections about how the Middle Ages are regarded.

The second part of the book consists of two Appendices, one on the purpose, responsibility and methods of reviewers of musical texts and critical editions, the other a 45-page bibliography summarizing what the Faculty of Musicology at the University of Pavia in Cremona (formerly called the Scuola di Paleografia e Filologia Musicale) has produced over the last fifty years, grouping the items as editions, studies, acts of convention, series, *et al.* It is more a catalogue than a normal bibliography, but it puts the reader in front of the open shelves of a musicological library – a very nice place to be. *BS*

Christian Ahrens *"Zu Gotha ist eine gute Kapelle..." Aus dem Innenleben einer thüringischen Hofkapelle des 18. Jahrhunderts* (*Friedenstein-Forschungen* Band 4.) Franz Steiner Verlag 2009. 374pp. €64.00. ISBN 978-3-515-09236-4

Christian Ahrens is an acknowledged expert on the history of music at the court of Gotha and the Kapellmeister there, Gottfried Heinrich Stölzel. I requested a review copy of this volume, expecting that I would learn a lot more about a composer, whose vast surviving output of church music I have been editing and publishing over the past few years,

and about the ensemble(s) for which it had been written. In the event, Ahrens's in-depth archival research has thrown up huge amounts of information, some of it as tantalisingly as it is fascinating, and from a far broader period that I had anticipated. The book (whose title is actually a translation of a quotation from none other than Dr Burney) is divided into eight broad sections:

1 the development of the Hofkapelle and the leading players in its growth,
2 the support given by the ducal family at Gotha for this development,
3 relationships between musicians there,
4 the daily running of such a musical establishment,
5 particularly interesting instruments in Gotha,
6 an assessment of the instrumental and musical resources of the court and a discussion of its fate,
7 changing roles within the musical establishment at court and
8 a comparison of the Gotha set-up with contemporary court orchestras elsewhere in Germany.

The book is bursting with factual information, and often Ahrens's discussion is backed up with small facsimiles from the original court documents. The problem (at least for me) was a constant to-ing and fro-ing between decades and court set-ups. Since there is no consistent chronological background (except for his discussion of the court's Kapellmeisters in Section 1), it is difficult to fully appreciate the importance (or otherwise) of some data.

In Section 5, it was interesting to read about the *Hautbois d'amour*, which seems to have originated somewhere in the region around Gotha – Stölzel's cantatas from 1720/21 regularly use one or two of these instruments. To me, though, Ahrens comes unstuck trying to build an argument for the instrument's existence much earlier than this, and I found his attempt to bring J. S. Bach's name into the discussion frustrating – it's still a major necessity for so many German musicologists who specialise in this area to somehow relate everything to Bach. I wonder if he might also have erred in assuming that *Klarinetten* at this period are clarinets. If, as he readily admits, no music by Stölzel has ever been found for clarinet, and yet the court paid for three pairs of them in C, D and F in 1742 (not the only sets to be bought!), might it be less likely that he ever did and more likely that *Klarinetten* might mean something else – like little *clarini*, for example? There are cantatas that use *clarini* in C, D, E flat and in F, so it is at least a possibility. It just seemed like 'Here is evidence: I need to make it fit.'

That said, this is an excellent piece of scholarship, rich in detailed information that will be useful to so many people. And, as luck would have it, the link between Bach and Stölzel continues to be illuminated not only in Gotha but also in Leipzig (and occasionally in Russia), so maybe one day Stölzel will emerge from his worldly reputation as the author of Bach's *Bist du bei mir* and the world will release that they've been missing out on some of the Baroque's most beautiful melodies. *BC*

In next issue;
Wm. A. Little *Mendelssohn and the Organ* Oxford UP, 2010. xvi + 486pp, £45.00 ISBN 978 0 19 539438 2

CD REVIEWS

CHANT

Cantus Mariales: Gregorian Chant Les Moines de l'Abbaye de St-Benoît 65' 19"
Analekta AN 2 9769

When I was an EngLit student, there was a 'game' (and exam) which required identifying the approximate date of various gobbets of obscure prose and poetry – an interesting exercise that forced one to consider every aspect of each item. The contents of this CD would be a nice object for such study. The only information on the 17 pieces is the incipit (ranging from one to four words). Some look familiar, some less so. There are no texts, and the single page on the music is more devotional than musicological. One has to get inside the booklet to discover which Benedictine abbey this comes from: St-Benoît-du-Lac, an offshoot from Solesmes in Québec. This is a reissue of a disc that has sold 60,000 copies since 1995. The singing has a forward movement that impresses. But the organ (often so faint that it is superfluous) is likely to put our readers off. It would be good to hear a disc like this performed with more regard to the different styles of the music. *CB*

The Dedication of the Temple: Music from the Templars' Jerusalem Breviary Schola Gregoriana of Cambridge, Jeremy White 69'54"
Herald HAVPCD 360

Though recorded in the Temple Church London, the subject of this CD is the Jerusalem Temple, as celebrated in chants, prayers and lessons before it fell to the Saracens in the thirteenth century. A selection from a notated breviary of the time conveys the essential character of the liturgy, its 'majestic rhythm and the ample opportunity it affords for meditation', to quote David Hiley, whose help was sought by Mary Berry in searching out the music. Six cantors and a choir of twelve perform this in memory of the scholar and founder of the Schola Gregoriana of Cambridge, completing a project she had in mind during her last year.

Two earlier secular Latin songs represent the optimistic recruitment of Templars and the processional narrative of their crusading journey. The tone then becomes more meditative and restrained with a range of devotional material praising the Temple and alluding to its biblical history. Then just before the end comes an amazing polyphonic surprise, *Urbs beata Jerusalem* set by Dufay.

Many of us were first introduced to chanting from neumes by Mary Berry in her many workshops, and I have memories of completing a weekend course processing and chanting at dusk with the nuns round their convent garden. We must all be glad so fitting a compilation and recording has been made in her honour. *Diana Maynard*

The Temple Church was an appropriate venue for the memorial recording, since the last concert directed by Mary that I attended was there; if there were later ones, they were probably less public. *CB*

MEDIEVAL

Neidhart von Reuental ***'Von hehren Frauen & tumpen Tölpeln': Minnelieder (13-14. Jh)*** Ensemble für frühe Musik Augsburg 64' 50" (rec 1990)
Christophoros CHR 77327

A welcome reissue. Despite the large number of instruments listed after the names of the four performers, three of them sing as well as play, and the backing remains accompaniment and doesn't dominate or overly interrupt the songs. *Primo le parole!* The singing is absolutely clear, and I'm sure that if I knew old German I would hear every word. The booklet gives the original and a modern German version , but there's no reference to an on-line English version and there isn't one on the Ensemble's web site. A pity, since the texts are more varied than those of love-lost Provençal and French monody. *CB*

L'Amor de Lonh: Medieval songs of love and loss Ensemble Gilles Binchois, Dominique Vellard 62' 10"
Glossa GCDP32304
Music by Adam de la Halle, Gaucelm Faidit, Jaufré Rudel, Martim Codax, Raimbaut de Vaqueiras

Medieval modes and genres blend to express, in many languages, the pangs of distant love or love from afar. The broad region represented here is Portugal, the Pyrenees and southern France, and the period the 12th and 13th centuries, with the addition of traditional tunes. The mood is set by a traditional Sephardic song and is mainly structured around Jaufré Rudel and Martim Codax, with traditional songs and arranged tunes from the area, sung in various languages and played by Anne-Marie Lablaude, Dominique Vellard, Cyprianos Sadek, Baptiste Romain and Keyvan Chemirani. The oud, fiddle, cornamuse, zarb and daf are brought together in an effective multicultural mix. Recording took place in the Église Saint-Saturnin de Vergy, an ambience whose degree of resonance well suited the performers. The outcome is thoroughly pleasurable listening.

The presentation tempts an international audience. Tacks in a heart-shape have a sequence of strings attached, intricate, knotted and broken, as one unfolds the scarlet packaging. Most of the booklet is taken up with translations of lyrics into four languages; the introductory notes by Pierre Bec could be described as stimulating and intriguing. *Diana Maynard*

Moresca - Romances and Cantigas among Moors and Christians Capella de Ministrers, Carles Magraner 66' 20"
CDM 1028

Another lavish release from this excellent ensemble sees a detailed comparison of traditional Andalusian and Moorish music with courtly and sacred music from Mediaeval and Renaissance Spain. A richly illustrated book in four languages contains fascinating essays on the period, while the performances are tremendously atmospheric and beautifully evocative of the exotic cultures they illustrate. I have rarely heard the six Cantigas de Santa Maria recorded here more idiomatically and convincingly performed, and the singing and playing throughout is wonderfully expressive. This is another of those educational programmes, touching upon issues supremely relevant to our own times, which at the same time are consistently entertaining and enjoyable.
D. James Ross

Musica: Welsh Harp Music Bill Taylor
TRCD 0011 64' 31" Cornelyn.co.uk

Unless you have already heard some of the mesmerizing music from the Robert ap Huw Manuscript, probably on Bill Taylor's 1999 release *Two Worlds of the Welsh Harp*, prepare to enter a musical world unlike anything you will have heard before. It inhabits an alternative world of alternative harmonies, rhythms and notation, all of which Bill Taylor and Robert Evans have devoted many years to deciphering and performing: the present CD is the intriguing result of these studies as well as long years of trial and error in performance. Small units build up into larger structures, culminating in the likes of the *Caniad Pibau Morfydd*, an 18-minute epic on the scale of a classical symphony. Almost as intriguing as the

music itself are the instruments Bill Taylor uses in these performances. Built after historical originals by Ardival Harps, whom Bill Taylor assists and advises, the Cithara Anglica Romanesque harp has a warm gutty sound, while the buzzing tone of the Rosslyn bray harp would, Bill Taylor argues convincingly, have been the sound of the regular harp throughout Europe for much of its history. The insistent almost obsessive structures of this music demand a range of virtuosic playing techniques, which over the years Bill Taylor has worked to master, and the results on this CD really do get under the skin. *D. James Ross*

16th CENTURY

Psalterium: Genevan Psalms Corvina Consort 58' 34"
Settings of Psalms 23, 51, 72, 130 & 138 by Bourgeois, Goudimel, L'Estocart, Le Jeune, Sweelinck & Vallet

None of Newman's psalm-droners here: this is civilised music, for cultured and musically-literate protestants to sing at home. Sadly, this repertoire hasn't penetrated into the world of madrigal singers. The musical climax of the polyphonic settings comes in Sweelinck's four books (1604, 1613, 1614 & 1624), the examples here coming from the first. Most settings are of single verses. For more complicated settings, that was probably enough, but a few of Sweelinck's cover the complete psalm. Psalm 23 is thus, in three parts with varying forces (4, 3 then 6 voices): one wonders whether the singers looked over their neighbour's part-books when their book has no music. *CB*

Victoria *Missa O quam gloriosam, Mottetti e Inni* Il Convito Armonico, Stefano Buschini 69' 12"
Tactus TC 552902

This 2008 recording reaches us in time to head what I hope will be a Victoria quatercentenary rush. Il Convitto Armonico opts for unaccompanied performance by ensembles ranging from 16 voice SATB choir to male voice quartet and by including a parody mass, its model, motets and hymns give us a fair picture of the non-polychoral aspects of Victoria's art. They sing shapely lines at sensible speeds and clearly understand the music. Intonation is not always centred – it tends to be better when more singers are involved – but is never unacceptable. My biggest reservation is the always tricky issue of performing pitch. As an example, the ebullient mass is sung at its original written pitch in terms of A440, but *O magnum mysterium* is transposed up a tone and thus acquires a relative brilliance in the context that belies the nature of both the words and the music. But the group does deserve congratulations for the overall programme – some first recordings as well as some classics. The translation of the essay is often horrible – lumpy English as well as wrong words. This is happening too often. *David Hansell*

17th CENTURY

Angiol' Michele Bartolotti *Di Chitarra Spagnola* Gordon Ferries (baroque guitar and French theorbo),
Delphian DCD34066

Angiol' (or Angelo) Michele Bartolotti (c.1615-82) was probably born in Bologna, since he described himself as *Bolognese* and *di Bologna*. In the 1650s he worked as a guitarist and theorbist at the court of Queen Christina in Sweden and thereafter at the court of Louis XIV in France. His guitar music survives in two books: *Libro primo di chitarra spagnola* (Florence, 1640) and *Secondo libro di chitarra* (Rome, c.1655). In the first book there are passacaglias in all major and minor keys, confirming Bartolotti's use of equal temperament for the guitar. All the guitar pieces played by Ferries are taken from the second book. Bartolotti's music is full of variety, but for the most part involves a complex, highly ornamented melody with just occasional chords. There is no bass line as such, the chords being played in whatever inversion happens to be comfortable. Ferries uses the so-called French tuning, which has a bourdon on the 4th course, but not on the 5th.

Bartolotti was admired by his contemporaries, and according to G. B. Granata, his music was plagiarised by others, including Corbetta, who followed Bartolotti from Italy to the French court. Typical of Bartolotti's eclectic style is his G minor suite, introduced by a well-poised Prelude. Amongst the following eight movements is an unusual Ciacona consisting almost entirely of strummed chords, with extraordinarily dissonant harmonies derived from what falls comfortably under the hand. The longest movement (nearly nine minutes) is a Passacaglia. It begins with simple strummed chords, and moves on to explore the higher reaches of the fingerboard, again with some surprising harmonies, and gradually becoming more intricate with brisé passages, and campanellas.

Ferries includes three pieces for French theorbo (tuned in D, a fourth higher than the more conventional Italian theorbo in A). The music is taken from the Goess manuscripts: a Sarabande in C major, and an Allemande and Sarabande in C minor. These static pieces aptly complement the dreamy atmosphere of the guitar pieces.

Ferries' guitar and theorbo were made by Martin Haycock based on originals by Matteo Sellas. For the Suite in E minor, he uses a small French guitar c.1760 borrowed from the Edinburgh University Collection of Historical Musical Instruments.

I like Ferries' introvert, under-stated interpretaton, in which he creates a subtle sound world which would flatter l'oreille and calm the woes of any troubled monarch. *Stewart McCoy*

[Biber & Muffat] *A virtuoso faceoff* Petri Tapio Mattson *vln*, Markku Mäkinen *org*, Eero Palaiainen *archlute*
Alba Records ABCD 311
Biber: Sonatas in c, D & A; Muffat Sonata in D, Toccatas II & VII, Passacaglia in g minor (org)

The premise of this CD is a neat one – a range of works by two of the giants of the Austrian baroque, who must have known one another (or led very insular lives when they were both in Salzburg), compared and contrasted. They were, of course, very different musical personalities and if we can judge them through their music, Biber would have to come over as the show-off and Muffat as the embodiment of refinement. They were both masters of the *stylus phantasticus*, Biber here in slightly mellower form than we might normally hear him, and Muffat getting the full power of a wonderful organ to back up his case. In the cross-over piece (the only known solo sonata by Muffat), there is less emphasis on virtuosic display and more on the musical substance – his exploration of enharmonic shifts (dramatic changes of key achieved by 're-spelling' an accidental, e.g. B flat becomes A sharp* – I've never quite come to terms with how people who write learned tomes about the difference between these two notes deal with the concept) is strangely underplayed here, as if it were just an everyday occurrence. In fact, it's the perfect foil to those previous performances that have made too much of it. I loved every minute of this recording, and can heartily recommend it. *BC*

** cf my comment on p. 4 about Herbert Howells writing a simultaneous B flat to feel different from the A sharp even though it cannot sound thus in a single organ chord.*

Melani *Mottetti* Concerto Italiano, Rinaldo Alessandrini 67'
Naïve OP 30431

This recording was a real pleasure – the music is rich in its diversity and the performances are typically eloquent. The first few pieces had me reaching for the booklet to find out if Alessandrini had opted to mix up the programme with music by earlier and later composers; but no, the entire disc is drawn from Melani's output. Indeed, there are lots of similarities with Legrenzi here – he, too, wrote music for two choirs in the older tradition

of Rovetta and Grandi, and yet wrote some delightfully virtuosic (for want of a better word) cantatas. Concerto Italiano are masters at playing with tempi to suit the words, as I wrote when reviewing the madrigal sets elsewhere, but there is never a suggestion that they do it for any other reason than to bring the music to life. This CD is sure to enhance both their reputation, and Melani's – and that can only be a good thing. *BC*

Monteverdi *Vespers of 1610* Apollo's Fire, Jeannette Sorrell 90' 06 (2 CDs)
Avie AV2206 (orig Eclectra 1999)

I reviewed the original issue in *EMR* Nov 1999, p. 6. I have written this review, however, without checking it. I find it more and more difficult to enjoy performances of the *Vespers*: I'd always rather play it. I enjoyed this performance for its beauty, its energy and its imagination. I'd love to spend a day with Jeannette talking through it, praising much, but questioning and discussing it in detail. Too much low string bass, for instance (but a beautiful *Pulchra es* with only theorbo – why are the players not named?) and the mixed transpositions in the *Magnificat*. She would probably want to do it differently after ten years. Just one general criticism: the relaxation of tempo might work in concert, but getting the same effect virtually in tempo increases the intensity. It is excellent that this and other Apollo's Fire recordings are now reissued by Avie. *CB*

PS 1. Checking my original review, I find I was rather more critical then!
PS 2. Noting how in *Dixit* the second half-verses seemed to rush on with unseemly haste, I wondered whether settings so closely dependent on the chant should have the enormous gaps that characterise normal singing of psalm tones.

'Round M: Monteverdi meets jazz Roberta Mameli, La Venexiana, Claudio Cavina
Glossa Platinum GCD P30917 61' 10"
Monteverdi + Fontei, Merula, Negri & Sances

I'm neither sure what this is doing in *EMR* nor what I feel about it. There is some outstanding vocal and instrumental virtuosity here, track 2 is brilliant fun, but I'm not convinced that Monteverdi and jazz have that much to say to each other.
David Hansell

Purcell *Dido and Aeneas* La Nouvelle Ménestrande, Cappella Mediterranea, Leonardo García Alarcón 52' 55"
Ambronay AMY 022

Dido is becoming a work that can raise almost as many musicological (and musical) hackles as the *1610 Vespers*. The writer of the note is clearly unaware of relatively recent research on the work's origin and reception history, there is no attempt to supply any of the arguably missing music, the Sorceress is a falsettist, the Sailor a man, the witches use 'funny' voices and the orchestra is largish, including 4 oboes, bassoon, double bass, organ and bass viol (played lyra-style in some of the recitatives). So it's a mainstream opera-house type performance in many senses but there is also much that does not induce the depression one often experiences in such contexts. As Aeneas, Alejandro Meerapfel gives this often wimpish character some real gravitas, the chorus sing with both character and feeling, and it is so refreshing to hear a Dido who is content simply to sing the Lament and let Purcell's wizardry do the work. As with the Pergolesi I have reviewed below I found that my attention focused increasingly on the brilliance of the music, and that is surely a compliment to the performers. *David Hansell*

French overtures by German Composers
The Bach Players 69' 33"
Hyphen Press Music 003
www.hyphenpress.co.uk/music

Only one work on this varied CD, the Overture VI by Philip Heinrich Erlebach, seems to live up to the title, while the rest consists on two Cantatas by J.S Bach and three settings of *Innsbruck ich muss dich lassen*. So what ties these diverse works together? In fact the cantatas both start with French overtures and the late cantata *In allen meinen Taten* uses the Innsbruck tune as a cantus firmus. The Bach Players, generally young musicians and in some cases second generation early musicians (I note the surnames Standage, Isserlis and Turbett) play with great finesse and precision and are joined by four young singers who share these admirable qualities. I like this type of scholarly CD, where a programme of delightful music elegantly performed also extends the listener's understanding of the repertoire. My favourite music on the CD are the two lovely polyphonic settings of the *Innsbruck* tune by Christian Hollander and Paul Luetkeman, two composers of whom I had barely heard before. *D. James Ross*

Gambit: Music for unaccompanied bass
Tal Arbel viola da gamba 74' 43"
Seven Cedars Music GLMCD1001TA
Abel, Forqjueray, Hume, Marais, Ste Colombe + Daniel Akiva, Tal Arbel

Another mix, and a different generation. Don't be put off, as I was initially, by the New-Age booklet notes, with rather more information than I need on some issues, and less on others. I was completely won over by the playing, very assured, rhythmically disciplined, particularly in the dance movements, not at all self-indulgent as the booklet had led me to expect. Furthermore, I was initially sceptical (as I had been with Margaret Little's disc) that a 7-string viol should play music from such a broad time-frame. Sainte Colombe's suite in D minor from the Tournus MS (*Prelude, Allemande Courante, Gigue, Sarabande, Gigue, Chaconne*) together with her re-ordered version of Marais' *Couplets de Folies* (with some sections plucked, with castanet-type tapping on the body of the instrument) are the main pieces on the disc. The *Recitative & Dance* by the Israeli composer Daniel Akiva, written in 2004, is idiomatic, perhaps inspired by Bach's cello suites but individual and very interesting, more contemporary in style than her own folk-melody pieces. It doesn't all work – a version of Schubert's *Die Forelle*, the Abel *Arpeggio* with her added vocalise, but they are a brief minority, and I enjoyed the exploration of possibilities. She finishes with a fun improvisation with dubbed rhythms and drones – very enjoyable throughout. *Robert Oliver*

eVIOLution: nusic for unaccompanied vihuela de arco, lyra viol, bass viol
Fernando Marin

Abel, Cabezon, de Machy, Ferrabosco, Ortiz, Sainte Colombe, Telemann,.

This exceptionally interesting recording not only covers the widest time-span of the three I've reviewed, but it does so with four different instruments. The sound world they each create is quite radical, inviting a strong reaction, but convincing in the player's command of the technical difficulties, the sense of discovery, and innovative approach to tone, articulation and phrasing. The choice of instruments is especially significant, giving each period, each idiom, its own distinctive voice, a significant point of difference from virtually all other recordings.

The booklet notes give information about the instruments, the stringing (all-gut with catline basses), and the pitch to which they are tuned. The familiar Ortiz Ricecars on Italian tenors sound quite new with the very astringent tone of the Vihuela de Mano (a=440): no sound-post but full-sounding low F's. He takes them at an un-showy, steady pace, neatly putting in the bass line, plucking some variations. I guess the Cabezon is his realisation of a keyboard piece, which works beautifully, much better than the Ferrabosco 3-part *Ut re mi fa sol* fantasie, which he plays on a more mellow sounding lyra viol (a=415). The pieces in bandora tuning (Alfonso's 1st tuning) are superb, marvellous pieces, wonderfully played, searching for the shape of the music. For Sainte Colombe's Chaconne he plays a Colichon copy at

a=390, a very resonant, very reedy sound which also suits de Machy's Prelude (the first piece in the book) and one of the tablature Allemandes. For the Abel (from a D minor sonata) and the Telemann unaccompanied suite from *Der Getreue Musickmeister* he changes again, this time to a Bertrand copy (at 415), much less mellow than usual, but with a brilliant, glowing sound particularly when high on the D string. He leads us to new understanding not only through the conviction of his playing but also his technical command, an explorer, a risk-taker, whose example is too interesting to ignore. Highly recommended. *Robert Oliver*

Senza Continuo: Music for unaccompanied bass viol Margaret Little
Bassano, de Machy, Hume, Marais, Ste Colombe, Virgiliano

Quite a mix, from 16th century *viola bastarda* to Marais' 1st book, published in 1686. Its *basse continue* was published 3 years later, which justifies 'senza continuo'. Margaret Little manages to make a unity of it all (and I don't mean to imply that it all sounds the same, or even that it shouldn't form a unity) by the care, and sheer musicality of her playing. She demonstrates what this music has in common, despite great changes in compositional styles, not to mention instrument construction and tone over the time span of nearly 100 years. Her whimsical approach to rhythm suits the improvisational genres such as the pieces by Jean de Sainte Colombe, Virgiliano and Bassano, and her bow control, sweet attacks, sometimes from off the string, bring out the warmth of her 7-string bass. She is nicely strict in the Hume *Pavan*, with some neat ornamentation of the repeats. *Good again* by Hume is a harder piece to make work as a coherent whole, and she wisely doesn't do all the repeats here. But it is in the Marais D major suite that her playing really excels, and it's worth buying the disc just for that. Her instinctive freedom is more disciplined here, although she obscures some of Marais' off-beat conceits in the *Gigue*. However in the famous *Chaconne*, brilliantly played, her approach works wonderfully, her impressive technical command an expressive tool rather than display. *Robert Oliver*

LATE BAROQUE

J. J. Agrell *Orchestral Works* Helsinki Baroque Orchestra, Aapo Häkkinen *hpscd, dir*, 76'13"
Aeolus AE-10047
Sinfonias in A, D and Eb, Violin Concerto, Oboe Concerto, Concerto for Flute and Harpsichord Op. 4 No. 2

Johan Joachim Agrell (1701-1765) was a native of Sweden (he grew up in Uppsala), but spent much of his working life in Germany, at first in Kassel but from 1746 as municipal Director of Music in Nuremberg. His music is remarkably varied and unfailingly interesting, with an assured sense of direction and plenty of original ideas; it is most certainly worth reviving, and is totally undeserving of Burney's sneering remark that Agrell 'never, with respect to invention, seemed to surpass mediocrity'.

On this CD the excellent Helsinki Baroque Orchestra present a fascinating selection of three sinfonias and three concertos, composed over a period of some forty years. Probably the earliest is the oboe concerto, which may date from Agrell's student days in Uppsala; the presumably later violin concerto is rather Vivaldian in manner, as also is the sinfonia in Eb (which Vivaldi himself directed at a concert in Amsterdam in 1738). The three-movement sinfonia in D sounds like a Neapolitan opera overture, while the sinfonia in A is a fine early-Mannheim-style symphony in four movements, complete with minuet and trio (the latter for woodwind only). On the other hand the substantial concerto for flute and harpsichord, published in 1753, is firmly in the North German C. P. E. Bach style.

The performances are absolutely first-rate, and they are backed by some serious scholarship. The full band is based on strings 4/4/2/2/1, but for the oboe concerto it's reduced to three firsts, three seconds and one viola with just an 8' violone to play the bass-line, and in the concerto for flute and harpsichord it's reduced still further – very properly – to single strings. The playing is by turns vigorous and tender, the phrases are lovingly shaped and the rhythm is subtly flexible. I particularly enjoyed the way that repeated bass notes, which can all too easily plod, are used to energize the first movement of the sinfonia in A; and the sound of the oboe (a Stanesby copy) in the early concerto is absolutely ravishing. This is definitely my record of the month: go out and buy it at once!
Richard Maunder

Avison *Sonatas for Harpsichord Opus 5 & 7* Gary Cooper *hpscd*, Pavlo Beznosiuk & Caroline Balding *vn*, Robin Michael *vc* 112' 09" (2CDs)
Divine Art DDA21215

I have very much enjoyed listening to these two CDs, especially for the sense of enthusiasm which is communicated by Gary Cooper and three members of the Avison Ensemble led by Pavlo Beznosiuk. They clearly enjoyed recording these works and the musical interaction across the group is palpable. These are essentially keyboard sonatas with string accompaniment and represent what might be called a North British dialect of a largely Italian style, with some Rameau thrown in. There is a good variety of two-, three- and four-movement sonatas, following the classic patterns of the time. Cooper's playing is exemplary in making the most of this music and bringing out its various stylistic features and the recording has given me a new respect for Avison's talents.
Noel O'Regan

Bach *Clavier-Übung II* Pascal Dubreuil *hpscd* 65' 01"
Ramée RAM 1001
BWV 831, 903, 971 & 998

As well as the two works from *Clavier-Übung II*, Dubreuil includes the Chromatic Fantasy and Fugue, and the Prelude, Fugue and Allegro in Eb major. Dubreuil gives spirited performances which can build up quite a head of steam and convey a sense of excitement in fast movements. He rushes at times, without taking enough time to compensate, most notably in some of the dances of the French Overture which thereby lose their poise, and in the Chromatic Fugue. This doesn't happen, however, in the Presto of the Italian Concerto which, with the rest of that work, gets a very convincing performance. So does most of the French Overture where his forward drive keeps the musical line moving successfully. There is no information about the double-manual harpsichord used, which is bright and closely recorded. Dubreuil enjoys himself here and there is much to recommend about his performances of these key late Baroque pieces. *Noel O'Regan*

Bach *Das Wohltemperierte Clavier Vol. 2* Richard Egarr 151' (2 CDs)
Harmonia mundi USA HMU 907433-4

Richard Egarr brings his very wide array of experiences to this recording, which successfully conveys all the variety of styles and influences making up WTC2. As in his earlier WTC1 recording he largely lets the music speak for itself, while occasionally pointing it up with subtle ornamentation. His playing of the Preludes provides an excellent balance between structure and improvisation; the Fugues show great clarity, as well as solidity and a strong sense of drive, without ever feeling hurried. Egarr plays on a Ruckers 1638 copy by Joel Katzman which suits this music very well and which is well recorded with lots of resonance. This is a very satisfying recording indeed, which should stand as a textbook version of this collection for a long time to come. *Noel O'Regan*

Pergolesi *Stabat Mater* Anna Prohaska *S*, Bernarda Fink *A*, Akademie fur Alte Musik Berlin, Bernhard Forck 59' 53"
harmonia mundi HMC 902072
Salve Regina in c; Locatelli *Il Pianto d'Arianna* Vivaldi: Sinfonia *Al Santo Sepolchro* RV169

The last time I reviewed a recording of Pergolesi's signature piece it was difficult to listen past the first vocal entry. Here I was happy to have the whole work on repeat. Yes, there are a few moments of vocal portamento or over-vibrato that are at variance with the clean lines of the strings but overwhelmingly I found myself just enjoying the music and not really thinking about the performance at all. In particular I found the choice of tempos very good – contrasts yes, but nothing silly – and the shaping of the bass line, with its many repeated notes, is sensible and sensitive. The *Stabat Mater* is the only work mentioned on the front of the package. This is a shame as I felt that one reason for the effectiveness of this recording was the context – it is preceded by fine instrumental works by Vivaldi and Locatelli which frame the Pergolesi *Salve Regina* in C minor. *David Hansell*

Stanley *Six Concertos in seven parts Op 2* The Parley of Instruments, Roy Goodman
Hyperion *Helios* CHD55361 58' 13"

I owned this recording on (gasp!) an audio tape! Needless to say, my player chewed it up in one of its teenage phases, so this re-release is all the more welcome into my house. The music is marvellous – the English concerto at its very best. More than that, though, The Parley of Instruments really bring it to life – I especially love Roy Goodman's ornamentation (as I always have done), genuinely enhancing the music, not obscuring it as some of today's performers do. If this set is not already in your collection, now is the time to set that right. *BC*

Telemann *Motetten* Magdeburger Kammerchor, Magdeburger Barockorchester, Lotear Hennig 59' 42"
Raumklang Souvenir RKs 59803

This is another welcome re-release. Each of the motets on the CD has a slightly different take on "how to write a motet". Too often Telemann's church music is dismissed as being inferior to Bach's, but actually there are quite a few works here that could easily stand side by side and, when it comes to looking to the future rather than to the past, there are several which show Telemann to be far more creative in approach – they are more akin to the output of his godson, C. P. E. Bach and *his* contemporaries. The singing may not be the best ever, but the chorus gives a good account of itself. *BC*

Vivaldi *Armida al campo d'Egitto* Furio Zanasi *Califfo*, Marina Comparato *Emireno*, Romina Basso *Adrasto*, Martín Oro *Tisaferno*, Sara Mingardo *Armida*, Monica Bacelli *Osmira*, Raffaella Milanesi *Erminia*, Concerto Italiano, Rinaldo Alessandrini 170' (3 CDs)
Naïve OP 30492

Only two acts of this opera survive in their original form. The 2nd Act somehow became separated from the others and has been reconstructed by Alessandrini and project musicologist Delaméa (arias from other Vivaldi works setting texts with similar metres, choruses and recitatives from the director's pen). The story is typically complex with pairs of interlinked lovers, and the vengeance-bent sorceress Armida at its heart. The performances are enjoyable – none of the singers dominates proceedings, the orchestral playing is as fine as one would expect from this line-up, and this is another excellent recording to join the previous glories of the Naïve Edition. I was not tempted (as I sometimes am while listening to these recordings) to re-listen immediately to any of the arias, but that is not to say that they are not all wonderful in their way. *BC*

Vivaldi! Sandrine Piau 76'
Naïve O P 30508
Extracts from previous Naïve recordings

Surely no-one who regularly reads these pages needs a recommendation from me to buy a CD featuring the amazing voice of Sandrine Piau. True, I would not normally be one to recommend a compilation of bleeding chunks (in some cases made even more so by being separated from movements in the same work), but the singing is so wonderful that I can just about forgive even that. There are extracts from *La fida ninfa, La Silvia, La Candace* and *Atenaide*, as well as arias from *In furore iustissimae irae* and the *Laudate pueri* setting (RV601). It was interesting to hear sacred words after fiery Italian ones and really get the point often made by commentators that the services at the Pietà really were little more than public concerts – the demands on the singers (even if they failed to match Piau's breathtaking Da Capo elaborations) can only have been intended for singers who could actually sing what Vivaldi wrote; no wonder his contemporaries were impressed! Piau is joined by an assortment of colleagues in duets and quartets, and the recording features three different HIP bands – all highly recommendable. There are no printed texts in the booklet. *BC*

Vivaldi *Gloria* Sara Mingardo, Concerto Italiano, Rinaldo Alessandrini 67'
naïve OP 30485
Ostro picta RV 642; *Gloria* RV 588 & 589

The striking thing about this CD is the shameless marketing on the cover. Sara Mingardo *does* sing one of the introductory motets and the solo part in the less well-known *Gloria*, but why is the soprano who sings *Ostro picta* so very beautifully barely mentioned? (On page 4 of the booklet we discover she is Monika Piccinni.) Indeed, her first contribution to proceedings is an unashamedly dramatic *Domine Deus Agnus Dei* (from the better-known *Gloria* – and presumably milked for every drop of 'anxious atmosphere' in cahoots with Alessandrini's take on Vivaldi's church music as sacred opera): it sounds like something from the 1970s. Elsewhere she is very good, but top billing is rather unfair to all the other excellent performers. The solo singers are, without exception, worthy of note, and the playing (except for a slightly odd choice of solo violin for *Domine Deus Rex coelestis*) is wonderful. There is something about the pacing that is slightly old-fashioned, too, with ultra speedy fast movements, and ponderous slow ones. I suppose one has to make a statement of sorts if one is recording such an iconic piece. *BC*

Vivaldi *Concerto per violino III 'Il ballo'* Duilio M. Galfetti, I Barocchisti, Diego Fasolis 69'
naïve OP 30474
RV210, 268, 301, 312, 333, 350, 352

I don't recall having reviewed Galfetti before. He is a formidable violinist, armed with all the skills required to take on these frighteningly virtuosic pieces. When it comes to the time to record the double violin concertos, I now have TWO dream teams – Steck & Chandler, and Carmignola & Galfetti. There are seven concertos here, and the variation between them once again belies Stravinsky's low opinion of Vivaldi's music. One recurring feature here is the composer's slightly unexpected choice of points at which he jumps out of a sequence. The 'circle of fifths' (a common device in the 18th century where one chord logically leads to another by means of being its dominant) normally provides a sub-conscious security for the listener, but here Vivaldi opts to dismount the musical roundabout in most unexpected places, resulting in some genuinely striking harmonic novelties. I was also caught out by the first solo episode in one of the major key concerti starting in the minor – Stravinsky would have been shocked, and a good thing, too! *BC*

Vivaldi *Concerto per fagotto I* Sergio Azzolini, L'aura soave Cremona 74'

naïve OP 30496
RV 471, 477, 484, 488, 493, 495 & 503

Anyone who has seen Azzolini in performance will know that he is first and foremost a showman. Even recordings can reveal his interaction with the audience – just a longer than expected gap between ritornello and solo is enough to engage the listener. He is a consummate master of his instrument and no matter what difficulties Vivaldi puts before the performer, Azzolini will transform it into something wonderful – his virtuosity is astounding, but he is equally gifted in his ability to shape melodies into something approaching enchantment. Sometimes he can overdo things and it all becomes a caricature of itself, but there is no evidence of that here. *BC*

Smart had moeders hart bevangen De niewe Philharmonie Utrecht, Johannes Leertouwer 72:05
Globe GLO 5238

I struggled slightly to follow the unifying theme for this CD as the programme notes appear only in Dutch, a curious example of provincialism in these days of pan-European labels. However, what appears to be going on is that the performers present Pergolesi's *Stabat Mater* in a 2002 Dutch translation by Willem Wilmink. Why they would want to do this escapes me and the results are to my ear rather ugly. Aside from the language issue, De niewe Philharmonie belie their orchestral name by playing one to a part, making the Pergolesi sound rather bloodless. A Vivaldi *Sinfonia al santo sepulcro* has a clear connection to the Pergolesi but the WF Bach Adagio and Fugue for two flutes and strings and the Benda Flute concerto seem more out on a limb. I am left holding a mini-poster of a painting of by P de Grebber of Christ being lowered from the cross, but with little grasp as to what this CD was trying to achieve. *D. James Ross*

CLASSICAL

Beck *Symphonies op. 3 nos 1-4* (C. 13-16) Toronto Chamber Orch. Kevin Mallon
Naxos 8.570799 66'20"

'Formulaic' and 'conventional' are words that can often be applied to symphonies by less well-known composers of the classical era. Those of Franz Ignaz Beck (1734-1809), published in 1762, break the mould in every respect, so much so that he keeps the listener guessing as to what is round the next corner. The unexpected, in terms of rhythmic drama, melodic turns and harmonic twists, is a feature of all these four symphonies. Performed (on modern instruments) by a chamber-sized orchestra, the works are stylishly played under Mallon's direction. *Ian Graham-Jones*

Boccherini *Four Cello Concertos* Wen-Sinn Yang, Steicherakademie Bozen, dir. Georg Bozen *dir* 78'01"
Arts 37754-8
2 in D, G.479, 3 G, G.480, 9 B♭ G.482, 10 D, G.483

Four of the composer's dozen cello concertos are here admirably performed on modern instruments. The concertos are remarkable works in the genre for their period, and the recording quality is excellent. Readers who prefer period instrument ensembles, however, may not appreciate the performance style, or some of the improbably unstylistic cadenzas.
Ian Graham-Jones

Cimarosa *Requiem in G minor* Capella Istropolitana cond. Kirk Trevor 51'45"
Naxos 8.572371

Composed in 1787, the work is for SATB soloists, chorus and orchestra consisting (as far as I could hear) of just strings, with occasionally two horns. The work does not have the expected dramatic impetus in the Sequence (*Dies irae*, etc.), but is in a more restrained classical idiom, some sections of which are reminiscent of the well-known *Stabat Mater*. The chorus, unfortunately, has the sonority of an amateur choral society, and the modern strings could be less heavy and perhaps more stylish. *Ian Graham-Jones*

Galuppi *Sonatas for Keyboard Instruments* Luca Guglielmi (harpsichord, clavichord, organ and fortepiano) 76'43"
Accent ACC 24227
Nine keyboard sonatas
This is an extraordinarily varied collection of fine but little-performed keyboard sonatas by a major composer, very convincingly played by Guglielmi on no fewer than five different instruments. It's fascinating to hear this representative selection of keyboard instruments, which includes copies of harpsichords by Mietke (1710) and Cristofori (1698) as well as his 1726 fortepiano, a delightful Italian organ of 1752 in a village church in Piemonte, and a copy of a Schiedmayer clavichord of 1782 (yes, clavichord: Galuppi had one in his study, and he had visited C. P. E. Bach in Berlin in 1765). Very enjoyable and interesting: this CD is a must for everyone with an interest in 18-century keyboard music and instruments.
Richard Maunder

Haydn *Symphonies 97 & 98* Amsterdam Baroque Orch, Ton Koopman 53'06"
Challenge Classics CC72360

Koopman and his Amsterdam players give some stunningly neat and spirited performances of two of the 'London' symphonies. This is the first of a projected set of all twelve, although (with 97 and 98) this disc is not strictly chronological. Unlike some recordings of Haydn's symphonies, where the music that we know so well can come over as mundane, this spoke to me almost as if I was at the performance for the first time in Haydn's day. In Koopman's able hands, the music is full of surprises, and the qualities of Haydn's music strikes as being 'profound, airy, affecting and original' (as a contemporary paper said during his first London visit in 1792. It is good, too, to have some useful notes in a booklet printed in a legible size and font. *Ian Graham-Jones*

Haydn *Piano Trios.* Trio Goya, 64'33"
Chandos CHAN 0771
Hob. XV:24, 26, 27, 28

Four of Haydn's marvellous piano trios dating from his second visit to London, are given very satisfying performances by the excellent Trio Goya. They play with much spirit and insight, and the way they capture all the contrasting facets of the composer's astonishing originality, from the drama of the finale of XV:27 to the mystery of the second movement of XV:28, is admirable. It seems churlish to mention a quibble, but wouldn't Haydn's dedicatees Therese Jansen and Rebecca Schroeter have played on a London-made Grand Pianoforte rather than a Viennese fortepiano? Nevertheless McNulty's Walter copy is a beautiful instrument, and almost persuades me that it was at the back of the composer's mind when he wrote these trios. Very warmly recommended.
Richard Maunder

Haydn *The Seven Last Words, arr. keyboard* Aapo Häkkinen *clavichord* 65'55"
Alba ABCD 251.

The keyboard version of Haydn's *Seven Last Words* was published by Artaria of Vienna in 1787. The arrangement wasn't done by Haydn himself, although he said that he had 'supervised and corrected' it: it's certainly very skilfully done. As was normal at the time, Artaria specified *Clavicembalo o Forte Piano*, meaning harpsichord or fortepiano, so it's a little perverse to play it on a clavichord. However, it's interesting to hear an original instrument attributed to J. H. Silbermann: it has an impressive sound with a wide dynamic range and a clear singing treble and tenor, the only signs of age being a few slightly 'wooden' notes in the extreme bass and treble. The music is very well played, with plenty of dramatic contrasts and beautifully expressive cantilena. Warmly recommended, at least as something of a curiosity – after all, this *is* supposed to be an orchestral work! *Richard Maunder*

Mayr *Te Deum in D,* attrib. Mozart *Missa Solemnis in C [K C1.20]* Ingolstadt Georgian Chamber Orchestra, Simon Mayr Choir, cond. Franz Hauk 68'05"
Naxos 8.5570926

The Mayr, lasting just 24 minutes, is billed as the main work on this disc, with seven movements continuously linked. The operatic nature of the orchestral writing is evident in the music – for Mayr started composing principally in the theatre. Written in 1805, the *Te Deum* surely foreshadows Rossini in places. The authorship of the Mass is, as far as I know, not known; certainly much cannot be by WA: Leopold has been suggested. At any rate, it provides an interesting guessing game. On modern instruments, the playing is spirited enough and generally stylish. The soloists – all nine of them – are competent, though their styles vary somewhat.

Ian Graham-Jones

Mozart *Trio in E♭ K. 498* (cl, vla, fp), *Fantasy in C min K. 475* (fp), *Grand Sonata in A* (basset cl, fp, after Clarinet 5et K. 581) Phantasia 64'03"
Ramee RAM 1002

Here is a delight for HIP Classicists. Nicole van Bruggen (cl), Jane Rogers (vla) and Annette Veenhoff (fp) give an enchanting performance of the *Kegelstatt* trio, with subtle touches of rubato which at once catch the attention. To those with bat ears, the unequal temperament used for the 1800 Anton Walter copy gives interesting colouring to the chromatic writing of the C Minor Fantasia in an inspiring and improvisational performance. The novelty of the disc, however, is *the Grand Sonate pour le Piano-Forte avec accompag. d'un Clarinette* ... of 1809 for basset clarinet and fortepiano. It is far from a run-of-the-mill 19th-century arrangement, and is most musically done, so it is pity that the arranger remains anonymous. To those that know the quintet well, this is in many ways richer in its textures, with many subtle differences where the extended bass range of the keyboard affords many opportunities for the arranger to enhance the sonority.

Ian Graham-Jones

Richter *Grandes Symphonies (1744) Nos. 7-12 (Set 2)* Helsinki Baroque Orchestra, Aapo Häkkinen 79' 06"
Naxos 8.570597

This has been one of the highlights of my listening. Rather like some of Charles Avison's concertos, Richter's symphonies are on the borderline between baroque and rococo – both write catchy tunes, interesting counterpoint, and fine slow movements. Where Avison uses the standard concertino group of two violins and cello, Richter opts to have the viola play a bassetto part. Helsinki Baroque Orchestra's performances are well paced, beautifully played and proof that music of this period *does* work when taken at face value. It's a pity we missed Vol. 1. *BC*

Mozart und Beethoven auf der Reise nach Berlin Rebecca Maurer *fp.* Matthias Michael Beckmann *vlc,* Katrina Chrichton *vlc*
Beckmann Musik MMB 006/07 51'41"
Beethoven Sonata Op. 2 No. 1 Duport Sonata Op. 4 No. 6 Mozart Variations K.573,

It was an ingenious idea to combine Jean-Pierre Duport's cello sonata Op. 4 No. 6 (published in 1787) with the variations Mozart wrote in Berlin on the theme of its minuet, but I'm afraid I found the result faintly disappointing. The Duport sonata is an interesting curiosity, although his own variations on the minuet theme are pretty repetitive. It's quite nicely played, in a rather modern style – if I hadn't checked that the pitch was A = 430 I'd probably have thought that the cellos were modern instruments. However, Maurer plays the rest of the programme on a fine original fortepiano by Fessel of Dresden, c.1800, with an excellent sense of period style: my only criticism is that she plays all chords *sec* instead of slightly arpeggiated, as Clive Brown has recently reminded us (in the August *Early Music*) was standard practice at the time. The instrument works very well for the dramatic early Beethoven sonata although paradoxically it sounds a bit too precious for the Mozart variations. Certainly worth buying for the Beethoven, though. *Richard Maunder*

19th CENTURY

Beethoven *Complete Violin Sonatas Vol. 4: Op. 30 Nos. 1-3* Hiro Kurosaki, Linda Nicholson 62' 25"
Accent ACC24214

I listened to this on an iPod all the way from Scotland to London – although I had dozens of other pieces to listen to (not least of all for these pages!) I just kept repeating individual tracks and then complete sonatas. This is the fourth volume of this collaboration between Kurosaki and Nicholson and it goes from strength to strength. Here the interplay between the two is flawless – getting the attack of bow and hammer perfectly in time is difficult enough, but these performers make it seem easy. The drama and intensity of Beethoven's music seems to have driven them on to even greater things (and each of the previous three releases have exhausted my stock of superlatives) – if this is repertoire you enjoy, I cannot recommend these Accent recordings highly enough. *BC*

Beethoven *Sonaten und Variationen Für fortepiano* Alexander Puliaev 58' 09"
Marc Aurel Edition Raumklang MA20042
Op. 7, Op. 31 No. 2, WoO 80

Yet again I find myself writing a review of a CD I don't fully feel comfortable with. In the first place, I am such a useless keyboard player (I'm relatively competent as a continuo filler-in and score-reader, but expect me to play the notes written on the page and you're asking for trouble) and I have no knowledge of the various guises of early keyboards. That said, I am happy to comment on the music and the effect the performances had on me – I enjoyed the recording, as much for the power of Puliaev's renditions as for the remarkable invention of Beethoven's output. I found the variations more easily accessible than the sonatas, and was reminded of an episode in a docudrama which explained that Beethoven's improvisatory talents were regularly tested in contests with rivals. I cannot imagine that anyone would be disappointed by such an accomplished recital. *BC*

Kreutzer Time: Sonatas for violin and pianoforte Davide Amodio *vn,* Edoardo Torbianelli *fp* 74' 01"
Phaedra Classics DDD 292021
Sonatas by Beethoven, Kreutzer & Ries

This is another of my favourite types of CDs – the performers take a well-known work and put it in a meaningful context. Here Beethoven's *Kreutzer* sonata is heard alongside music by Kreutzer himself, and a sonata by Beethoven's pupil (and a much neglected composer) Ferdinand Ries. Although I enjoyed the performances (I lavished plenty of praise on Torbianelli for several recordings, including music by Niels Gade, earlier this year), they do not quite hit the mark as Kurosaki & Nicholson have done in their Beethoven series on Accent. The piece by Kreutzer (who, of course, was not even the original dedicatee of the sonata that bears his name) is still in the 'avec l'accompagnement d'un violon' style, while the Ries sets a whole new challenge by being in C sharp minor – not my favourite key as a violinist! Unfortunately, neither Kreutzer nor Ries seem to have interested the performers that much in any case, since Amodio's note spectacularly fails to mention them. *BC*

Schubert *Works for fortepiano Vol. VI* Jan Vermeulen 122' 08" (2 CDs)
Et'cetera KTC 1335

There are three sonatas spread over these two CDs, as well as a set of 17 Ländler, variations on themes by Diabelli and Hüttenbrenner, a Hungarian Melody in B

minor and three single movement pieces (D606, 612 & 915). Vermeulen plays them all with conviction and a comfortable sense of familiarity with Schubert's creative spirit. I don't have Richard Maunder's ear and knowledge to comment on the choice of instrument (an 1826 Nannette Streicher fortepiano), but everything sounds appropriate to me. *BC*

Schumann und die Sonate *I Florian Uhlig*
Hänssler Classic CD 98.603 67' 12"

This recording on a modern piano would normally not have been reviewed here but, as I find myself saying perhaps a little too often these days, that would have been a pity. 2010 is a big celebration year for admirers of Schumann's music and it seems incredible to me that this disc can contain first recordings. What is slightly odd about the name of the CD is that the recital does not contain any sonatas – the *Concert Sans Orchestre Op. 14* and the *Fantasie in C* Op. 17 sandwich five tracks that include autograph sketches of deleted variations. Uhlig's playing is fabulous – I take my hat off every time to someone who can colour the different voices of piano music at all, and this guy is a genius – just don't get me started on the 'How can one person play so many notes at one time?' story. Schumann has a new champion, and even a second-rate keyboard player like me can tell he's going places. *BC*

Schumann *Klaviermusik für die Jugend*
Tobias Koch 158' 14" (2 CDs)
Genuin GEN 10170

The first of the two CDs in this set includes the famous *Album fur die Jugend* in its entirety, while the second has three sonatas *fur die Jugend*, a supplement to the *Album*, a birthday album 'for [his daughter] Marie', a selection of pieces by other composers (from Handel and Bach to Weber and Schubert), and an Andante with variations for two pianos (played with Sara Koch). Although obviously the nature of the music is very different to that played by Florian Uhlig (reviewed above), I was intrigued how the characteristic sounds of the period instruments also changed the way I responded to Schumann's music. There was something very nostalgic here, where I found Uhlig bubbly and exciting. This set too includes some first recordings, so is an essential buy for serious Schumann lovers. *BC*

Apologies to our readers for a rather short issue. It started well, with several articles, but the number of CD reviews is much lower than usual.
The aria on p. 32, one of Handel's shortest, is from Act I of *Agrippina* (Venice, 1709)

TIMELESS

Carmina Celtica: Medieval and contemporary spiritual songs Canty 66' 55"
Linn Records CKD 378

This lovely CD charts Canty's exploration of Scotland's earliest musical repertoire recorded in manuscripts such as the Inchcolm Antiphoner, Sprouston Breviary, and St Andrew's Music Book (all featured on their previous recordings) and their involvement of contemporary composers in their discoveries. The sounds of four women's voices blend exquisitely with the early harps of Bill Taylor to produce sounds, which are both soothing and stimulating. The singing, directed by Rebecca Tavener, is among the finest you will hear from any female ensemble today – pure, expressive and wonderfully controlled. Among the soaring voices, two harp solos juxtapose the world of 17th-century Scottish traditional tunes with the melodies *Through the wood, laddie* and the ubiquitous *Green grow the rushes*. This CD celebrates a once-forgotten culture and the engagement of a new generation of composers with it. *D. James Ross*

MUNROW ON DVD

Early Musical Instruments. Written and introduced by David Munrow 156'
DM 001
Available from David Griffith, Kirkbister Schoolhouse, Orphir, Orkney KW17 2RA
tel +1 (0)1856 811267
david@vikingnewmedia.co.uk

This is a 1976 TV series of six programmes reissued this year (despite 2007 and 2008 on the box). What struck me first was how refreshing it was to watch a TV programme that was direct, informative, unpretentious, didn't talk down to its audience, separated speech from complete pieces of music, spoke directly to the audience and was gimmick free. It surprised me how well David's text had worn. There are, of course, some statements that one might now question, but these are far fewer than one might expect after 35 years. I enjoyed watching it again, and 1975 dress is historic too.

The disc is set so that individual sections can easily be accessed as well as each of the original programmes. There is no introductory booklet, apart from a list of each of the index points. Buyers are presumed to know something about David Munrow already. David was a significant figure in the popularisation of early instrumental music. This set of programmes reminds us of his skill, panache and understanding of instruments and what to do with them. *CB*

Those oldsters who watched the TV series showing that pretending that it was 1975 was good for the mind and body might try a dose of the 1976 David Munrow DVD and exercise lungs on crumhorns & shawms.

HINDEMITH'S ORFEO INSTRUMENTS

A summary by Michael Swithinbank of the information given in the booklet note by Carlos Maria Solare to the Music & Arts reissue of Hindemith's 1954 recording of Orfeo, *reviewed in our last issue.*

Nikolaus Harnoncourt provided numerous ancient instruments, as well as performers to go with them. They also managed to borrow a regal dating from 1556 and had an organ with wooden pipes built specially for these performances – a copy of an old instrument in Innsbruck. However, although two musicians had sweated for months trying to master the cornetto, Hindemith only allowed them to play a few bars in rehearsal before replacing them with English horns. Hindemith included parts for various other modern instruments: oboe, bassoon and kettledrums, for instance, although Solare observes that no kettledrums can be heard on the 1954 recording, and they were perhaps only added for later performances (1960 and/or 1963).

The scoring of the parts which Hindemith prepared for the strings was 3 violas, 2 viols and a double bass, but because the top two lines are constantly pitched in the treble register, they were actually played on violins in the 1954 performances (the sound of the open E string is heard repeatedly).

Whereas Monteverdi calls for two *violini piccoli alla francese*, which are assumed to have sounded an octave higher than violins, Hindemith has the parts sound at notated pitch. Conversely, certain recorder solo lines can be heard on the recording an octave higher than one would expect, and the opening Toccata is dominated by the sound of the sopranino recorder.

Hindemith mixes instruments from different families in unorthodox (unhistorical) fashion. The continuo consists of an unvarying combination of harpsichord with a bowed bass instrument, without changes to underline characterisation.

This rather undermines the description on the back cover 'With members of the Vienna Symphony Orchestra playing ancient instruments' The last three words, however are not included in the credits in the booklet itself. This reissue does give a list of the players. including two harpsichordists, an organist, a harpist and two lutenists; but as I said in my review, the general continuo sound lacked the plucked sound that now is so characteristic of early monody. CB

15. Vieni ò cara *Claudio*