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Singers who use our editions are sometimes surprised when we say that we don't do vocal scores. If you are singing Wagner, it's a reasonable expectation: if it's Monteverdi, it's a meaningless concept. Why should a singer want three staves when only two (the voice and the bass) are necessary? This applies for much of the vocal repertoire of the 17th century and into the 18th. If there is an accompaniment, fuller cues are needed and adding the obbligato instruments or the first violin is usually enough. A vocal score is never a substitute for a full score for those who need to study or conduct the music, and most baroque scores take hardly more space than the superfluous vocal scores and need cost little more. Including a full reduction often produces a distracting texture or too many notes for the accompanist to negotiate without fumbling or distorting the rhythm.

So, I was pleased to read an interview with Roberta Invernizzi in July's *Gramophone* in which she delights in seeing unknown Vivaldi arias in score, not piano reductions: she wants to see the instrumentation before deciding whether an aria is worth singing. The article begins "I never see facsimiles of Vivaldi scores". Why not? At least with Handel there are microfilms in libraries and fairly accurate full scores on line or in the reprints of Chrysander (most of the operas are available at £20.00 each from us). Sadly, there are no out-of-copyright Vivaldi editions, and publication is painfully slow. Google "Petrucci Vivaldi" and at a glance it looks as if there are lots of operas online, but in fact there's usually only a single aria. As far as I know, the two main autograph collections in Turin are not circulated on film or on line. Rather than writing theses which take up fashionable approaches to musical discussion, why not encourage postgraduates to work for a Vivaldi Collected Operas organisation and produce well-edited computer settings that can be circulated on line or in cheap offprints. Sell scores cheaply, but charge performance fees for professional stagings. The projects could be associated with substantial introductions on musicological aspects of each work which would justify the editors being awarded doctorates, and everyone would gain. Circulation by major publishers produces unaffordable editions (see my comments on Handel editions in the last *EMR*). CB

REVIEWS OF MUSIC

Clifford Bartlett

MEXICAN PASSIONS

Antonio Rodríguez Mata Passions Edited by M. Grey Brothers. (*Recent Researches in the Music of the Baroque Era*, 179). A-R Editions, 2012. xiv + 89 pp, \$100.00.

I'm tempted to offer a prize to any reader who has sung any music by Rodríguez Mata, but noticed that Graham O'Reilly has recorded one of his Lamentations and maybe another subscriber was singing as well. Mata was appointed *maestro de capilla* of Mexico City Cathedral on 23 September 1614, but the current incumbent, Juan Hernández, who had held that position since 1575, stayed there till his death in 1625, when Mata succeeded him, holding the position till he died in 1643. The Matthew and John Passions survive in the Cathedral (Libro de música II), probably copied within a few years of his death; the Luke comes from a slightly later MS in the Newberry Library, Chicago (Case MS 5048, vol. 2). The chant is taken from *Quatuor Passiones Domini*, published in Salamanca in 1582. One page of this is given in facsimile: it tells you what is not sung before the Passion, but it would have been more useful to have a page of the chant to compare the facsimile – this is not implying any suspicion of the transcription.

The polyphony is set a tone higher than the chant, so in the score the latter is transposed. I've no quibbles with the edition, introduction and critical report – but it is easier to edit music when little is known about the composer and there is only one significant source. I'd be just a little happier if the editor was certain that all the Holy Week music was accompanied by organ and bassoon/curtal. He is worried about keeping pitch. I suspect that full-time professional singers of the time would have pitch virtually embedded in their throats; but if that was a problem, no instrument is better than having a long chunk of recitation then a sudden jerk in the pitch when the choir enters. The editor suggests that a drone might help; I'm not sure if that's better or worse than a curious performance of a Schütz passion at which I was asked to invent a clavi-chord continuo part which the singer could hear but the audience couldn't! Passions of this sort are about the most difficult early music to make any effect in concert – they really do need to be part of the Holy Week liturgy unless the narrative can hold you. There are two issues over the notated tempo and rhythm. Most of the polyphony is in C, but a few sections are in cut C. The editor assumes that this is not a proportional relationship, and judging by the relative density of movement, this seems likely. The chant is primarily notated in longs and shorts. Modern sensibility would treat them as flexible, but I wonder whether a more

literal reading might have been observed. Accented syllables consistently have longs, but so do some unaccented ones to slow the pace. How are ligatures metricised?

RACINE'S CANTIQUES SPIRITUELS

Jean Racine's Cantiques spirituels: musical settings by Moreau, Lalande, Collasse, Marchand, Duhalle, and Bousset Edited by Deborah Kauffman. (*Recent Researches in the Music of the Baroque Era*, 178). A-R Editions, 2012. xxii, 6 facs, 228 pp, \$180.00. Parts available

There are three sets of the four *Cantiques* that Racine wrote in the autumn of 1694. Two complete settings were published the following year, one with three settings by Jean-Baptiste Moreau (1656-1733) with the fourth by Lalande (1657-1726). the other by Pascal Collasse (1649-1709). A set by Jean-Noël Marchand (1666-1710), son of the organ composer, survives in MS, and an unknown Duhalle contributed two settings to a 1695 anthology. There is also a single stanza by Jean-Baptiste de Bousset from 1701. The Moreau settings seem to be for soprano (G2 clef) and continuo. Lalande's completion of the quartet begins with a duet (G2 & C1), but the G2 part stops at bar 52, leaving the lower voice solo till the end at bar 186. The other settings use a greater variety of voices, German flutes and strings. One assumes that the forces were flexible, judging by possibilities listed by Collasse, here abbreviated with some guesses.

If there is more than one voice part, the top can be sung without them. All sorts of voices can sing "à voix égales" [which I guess might mean "at a comfortable pitch"]. If it is sung at the lower octave, the bass must also be played down the octave. The harmony is arranged so that some (or all?) instruments can be omitted. (See p. xv & note 38.)

I'm reminded of some of Praetorius's scoring instructions, which also are not expressed clearly enough, and can easily be mistaken to imply that virtually anything goes! This is a welcome edition, not too difficult to sing.

FROBERGER

Froberger Neue Ausgabe sämtlicher Werke V. 11 Keyboard and Organ Works from Copied Sources. Toccatas... edited by Siegbert Rampe. Bärenreiter (BA 9211), 2011. xx + 76pp, £42.00

The new critical edition of Froberger's keyboard works is a significant advance for the understanding of his music. It is, however, a bit confusing, with four of the seven volumes

published in two halves: the list could more helpfully be placed much more prominently than on pages iv (German) and xii (English), can could be easier to find if printed on the back cover. This new volume contains the Toccatas from secondary sources, separated into nine plausible ones and seven less so. There are also four abridged versions and one work whose two sources require to be printed separately.

A feature of the edition is the attempt to give editorial information on the music. To take FbWV 114 (p. 8) as an example, footnotes number the three sources as E 1695, Muffat & Düben. It is worth including these on the page partly because it is much easier to describe by this method than annotations away from the stave, but also because the sort of inconsistencies between the sources make the point that the piece was played with different details and that I/you can take advantage of the flexibility to make a choice, not on source-reading grounds but on playing within the range of licence that the alternative readings suggest even in places where there are no variants.

This is the first music I've played on my newly-restored harpsichord, and and have enjoyed trying it out. on the whole the edition was as easy to read as anyone can hope. Siegbert Rampe and his subeditors can be congratulated for intelligent and careful editing – proof-reading must need enormous care with such complex notation! The variation in ties in the sources is also a hint that what one ties on an organ may not be the same as what works on a harpsichord – does one expect chords that have decayed to be remembered, and should notes be repeated for rhythmic reasons? The middle part in the unhelpfully-long bar 10 (12 dotted crotchets!) has completely inconsistent notation of ties across the beat, which in this case drops a hint that they should be all tied. These indications are helpful, but my problem was reading the very small *t* signs: admittedly my eyes aren't as good as they were and the lighting where the harpsichord currently stands isn't brilliant: they could be larger. And how come a *t* appears above a rest (in the equally long bar 9) rather than below the stem-down note under the rest? The problem with such pieces is that the detail is so fussy that notation from standard computer fonts or (if still in use) punches are equally inadequate.

CHARPENTIER FOR CHRISTMAS

Charpentier *In nativitatem Domini canticum* H. 416 Edited by Joel Schwindt... Score Bärenreiter (BA 7673). x + 48pp, £20.50 Vocal score (BA 7673a), x + 35pp, £13.50 String parts: £6.00 each

Charpentier wrote several "oratorios" for Christmas with similar titles. This was probably written for mass at the Jesuit College of Louis the Great, where Charpentier was employed from 1687. He had studied Carissimi's oratorios in Rome, though he avoided using that term. H.416 is a work that has had performing success, with several record-

ings, and it is good that a major international publisher will give it wider circulation. I must confess that I can't remember why we produced an edition ourselves. A-R Editions published a score in 1999 (RRMBE 158) edited by Paul Walker. It is overpriced at \$58.00, which is vastly more than both Bärenreiter and King's Music/Early Music Company charge – but A-R does have a good introduction available on-line.

I'm not sure if the average user will be worried about the editorial decisions, but I would question some of them. Modernising minor key signatures that have one flat fewer than the key seems to require is surely old-fashioned now. It involves changing the notation in a way that avoids accidentals but which makes the notation of the figured bass require changes. A "5/4 3" beneath a D major dominant cadence at bar 13, for instance, requires a natural before the "5". Any such re-notation can leave the user puzzled, particularly if the bass figuring isn't thorough and systematic. Charpentier figures his basses in some detail, and apart from this issue, the "modern" system of using naturals to indicate the third rather than flat or sharp for a minor or major chord involves a change in the manner of thinking about reading the bass. Schwindt doesn't update the figuring by filling unfigured chords that would be figured by more pedantic editors. Charpentier isn't always consistent, but he knows that a bass note that is obviously (in modern terms) a first inversion doesn't need to have the "6" notated. A-R is consistent in giving a fully-figured bass, in which context using naturals is logical. But Walker doesn't modernise the key signature.¹

The description of time signatures doesn't make clear what the difference between bars 63-105 and 106-185 really is, since it doesn't explain that the second passage is not just notated in double note-values but is "white notation" with what looks like minims with quaver tails. The notation can be edited as semibreve, minim and crotchet or minim, crotchet and quaver: the edition follows the former, so that it is distinguishable, but we wait to see whether recent ideas on its meaning are accepted.

The editor makes rather a fuss about the use of the notation of the lower part in duet sections. It's absolutely normal for the second duet part to be written in the blank *haute-contre* stave in the G1 clef (that of the top part). The copyists knew the convention and copied the parts accordingly. Using the Bärenreiter parts may cause problems, though I haven't actually seen them. Clefs are important for understanding performance right through the 16th and 17th centuries.

In general, Schwindt is more concerned with modernising than in explaining clearly the meaning of the actual notation: I found some explanations in the introduction not at all clear. Also, he gives the impression that the notation he is

1. I was surprised to find that our edition did change figured flats to naturals when appropriate, but we didn't modernise the key signature.

updating is just that of Charpentier rather than what was normal at the time and had been for much of the 17th-century.

The note on the source (there's only one, so why head it "sources"?) misprints the folio numbers in the *Mélanges* vol. 9: the first folio number should be 51v, not 2v. And it would have been useful to have included the three Noël's in the same key which conclude the volume and may have been written for the same occasion. (They are in the KM edition.) The edition is easy to use and should generate more performances, though it would have been more useful if the editor had been a bit clearer and the copy editor had questioned some of his ideas. I'd recommend any user to read the A-R introduction.

VIVALDI KYRIE & GLORIA

Vivaldi Kyrie RV 587. Arrangement for Choir SSAA Edited by Malcolm Bruno. Score Bärenreiter (BA 8954), 2012. vi + 26pp, £12.00. **Vocal score** (BA 8954-90). vi + 27 pp, £6.50

Vivaldi Gloria RV 589 Arrangement for Choir SSAA Edited by Malcolm Bruno. Score Bärenreiter (BA 8953), 2012. vi + 49pp, £12.00. **Vocal score** (BA 8953-90). vi + 27 pp, £8.00

I reviewed the unarranged versions of these editions in the February issue. Scholars and singers have speculated how the girls managed to sing all four parts of the Pietà's liturgical music. The problem became easier once it was realised that "girls" can cover a wide age range – my mother referred to her local friends (whom she didn't meet till she was in her seventies) as "girls" and the Pietà's girls sang well into their middle age. There are no serious problems in finding female tenors – a couple of ladies (and not the usual suspects) were singing tenor lines in Schütz the day before I wrote this. Basses are more of a problem, but they exist, and it doesn't matter too much if they sometimes sing an octave higher. These editions write out everything rather than letting singers try out what works for the particular voices available. The *Cum sancto spiritu* fugue has an awkward opening, with the third entry (originally in the tenor) moved up an octave but with the continuo player at the octave below. I wonder if Vivaldi needed to copy out parts with the octave-bending notated? The Kyrie probably wasn't written for the Pietà but for a conventional choir, perhaps in Rome. I think I'd have waited until the popular *Gloria* had paved the way for other SSAA versions before publishing it; the Kyrie is particularly problematic since it is for double choir and orchestra.² If you've got a female choir, try the *Gloria* at least.

VARIOUS USES OF A CONTINUO PART

Bach Trio Sonata for Flute, Violin and Basso continuo in G major, BWV 1038 edited and with a commentary by Barthold Kuijken. Continuo realisation by Ewald

2. Curiously, this is not clear on the covers and title pages, so could well be listed misleadingly in catalogues and adverts. Only the first Kyrie needs eight vocal parts.

Demeyere. Breitkopf & Härtel (KM 2230), 2012. 20pp + parts, €14.00

Schmieder's allocation of BWV numbers between 1020 and 1040 have long been controversial: at least two thirds of them are questionable in one way or other. This publication is of a work that would, by any sensible cataloguer, be given a single number with A, B & C to indicate the different versions. The sub-letters in the critical commentary are not in chronological order but are at least set out clearly on p. 17 (13 if you prefer German). The order, according to the editor, seems to be:

BWV 1021 in G for violin and continuo (heavily figured), perhaps composed c.1715-20 but copied by Anna Magdalena Bach in 1732 and explicitly ascribed to J.S.Bach.

BWV 1038 in G for *Traversa, Violino discordato & Continuo*, copied by an unknown hand c.1732-5. The violin is tuned g d' g' d'. The upper parts differ from BWV 1021

BWV 1022 in F for scordatura violin tuned f c' g' d' and a harpsichord right hand based on the flute part, copied around 1800 with authenticity based on the Bach expert Griepenkerl (1782-1849)

Kuijken argues in some detail for the order of the versions and the reasons for some of the details. It seems plausible: the previous generation of scholars were happy to demote BWV 1021 and 1038 to the appendix (Anh., II 154). but Kuijken is reasonably convincing that BWV 1038 is by Bach, though Breitkopf is less certain and hedges its bets by appending a question mark to Bach's name. Various versions and arguments have appeared round the three linked pieces, the common feature being the bass. Why it was reused isn't clear. The usual reason – that he used it for pupils like CPEB to exercise their ability on adding trebles – is only a guess.

The realisation of the continuo part is based specifically on Bach's corrected version of a realisation of the bass of Albinoni's violin sonata op. 6/6. I wonder if Bach's realisation of duos would have been the same as trios, and I'm also surprised that it breaks the normal upper level of the top of a C1 stave and also has sections doubling an obbligato part. This doesn't worry me when playing organ or fortepiano (the latter with very limited experience), but it can be obtrusive on a harpsichord and I can't imagine that Bach would have done so. It is also awkward to notate three parts on a single stave; the avoidance of the bass stave tends to push the lay of the hands upwards and the modern G2 rather than C1 clef has the same effect. But it's a good edition, and will serve even if a better theory overtakes the one advocated by Kuijken.

REVISED IDOMENEO

Mozart Idomeneo .. Edited by Daniel Heartz. Bärenreiter (TP322). xxxvi+ 626 pp, £40.00.

I wrote about the new *Figaro* study score in February. *Idomeneo* too suffered from part of the autograph being missing when it was published in 1972 in the *Neue Mozart-Ausgabe*. There has also been further research on the

creation and revision of the work, but the updated score isn't so complicated a document as was *Figaro*. Luckily, there were good sources of Acts I & II, so the subsequent reappearance has not required a substantial revision; a facsimile of the autograph is available from Packard Humanities Institute. The original editor Daniel Hertz, who went on to write inspiring books about Mozart and his period, provided a substantial introduction, which has been updated by Ulrich Leisinger.³

There is rather more information than usual on the procedures of writing an opera since it was commissioned and performed in Munich, but the librettist was in Salzburg, as was Mozart for some of the time, and when he was in Munich, he corresponded with his father. The 2006 revision (on which the study score is based) footnotes some sections that were not part of the original composition and states that they should be swapped with the appropriate appendix version. The new material from a concert performance in Vienna in 1786 is in the main sequence, which would be less confusing if there was signposting of what page to turn to, and the edition includes alternative settings, which should be more clearly identifiable on the page. Non-German speakers will be pleased to have an English introduction. I think I've only seen *Idomeneo* once, but listened to broadcasts long before there were recordings of easy access, and for that, a score (Simrock's 1805 edition) was extremely useful. It's an impressive work, opera seria at its most dramatic (and with a ballet that isn't irrelevant), and a story that has similarities with Handel's *Jephtha*, which I'll be seeing and reviewing before this issue is finished.

CHORUS OF DANES

Haydn Chor der Dänen from the music to the play *Alfred, König der Angelsachsen*, Hob XXX:5a edited by Anton Gabmayer. Edition HH Ltd (HH 90 311), 2012. viii + 22 pp.

I must confess I've failed previously to notice that Haydn wrote a chorus, solo and duet for the performance of a play about King Alfred by Johann Wilhelm/John William Cowmead (1749-95) based on a life of the King by Alexander Bicknell (who died in 1796). A theatrical company was booked to visit Esterházy from Sept 1st to Oct. 15th 1796, performing on 27 days. This publication is of a triumphal chorus, scored for STB, 2 oboes, 2 bassoons, 2 trumpets, tamps and strings. It's an interesting piece, but I'm not sure how it would stand in performance. It's only 118 bars in an *Allegro assai* 6/8, but could be included in a concert with the "madrigal" *Der Sturm* (1792), whose German version encompasses all (and a few more) of the instruments needed for the Danish Chorus. Good to have it available: has it been performed?

3. The NMA office had not retained the original English introduction so that had to be translated back from the German.

WRANITZKY SEXTETS

Paul Wranitzky Six Sextets for Flute, Oboe, Violin, Two Violas, and Cello Edited by Nancy November. (*Recent Research in the Music of the Classical Era*, 87). A-R Editions, 2012. xi + 3217pp, €200.00. Parts available.

Wranitzky, born in the same year as Mozart but living till 1808, was a prolific composer of chamber music, with 54 string quartets, 30 trios and 25 quintets, as well as repertoire for mixed ensembles. The editor quotes from an article in praise of string quartets of 1810: "A combination of wind instruments with string instruments never gives so beautiful and pure a result as four string instruments, when sustained notes flow together into a single harmonious sound" and he preferred Hoffmeister's string quintet arrangement of Mozart's quintet for piano and wind to the original scoring – a prejudice that has, alas, lasted a couple of centuries!

The *Sei Sestetti* were published by Hoffmeister in Vienna around 1795, without opus number. There is also a MS in Vienna (A-Wgm XIII 8110) entitled *Sinfonien*. The differences of the MS from the printed parts are too great at the detailed level to be worth collating with the print, but the editor could give a little more information. The print is obviously in parts, but the MS might be in score – we are not told. Nor is there any comment that a symphony with one violin and two viola parts is distinctly odd. If the source is in parts, are there duplicates? The main editorial problem seems to be whether to distinguish dots from dashes: the assumption here is that the usage is so inconsistent that dashes are turned into dots.⁴ The introduction includes a programme note on each piece, drawing attention to unusual features, and the course of the music is by no means predictable – not even in the number of movements: nos. 1-3 are quick slow quick, nos 4 & 5 have minuets added, nos 3 & 6 have introductory Adagios, and no 6 has an *Andantino con variazione* as its third, concluding movement. The combination looks awkward to assemble, but it isn't unusual (or at least shouldn't be) for a violinist to play viola, so it is just a matter of getting the two wind players and the music. Incidentally, the scoring isn't too far from Wranitzky's expansion of Haydn's op. 71 & 74 with flute or oboe, 2 horns and bass, edited by Christopher Hogwood for Edition HH.

BEETHOVEN'S GOETHE SONGS

Beethoven Goethe-Lieder... Edited by Helga Lühning. Henle (HN 1017), 2012. xvii + 56pp, €15.00

This is based on the editor's XII vol. 1 of the *Collected Works* (1990), but unlike some offprints one meets, where the editorial information is missing, this includes a 17-page, double-column introduction (in German, English and French) and 11 pages of critical commentary (in

4. If you want to check, all except the flute parts of nos 1-2 are available on line.

German and English). These eleven songs are all from his maturer years, though before he met Goethe in 1812. They are op. 52/4 & 7, WoO 134, op. 75/1-3 (4-6 are by other poets), op. 83/1-3 (all by Goethe), op. 84/4 (voice and piano version by Beethoven of a song in *Egmont*) and op. 122 *Bundeslied* for two soprano solos and a third mezzo for the chorus with Beethoven's keyboard version of a wind sextet (2 clarinets, 2 bassoons and 2 horns), plus several appendices. I'm not sure whether op. 122 belongs here – perhaps it would be better as an appendix to the vocal score of another Goethe piece, *Meeresstille und Glückliche Fahrt*, op. 112. The autograph of the *Song of the Flea* (op. 75/3) was not available when the 1990 edition appeared, so this song is a new edition. Beethoven's *Goethe-Lieder* do not match Schubert's equivalent in size nor probably in popularity. But they can be recommended to singers.

REVIEWS OF BOOKS

Blair Sullivan *The Classical Analogy between Speech and Music and Its Transmission in Carolingian Music Theory* (*Medieval and Renaissance Texts and Studies*, 400), Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2011. xiv + 96pp, £35.00 ISBN 978 0 86698 448 5

This is potentially an interesting book, and I enjoyed dipping into it, but failed to manage to read it through consecutively. The argument begins with an idea from David R. Olson that alphabeticisation was a prerequisite for creating a structure of speech from letter to syllables, words etc. I'm no expert, but the idea seems to relate to the current controversy of how to learn to write and beyond. Olson credits the Phoenician syllabic alphabet as the inspiration for the Greeks to add vowels and that until recently, those who think about the subject at all were surprised that the alphabet was not recording language and its structure but forming a basis from which structure and more sophisticated meanings could derive. The problem of alphabets, though, is that they don't readily fit the actual sounds. Ancient Greece had a variety of dialects, just as Britain does. Some languages demand a common pronunciation to make the alphabetic system logical; others create a balance between national and international usage (as with the Greek *κοινή* and English), often a second language using a pronunciation that may vary enormously from the norm but which holds to a comprehensible, more formal language for those needing to communicate more widely.

Charlemagne was aware of the need for a common language, and Alcuin, in the two decades before 800, was striving to make correct Latin the basis of civilisation: "Omnis homo absque grammatica rusticus est". That was a period when there was also a desire to standardise the liturgy: dealing with texts was comparatively easy, but Charlemagne's court must have been toying with the idea of notating music. The

problem was in specifying intervals. The question arises: were specific pitches inherent music or did they emerge from the result of theoretical rules? Intervals could be measured, but even if there was the concept of a note, there was, in the pre-notated world, flexibility on how regular the actual sounds were. The difficulties (or subtleties) of temperament are still with us, but pre-notated chant may have had flexibility or subtleties of pitch that can only be hinted at once the pitch of notes can be measured. But analysis of recordings has, I think, shown that people who think they used equal temperament often don't! Most string quartets probably realise that anyway.

There is a problem of this book being written in English. I was reminded of the difficulties of translating Michael Praetorius's accounts of how to perform his more complicated pieces. Changing words with a technical meaning into another language is risky, and the safest way to inform the reader is to quote the original word as well. There was one place (I didn't note the page) where, in paraphrasing a Latin phrase, three English words were required to give the range of meaning of a single Latin one.

I noticed one misprint. On p. 5 line 3 *phthoggos* is an over-literal transliteration: Greek uses two gammas to represent ng. Elsewhere in the book, the usual spelling of *phthongos*, plural *phthongoi* is used.

If anyone would like to review this intriguing but specialist book more thoroughly, I'm happy to pass it on

HENRY DU MONT

Laurence Decobert *Henry Dumont (1610-1684): Maître et compositeur de la Musique de la Chapelle du Roy et de la Reyne*. Mardaga, 2011. 480pp, €39. 37 ISBN 9 782804 700799

This is a substantial (920gm) paperback, nicely produced, with plenty of illustrations, including coloured ones, placed where they belong throughout the book. Born in 1610 in Looz (now Borgloon) in what is now Belgium, a decade or so later Henry became a chorister in Maastricht (Holland) and also studied at the Jesuit College there, and in 1629 became organist at the Onze-Lieve-Vrouwekerk in 1629. Nine years later he left, and next emerges in Paris, where he spent the rest of his life. He became organist at St. Paul's church in the posh Le Marais area of Paris. All that survives of the church itself is a clock. From 1660, he occupied distinguished royal positions as organist, composer and master of music to the Queen and the Chapel Royal. Decobert's biographical chapters, covering 185 pages, display thorough documentary detail, though it does make quick reference to the essentially evidence about Henry himself difficult.

Dumont was a prolific composer, and a considerable amount of his output appeared in print. Chapter 8 describes the sources and lists the contents of the published editions. The contents of each publication with summary of the parts

required are listed separately, and there are some facsimiles. Subsequent chapters deal with the various types of music Dumont wrote, with descriptions and analysis, including some music examples. I approve of the smallish type used for them – some publishers produce big print as if the examples are going to be read at performance distance between eye and note; but the music does need a little more body. These chapters would be more useful if the volume had an index of compositions, including titles mentioned in tables – Catherine Cessac does so in her Charpentier book. The title of Annexe 2 “Liste thématique et chronologique des oeuvres” offers a nice example of cognate words having different meanings. It led me to expect some sort of thematic catalogue with musical incipits, whereas *thématique* indicates the listing of pieces in stylistic groups. The index of names isn’t enough: as well as titles, it should include significant nouns.

Dumont retained his position at St Paul’s and his nearby house till his death in 1684. His music is still less known than that of Lully and Charpentier, but such as I know is definitely worth performing. One small aspect of his work, however, survived the centuries: his five *Messes en plain-chant*, published in 1669 and remaining in print. This book deserves wide circulation and I hope that it will encourage greater access to his music. CMBV is the prime publisher of Dumont and this can be ordered online – it is part of a CMBV series. I can recommend it thoroughly as a wide-ranging “life and works” – congratulations to author and publisher.⁶

I’ve included on p. 23-26 the Credo of the second Mass from the posthumous 1701 reprint of Du Mont’s Cinq messses en plain-chant musical,⁷ “musical” being the fashionable term for such publications, though Du Mont did not use it for editions under his own control. The object of the new chant was the usual one over the centuries: to remove the barbarisms of traditional plainchant underlay, to make the music fit the Latin accentuation, and to avoid melismas and excess note-repetition. When I showed it to him, Hugh Keyte played it through on the harpsichord with genuinely improvised bass: the result came out as very like French of the period the notes themselves implying the harmonies and rhythms. A church organist of the period was expected to accompany chant and would have responded in his own way. This is a hint at how such music might have sounded.

HOGWOOD FESTSCHRIFT

Essays in Honor of Christopher Hogwood: The Maestro’s Direction Edited by Thomas Donahue, The Scarecrow Press, Inc. Lanham, Maryland, 2011, xvii + 259 pp, £34.95, ISBN 978 0 8108 7737 5.

5. The most famous composer to have composed chant is Dufay, with a complete Marian feast in 1457 and perhaps other chant as well. Dumont’s contemporary Nivers also produced chant. Less famous now, Benedict of Peterborough wrote the text and music of the rhymed office for Thomas à Becket, which was adopted throughout Europe.

6. The current article in the online *Grove* is by Decobert and is a useful summary of his book for those whose French is rusty.

7. The whole volume can be downloaded from *Gallica*.

The *Festschrift* format consisting of essays by prominent scholars is an increasingly popular vehicle in academic publishing, though the nature of the particular *Fest* is not always immediately apparent. But judging from the Hogwood Chronology in the introductory matter, I think this volume must mark Christopher Hogwood’s 70th Birthday.

Hogwood’s achievement is both wide-ranging and of considerable depth. This presents any editor with a difficult task in choosing contributions genuinely reflecting the interests of one of the leading scholars and performers of our day. Should he deal with one field in depth, or with all of them, accepting that the treatment of some fields will be less than optimal? Thomas Donahue has gone for the first approach, since of the eleven essays, six deal with aspects of keyboard organology (and four are focussed on the clavichord) while the other five sit somewhere between performance practice and the editing of music, but with heavy emphasis on the keyboard repertoire. That is understandable, since Hogwood started his musical career some years ago as a keyboard player. He has an extensive collection of early keyboard instruments, and is a distinguished ambassador for the clavichord and a persuasive performer on it, as an hour spent listening to *The Secret Bach* or one of his parallel CDs of Handel and Mozart will show.

Some of the contributors are acknowledged scholars, there is one essay from a young PhD student, and two from seasoned performers whose profiles and abilities match those of Hogwood himself. The book is nicely produced in hard covers and is fully illustrated, although only in monochrome, on which point I must add a note of disappointment – the opportunity exists now to link a book with a website giving access to high-resolution illustrations in full colour and it is a pity that has not been done, although of course, it is still not too late.

This book will be of primary interest to keyboard players and to keyboard organologists in particular; indeed for serious scholars of that subject it is a ‘must buy’. Peter Mole

Apologies for delay – I received the review (but no review copy) at the end of last year, and it was mislaid. CB

To be reviewed in the next issue

Mary Tiffany Ferer *Music and Ceremony at the Choir of Charles V: The Capilla Flamenca and The Art of Policital Promotion* The Boydell Press, 2012 xii + 304pp, £60.00 ISBN 978 1 84383 699 5

The Ashgate Research Companion to Henry Purcell Edited by Rebecca Herissone Ashgate, 2012 xviii + 420pp, £85.00. ISBN 978 0 7546 6645 5

Errata to Hugh Keyte’s review of Andrew Weaver *Sacred Music as Public Image for Holy Roman Emperor Ferdinand III* (*EMR* 147, pp.8-10) are on p. 18.

STEFFANI OPERA IN BIRMINGHAM

Colin Timms

The Barber Institute at the University of Birmingham houses a beautiful art deco concert hall that became the venue in the 1960s for a series of pioneering productions of Handel operas. The performances were instigated and conducted by Anthony Lewis as Peyton and Barber Professor of Music. Lewis's successors have followed his example by mounting productions of operas relating to their various specialist fields. In November 2000 the present writer gave the first UK performance of Steffani's *La Libertà Contenta*, which had been premièred at Hanover in 1693; in September he conducts what is probably the first stage production since the early eighteenth century of the same composer's *Orlando Generoso* (1691).

It is not easy to convert the 344-seat concert hall into a theatre. There is an orchestra pit, but removing the apron reduces the stage area, which is in any case small and flat. Space in the wings is limited, and so is access from the surrounding corridors. Flying is out of the question, and the search for effective lighting positions challenges any designer. Since it was not originally intended as a theatre, the hall lacks adequate dressing rooms and storage facilities for costumes and properties, and since it is part of a Listed Building – a part refurbished in summer 2008 – its users cannot do anything that might damage the many polished wooden surfaces.

None of Steffani's Hanover operas is easy to stage in this venue. They were conceived for performance in a new, large (1,300-seat) opera house that had been commissioned by George I's father, Duke Ernst August, and was equipped with the very latest in the way of Baroque stage machinery and scenery. The libretto of *Orlando Generoso*, by Steffani's regular Hanover librettist Ortensio Mauro, exploited the theatre's resources to the full. The opera begins in the Pyrenees, but most of the action is set in China, where the sets include a river bank and a road as well as the more predictable palace courtyard, garden and hall; there is also a prison and, very important, the enchanted palace of Atlante (Atlas), one of two magicians in the cast. Atlante watches over Ruggiero, while his counterpart Melissa guards Ruggiero's beloved, the doughty female warrior Bradamante. A hippogriff and a dragon help transport characters from place to place, and other stage machines aid the scenic transformations. In the absence of such devices, the Barber production must find other ways of creating the requisite sense of wonder.

Lest the foregoing account should give the impression that the opera is merely a farrago of superficial effects, it must be stressed that the libretto is based on the same material

as Vivaldi's *Orlando Furioso* (1727) and Handel's *Orlando* (1733) – the story of Orlando's love of Angelica, as told in Ariosto's epic poem *Orlando Furioso* (1516) – and that it is essentially a psychological drama. Built around the infatuation of Orlando, a noble knight and nephew of Charlemagne, with the princess of Cathay, the work explores both the idea of being blinded by love and the question of reality and illusion. Besotted with Angelica, Orlando sees her in Bradamante and even in her beloved Medoro, and comes to doubt the evidence of his own eyes. A similar experience befalls Ruggiero and Bradamante. The exotic setting in distant China and the unreality of Atlante's enchanted palace add to the characters' disorientation and lend credibility to their doubts. Orlando is eventually driven mad by his obsession and thrown into prison, where he comes to his senses and resolves to cede Angelica to Medoro; hence the epithet 'generoso', which was taken from Ariosto. The happy ending is completed by the reuniting of Bradamante with Ruggiero and by Angelica's observation that, 'in order to crown his generous heart', Orlando needed only 'to conquer himself and triumph over love' ('per coronar quel generoso core / vincer se stesso e trionfar d'amore'). Her words connect Mauro's Orlando with many other heroes of Baroque opera and summarise one of the favourite themes of the period – cf. Handel's *Vincer se stesso è la maggior vittoria* (1707).

Notwithstanding the popularity of Ariosto's poem, and these characters, with opera librettists of the seventeenth century, the *Orlando Generoso* of Mauro and Steffani appears to be the first Italian opera in which the hero's mental derangement and recovery are the dominant concern. A model may have been provided by the *Roland* (1685) of Quinault and Lully, but the parallel does not extend far. Orlando's mad scene (Act III, scene 3) comprises four distinct but interrelated sections. It begins with an appeal to the Eumenides, set like a large-scale aria, with a ritornello in *conciato* style and a B section in contrasting metre and tempo. The anticipated *da capo* repeat is rejected, however, in favour of a poignant setting of the following lines of recitative, which are concerned with the pain and suffering that Angelica causes Orlando. The third section is a binary-form continuo aria in which his infernal torment is contrasted with her heavenly beauty (and his obsession with her is represented by relentless imitation between bass and voice). The final section, addressed by Orlando to Angelica, begins with furious rhetorical questions ('Perchè mi svisceri, / perchè mi laceri?': Mauro's *quinari sdrucchioli* intensify the expression) and ends with an insult: 'tu non sei donna, no, ma tigre et orso'. These four lines of text are sung with

orchestral accompaniment to impulsive music characterised by root-position harmony in the major mode, repeated quavers, disruptive hemiolas and sudden contrasts of dynamic level. Although this final section of the scene balances the first, which is similarly accompanied by orchestra, and both outer sections frame the recitative and aria, the musical structure enhances rather than impedes the development and presentation of Orlando's character.

Orlando has a second soliloquy in his prison scene (III/9), which comprises two arias and a central recitative. The first aria reflects his continued derangement in its changes of speed and through-composed form; the second supports his recovery by sticking to one tempo and using *da capo* form. The contrast between musical freedom and operatic normality is a metaphor for Orlando's restoration to psychological health. Along with his many other penetrating arias, these masterly soliloquies must make Steffani's Orlando one of the greatest roles in any Italian opera of the *Seicento*.

Similarly expressive and dramatic features are found in all the roles in *Orlando Generoso*, particularly those of the other central characters – Angelica, Bradamante and Ruggiero. Steffani was at the height of his compositional powers, writing lyrical recitatives, full of astonishingly virtuosic and expressive flourishes, and arias ranging from extended coloratura numbers to brief simple songs in binary form. As befits an Italian composer working in Germany, his music enriches the language of Venetian opera with features of the contemporary French style. His score begins with a French overture in the dotted manner and with trio passages for oboes and bassoon, and incorporates French dances, both as arias and as ballets (within and after the acts). His control of the basic ingredients – metre, melody, harmony, texture, scoring – is masterly, and invariably gives rise to dramatically powerful results. Particularly atmospheric are the interventions of the baritone Atlante, and particularly entertaining the wry observations of his side-kick Brunello (a comic character in the Venetian tradition), who introduces himself almost like a faithful dog and later complains of having to chase around.

The opera is also very rich in ensembles. Soon after the start Bradamante and Ruggiero engage in an extended duet that celebrates his release from Atlante's palace and the renewal of their love. The strains of 'O mia vita, / O mia speme, / O mio tesoro', in lilting 3/2 over a slow harmonic basis, inevitably recall the final duet in *Poppea*, to which it is distantly related. Towards the end of Act I Angelica is rescued from bandits by Ruggiero, and a spark is ignited between them. At the beginning of Act II, she laments that she has not recently seen her beloved Medoro: her *da capo* aria ('Se t'eclissi, o bella face') is accompanied by solo violin and bassoon. Ruggiero first commiserates with her in recitative, then shows that he is attracted to her by singing a second strophe to her aria ('Vive stelle, a me splendete'): his music is the same as

hers, but the accompaniment is now an oboe and *basse de viole*. As he begins the *da capo* repeat she joins in with his words, turning the aria into an imitative duet, accompanied by all four instruments, and – most important – showing that she now reciprocates his affection. If the musical result is ravishingly beautiful, the psychological impact is overpowering. As a seduction sequence the scene is on a par with 'La ci darem la mano' (*Don Giovanni*), while Steffani's insight into character is comparable to Mozart's.

Among the several other duets in the score are a number of *cavatas a due*. A *cavata* is a short aria, for one or two voices, that has been 'excavated' from recitative – in other words, a line or a couplet of recitative verse has been set to music in aria style ('arioso'). The normal position for a *cavata* is at the end of a recitative, where the meaning is summed up in the closing line or two. The setting usually falls into two sections (each presenting the text in full), of which the second is a transposed version of the first (the typical relationship is V – I); when the *cavata* is a duet, the second section also inverts the roles of the voices, *dux* and *comes* changing places. A *cavata* may act as a bridge between recitative and aria, or substitute for a set piece where a formal number would be inappropriate; in Steffani's operas the *cavatas* are also the natural culmination of his unusually lyrical recitatives.

Orlando Generoso was revived at Hanover in 1692 with several changes. Particularly noteworthy is the fact that in some *da capo* arias Steffani omitted the B section and the repeat, or even just the repeat; these cuts will be observed in Birmingham. The opera was translated into German and produced at Hamburg and Brunswick in 1696–8 and in the early eighteenth century, but is not known to have been staged since then. Nearly half the numbers were published as *Die auserlesenen und vornehmsten Arien aus der Oper Roland mit unterschiedlichen Instrumenten. Wie sie vorgestellt auff dem Hamburgischen Schau-Platz* (Lübeck, 1699). No other Steffani opera was honoured in this way. That *Orlando* was may be due to the fact that its subject was well known, as Mauro states in the wordbook, and its source a literary classic, but it also reflects the high regard in which Steffani's music was held. When he translated *La Libertà Contenta*, Gottlieb Fiedler fitted his German as closely as possible to the music for the original Italian words, because of 'the excellent composition of Mr Steffani'. He could have said the same of *Orlando Generoso*.

Barber Institute of Fine Arts, University of Birmingham

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SUMMER FESTIVALS

LUFTHANSA FESTIVAL

Andrew Benson-Wilson

"Contests, Competitions and the Harmony of Nations" was the Olympic-inspired title for this year's Lufthansa Festival (28 May). Unless otherwise noted, all the concerts were in the architecturally and acoustically splendid surroundings of St John's, Smith Square. Several concerts were broadcast live on BBC Radio or recorded for future broadcast, so rather more *EMR* readers than usual will have the chance to check if I am writing nonsense!

LE CONCERT DES NATIONS

The festival opened with a sell-out concert from Jordi Savall's *Le Concert des Nations* (18 May), starting with their calling card work, a suite from Lully's *Le Bourgeois gentil-homme*. The two key violinists, who had been standing together, moved to opposite sides of the stage the better to compete in Corelli's Concerto Grosso in D minor (Op. 6/4). The evening continued with a selection of *Le Concert des Nations*' greatest hits, seeking out the quirky and making it just that bit quirkier as they lifted the notes off the page and giving them a good dusting down with their energetic and exciting interpretations. It concluded with Savall's usual multiple encores, despite many in the audience heading off home. The BBC made themselves known from the start with their increasingly irritating habit of hiding an announcer somewhere in the hall where their (in this case, penetratingly cut-glass) tones can be heard, but not understood, as they intone their lengthy introductions while the musicians stand around waiting – or frequently, as here, resorting to extended tuning sessions. Am I alone in thinking the BBC should not hijack public concerts like this? Either offer the paying public much-reduced ticket prices and present the programmes properly with a visible and audible presenter, or just record/broadcast them unobtrusively without interfering with the audience's enjoyment.

THE SPORTING LIFE

In complete contrast to the high-jinks of the previous evening, Vivien Ellis and Giles Lewin (collectively Alba) gave a delightful small-scale afternoon concert in the nearby St Matthew's Westminster. Their programme, specially commissioned by the festival, looked through musical eyes and ears at "The Sporting Life" in the 18th century, and was preceded by an informative talk ("A Very British Exercise") from Dr Abigail Williams, who runs the Digital Miscellanies Index at Oxford University (19 May, the day of the first Test Match and the Championship League Final). Jingoism doesn't seem to have been a recent

invention, judging by the love of beating foreigners that was apparent from some of the texts, even if they were merely from London. Many of the songs came from the extraordinary (20 tonne) collection assembled by Walter Harding, now housed in Oxford's Bodleian Library.

OLYMPIC GAMES

Later that evening, La Serenissima gave a concert performance of Vivaldi's *L'Olimpiade*, sneaking in a UK premiere just before Garsington gave a sumptuous fully-staged version.¹ Anybody hoping for beach volleyball would be somewhat deflated, as the link with the Olympics is tenuous in the extreme amongst the usual baroque opera plot nonsense. Towards the end, one of the characters sings "What a labyrinth this is! I don't understand it" – I know how he felt. There was exceptional singing from Sally Bruce-Payne (Argene), with by far the most focussed and well projected voice. Lousie Poole (Megacle) and Stephen Gadd (Clistine) also impressed, but Marie Elliott (Licida) over-did her vibrato in *Mentre dormi*, where it made the mood nervous and tense rather than the gentle lullaby that it was meant to be. Other singers suffered from poor diction, and it helps if the trouser roles at least make an attempt to look the part.

Since their formation in 2006, Ensemble Meridiana has won a number of prestigious competitions, including Magdeburg, Göttingen and York. Their afternoon concert, 'Europe Reconciled' (20 May) further reinforced their position among the finest young groups around, receiving one of the most enthusiastic rounds of applause in the whole festival. Making very effective use of their flexible line up (recorder/bassoon, oboe/recorder, violin, gamba, harpsichord) they performed works by Telemann, Prowo (the Trio in D minor that used to be attributed to Telemann), Rebel and Vivaldi. The opening Telemann Quartet gave the three main solo instrumentalists the chance to shine. Throughout they demonstrated that they were thoroughly at ease with each other and with the music. They were followed by the now annual Lufthansa Lecture, with Andrew Manze's "The Pursuit of Excellence – A Call to Arms". It was hard to believe that this was a scripted talk, so eloquently was it delivered. The full text is available on-line.²

COUPERIN: MAN OF THE WORLD

The evening concert was "Les nations – Couperin the Internationalist" given by Canadian soprano Andréanne Paquin and Musica ad Rhenum, the latter's Jed Wentz winning the prize for the most out-of-date publicity photos, his apparent 70s style flowing locks and moustache clearly long gone. Sandwiched between the Couperin of the title

1. The Serenissima production was staged at Buxton on July 11 & 21..

2. <http://www.lufthansafestival.org.uk/index.php?id=lecture-2012>

apparent 70s style flowing locks and moustache clearly long gone. Sandwiched between the Couperin of the title (in the form of *La Françoise*, the *Douzième Concert* from *Les goûts-réunis* and *Le Parnasse, ou L'apothéose de Corelli*), Andréanne Paquin skipped forward a generation to sing Collin de Blamont's *La Toilette de Vénus* a Rococo-style work that rarely deviated from dance mode.

CANTATAS 207 & 201

The Dunedin Consort & Players concert (22 May) featured two of Bach's more unusual secular cantatas in their programme "The Contest of Phoebus and Pan", the title work being preceded by the *Drama per Musica: Vereinigte Zwietracht der wechselnden Saiten*, which Bach probably made up from pre-existing material. The libretto is a paean of sycophantic tosh celebrating of the 28 year old Gottlieb Kortte's installation as Professor of Jurisprudence at Leipzig University in 1726. After a rousing opening chorus, with three trumpets and timpani along with the "quivering strings" we heard Industry (Nicholas Mulroy), Honour (Matthew Brook), Happiness (Susan Hamilton, her vocal vibrato perhaps expressing her joy),³ and Gratitude (the excellent Clare Wilkinson, singing the virtues of the 'dearly beloved Kortte'). Gratitude's initial wish for a memorial carved in the hardest marble was reflected by the chipping away of the upper strings, the two flowing flutes perhaps reflecting the alternative memorial – his students. Industry's grovelling recitative pondering whether the young Kortte had been sufficiently exalted by being tutor to the 'mighty sovereign' Augustus, was aided by a mobile phone just before the trumpets came back from the pub for another blast and the wish that Master Kortte live for "countless further years". As it happens, he was dead within five years: so much for the power of music.

A far more successful combination of words and music came after the interval with Bach's musical drama written for Zimmermann's Coffee House around 1729 *Geschwinde, ihr wirbelnden Winde* (*The Contest of Phoebus and Pan*). This was something of a musical manifesto for Bach, setting out in clear musical language his preference for music as high art rather than simple entertainment. The musical climax was Phoebus's aria *Mit Verlangen*, sung exquisitely by Matthew Brook with Katy Bircher and Alexandra Bellamy providing the flute and oboe d'amore support. I had suffered from a streaming cold throughout the first half, so crept off home during the interval and listened to this on the BBC's iPlayer. Perhaps the strong vibrato of both the solo and ripieno sopranos were less pronounced in the hall, but they certainly dominated off-air. I wasn't there to see any acting that went on, but I was also surprised that the roles of Phoebus and Pan were not swapped – no reflection on his singing, but I did wonder if Matthew Brook might have been better at portraying the over-confident buffoon of Pan rather than the more musically sophisticated role of Phoebus. That said, he,

along with Robert Davies as Pan, were both excellent in their given roles, as were Nicholas Mulroy and Thomas Hobbs as Midas and Timolus. It seemed fitting that this work was dedicated to the memory of Gustav Leonhardt: *Mit Verlangen* was one of his favourite Bach arias.

"From Harmony, from Heav'nly Harmony"

The flagship Westminster Abbey concert gives the Lufthansa sponsors the chance for a posh night although, sitting right behind them, I could have done without the loud clicks from their mobile phone cameras during the quieter parts of the concert. This year's concert (24 May) 'From Harmony, from Heav'nly Harmony', given as usual by the Choir of Westminster Abbey and St. James's Baroque directed by the Abbey organist, James O'Donnell. The abbey choir were to the fore in the opening Bach motet *Singet dem Herrn*, performed with the support of a small orchestra. Handel's motet *Silete venti* followed, with outstandingly sung by Sophie Daneman, with unforced voice, accurate and well-controlled runs and a controlled vibrato that did not interfere with either tone or pitch. Gail Hennessy was an exquisite oboe soloist. Sophie Daneman was joined by tenor Thomas Hobbs for Handel's 'Ode for St Cecilia's Day', with its impressive range of musical colour and texture. Andrew Skidmore produced some beautifully fluid playing in the extended cello solo during 'What passion cannot Music raise' – I just hope it was audible at the back of the Abbey. Rachel Latham, was the 'soft complaining' flute player. It was interesting to hear the 'sacred organ's praise' in the cadenza to 'But, oh! What art can teach' coming from the main Abbey organ played by Robert Quinney, rather than the chamber organ. This concert gives me a chance to put in word for the excellent service to music given by cathedral Directors of Music and organists. On this occasion, James O'Donnell's restrained and precise conducting was exemplary, with perfect control of the sound in the vast acoustic of the space.

"Life, love, female rivalry and emotional turbulence"

The final weekend began with 'Le Grand Concours – France Plays Italy', with Elizabeth Wallfisch, Jaap ter Linden and Albert-Jan Roelofs playing violin, cello/gamba and harpsichord, which I found disappointing. The late-night concert (25 May) was given by one of the finest of the younger European groups, *ensemble savādi*, winners of the 2003 York and 2004 Van Wassenaer competitions. The two beautifully matched soprano voices and harp (Kristīne Jaunalksne and Ulrike Hofbauer with Marie Bournisien) produced an extremely well choreographed and musically outstanding performance of their programme 'Zefiro torna – Miniature Operas from 17th-century Venice'. Works by Rovetta, Monteverdi, Strozzi and Picchi were cleverly linked into a bonsai opera about love, female rivalry and emotional turbulence. As well as her imaginative accompanying and improvised links between pieces, Marie Bournisien also played some solo works, producing an extraordinary range of colour and texture from her harp.

3. She was the most vibrating singer in Dunedin's Esther CD. CB

appreciated it, giving them by far the biggest ovation of the whole Festival. This should be filmed.

KIMBERLEY MARSHALL on ST JOHN'S ORGAN

The penultimate concert (26 May) was a rare event for the Festival – a recital on the organ of St John's, Smith Square, by the American organist, Kimberly Marshall, her title 'Bach v The World' not quite reflecting the programme which was, in practice, partially based around the competition that nearly took place in Dresden between Bach and Marchand. This, of course, would have been on the harpsichord, not organ, although the programme suggested otherwise. Excerpts from Marchand's *Suite du premier ton* and his *Grand Dialogue* were contrasted with Bach's *Pièce d'Orgue* and *Passacaglia*, the latter exploring a wide range of tone colours on its way towards the concluding fugue. For no obvious reason, other than to reflect the anniversary of the earliest published book of organ music, a piece from Arnolt Schlick's 1512 *Tabulaturen* and his later *Ascendo ad patrem* (written for 10 voices, four played on the pedals) were inserted into the middle of the Marchand *Suite*.

HANDEL AND THE RIVAL QUEENS

The festival ended in a bit of fun with the concert given by the Early Opera Company with Christian Curnyn under the banner of 'Handel and the Rival Queens' (26 May). Although the concept was fine and the and hamming it up from the two supposed rival queens generally amusing, David Vickers' programme note actually made the point that the story of the apparent rivalry between Francesca Cuzzoni and Faustina Bordoni was not really based on fact. Although there were rivalries between the fans of one or other of the two singers, that does not seem to have spilled over into the relationship between the two singers themselves. Lisa Milne, an excellent replacement for the billed Rosemary Joshua, portrayed Cuzzoni, with Mhairi Lawson taking on the persona of Bordoni. Christopher Benjamin read extracts from contemporary documents describing the lives of the two singers and their role in the London opera scene. The epitaph of 'Rival Queens' came from the fact that the first London opera where the pair appeared together was *Alessandro*, with the same subject as a couple of popular plays, both with the 'Rival Queens' title. The works proceeded in more-or-less chronological order starting with *Ottone* (1723), and included music by Porpora and Hasse, Bondoni's husband. They finished, appropriately, with a duet *Placa l'alma, quiet ail petto!* also from *Alessandro*. And nobody was at risk of defenestration.

BBC Radio 3 is broadcasting the Ensemble Meridiana concert on 23 September and Kimberly Marshall's organ recital on 6 October, both as part of the Early Music Show.

Andrew phoned me from Heathrow (on his way to play and review in Croatia) to apologise that his non-Festival reviews were trapped in his computer and inaccessible until his return.

INTERNATIONALE HÄNDEL-FESTPIELE GÖTTINGEN

Brian Robins

As noted in my report on last year's Göttingen International Handel Festival (EMR 143), this major event on the calendar has recently been undergoing a transitional period, with a change of both general manager and artistic director. The 2012 festival found both new men, respectively Tobias Wolff and Laurence Cummings, apparently well in control of the destiny of the festival, the changeover seemingly having been effected with ease.

This year the festival took as its theme the rubric "Love and Jealousy", something of a catch-all, but one that served to encompass the four large scale works given: the oratorios *Esther* and *Solomon*; *Amadigi di Gaula*, the new opera production; and the early 'serenata a tre' *Aci, Galatea e Polifemo*. In addition, Göttingen's intensely loyal audience was offered the customarily rich feast of vocal recitals, chamber concerts and recitals.

LAURENCE CUMMINGS (harpsichord and tenor)

We attended the second weekend of the festival, managing to make the ever-enticing university city only after an excruciatingly tedious drive on autobahns with sufficient road works and German holiday traffic to provide a reminder of the horrors of the M25 at its worst. But all that was forgotten on the following warm, sunny morning, when we attended our first event, a harpsichord recital given in the Aula of the university by Laurence Cummings. Cummings is no stranger to Göttingen, which probably increased his awareness that he is following in the footsteps of an immensely popular predecessor in the shape of Nicholas McGegan. There is little doubt from the reception given to Cummings that the Göttingen audience has already taken him to its heart. And if hadn't before, it most certainly had after his encore, in which he both played and sensitively sang 'Where'er you walk', a charming gesture. The recital, given on an attractively sonorous modern harpsichord modelled on early 18th Franco-Flemish instruments, was a mixed success. There were splendid, at times brilliantly virtuoso performances of two Handel suites, HWV 426, the final Gigue of which came over as a playful tour de force that brought the house down, and HWV 432, though here I was less happy with the exaggerated ritardando in the lead back from the chromatic passage to the main subject in the Passacaille. Cummings' playing of music by Louis and François Couperin was less compelling, lacking in idiomatic fluency, with ornaments that too frequently sounded as if they had been glued on rather than form an intrinsic part of the richly conceived contrapuntal textures. Certainly listeners who could recall Christophe Rousset's magni-

ificent recital in the same hall last year, will have surely compared the performances of François Couperin's 'La Raphaële' suite to the disadvantage of the Englishman.

AMADIGI DI GAULA

Handel's fourth London opera was premiered at the King's Theatre on 25 May 1715. The libretto by an unidentified author is based broadly on the Amadis romances that had wide currency in Europe from the 16th century onward. More specifically, it was adapted from a libretto by Antoine Houdar de La Motte for André Destouches' *Amadis de Grèce* (1699), but Handel's librettist reverted to earlier versions of the legend by shifting the action back north. On musical grounds the modern neglect of *Amadigi* is difficult to understand, since the level of inspiration is astonishingly high throughout the opera, with all four of the principal singing characters given splendid arias. The opera, which tells of the triumph of the love of the chivalric Amadigi and his Oriana in the face of the jealousy of the sorceress Melissa and Amadigi's friend Dardano, reverts back to the magical and spectacular scenic effects that had been so successful in *Rinaldo* four years earlier. The libretto also contains hints that some of the dances from the French *Amadis* may have been retained, although no dance music for the opera has survived.

This dance element, much expanded beyond anything suggested in the libretto, formed the genesis of the production by the Dutch early dance and Baroque gesture specialist Sigrid T'Hooft. Regrettably, having a dance troop at her disposal led T'Hooft to adopt the utterly un-Handelian concept of allowing many of the arias to be accompanied by dancing. It is not difficult to guess what the reaction of a Cuzzoni or a Bordoni would have been, had they had dancers prancing around behind them; it is simply insulting to distract attention from a singer in this manner. Even worse, because not just unstylish but also unmusical, was the addition of a dance to the end of act 1 immediately following Amadigi's magnificent 'O rendetemi il mio ben', which had here reached truly tragic stature in the hands of Mareike Braun. None of this is to criticise dancing which in itself frequently delighted the senses, nor does it detract from the admirable use of Baroque gesture and movement T'Hooft had instilled into the singers. The single set, a perspective series of irregular archways provided a perfectly acceptable answer to the problem of staging an opera calling for so many spectacular changes of scene, virtually an impossible undertaking in these days of austerity. The lavish costumes of Stephan Dietrich gave an excellent idea of the pomp and brilliance of Baroque opera, even if the extravagant use of primary colours is of dubious authenticity.

On musical grounds, I'm inclined to think this the most successful opera performance I've yet seen at Göttingen. Andrew Parrott inspired committed playing of real depth and intensity from the superb Festival Orchestra, a performance that prompts one to ask why he so rarely

appears in European opera pits. Vocally, too, the young cast produced some exceptional singing, the rather tentative Oriana of Stefanie True possibly at least explained in part by the fact that by the time of the final performance two days later she was indisposed. In any event, she appeared to gain in confidence as the evening progressed and in all her arias displayed stylish command of technique. I've already drawn attention to the very fine Amadigi of Mareike Braun, who not only conveyed an apposite heroism but also produced some lovely cantabile singing in the ravishing 'Sussurrate, onde vezzose', with its gentle evocation to nature. Dardano is a less sympathetic role, but Amadigi's rival does have the consolation of one of the finest arias in the opera, the dark, bassoon-inflected 'Pena tiranna', sung, as was the rest of the part, by the outstanding Markéta Cukrová, the possessor of a particularly umber-rich mezzo. Melissa is perhaps the most convincing character in the opera, much more than just a 'wicked magician', as she is described in the programme book, but a woman of great passion who is a dramatic relative of Alcina. The part was uncommonly well sung by another highly promising young soprano, Judith Gauthier, whose commanding performance climaxed in genuine pathos in her final, despairing accompanied recitative.

ACI, GALATEA E POLIFEMO

It would be pleasing to report that this serenata, probably composed in Naples in 1708, was given as satisfying a performance in the Stadthalle the following evening. It wasn't. The main reason was a crass attempt at what was termed a 'semi-staged' production. At first this looked as if might be fairly innocuous, with the singers at music stands as at a concert performance. Galatea's scornful rejection of Polifemo, however, produced a violent reaction, with the latter hurling the music stands to the ground. And there they stayed for some considerable time until Aci decided the place was looking a little untidy. Other inanities followed, among them Polifemo's production of... yes, you've guessed – a gun, with which the monster proceeded to threaten Aci. But enough. Musically the performance was decent, but Laurence Cummings adopted excessively slow tempos in more expressive arias, in addition to phrasing and dynamics that for my taste were often too over-romanticised for Handel. The best of the singers was Hilary Summers as Galatea, who standing in at short notice for the indisposed Christine Rice produced throughout unwavering line and cleanly executed passaggi. Gillian Ramm's Aci was less attractive, the voice tending to shrillness above the stave, while the Polifemo of Antonio Abete was excellently sung in such respects as command of coloratura, but suffered occasional lapses of pitch, not helped in 'Fra l'ombre', for example, by Cummings' slow tempo. But it was the inanities of the 'production' that really undermined the performance of an enchanting work that does not deserve to live so completely in the shadow of *Acis and Galatea*.

As has always been the case in my experience, the hospitality afforded by the festival to its visitors was again exceptional. If you're a Handelian and have never been, make a date for 2013 now. And, no, I'm sorry I can't tell you what the opera will be. Tobias Wolff refused to let on.

THE ST MAGNUS INTERNATIONAL FESTIVAL: ORKNEY

D James Ross

As a student in the 1970s I attended the very first St Magnus Festival in the Orkney Islands – this year as a newly retired person free once again to travel in June, I found myself once again in Orkney at Festival time. Originally focused on Peter Maxwell Davies, the Festival still provides an admirable forum for contemporary music as well as a growing context for early music.

ARKAENDER BOLIVIA CHOIR

Thus it was that we gathered in the magnificent Romanesque Cathedral of St Magnus in Kirkwall to hear the Arakaender Bolivia Choir join forces with Florilegium for a lunchtime programme of Villancicos by Juan de Arajuo. The Bolivian choir, formed by Ashley Solomon to perform the treasury of South American Mission music which he has been exploring, had been entertaining passengers on the MV Hrossey on passage from Aberdeen to Orkney and had also been the life and soul of the Festival Club the night before! Fresh as daisies, they presented these attractively syncopated pieces with enormous character and enthusiasm. A Spaniard by birth, career opportunities had drawn Arajuo to Lima Cathedral and subsequently to Sucre in Bolivia, where he contributed to a vast archive of church and secular music. The primary role of the Spanish missionaries in South America was the urgent conversion of the indigenous population, but Arajuo's pieces with their quirky rhythms and religiously naïve texts make it clear that the cultural influence worked in both directions. Florilegium threw themselves with gusto into the Latin rhythms, and also contributed to the mix two more conventionally 'European' trio sonatas from the archive. The star piece of the show however was Roque Jacinto de Charvarria's *Fuera! Fuera!* a lively and hilarious dialogue Villancico in which the Spaniards at first exchange abuse with the Indians but finally both factions are united in Christianity. In response to enthusiastic applause, the choir and instrumentalists gave us the motet *Cantemus Domino* by Brentner, which doubled as a charming encore and a taster for the groups' performance of church music from the Missions in the same place the following evening

It began at 9.30 – in Orkney in June, late starting times have little relevance during the 'summer-dim', when the sun barely sets below the horizon. The main concert was

of High Baroque church music from the Missions, a mixture of European works by composers such as Johann Joseph Ignaz Brentner, Domenico Zipoli, and Giovanni Batista Bassani and anonymous pieces, possibly by indigenous composers. The evidence for the latter is circumstantial, but it is clear that the missionaries were very successful in training their Indian charges as singers and players, and with European models to hand there seems no reason why these talented Indian musicians could not quickly have mastered composition in the European style.

If by definition this music was generally more conventional than the delightful Villancicos of the previous lunchtime, two masses by Bassani and an anonymous eight-part *Salve Regina* for two choirs proved distinctive. Bassani adopted the missionary practice of interpolating the word 'Credo' regularly through the text, and the setting of the dancing 'amen' in his *Missa la fuga* must be amongst the most joyous in the repertoire! The Arakaender singers are an interesting phenomenon, 'sourced' from Bolivia and trained by Ashley Solomon, but obviously an ensemble with a very clear South American identity and solid indigenous roots; they sing expressively with a pure, sweet tone, and if their vocal technique tends to the naïve, this seems entirely appropriate for the repertoire they are presenting.

THE CARDINAL'S MUSICK

That afternoon, we had participated in one of the colourful events which give this International Festival much of its local charm. A trip to the tiny St Ninian's Kirk perched on the eastern shore of Deerness was combined with light refreshments at the Deerness Community Hall in a touching display of Orcadian hospitality. The community-run Kirk has been beautifully restored and was a delightful venue for The Cardinal's Musick's first contribution to the Festival. A programme of ostentatious Spanish music by Victoria, Guerrero, Vivanco and Lobo maintained the New World dimension by being grouped round a double-choir Mass by the Spanish-born Padilla, who composed most of his music in Mexico. Lucid and engaging introductions by Andrew Carwood placed this opulent music in its context, as he explained in a few well chosen phrases what made Spanish Renaissance music unique. His analogy with the peatiness of a good whisky delighted an audience, who had perhaps been enjoying the fine quality of the celebrated Orcadian Highland Park Whisky. The beautifully crafted voices of The Cardinal's Musick filled the small Kirk with magnificently rich tones. On a day of blazing sunshine and clear blue sky, it was a thrilling experience to emerge in the late afternoon to magical views of the island bird reserve of Copinsay and the sparkling blue expanse of the North Sea.

For their more substantial evening contribution to the Festival, The Cardinal's Musick appeared in St Magnus Cathedral for an intriguing mixed programme of William Byrd and contemporary music, including a Festival

commission. In the wake of their complete recording of Byrd's choral music, the group are thoroughly in the groove, and their accounts of four-part settings of the Propers for Epiphany had a commanding authority about them. This was in many ways music at the opposite end of the scale from the showy double-choir Spanish repertoire – intimate working liturgical settings for four adult male voices composed for recusant household use: it occurred to me as I listened that perhaps this programme might have been more at home in the intimate St Ninian's Kirk and double-choir programme in the Cathedral? Interspersed among the Byrd Propers were quaint settings of Shaker Hymns by Kevin Siegfried, a truly original and thought-provoking bit of creative programming, which juxtaposed the musical expressions of two very different embattled religious minorities. The first half concluded with the world premiere of Paul Crabtree's *The Valley of Delight*, settings of poetry by the Shaker poet Ann Lee commissioned by The St Magnus Festival. As one who considers much contemporary choral music rather bland, I found these exquisite pieces formally challenging, texturally imaginative and a really substantial contribution to the repertoire. Displaying a deep understanding of 16th and 17th-century choral music, Crabtree has created something very new and exciting. Some larger-scale Byrd framed a rather conventional sounding work by Judith Weir, very much in the tradition of Vaughan-Williams and Finzi, before the concert ended with the conceptually and musically powerful pairing of Phillippe de Monte's *Super flumina Babylonis* and Byrd's *Quomodo cantabimus*. This uncompromising programming was matched by the group's hallmark uncompromising vocal production to give a deeply satisfying and intellectually rich evening's entertainment.

Here in one concert we had a microcosm of an enterprising and stimulating International Festival. Earlier in the week we had heard world-class performances of Tippett's *A Child of our Time*, Elgar's *Cello Concerto* and Schubert's *String Quintet* rub shoulders with new work by Peter Maxwell Davies, Sally Beamish, Arne Gieshof and Festival Director, Alasdair Nicolson, and all this on an extraordinarily beautiful group of islands where the sun never seems to set.

50TH STOUR FESTIVAL

Clifford Bartlett

Several things made me think that it would be a good idea to visit the Stour Festival this year. The initial impetus was my sister's birthday party in March. She lives in Kennington (just north of Ashford, Kent), and I realised that the neighbouring village of Boughton Aluph was where the Stour Music

festival⁴ took place. This year is its fiftieth anniversary. For reasons I don't understand, I wasn't aware of its significance back in 1962. I first heard Alfred Deller in Cambridge around 1959 in the tiny music faculty hall, with the audience, on two levels, so close to the stage. Subsequently, the performance I particularly remember was Alfred and Mark singing Blow's *Ode on the Death of Purcell* (coincidentally beginning with "Mark").

I was reminded of the close link between the festival and the pioneering continental early musicians by Mark's reminiscence at the Gustav Leonhardt memorial concert organised by Nicolette Moonen.⁵ At a time when I hadn't even heard of them, the Leonhardts and Harnoncourts were appearing there. By the time baroque orchestras were established in England, the Dellers seemed (wrongly, judging by the Harmonia Mundi recordings, which did not circulate widely in Britain) to be out of touch with what was happening in London. I thought it was about time I investigated Stour Music, so I introduced myself to Mark Deller (who surprisingly remembered who I was) and asked if I could review the 50th anniversary festival.

GABRIELI EX CATHEDRA

I attended the five concerts on the weekend of June 22-24, the first two days with my sister,⁶ the third with EB. The first two evenings each comprised a long concert (with a dry seven-minute interval), time for a drink, then a shorter concert at 10.00 pm. The first was a version of Ex Cathedra's Giovanni Gabrieli programme that is touring various places this summer and has been recorded (though not yet released) by Hyperion. Readers will probably be aware that I am a Gabrieli enthusiast – most of the music came from me. We had a passing conversation with Jeffrey Skidmore as we arrived and found we agreed that GG was a composer most of whose output should be thought of as large-scale chamber music rather than massive sounds.⁷ Jeffrey follows the conventions of scoring such music going back to the *Early Music* article by Peter Holman and me,⁸ recordings by Andrew Parrott, and later Roland Wilson and many others. I wondered how the six members listed of Her Majestys Sagbutts & Cornetts were going to manage the first of the eight-part 1597 canzonas, but the fudge would have escaped most ears, and their contribution was, of course, always effective. I must confess that I didn't miss anything in *In ecclesiis* a14⁹. It took a little while to get into the programme, but that may be because the 1615 *Kyrie* isn't among my favourite Gabrieli pieces. It was interesting to hear both versions of *O Jesu mi dulcissime* (though not the hybrid

4. The etiquette seems to require a lower-case f.

5. See *EMR* 148 p. 20. and correction on p. 18 of this issue.

6. It was a new experience for her to attend four concerts with no music more recent than 400 years old – she took it very well!

7. Though I certainly enjoyed the noise of Gabrieli's 28-part Magnificat expanded by Hugh Keyte from the surviving eight extant parts at King's College, Cambridge: see *EMR* 148, p. 19.

8. *Early Music* vol. 3, 1975, p.p. 25-32

9. Hugh Keyte's version for 22 rather than 14 parts is on I Fagiolini's latest CD. (see p. 22)

version from MS), the 1615 setting defining (in a different way from Gesualdo) the end of a style that could go no further. Boughton Aluph's church wasn't quite San Marco, but music there wasn't primarily intended for those at the back of the church anyway, and it sounded rich but clear. I'm not sure that the double-choir Litany quite justified its repetitive presence, though Gabrieli did his best.¹⁰ I think a little more variety would have helped the programme – the sudden bold statement of G and E major chords, for instance, lose their effect when heard too often. But that's a potential problem with anniversary concerts. The one piece by the under-rated Hassler, who also died in 1612, wasn't sufficient contrast.

PRAETORIUS DANCES

The late-night concert was by Philomel, a group encompassing violin, recorders, viols, crumhorns, two well-tuned bagpipes and voices.¹¹ I hadn't heard a programme of Praetorius dances played with such panache since David Munrow died. But the style was completely different – much gentler and more subtle, and with little overlap of his repertoire. Refreshing! The only problem was that Philip Thorby's introductions were barely audible halfway along the nave, so I fear that those further back heard little. Philip is a very clear and strong speaker and is easily heard at multichoral workshops in large churches, so it must be an acoustic problem.

SHEPPARD, TYE, TALLIS

The Saturday programme began with "Audi vocem – English Renaissance Church Music", the composers being Sheppard, Tye and Tallis, the singers The Hilliard Ensemble.¹² I was surprised to find the Sheppard disappointing. To be fair, the first piece made a poor impression and the rest seemed better, but I'd never previously thought that Tye was the more distinguished composer. The title *Mean Mass* suggests something inferior, but *mean* is the name of the voice below treble, and with another meaning, this is no mean mass! I don't know it from the score (it's one of the few *Early English Church Music* volumes I don't have), but it seemed to have a compass that suited the ensemble without problems. A Tallis work gave the programme its title, and as always his music reached deepest.

A remarkable feature of the programme had nothing to do with renaissance music – the inclusion of some of the earliest music with English texts. The first half featured St Godric, who was born c.1065-70 and died on 20 May 1170.¹³ I've known the pre-Chaucerian repertoire since my final term as an undergraduate, when we were encouraged to submit an essay that would be evaluated if we were on a borderline between class of degree. Whether it helped me

or not, I don't know, but transcribing these pieces back in 1961 was my first attempt at anything musicological. The Godric pieces are short but have stayed in my mind ever since and it was good to hear them simply sung. The second half had a slightly later and much more substantial intrusion, "Stond wel, Moder, under rode", a moving dialogue between Jesus on the Cross and Mary based on the music of the sequence *Stabat juxta Christi crucem* (in the metre of *Stabat Mater dolorosa*). The roles were sung by Gordon Jones and David James an octave apart; I was happy with all 11 verses, but not everyone can follow pre-Chaucerian English. There was also an Armenian encore, which seemed irrelevant.

The late concert by The Gonzaga Band,¹⁴ "The Secret Muse", was for me the highlight of the weekend. The composers were Luzzaschi, Rore, Monteverdi and Marenzio with lute pieces by Piccinini. The music was the virtuosic style that evolved at the court of Ferrara in the last two decades of the 16th century. We hear a lot about the *concerto delle donne*, but less well-known than the virtuosic singers was the cornettist Luigi Zenobi, the highest-paid musician at the court.¹⁵ Some of the items were for solo and accompaniment, some were published demonstrations on how to embellish a madrigal, and others were ensemble madrigals with some parts covered by the lute and virginals while the upper two parts performed with a virtuosity that a decade or two ago would have been unimaginable. Faye's ability to run around with divisions (though that is too four-square a term) is amazing, each note sounding clear but not exaggerated and with the emotional content of the phrase enhanced by the embellishment, which went beyond mere virtuosity. Jamie was an equal to Faye; he played his cornett as if he was another duetting singer, and very convincing it was. I mentioned in a review earlier this year that the cornetto was supposed to sound more like a voice than any other instruments, and it was certainly effective here. The only disappointment was the inability to see the programme (even a day or two after midsummer, it's dark at 10 o' clock): it's a pity not to know who composed what, and some of us like to see the texts and translations. I was puzzled that my sister – not used to this sort of music – didn't attempt to look at any of the texts of the four concerts she attended.

ACIS & GALATEA

The last event of the weekend was a Sunday afternoon performance of *Acis and Galatea*.¹⁶ It's hardly a compliment to say that this was way above the previous one we had attended – the Covent Garden anniversary run of *Dido & Acis*. Neither were intended for a large modern theatre,

10. I find Monteverdi's setting a6. more effective.

11. Philip Thorby, Nick Perry, Emma Murphy, Sharon Lindo and Alison Kinder...

12. David James, Steven Harrold, Rogers Covey-Crump, Gordon Jones & Robert Macdonald.

13. Really? I don't believe the estimated birth date. The Wikipedia entry on him has a facsimile of the music.

14. Faye Newton *sop*, Jamie Savan *cnt*, Jacob Heringman *lute*, Steven Devine *virginals*

15. Information from the excellent note by the programme's planner Jamie Savan, though I wonder whether a musician was not in the same league as the noble ladies...

16. EB came to this, leaving my sister to look after Clare and John.

and there is some doubt whether *Acis & Galatea* was originally staged anyway: it doesn't work in modern terms, since the action is minimal and giving singers and dancers silly things to do doesn't help. The original version had no interval, but this performance followed the usual practice of adding the chorus "Happy we!" There is definitely some point in letting the audience stretch their legs, since the seats were not particularly comfortable.

The tone of the work needs careful handling. The first half lacks drama, but the extraordinary chorus "Wretched lovers" changes the dramatic mode, whether it is acted or (in this case) not. The tone of the lower part of the chorus continues with a scene dominated by Polyphemus (Matthew Brook), who facial expressions (which began before he sung a note) needed no other body movements. Initially, he is a figure of fun,¹⁷ but that became more ambiguous as the scene (and the later trio) proceeded. In contrast, the lovers remained in oratorio mode, though maybe they could have looked into each other's eyes a bit. By the end, we have returned to pastoral innocence.

The soloists were absolutely ideal. Faye Newton (*Galatea*) completely changed her style from the previous evening (over a century away) but was equally brilliant, and it's always a delight to hear Charles Daniels (*Acis*). I didn't know Paul Young (*Damon*), but he was on a par with the other three. There was about the right amount of ornamentation (a bit more than usual), but this isn't the sort of piece that needs extravagant embellishment. The small orchestra¹⁸ was impressive; it was good to have one oboe and one violin on each part, though the Canons forces could have mustered a few more: the balance was fine, and Mark Caudle continues to be our favourite continuo player. It was an ideal piece for the auditorium.

The only feature that stopped me saying that this was the ideal *Acis and Galatea* was the chorus – not so much the singing itself, though I wondered if they had been concentrating more on the B-minor Mass the following weekend, and worked less on *Acis* – but the presence of a choir at all. The internal evidence of the early scores of *Acis* implies the need for only five singers, and it did seem a hit inappropriate to have a chorus in a festival of musicians striving to play within their concept of period styles. It's a problem that needs to be treated with imagination.

I don't want to end on a sour note, which anyway applies to many other performances at festivals and elsewhere. I was really struck by the quality of the performances, the

full attendance, the enthusiasm of the audience and the long-term success of the festival. We got the impression that the audience was mostly local – at least, from east Kent rather than London. They seemed very friendly – some were old friends and acquaintances,¹⁹ others strangers. I had a chat with a neighbour about hymn-books; she was definitely aware of metrical indexes, so I told her that two of the hymns in the Hilliard programme were in long metre. It was also nice to chat with Cat Mackintosh²⁰ and Rogers Covey Crump, in what seemed to be the row for visitors (blessed with ample leg room), as well as a singer who said he was one of the first Hilliards, which puzzled me.

I haven't mentioned Mark Deller since the pre-concert paragraphs. As an organiser of a festival, he has done a marvellous job, initially helping his father then taking over. The programmes are excellent and the organisation smooth. He also conducted *Acis* (and three events the following weekend). It is very difficult to know where to allocate praise for *Acis*, since the soloists and players could probably have managed a successful performance without conductor (and the harpsichordist, Ron Howarth, is now a successful opera maestro), but he did what was necessary without distracting flamboyance. I'm definitely not damning with faint praise. He will have had a more difficult job the following weekend, with three rather more complex concerts to negotiate. I don't doubt that he succeeded brilliantly.

STANLEY & HANDEL IN DULWICH

Dulwich Festival 2012: A recital of music by Stanley and Handel on the 1760 George England organ (restored to its original state by William Drake in 2009), given by Andrew Benson-Wilson (13 May 2012, Christ's Chapel of Alwyn's College of God's Gift)

Andrew Benson-Wilson's recital at the Dulwich Festival concentrated on works by Stanley and Handel. The programme showed a keenness to explore the possibilities of both the instrument and of the repertoire which did not consist solely of music written for the organ, but also featured transcriptions. The organ concertos, one by each composer, had originally been written for strings, and the other two pieces by Handel were also arrangements. Stanley's *Voluntaries* showcased a number of the colour stops of the eighteenth-century organ. And whilst both composers were firmly fixed in the English tradition by the brief but very informative programme notes, a

17. implied by the *flauto piccolo ottavo* indication of one MS. – it is a pity that John Turner didn't stand to play it, for presence as well as audibility. EB added when proofreading that his playing was magical.

18. Gail Hennessy, Hilary Stock *obs*, John Turner *rec*, Catherine Martin, Elizabeth MacCarthy *vlns*, Mark Caudle *cello*, Peter McCarthy *bass*, Sally Erhardt *bsn*, Rob Howarth *hpscd*. Gail seems to have recovered from her damaging fall last year: she was so on top of her playing that I forgot to ask how she was.

19. including the gentleman who had a flat opposite Elaine and drove her to and from our wedding in a pre-war car – we finished up after the party with a night-cap in his flat and me playing piano duets with him

20. There was an advert in the July *Diary* for her Catherine Wheel ensemble – 14 ladies with names related to Kath – doing a charity show at the Wigmore Hall on 16 Sept.: see *diary*. The first person my sister Kathy was introduced to as we arrived was Cat, and we met two other Kath...s before the concert started..

flashback to Handel's youth in Germany was included through an exploration of his *Chaconne in G* (HWV 435).

The first half of the recital was dedicated to Stanley, and consisted of four *Voluntaries* and his *Concerto III in g* (Op. 2a). Stanley returned in a short encore piece: a movement from another *Voluntary*, which included an exquisitely graceful 'duet' for the Flute stop. Benson-Wilson made a compelling case for more regular outings for Stanley's oeuvre. The *Voluntaries* are strong pieces, which, despite exhibiting a wide range of specialist colour effects, avoid gimmickry. The concerto, performed from a keyboard transcription preserved in an 18th-century MS, was played here "in the style of the eighteenth-century chamber organ in a country house", and exuded elegance and gentility.

After the first half, the majestic sound world which Benson-Wilson adopted for Handel's *Chaconne* came as something of a shock to the system. Originally published as a harpsichord piece in 1733, but written much earlier, possibly in Hamburg, the work was here performed in the idiom of the large cathedral organs of Northern Germany, with use of the pedal register framing a more restrained middle section. This was followed by his *Organ Concerto VI in g* (HWV 300, "2nd set", published 1740), an organ transcription of his Opus 6/6 *Concerto Grosso*. The piece passed through a rich range of moods on the organ, from its stark opening 'Largo' and very effective, mellow and melancholy 'Affettuoso', to a variety of cheerier movements. The rustic elegance of the 'Musette' was played with particular grace.

The programme ended in Handel's *Ouverture in D*, better known as *Music for the Royal Fireworks*. Playing from a The concert modern piano transcription, but in the style of the keyboard arrangements published by Walsh, Benson-Wilson produced interesting results. Following the advice of a contemporary French composer, the cannon salute which the first movement originally led to was simulated by hitting the lower keys of the bottom manual, with all stops drawn, producing a formidable sound. In 'La Paix', the parts originally played by the strings gained ground from the three horn parts which often take prominence in this 'Siciliana' movement. The end of the performance was accompanied by "spectacular special effects" provided by the festival organisers, who produced some surprisingly verisimilar "firework" sound effects by puncturing balloons and a slide show of fireworks in Sydney Harbour: the latter, though excellent in quality, felt somewhat incongruous with both the surroundings and the music.

Outi Jokiharju

Christ's Chapel is part of actor Edward Alleyn's foundation in the centre of Dulwich Village. Its vast estate supports three schools: Dulwich College, Alleyn's School and James Allen's Girls' School, along with other educational establishments. The Art Gallery is now independent of the foundation. The original 1619 foundation specified four fellows, one to be an organist. CB

CORRECTIONS

Thanks, Clifford, for the opportunity to correct the more significant slippages in my review of Andrew H. Weaver's *Sacred Music as Public Image for Holy Roman Emperor Ferdinand III* (EMR 147 pp.8–10).

para 3, line 6: 'the Turkish threat to Christian Europe'

para 5, line 3: 'to emerge from this initially'

line 8: 'heresy-busting, eventually humble'

line 14: 'the one dedicated to Ferdinand, the other to his step-mother, Eleonora Gonzaga.'²¹

Note to the *Mariensäule* engraving: last word, 'replica'

Note to Rauch's title page, lines 1,2: 'Currus triumphalis musicus'²²

line 5: 'works by Rauch, Valentini and...'

Perhaps I could seize this opportunity to express mild surprise that Weaver nowhere makes a connection that will occur to many readers of his admirable book. Given that Monteverdi's *Ab aeterno* and Sances' *O Domina gloriae* are both settings for an exceptionally wide-ranging virtuoso bass of texts associated with Mary's Immaculate Conception, is it not likely that they were written for the same singer? Sances' setting (from his 1648 *Antiphonae Sacrae B.M.V.*) was composed for Carlo Benedetto Riccioni, an Italian 'who had been a member of the imperial chapel since at least 1646'. So wherever Riccioni was c1640, may Ferdinand have commissioned *Ab aeterno* specifically for him to sing, arranged for its honorific placing in *Selva morale* (dedicated to his step-mother) and followed this up with the Sances commission a few years later?

On the other hand, there will have been more singers of Riccioni's type around than one might assume. This is clear from Richard Wistreich's study of Giulio Cesare Brancaccio, the 16th-century virtuoso who may have initiated the century-long tradition of *basso alla bastarda* singing.²³ But I wonder if there has been a misunderstanding about ranges. Wistreich cites two sources that specify a compass of 22 notes, and this may lie behind his assumption that some of them could move seamlessly between bass, tenor and falsetto registers. But if the '22 notes' were in terms of hexachords then this would give a compass of only (!) two octaves and a fifth or so, which accords with the surviving music and would obviate the need for falsetto *gorgia* – did such a thing exist?

21. Not to be confused with her younger relative of the same name who became Ferdinand's third wife. Weaver could have spared his readers much head-scratching by giving the birth, marriage and death dates of all four ladies. (I don't believe that he anywhere identifies the elder Eleonora as the *second* wife of Ferdinand II. Whoever compiled the Index was caught out by the coincidence of names: the page 92 reference should be under the dowager empress, not her future daughter-in-law. And in the absence of a marriage date, can we be certain that the portrait in the engraving of a 1654 stage presentation on page 96 is of the younger Eleanora, as Weaver assumes? Ferdinand married her sometime in 1654, but the revered dowager empress did not die until 1565.)

22. 'Musicus' makes grammatical sense, but all Weaver's references to the print have 'musicus': so I assume that 'musicus' was an engraver's error.

23. *Warrior, Courtier, Singer: Giulio Cesare Brancaccio and the performance of identity in the late renaissance* (Ashgate 2007; reviewed in EMR 121, Oct. 2007)

GABRIELI, SCHÜTZ, ETC

With so many polychoral reviews in this issue, we have printed them in a separate group, but with no uniformity of view-point.

A. & G. Gabrieli *A New Venetian Coronation* Gabrieli Consort & Players, Paul McCreesh 73' 55"
SIGCD 287

This is a remake of the commercially and critically successful Venetian Coronation, released in 1990. The Lion of St Mark with La Serenissima in the background which greeted our eyes on the original Virgin Classics cover is replaced by plain ice-white – how cool. The main menu remains: the mass by Andrea Gabrieli and vocal and instrumental pieces by Giovanni, whilst some of the side dishes have been changed. The big new idea of the original recording was the representation of a complete event, from introductory bells to the end of mass, complete with clinking of thurible chains. In this version, this is taken one step further by keeping a continuous (though changing) acoustic throughout the disc. We are taken on a seamless journey through the event portrayed, during which we always have a clear sense of our bearings. We start with the awe-inspiring bells of the campanile resounding across a crowded St Mark's square. We are then entertained by a shawm band, whose articulation and phrasing has learnt everything it can from the Morse code, in the way pioneered by re-enactments of the 1970s, hardly helped by the otherwise excellent idea of the dry outdoor acoustic. Relieved by the chaotic poppings of firecrackers (which we are all wired to respond to with excitement and expectation) we progress, we are to assume, towards the seat of temporal power, the Doge's Palace, announced by an impressive trumpet fanfare. Then under the bronze horses into the seat of spiritual power, the basilica, to be greeted by hallowed acoustic, small tinklings and a sudden and majestic organ toccata. Comparisons with the 1990 recording are inevitable, and it is interesting to hear how good that recording was. The performances here have an extra feel of certainty and confidence – including the confidence not to be heard necessarily as an individual (singer) but to allow the ensemble and entire shape to carry the drama. The large scale pieces by Giovanni add their own thrill. The Canzona a 10 dazzles: its two top lines, written idiomatically for violins, are taken as before by violin and cornett – the grass-hopper doing battle with a rope of pearls. The concluding *Omnes gentes* a 16 provides a massive finale, employing the famous Monteverdi instruction "con piu forza che si puo" to the full. The result truly befits a coronation at arguably the artistic peak in the history of Venice. Make sure to set the time aside to hear this wonderful performance – or rather event – in one sitting.

Stephen Cassidy

Lo Sposalizio Music by Giovanni & Andrea Gabrieli and others The King's Consort, Robert King 89' 11" (rec 1978)
Hyperion Dyad CDD22072

Guami, Gussago, Kapsberger, Massaino, Monteverdi & Viadana

It is good to see the re-release of this opulent CD in time to mark the 400th anniversary of the death of Giovanni Gabrieli. Reconstructing the lavish celebrations which marked Venice's symbolic marriage to the sea, Robert King acknowledges the assistance of a gang of editors and musicologists who helped to realise his ambitious vision. The result is a gorgeous feast of secular and sacred music played and sung by some of the finest specialist performers of the 1990s complete with tolling bells, thundering drums and blaring fanfares. Some of the most engaging music is the secular repertoire imagined as entertainment for the Doge and his retinue on their way to San Nicolo, but the solemn Mass is deeply impressive, particularly the colossal settings of the ordinary by the two Gabrielis. The perfect apotheosis is the cacophony of the combined bells of Venice which concludes the second disc.

Comparisons with other epic aural tableaux of this sort recorded by Paul McCreesh and Andrew Parrott reveal a perceptive focus on solo voices emerging from the blend of wind instruments as well as a stimulating widely cast net, bringing together works by Piccini, Gussago, Viadana and Massaino with the more familiar repertoire. Perhaps in conclusion I may allow a tiny carp to break the surface of the most serene lagoon. When this recording first appeared it was offered as two for the price of one, presumably on the basis that its combined timing only just exceeded that expected of one disc. Its re-release as a dyad pair, two for the price of one, may therefore not be the great bargain it first appears.

D. James Ross

G. Gabrieli *La Musica per San Rocco* Melodi Cantores, La Pifarescha, Elena Sartori org & cond. 72' 11"
Arts 47762-8 SACD

Buccinate a19, *Domine Deus meus* a6, *In ecclesiis* a14, *Litaniae* a8, *Magnificat* a33 (reconstr. Keyte), *Timor et tremor* a6; *Canzona* XIV a10, *Sonata* 21 con 3 violini, organ solos

+ **Barbarino** *Audi dulcis amica mea*, *Ave Maria*, *Venite me* (1625)

This is an Italian enterprise, despite a German label and the presence of Doron David Sherwin as lead cornett. The big disappointment is that the singers sound so un-Italian, with little of the brightness and clarity which English singers try to emulate. The Italian singers do, however, shape the phrases to the words rather better than the Gabrieli/Schütz disc reviewed below. I'm not sure how much the balance was determined by the engineers rather than the conductor. Normally, the continuo in this repertoire is over-heavy, but here it often lacks presence, most obviously in the three monodies by Bartolomeo Barbarino

from Simonetti's *Ghirlanda Sacra* (I'll review the Walhall edition in the October issue): the theorbo and singers didn't balance – and that's not an excuse for adding a violone. Surely the *Sonata con 3 violini* needs three organs or theorbos so that the violins can be separated? I'm amazed at hearing the Litany twice in a fortnight (see p.16): it's not an obvious choice for a large-scale programme, and the wind almost drowned the voices at the opening. Some tempi were slow to the level of the lugubrious: a safe basic rule, if you don't think that you have a standard tactus in your head, is to make the normal note-length last as long as the average syllable if spoken in a declamatory way in the acoustic.

I first listened to this recording with Hugh Keyte, who reconstructed the Magnificat a33 out of a 17-part version published in Gabrieli's posthumous *Sinfoniae Sacrae II* (1615) and the surviving ten parts of a setting described as being for 33-parts, which fairly obviously would have been laid out in seven choirs to match the seven pair of organs described by Coryat on his visit to San Rocco in 1608 (as quoted in minute print in the booklet and more legibly in countless other places). Hugh was, not surprisingly, incensed that the performance material had not been supplied by the publisher. I had sold the conductor a score and was expecting an order for the performance material if she decided to include it. But I wasn't alert enough to warn her that she had no permission to produce the parts and chorus scores herself, which must have been an expensive process anyway. (She did, however, have permission to use the editions of Richard Charteris on condition that he quoted his C numbers.) Hugh wasn't convinced by the performance either. There are two different reconstructions of the piece, both prepared for Paul McCreesh, the first by the harpist Andrew Lawrence King, which was performed by Paul at a concert in the London Early Music Centre Festival in October 1987. I was director of the Festival and was partly the initiator. But the implication that the recording by Paul was "a fundamental study" is odd: I'm not sure what "study" means in the context of a performance. Anyone seriously interested in performing Gabrieli will have known about San Rocco and the conventions of scoring his larger pieces since Denis Arnold's 1959 article linked Coryat's account with the payments to musicians for 1608.¹

Congratulations on the attempt. There are conventions of performance that have become fairly standard among the expert cornett/sackbut groups and which conductors would do well to follow. We should always be sceptical, but I don't think Elena Sartori has got as far as that stage yet. The instruments are fine, but the vocal contribution doesn't match it, alas. And the drums with keyboard must surely be far less authentic than the cannons required by I Fagiolini (see below). CB

1. *Music and Letters* 40, 1959, pp. 229-241. More information on that and surrounding years is included in Jonathan Glixon *Music in the Venetian Confraternities. 1260-1807* (Oxford UP 2003/8)

G. Gabrieli, Schütz *Polychoral splendour from the four galleries of the Abbey Church of Muri* Capella Murensis, Les Cornets Noirs 73' 07"

Audite 92.652 SACD

Gabrieli Canzon primi, quarti, septimi & duodecimi toni, VIII & XVIII Schütz Alleluja! Lobet den Herrn, Ich danke dem Herrn, Komm Heiliger Geist, Saul Saul was verfolgt du mich, Vater unser, Warum toben die Heiden, Zion spricht

This is an ideal recording. The right instruments (2 cornetti, 2 violins, s6 sackbuts, 4 organs & 2 violones in G), eight voices (SSTTTTBB), plausible scorings, stylistic awareness. The programme is neat: vocal pieces by Schütz alternating with canzonas and sonatas by Giovanni Gabrieli.² The low sounds are magnificent, the tempi suitable, the music apparently speaking for itself. I wonder, though, whether there are still vestiges of the early early-music tendency to phrase by the bar and to sing and play just a touch too detached. To take track 2, the first 1597 canzona, the long-short-short opening was, by then, such a cliché so shouldn't the first three notes lead through a little to the more interesting new note? And I was puzzled by the almost jolly singing of the repeated "Saul"s: a reaction, maybe, against over-expressive performances. I wonder, too, whether cornetts might restrain from embellishing the theme before it has been heard plain: fine with settings of standard tunes, but would one embellish the opening of a Bach fugue? These are quibbles, though: it's a fine recording: enjoy and learn from it. CB

Not having SACD available, I've asked a better equipped person (and a cornettist to boot) to comment further

Now I am glad I have an SACD player (and Clifford hasn't!). This disc really shows off the multi-channel feature to great effect, as well as being a fine recording of great performances of some of my favourite music on period instruments in what sounds to me like a splendid venue.

In the vocal pieces (the pieces by Schütz), the recording engineers have captured splendidly the positioning of the choirs in the four corners of the sound space (the dispositions of the choirs handily being laid out in the cover notes). I agree with Clifford that the pace of *Saul* is slightly too jaunty but, after the initial surprise, it is still highly enjoyable.

In the instrumental pieces (i.e. the Gabrieli), often a choir of sackbuts is described as being positioned "unten in der Kirche"; here their sound is intriguingly non-directional. All told, the multi-channel effect literally adds an extra dimension to the listening experience; if you are a fan of this kind of music, this might be the disc to make it worth investing in an SACD player. Wayne Plummer

The founder of the Cappella Murensis, Johannes Strobl, is the director; The

2. Six pieces by each plus one by both: Gabrieli's *Lieto godea* appears instrumentally in SWV 34, the chiavetti clefs re-notated at sounding pitch down a fifth.

Black Cornetts were founded by Gebhard David and Bork-Frithjof Smith (I think I've finally got Frithjof spelt uniformly and correctly in our address books!) Do check <http://www.youtube.com/watch?v=wJq6VmUwysU> to see the church, the layout of the choirs and an introductory talk on the recording. CB

O Jesu Mi Dulcissime Coro, Mark Griffiths dir, Camerata Antica Matthew Manchester dir 62:37
Dal segno DSPRCD602

This CD encompasses polychoral music for voices and wind instruments by Schütz, A & G Gabrieli, Monteverdi and Nicolo Corradini. It is a mark of the outstanding excellence of most recordings of this repertoire by a handful of specialist groups that the present very good accounts fall a little short of the expected standard. In Gabrieli's Canzona II a 6, for example, the tuning never sounds entirely secure, while some of the larger combined works sound a little shapeless and occasionally hesitant and ragged. The works by the Cremonan Corradini are a novel contribution to our understanding of this body of music, but unfortunately a variety of shortcomings mean that in a highly competitive market listeners will be able to get superior performances of all the other material. Perhaps Coro and Camerata Antica still needs a bit more effort acquainting themselves with this challenging material: what they really need is an extended concert tour where they build up their familiarity with the music rather than a slightly premature recording. D. James Ross

Like the Schütz review above, this arrived after the June issue, in which my review appeared: since that had been quite critical, I decided before reading it to print this other opinion (whether positive or negative) as well. CB

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1612 Italian Vespers I Fagiolini, Robert Hollingworth 78' 40"
Decca 478 3506

Gabrieli *In ecclesiis* a22, Magnificat a28, etc Viadana *Salmi per cantare e concertare*, 1612, Barbarino, A. Gabrieli, Palestrina, Monteverdi, Soriano

This is the grandiose follow-up to the Tallis/Striggio 40-part extravaganza (478 2734). I've been on the sidelines of the musicological activity, and have not taken advantage of Hugh Keyte's frequent visits to discuss his work in any detail and have had no involvement in the recording. Hugh has enormous skill in recreating Gabrieli (and no doubt other composers): if he does err, it is on the side of elaboration rather than simplicity, while my inclinations would be the reverse. The Magnificat a 28 sounded better live than on disc, especially since we were ideally placed in King's College Chapel. That made comparison without any surround sound difficult – though a score helps. I haven't thought very hard about *In ecclesiis*, whose 1615 version has bare textures which leave a lot to the organist. (Not quite as bare, though, as before the 1963 Eulenburg miniature score, which was the first publication to include the continuo part.) There are, indeed, surprises towards the end of the programme, but before that comes the unexpected excellence of the Viadana psalms, for soli, chorus and two instrumental groups. I happened to walk past a church in Sienna a decade or two ago which displayed an advert for a Viadana concert of polychoral psalms that night directed by Frans Brüggen and was very disappointed that I couldn't stay for it: if I had, I'd no doubt have been praising the music to the skies when it was proposed for the disc rather than worried that they might have the plainness of his better-known music for tiny choirs.³ Hugh has been trying to convince me that they are superior to Monteverdi's better-known 1610 set, though I'm not quite convinced yet; but if anything will convert you, this recording will. I see now why the first two reviews I saw made allusion to Tchaikowsky and 1812 – we hadn't seen that the cover printed "1612" in a far larger font than anything else. In fact, the use of cannon for ceremonial works like a grandiose Magnificat wasn't unique.

The programme is set out as a vespers reconstruction, with antiphons and substitutes. Most of the "irrelevant" pieces fit into the latter category. Jonathan Sells gives a fine performance of the extended-bass motet *Ab aeterno*, which is probably the latest piece on the disc. The performers are top-notch and Robert Hollingworth gets most things right – but if we run through *In ecclesiis* next week. If you've bought the Tallis/Striggio, you'll want this: if you haven't, buy both. <http://www.ifagiolini.com/1612/> has lots of information, and the score of the Magnificat a28 is (or soon will be) online for comparison with Roland Wilson's version: his recording is due in September. CB

3. I've only recently realised that A-R edition give introductions and extensive extracts from their publications, which include the 1612 psalms collection.

MOZART

Richard Maunder

Mozart Piano Concertos K466 & 467 Arthur Schoonderwoerd *fortepiano*, Cristofori 57'45"
Accent 24265

What forces did Mozart expect when he performed his mature keyboard concertos in Vienna? Nowadays they are often played on a Steinway accompanied by an orchestra including at least 20 strings, although there are also many performances by 'period' bands and some sort of approximation to a late 18th-century Viennese *fortepiano*. But now Schoonderwoerd and Cristofori have recorded two of the grandest concertos using only six strings – essentially one-to-a-part – and a conjectural reconstruction of Mozart's own Walter *fortepiano* with the action it might have had during the composer's lifetime (which is not the same as the one it has now).

While applauding any attempt to bring recent scholarship to bear on matters of performance practice, I have to say that I find this recording somewhat unconvincing. In the first place, we have good evidence for the size of band Mozart used for K466 in the shape of a set of parts prepared in Salzburg for his father Leopold shortly after his return from a visit to Vienna, during which he had been present at the work's première. The set includes single copies of violin 1 and violin 2, with two combined parts, one for violas 1 and 2 and the other for cello and bass. There are also three extra string parts: one for double bass (omitting the cello bits) and two more for violins, called *ripieno* violin 1 and *ripieno* violin 2, which usually have rests in the solo sections. The idea of this 'ripieno' system, which was quite often used in late 18th-century concertos, is that solo sections are accompanied by only a few strings but more players are added to beef up the *tutti*s. In the case of K466 it is highly likely that the arrangement stems from Mozart himself rather than his father. The reason is that the *ripieno* parts do not always do the expected thing: occasionally, for special effect, they join in during solo passages or, conversely, drop out for a few bars in *tutti*s. One might think that the stormy middle section of the Romance, where the texture is full and the violins have big chords, would be an obvious place for the *ripienists* to add weight; nevertheless they have rests there. It is hard to believe that Leopold would have tinkered with his son's music in this way, and the conclusion must be that the composer himself was responsible for such refinements of orchestration – which are, of course, obliterated both by 'standard modern' as well as one-to-a-part performances.

What about actual numbers? Are Leopold's string parts intended for single players, or are they to be shared two apiece as in a modern orchestra? Certainly the violas must share their combined part – which shows that there must

be exactly two of them. They are quite often in unison, even in places where the *ripieno* violins drop out. Single violins with two unison violas would make for an oddly unbalanced texture, so the full (non-*ripieno*) violin parts are presumably also meant for pairs of players. One cello and one double bass can share their combined part, with a second double bass playing from the extra part (theoretically it too could have been shared, but a single cello plus three double basses seems rather unlikely). That is, the reduced string band should apparently number 2/2/2/1/2. An impossible turn for *ripieno* violin 1 near the end of the opening *tutti* of the first movement suggests that this part, too, was intended for a pair of players, which in turn implies two players sharing *ripieno* violin 2 as well, and hence a full string complement of 4/4/2/1/2.

As for the solo instrument, Leopold describes how his son's Walter *fortepiano* was carted around for his concerts. It still exists; but the action was rebuilt after Mozart's death and we can't be certain what it was like when he played it. However, Schoonderwoerd's suggestion that it had bare wooden hammers seems most implausible. There is no evidence at all that unleathered hammers were ever fitted by Viennese makers or for that matter by Stein of Augsburg (except on one of his two surviving combined harpsichord-pianos, which is obviously a special case). Leopold also says that there was a separate pedal-piano under the main instrument ('about two feet longer, and astonishingly heavy' – he must have seen the carters manhandling it up and down the stairs!). There are a few notes in the autograph score of K466 that are playable only with the feet, and a handbill for the première of K467 (reproduced in the booklet) adds that 'Herr Kapellmeister Mozart... will extemporize on a special large pedal-*fortepiano*': it was therefore on the platform on that occasion, and it would be difficult to believe that Mozart restrained himself from using it in the concerto as well.

Despite all my reservations, however, there is much to enjoy in this recording. The 'orchestra' is lively, polished and surprisingly well balanced considering the small size of the string section. The clarity is amazing: you can hear every note from every instrument. And the bright harpsichord-like sound of the *fortepiano* with bare wooden hammers is more acceptable than I had feared when I read the description in the booklet – which also devotes a paragraph to Mozart's pedal-piano, so it's a bit disappointing not to hear the effect of such an instrument. Schoonderwoerd's playing is first-rate, though I could wish his ornamentation in the sketchy passages in the slow movements had been a little more enterprising.

Good in parts, therefore: sometimes irritating, always interesting, and certainly thought-provoking.

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*Il faut se garder
de la contrefaçon.*

H. du Mont. 17

Tu solus Altissimus Je- su Chri- ste. Cum sancto
Spiritu, in gloria Dei Pa- tris. A-

Men.

Aurem omnipotentem. FACTORE celi & terra.
Visibilem omnium, & invisibilem. ET in unum Domi-
num Jesum Chri-stum Filium Dei unigenitum. ET ex Pa-
tre na- tum ante omnia secula. DEum de Deo, lumen
de lumine, Deum verum de Deo vero GENITUM, non
factum consubstantialem Patri, per quē omnia facta sunt.

Du Mont – Credo de Messe III en plein-chant musical

Soprano

Cre - do in u - num De - - um

Pa - trem om - ni - po - ten - tem, fa - cto - rem Cae - li et Ter - rae

vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum Chri - stum,

Fi - li - um De - i u - ni - ge - ni - tum. Et ex pa - tre na - tum an - te om - ni - a sae - cu - la.

De - um de De - o, Lu - men de Lu - mi - ne, De - um ve - rum de De - o ve - ro.

Ge - ni - tum non fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a fa - cta sunt.

Qui prop - ter nos ho - mi - nes et prop - ter no - stram sa - lu - tem de - scen - dit de coe - lis.

Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne:

et ho - - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro no - bis:

sub Pon - ti - o Pi - la - - to pas - sus et se - pul - tus est.

Et re - sur - re - xit ter - ti - a di - e se - cun - dum Scrip - tu - ras.

Et a - scen - dit in Cæ - lum: se - det ad dex - te - ram Pa - tris:

et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu - os:

cu - ius re - gni non e - rit fi - nis. Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can - tem:

Figured bass notation (basso continuo):

5 3 6 # # 8 7 4 3 #6 6

5 6 b b6 6 - 4 3 b 7 6

5 6 5 6 6 4 3 4

6 6 8 7 #5 #3

5 3 5 3 7 6

5 3 #6

5 6 4 3 5 3 5 3 6 7 6 5 3 #

qui ex Pa - tre Fi - li - o - que pro - ce - dit.

Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur:

qui lo - cu - tus est per Pro - phe - tas.

Et u - nam, san - ctam, ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am.

Con - fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum.

Et ex - pe - cto re - sur - re - cti - o - nem mor - tu - o - rum.

Et vi - tam ven - tu - ri sæ - cu - li. A - men.

C. GIBBONS – G. FINGER

Peter Holman

Christopher Gibbons *Motets, Anthems, Fantasias and Voluntaries* Academy of Ancient Music, Choir of the AAM, Richard Egarr (solo organ)
Harmonia Mundi HMU 807

Christopher Gibbons, son of Orlando, is just a name to most people – even those with a special interest in English 17th-century music. So full marks to Richard Egarr for getting a whole CD of his music recorded. It contains a good cross-section of his compositions; I've listed and identified the pieces because Harmonia Mundi's documentation is inadequate. Egarr plays Gibbons's four substantial organ voluntaries, in A minor, D minor, C major and C major, edited in *Corpus of Early Keyboard Music* vol. 18, nos. 1-4. A group consisting of two violins (Pavlo Beznosiuk and Rodolfo Richter), bass viol (Mark Levy) and organ (Egarr) play the Fantasia Suite in D minor, Set 4, VdGS nos. 22-4, the separate Fantasia VdGS no. 41, and the Suite in F major, Set 7, VdGS nos. 35-8 – the last is wrongly described as a fantasia suite: it begins with a pavan. There are five vocal works: the eight-part anthem 'Not unto us, O Lord', performed by Gibbons as his Oxford doctoral exercise on 7 July 1664; the verse anthem 'Above the stars my saviour dwells' for SS verse, choir and continuo; the devotional song 'Ah, my soul, why so dismayed' for SSB and continuo; the Latin motet 'O bone Jesu' for SAAB and continuo; and the verse anthem 'The Lord said unto my lord' for SSS verse, choir and organ. 'Not unto us, O Lord' survives in autograph parts in Bodleian Library, MS Mus. Sch. C.138 while the others exist in several non-autograph sources but are conveniently found together in John Blow's score, Christ Church Library, Mus. 14. So far as I know, none of these vocal pieces exist in modern editions, and of the consort pieces only the D minor fantasia suite is available, in Albert Folop's edition on the Petrucci website. It would be good if Richard Egarr published his editions.

On this showing, Gibbons is a much more interesting composer of instrumental than vocal music. There are some impressive moments in the anthems and motets, but too often he falls back on rather short-winded syllabic writing, not helped by Egarr's tendency to slow up at almost every section ending. 'Above the stars' suffers by comparison with the superb setting of the same text by Thomas Tomkins, while 'O bone Jesu' is a rather pale imitation of mid-century Italian motets, and it is weakened by the use of female altos grovelling at the bottom of their voices rather than high tenors in their upper ranges using falsetto where necessary, which is surely what Gibbons intended. 'Not unto us, O Lord' is by far the best vocal

piece, with some sonorous eight-part writing, though the false relations are rather crudely applied, and in the forte passages the choir sounds like a raucous collection of competing individuals rather than a blended, cohesive whole. On the plus side, the solo singing is very good throughout.

The four organ voluntaries are essentially essays in the contrapuntal idiom Gibbons inherited from his father, but are covered in elaborate ornamentation of the sort we are familiar with from Purcell's organ music – Gibbons seems to have been Purcell's main teacher. Richard Egarr makes a good case for them, often adding extra ornamentation himself. As with much Restoration organ music, one gets the impression that what was written down was only a pale reflection of what could be achieved extempore – as Roger North put it, 'sometimes the great performers upon organs will doe voluntary, to a prodigy of wonder, and beyond their own skill to recover and set downe'. Egarr uses a six-stop chamber organ by Robin Jennings rather than a church organ, which means that in the double organ voluntaries the changes between 'Little Organ' (presumably Chair Organ) and 'Great Organ' do not come across properly.

What really makes this CD worth acquiring is the consort music; I found myself wishing that Egarr had devoted the whole recording to it. The D minor fantasia suite is a strong, powerful piece, closer to William Lawes (particularly Lawes's Fantasia Suite in the same key) than say Jenkins, and it is beautifully played, though I could have done with rather more bite and drama. The rather lyrical approach suits the F major suite rather better, and its opening pavan is the highlight of the CD – a beautiful piece that alone makes an eloquent case for more editions and recordings of Gibbons's consort music. The single fantasia is an extended essay in the manner of his father's great double bass fantasias, with some marked changes of mood and style, including an extended violin duet and a passage of triple time. It is rather aimless in places and strikes me as being a much earlier piece than the others. All in all, this CD is a fascinating introduction to a composer than most of us have ignored for too long. I long thought Roger North's assessment of Gibbons's consort music ('ve[ry] bold, solid, and strong, but desultory and not without a litle of the *barbaresque*') spot on, though Egarr and his team have convinced me that it is has rather more to offer than that.

Finger Sonaten für Blockflöte und b.c. Ernst Kubitschek *rec*, Daniel Pilz *gamba*, Annemarie Dragonsits *hpscd*, Andreas Arend *theorbo* 45'41"

Cornetto COR 1003

Op. 3/1, 2, 4, 7, 9, 11, 12; *Airs Angloise* III: 3, 5, 6, 10, 13, 15

This CD contains a selection of the music for recorder and continuo that Gottfried or Godfrey Finger wrote in London in the 1690s, presumably for performance in the concerts he ran at York buildings in the 1690s or for amateurs to play. Its documentation is incomplete and rather inaccurate (several of the listed sources are wrong), so for the record I list the pieces in order of publication: no. 6 of VI Sonatas or Solos (London, 1690);

the Allemanda in F for unaccompanied recorder from *A Collection of Musick in Two Parts* (London, 1691);

Dix sonates à 1 flûte & basse continue, op. 3 (Amsterdam, c.1701) nos. 3, 4, 6, and 8-10;

'Air' (no. 3), 'Jigg' (no. 5), 'A Ground' (no. 6), 'Round O' (no. 11), and 'Sybell' (no. 15) from George Bingham's *Airs Anglois*, vol. 3 (Amsterdam, c.1702);*

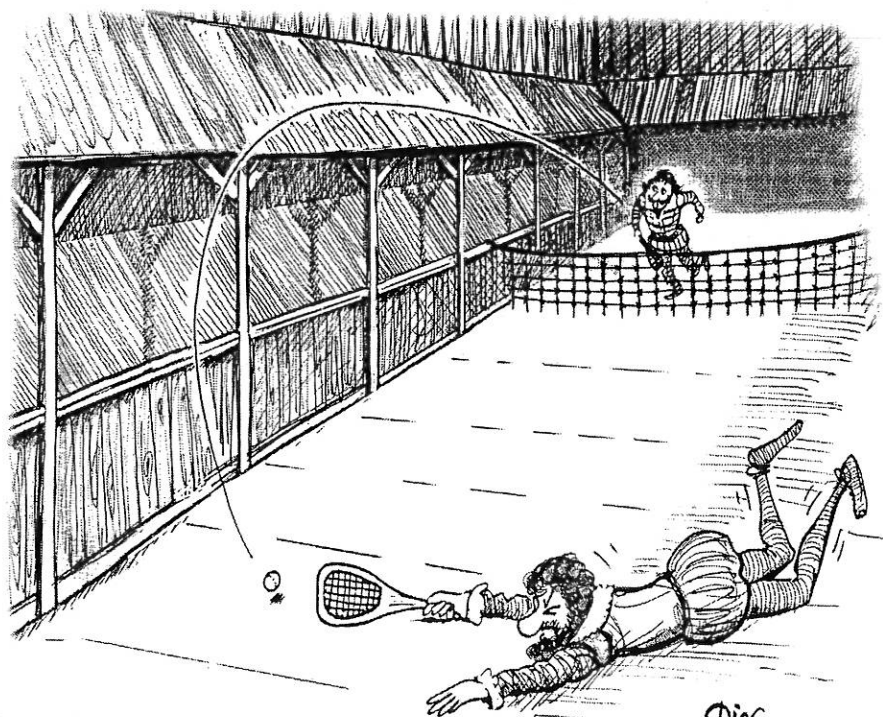
the 'Ciaccona' in F from loose sheets inserted into Bingham's *Airs Anglois*, vol. 4 (Amsterdam, c.1703).

Finger was an extremely prolific composer (new pieces are still regularly coming to light), and so it is no surprise that his music is variable in quality. But it is always tuneful and cheerful, and it is often rather more substantial and interesting than that. While he was in London he developed an attractive cosmopolitan style, mixing

elements in his sonatas from his native Moravia (he may have been a pupil of Biber), from Italy, from French dance music, and from English theatre music. There are several fine examples in the op. 3 sonatas, though it is a pity that the best of all, op. 3, no. 2 in C minor, is omitted. Finger was also an accomplished writer of divisions on a ground, blending the elements from the English tradition with French chaconnes. Fine examples on this CD are the soulful D minor divisions on the four descending notes of the passacaglia from *Airs Anglois*, vol. 3 and the extended 'Ciaccona' from *Airs Anglois*, vol. 4, which uses an elaborated eight-bar version of the same bass, with Allegro sections in the major contrasted with a central Largo section in the minor.

The performances are solid and workmanlike, but rather lacking the wit, sense of fantasy and exuberant virtuosity that brings this sort of music to life. In particular, it is a pity that the sonatas are performed as if they were collections of separate movements; they are much more convincing if they are treated as single entities, particularly since Finger often provides continuity by the use of little continuo tags at the end of sections. The recorder sounds rather distant and thin by comparison with the continuo instruments, and the tuning is sometimes suspect. Ernst Kubitschek's trills are rather inexpressive (longer appoggiaturas would help), and the continuo players sometimes plod. It is strange that the theorbo player only appears in three pieces. Nevertheless, this is a useful introduction to a repertory that every recorder player should know about.

* Nos. 5, 11 and 15 from *Airs Anglois*, vol. 3 are just two-part versions of four-part movements from Finger's theatre suites, respectively from *The Virgin Prophetess*, *Love Makes a Man* & *The Humours of the Age*. Other movements from this collection are also probably 'skeleton' versions of string pieces; I would happily have traded them in for more proper recorder music.



Byrd's Great Service

Dir

CD REVIEWS

This issue has the cornett-sackbut-based polychoral repertoire taken out of the main sequence and honoured with a type-size one point larger than on the preceding pages. Grouping the quatercentennial increase of recordings of Giovanni Gabrieli with those of his uncle and his pupils draws attention to genres rather than separating them by century. Choosing whether Giovanni belongs to the 16th or 17th centuries is particularly difficult, since his major publications are in 1597 and 1615. It seems sensible to place the wider polychoral repertoire, from Andrea Gabrieli to Schütz, in the same context. We have also, as usual, separated some longer reviews. Blame Gabrieli if this reaches you a little late: I ran off about 20 big pieces for 50 performers then spent a week playing them. CB

CHANT

Le chant de Byzance Vol. 1 *La Semaine Sainte* Frédéric Tavernier-Vellas 56' 00"
Psalmus PSAL007

The selection of hymns from Holy Week gives Tavernier-Vellas with his paraphonists (Malcolm Bothwell, Jean-Christophe Candau and Antoine Sicot) the opportunity to demonstrate their range and skill. The listener moves from a deeply sonorous Allelujah, through imagery of bridegroom and nuptial chamber, reflections on betrayal, sin and repentance, and expressive sorrow of the Cross and the crown of thorns, to a warmer tone of divine light and hope. From his early training as an oboist Tavernier-Vellas has retained and developed amazing breath-control, perfecting the art of Byzantine chant through contact with Joakim Grillis of Patmos, Maximos Fahme of Aleppo, Lycourgos Angelopoulos of Athens and, over the past ten years, Marcel Pérès. The techniques seem to come effortlessly to him, conveying the timelessness of monastic devotion. The reiterated syllables of the sacred words can be followed in the Greek text provided, with French and an attempt at English translation also supplied.

Diana Maynard

15th CENTURY

Jeanne d'Arc: Batailles & Prisons Montserrat Figueras, Louise Moaty, René Zosso, Manuel Weber, La Capella Reial de Catalunya, Hesperion XXI, Jordi Savall 134' 33" (2 CDs)
AVSA 9891

Joan of Arc was probably born in 1412 so this 500 page book, printed on glossy paper to facilitate high quality illustrations, marks her 600th anniversary. In each of six languages there are roughly 50 pages of scholarly but readable essays on the remarkable Maid of Orleans plus the full script of the recording which tells her story as it has survived in medieval texts. This appears, with a rich musical commentary, on the two discs secreted in the endpapers. Overall, the concept is a conflation of work Savall did in 1993 and newer material from 2011. The music is not all genuinely medieval, though most has at least its roots in the period, being 'after' Dufay/anon 15th-century with *L'homme armé* appearing in several guises. Some of the music was composed by Jordi Savall. As a non-specialist, I found it an enthralling read/listen, not least because the story is so remarkable, and this publication would be a lovely present for anyone developing an interest in the central character or the period in general.

David Hansell

Glogauer Liederbuch Clemencic Consort, René Clemencic 70' 06"
Oehms Classics OC417

René Clemencic has had a long career, and has recorded early music for nearly as long as I can remember. I haven't always been impressed by his recordings and editions, but this recording of *Glog* (as the MS was abbreviated until the more formal RISM siglum ousted it) is perfectly acceptable, even if some may prefer a more edgy vocal sound. It has 294 pieces, including a considerable amount of church music which is often ignored – but not on this disk. It was probably copied around 1480 in the cathedral at Glogau in Silesia. Its present name is the Polish Głogów, and the booklet is bilingual in German and Polish. It's often quarried for jolly instrumental trios, but this CD gives a more representative selection with three singers and three players, plus the director as organist and recorder-player. Well worth hearing.

CB

16th CENTURY

William Byrd The Great Service in the Chapel Royal Musica Contexta, Simon Ravens dir; The English Cornett and Sackbut Ensemble 67' 24"
Chandos Chaconne CHAN 0789

Readers of the last EMR will have seen Simon Ravens' enthusiastic description of the experience of recording this work, which he has realised employing not only vocal lines doubled (in selected places) by cornetts and sackbuts as well as Byrd's written organ part, but also incorporating the use of original pronunciation. This is a recording like no other before – the music sounds out with a magnificent richness that somehow sounds 'right'. It's not the only way to perform this music, of course, but this recording presents a very convincing argument for such a festive interpretation.

Based upon the knowledge that the Chapel Royal occasionally (in both senses of the word) sang with sackbuts and cornetts, this is a welcome experiment indeed, and I hope it encourages more groups to consider this and other alternative performance practices with viols and voices.* Byrd's music has long been considered the exclusive property of the traditional cathedral and collegiate sound, but this is a different, more colourful world altogether. There are several other interpretations of this music by traditional ecclesiastical forces, the most recent (and best) of which was James O'Donnell's 2005 Westminster Cathedral account, and like Ravens I have especial fondness for the Tallis Scholars' 'naked' recording of 1987, which omitted Byrd's organ part and presented the whole service unaccompanied, but exquisitely balanced, allowing us to hear for the first time precisely what is going on in the complex, large-scale antiphonal writing. In Ravens' hands, the *Te Deum* with its organ and brass is simply magnificent, and when doing side-by-side comparisons with the Tallis Scholars it's almost difficult to imagine they are the same music. Listening to the richness of sound of this recording, the excitement and sheer drive of the music, especially at important cadences (where the cornetts are allowed to add some exuberant, but tasteful twiddles of Italianate ornamentation), suggests that, when performed this way, Byrd's Great Service really is our closest English equivalent to Monteverdi's *Vespers*. The antiphonal phrases of 'Let me never be confounded' from the *Te Deum* reminded me of the 1610 'Lauda Jerusalem'.

Ravens' approach reminds us that Byrd, like most musicians of his time, had a thoroughly practical approach to music making – he would have had few qualms about allowing his music to be adapted for

whatever forces were available at different chapel or court settings. The pronunciation used here really complements the music, although the additional doubling wind instruments can muddy the sound texture in places, masking some of the all-important consonants in the text and almost swallowing up the very words that the choir have worked so hard to pronounce 'correctly'. But this really is a small price to pay for such a wonderful, rich overall experience. One of my records of the year, definitely.

David Hill

Is the assumption still true that viols were played by choirboys, though not in church; cornett and sackbut players, the standard European church ensemble, were probably rare in England, but would be available for the Chapel Royal.

CB

Byrd Mass for five voices with Propers for the feast of Corpus Christi Winchester Cathedral Choir, David Hill 72' 46" Hyperion Helios CDH55348 (rec 1995)

Do we really need another recording of Byrd's five-part mass, much less a re-release of one from a 1995 recording? Well, this particular recording has quite a lot going for it. First, Byrd's setting of the Ordinary is presented in a liturgical context of the Corpus Christi propers either in settings by Byrd or plainchant. The extent to which this serves to bring Byrd's familiar polyphony to life is remarkable. Second, and perhaps more significantly, the Winchester Cathedral Choir are caught on cracking form, singing with a warmth of tone and a persuasive expressiveness that is often sadly lacking in English cathedral choirs. The result is a revelatory account of this service and of the five four-part motets which serve as a filler – a genuine delight.

D. James Ross

Byrd – Dowland Ye Sacred Muses: Complaines, elegies et chansons Jean-Michel Fumas cT, Eliza consort 61' 06" Ame son ASCP 1122

Byrd *Fair Britain Isle*, Fantasy Quartet, Lullaby *my sweet little baby*, Rejoice unto the Lord, *The man is blest*, *Ye sacred muses*; Coprario *Fantasia*, *O sweet flower*; Dowland *Flow my tears*, *Go nightly cares*, *I saw my lady weep*, *In darkness let me dwell*, *Now O now I needs must part*; Parsons *Pour down you pow'rs divine*; Rosseter *What then is love* & Anon *Willow song*

Oh dear! The French do love their countertenors. Putting aside the issue of whether or not there is any evidence that falsetto altos ever sang English consort songs (all of these pieces with viols are transposed downwards, as is usual when accompanying those of the falsetto

persuasion, to render them comfortable), it is a great shame that this beautifully sung and played disc has one very serious drawback – the singer's pronunciation of English. The otherwise vocally excellent M. Fumas appears to have been taught English by none other than Inspector Clouseau. Does this matter in this 'artificial' consort repertoire? I'm afraid it really does. In the first song, Byrd's *'The Man is Blest'* (*'Za mon is blezz'*, as sung here), Fumas struggles and loses his battle with an Elizabethan English that he probably does not understand. If he did, he would have known that he should have sung: *'And bless such as from him proceed'* in the sixth line of this song, and not: *'And bless such such from him proceed'*. This is the sort of really glaring error that should have been picked up by the engineer, the lutenist or someone at Ame Son. And surely we should expect singers today, of whatever nationality, to make the effort to pronounce the word *'house'*, because in this same verse we really do hear the unforgettable line: *'His arse with good He will fulfill'*. In *'I saw my lady weep'* (sung wincingly high, at the printed soprano pitch, far too high for a countertenor – presumably they didn't have a 'transposing' lute), we hear that *'Her fez was full of woh'*, and in *'Ye sacred Muses'* we learn that *'Dallis is dead'*. Lucky old Dallis, I say. The texts in the booklet will not help – the ordering of texts and translations does not match the sung order at all, half of the stanzas sung are omitted anyway, and others that aren't sung are included; come on, chaps – someone must have known which bits you performed! I'm sorry to be negative, because both singing and playing are really so very good musically, but few English-speaking performing musicians will enjoy this without a tear in the eye – for whatever reason. Treat yourselves to a DVD of *'The Pink Panther'* instead.

David Hill

A. & G. Gabrieli A New Venetian Coronation Gabrieli Consort & Players, Paul McCreesh 73' 55" SIGCD 287

Lo Sposalizio Music by Giovanni & Andrea Gabrieli and others The King's Consort, Robert King 89' 11" Hyperion Dyad CDD22072

Gabrieli La Musica per San Rocco Melodi Cantor4es, La Pifarescha, Elena Sartori org & cond. 72' 11" Arts 47762-8 SACD

For Gabrieli & various polychoral recordings see pages 19-21

Mouton Missa Tu es Petrus and motets The Brabant Ensemble, Stephen Rice Hyperion CDA 67933 66' 12"

Stephen Rice continues his investigation of the Franco-Flemish masters with Jean Mouton, a composer more written about than performed or listened to and whose modern reputation rests on a handful of works. One of these is undoubtedly and justifiably his famous eight-part setting of *Nesciens Mater* which opens the present disc. Operating as a consistent quadruple canon, this extraordinary piece nevertheless manages to sound entirely convincing as a composition, and in the Brabants' silken rendition stands confidently as the towering masterpiece that it surely is. The disc also includes Mouton's other eight-part compositions, the equally canonically accomplished *Ave Maria*, *gemma virginum*, the dynastic motet *Exulset coniubilando* and the enormous and exquisite *Verbum bonum et suave* with its truly radiant conclusion. As usual, Rice's unearthing of unfamiliar material and the Brabants' beautifully crafted rendition of it makes one wonder why nobody else has seriously investigated the works of this considerable genius, a pupil of Josquin but a truly individual composer in his own right. His five-part Mass, also distinguished by the most elegant of polyphonic lines, spiced regularly by poignant false relations, is masterly too, as are the two smaller motets which conclude this thoroughly convincing and engaging disc.

D. James Ross

Richafort Requiem Cinquecento 70' 00" Hyperion CDA67959

Appenzeller *Musae Jovis*; Gombert *Musae Jovis*; Josquin *Faulte d'argent/Circumdedereunt*, *Miserere mei Deus*, *Nymphes des bois/Requiem*, *Nymphes nappés*; Vinders *O mors inevitabilis*

I so enjoyed joining the last hour or so of a workshop on Richafort's Requiem earlier this year that I couldn't resist diverting this to me as soon as I saw Hyperion's August list. All who have encountered the Requiem have, as far as I can gather, admired it, and this performance has an eloquence that justifies enthusiasm. The back of the box and booklet note has the title "A Requiem for Josquin". The Requiem is also attributed to Josquin, perhaps because of the references to his music, which the outstanding booklet note explains. The pieces by Appenzeller, Gombert and Vinders are in memory of Josquin (and were touchingly published at the beginning of the first complete edition of his music in 1922). *Miserere* isn't specifically funereal, but a marvellously

long setting of the Ash-Wednesday psalm 50/51, without the doxology it would have on other occasions. *Nymphes des bois* is Josquin's memorial to Ockeghem* and Richafort's Requiem is certainly a suitable one for commemorating the master. As befits the memorial aspect of the programme, the touch of solemnity and slowish pace is understandable: it works amazingly well. There's some body to the sound, and good shaping and phrasing. But would it be anachronistic to shape long notes? That only happens here when leaning into suspensions. Is anticipating Caccini's *esclamazione* beyond the range of decency? This is essential buying anyway. CB

* For scurrilous information on its first singers, see the *Memoirs of Geoffrey Chiron* reviewed in our next issue.

Tye Missa Euge bone, Peccavimus, Western Wynde Mass The Choir of Westminster Abbey, James O'Donnell 73' 49"

Hyperion CDA67928

+Christ rising, Give almes of thy goods, Nunc dimittis & Quaesumus omnipotens et misericors Deus

The six-part Mass *Euge bone* is Tye's masterpiece, and this recording by the Choir of Westminster Abbey captures the passion and triumphalism of a work probably composed in the reign of Mary Tudor when the Catholic establishment felt that the nightmare of Reformation would be reversed completely and for good. The work has the same virtuosic confidence of the music of Sheppard and Mundy, and is probably heard at its best sung by a traditional cathedral choir such as that of Westminster Abbey. Also from this period is the spectacular seven-part motet *Peccavimus*, whereas the more angular but highly original six-part *Quaesumus omnipotens* probably dates from the reign of Henry VIII.

The two English anthems from the time of Edward and the four-voice *Western Wynde Mass* and *Nunc dimittis* sound a little humdrum by comparison with his finest works. With the four-part mass, O'Donnell tries to gloss over its shortcomings with brisk tempi, which make the whole thing sound a little perfunctory. The choir do their best with this relatively unrewarding material, but essentially by halfway through the disc the best has been and gone. D. James Ross

Trombono Grande Music for bass sackbut around 1600 Oltremontano, Wim Becu Accent ACC 24263 66' 10"

Music by Cesare, Cima, Fontana, Frescobaldi, Guami, Josquin/de Cabezón, Lassus/Rognoni, Monteverdi, Palestrina/Bassani, Selma y Salaverde & Zieliński

This showcase for the bass sackbut amply displays the poise, lyricism and grandeur of the instrument and player. Wim Becu variously combines these elements to express solo lines, or to shape the whole piece from its lower foundations when playing the bass line of an ensemble. The audio cushion we have attuned to in the first solo canzona by Frescobaldi is needed in the second piece by two cornetti – enhanced by the high Venetian pitch and one higher-key instrument. This sonata by Fontana incorporates folksy melodies into its nascent baroque frame, a combination which reveals a gentle divergence in the individual players' empathy with these two elements. The dramatic dev7777ice of establishing one mood only for it to be contradicted by a second is used very effectively again, this time within one piece. Monteverdi's *Ab aeterno* (written for bass voice, perhaps in gratitude for the deliverance from yet another plague)* establishes a fittingly sombre atmosphere, recalling renaissance formality before breaking into the baroque drama shared by the rest of the disc: how shockingly avant-garde these new styles must have appeared to the listeners of the time. The pieces incorporating divisions distributed amongst up to four melody instruments (by Zielinski) create a sense of musical space, enhanced by the extremely clear recording, creating a physical space in which we are necessarily involved. The Selma y Salaverde duet with cello provides an unusual pairing, combining two different voices in fruitful conversation. An anthology of bass sackbut music may suggest a "library disc", but there is plenty of variety and well crafted sequence, ensuring that this disc works as an attractive and interesting concert performance.

Stephen Cassidy

* The significant placing of *Ab aeterno* as the opening of the second part of *Selva Morale* and an associated setting by Sances suggests a link with Ferdinand III (see *EMR* 147, p. 9; it is also recorded on I Fagiolini's 1612: *Italian Vespers*. see p. 18.) CB

17th CENTURY

Henry Butler The Division Violist Roberto Gini & Marco Angillella bass viol, Sara Dieci kbd, Elene Spotti harp. Et/cetera / Olive Music KTC 1906

Henry Butler, a contemporary of Simpson and Jenkins, lived and worked from 1623 until his death in 1652 in the employ of Philip IV of Spain. His playing is mentioned by Simpson, Rousseau and many others. His music has survived only

in manuscript, some in the Durham Cathedral Library. AR Editions published his collected works, edited by Elizabeth Phillips, over 20 years ago, but a recording has had to wait for a player daring enough, and technically equipped to tackle his small but astonishing output. Roberto Gini is undoubtedly such a player, with complete assurance above the frets, an area of technique on which Butler makes great demands. Although the altitude record is held by Marais (the high e" at the point of incision in his depiction of his operation for gall stones) closely followed by Schenck, who writes at least once to a c", Butler merely makes it to b" but he does so many times. He is clearly familiar with the viola bastarda repertoire, but makes far more use of chords than the Italians, and a characteristic of his technical demands are fluency in strings of thirds or sixths – often above the frets. Combine these challenges with rapid passage work common to both division viol and viola bastarda repertoires, and the result is music of formidable difficulty. That alone would draw ambitious players, but he offers far more. His divisions, more extended than most, employ a wide range of patterns, explore the rich sonorities of chords, sudden changes of register, and the poignant melodic qualities of the instrument in all areas of its range. Roberto Gini and his accompaniment team give a brilliant account of this most difficult but very rewarding music. Although there are recordings which feature Butler's music, this is the first I know of devoted to him. Highly recommended. Robert Oliver

Buxtehude Chamber Music 3 Trio Sonatas Opus 2 Catherine Manson vln, Paolo Pandolfo gamba, Ton Koopman hpscd & org, Mike Fentross lute 73' 27" Challenge Records CC72254

With such a team as Catherine Manson (violin), Paolo Pandolfo (viola da gamba), Mike Fentross (lute) and Ton Koopman on harpsichord and organ one cannot expect anything but playing that is exciting yet expressive, where the music immediately comes alive. These seven sonatas exploit a variety of different styles, with the viola da gamba very much an equal melodic partner to the violin, rather than solely acting as a bass continuo line. There is little of the Corelli style in the music, even though the set was published at roughly the same time as Corelli's op.1 – 4 (1696). Indeed the music is much more typical of the North German improvisatory stylus *phantasticus*, offering a great deal of

variety, as does the ensemble's choice of continuo instrument(s). This disc completes the three-volume set of Buxtehude's chamber music in Koopman's ambitious plan to record the composer's total oeuvre, and cannot be more highly recommended.

Ian Graham-Jones

Finger *Sonaten für Blockflöte und b.c.* Ernst Kubitschek *rec.*, Daniel Pilz *gamba*, Annemarie Dragonsits *hpscd*, Andreas Arend *theorbo* 45' 41"

Cornetto COR 1003

Op. 3/1, 2, 4, 7, 9, 11, 12; *Airs Angloise* III: 3, 5, 6, 10, 13, 15 see p. xx

Gesualdo *Quinto Libro di Madrigali* The Hilliard Ensemble 55' 16"
ECM New Series 476 4755

The minimal programme note opens with a remarkable boast drawing attention to the fact that the Hilliards' recording for ECM of Gesualdo's *Tenebrae* responsories, in my opinion the most perfect Gesualdo recording of all time, is more than twenty years old. The ensemble's regular engagement with Gesualdo's remarkable music over the intervening period means that the present account of the Fifth Book of Madrigals also has a stunningly definitive ring of authority about it. Those acquainted with the standard ECM package will not be surprised by the fact that beside the texts and translations, an anecdote or two and a few moody winter landscapes, all we get is a superlative recording, but that, after all, is what it is all about. The soprano undertaking the daunting prospect of blending with the Hilliards is Monika Mauch, and of all the recruits for this role she is the most successful by far, fitting in musically, texturally and psychologically to a degree which is astonishing. Flawless tone, intonation, articulation, superb musicality and intelligent interpretation in a crystal-clear recording – what more could you want?

D. James Ross

Christopher Gibbons *Motets, anthems, fantasias & voluntaries* Academy of Ancient Music, Choir of the AAM, Richard Egarr 62' 27"

harmonia mundi US HMU 807551

Above the Stars, Ah my soul why so dismayed, Not unto us O Lord, O bone Jesu, The Lord said unto my Lord, Fantasy-suites (strings) in D minor and F, organ pieces

For reviews of CDs by Finger
and Christopher Gibbons
see pp 28 & 27

W. Lawes *The Royall Consorts* Les Voix Humaines (David Greenberg, Ingrid Matthews, Olivier Brault *vlns*, Susie Napper, Margaret Little *gambas*, Stephen Stubbs, Sylvain Bergeron *theorbos*) 130" (2 CDs)
Atma classiques ACD2 2373

A warm welcome to this new recording of the complete *Royall Consort* of William Lawes. These 'Setts' as they are called, are said to be among the first dance suites, and thus show that England was up with the latest European fashions. They are fabulous music, and the richness of sound resulting from the scoring of two violins with two bass viols is very satisfying, more so than the top-heavy sonority of the trio sonata. This is a performance of great zest and extravagance, with lively and danceable rhythms. The balance is beautiful, with the inner parts of the bass viols allowed a clear passage.

They sensibly order the suites not in numerical order, but by key, giving a listening experience such as one might have in a concert performance. Sett no 5 in D major is first, its exultant closing Saraband is followed by no 2 in d minor, with its Paven's *Lachrimae* opening theme beautifully coming through the texture. This is typical of the playing throughout, great attention being paid to balance and dynamics, allowing the richness of the part-writing to have its full effect. The performance, particularly of this Paven, with characteristic but not excessively flexible rhythms, contrasts beautifully with the strong beat of the two dupe and the triple-time Aires, each getting progressively quicker and more exciting as their character changes. This is followed by no 6 in D Major, with its Fantasy, led by one of the bass viols, its sectional character, and its "William Lawes" close, a complete contrast. They save the amazing masterpiece, the 6 full parts of the Fantasy of Sett 1 in d minor, for the second disc – wonderful piece, wonderfully played!

There is great variety both within and between each suite, and these performances exploit this to the full, with very eloquent playing. Compared with the also very good Chandos recording from 1995, they achieve a better balance, the viols more present, the sound richer, thanks to the lower pitch, while matching its flair and ensemble. Ornamentation is of a later, French style, and there is greater freedom of embellishment, but the brisk movements, like the closing Saraband of Sett 4 are just so much fun. They use a different second violin for some of the suites, and brief but excellent booklet notes are written by the late Bruce Haynes.

Robert Oliver

W. Lawes *Consorts to the organ* Phantasm Linn CKD 399 77' 44"

Sets a5 in C, C minor, G minor & A minor, a6 in F, G minor & B flat

We received two sets, and each were sent out to separate reviewers. The writers are both enthusiastic, but make different points – though I'm glad that both agree on the importance of the organ. CB

Laurence Dreyfus states in his booklet notes that, for some, Lawes is an acquired taste. While this may be so, few could question his mastery when hearing his music for 5- and 6-part consorts of viols. The novelty and daring of his ideas, which are all handled with assurance and with such a satisfyingly unexpected solution to the conditions he sets up. The poised and stately 5-part A minor Set's first fantasy, followed by a second fantasy with its chromatic themes leading to a close so full of incident, the Set concluding with a lovely masque-dance Air, is a sure potion to cure any who resist his genius.

Of the five-part consorts, this recording includes all but the F major, of the six-part, the G minor and F major (of course) They order the movements differently, but to good effect. It concludes with the B flat set with its 'Inominy'.

Little needs to be said to recommend it. The playing is very strong and assured, the approach mature, the sound very intense and clear, the organ always present, but each part distinct. The character of each movement is beautifully delineated, the Pavens in particular meltingly beautiful, and the wonderful ecstatic climaxes realised in all their power. Great music, stunningly played, I defy anyone not to be very moved by it.

Robert Oliver

When Phantasm recorded the Lawes Consort Sets in 5 (1999) and 6 parts (2001) for Channel Classics, director Laurence Dreyfus was prepared to argue that the inclusion of the written out organ parts were 'more a hindrance than a help in making chamber music'. Now, in an agreeably whimsical U-turn, Dreyfus is happy to revisit a group of the sets on a CD emblazoned with the title 'Consorts to the Organ'. Anyway, I for one am delighted that he has had a change of heart, for he is one of William Lawes' greatest champions and this superlatively recorded Linn disc gives profound pleasure and satisfaction. Comparison with the earlier recordings reveals that Phantasm now take these pieces, almost without exception, more slowly and even more expressively than they did a decade or so ago. That won't please everyone, especi-

ally those who prefer Fretwork's 'purer' and less excitable approach to this marvellous music. Personally, I'm happy and grateful to have both. Here I relish the striking range of effect Phantasm achieve, from the unruly boisterousness of such movements as the 5-part Fantazy in C, to the transcendental beauty of the 6-part Inominy in B flat, and the fathomless despair of the 5-part Pavan in C minor, Lawes' take on Dowland's Lachrymae, where he seems to start in respectful awe of Dowland's piece, but by the end has irrevocably stamped his own personality on it. And my personal favourite is here, too, the Set in F, with its gloriously unforgettable evocation of sunrise in the first Fantazy. Characteristically, Dreyfus provides highly colourful and informative notes that shriek out his enthusiasm for the music. An absolute joy of a disc. *Brian Robins*

Monteverdi *Il Combattimento de Tancredi & Clorinda* Adriana Fernandez, Juan Sancho, Furio Zanassi STT, Les Sacqueboutiers Flora 1709 62' 39"

Quagliati *Carro di fedelta d'amor*, Alexander Goehr *Paraphrase on the Dramatic Madrigal 'Il combattimento di Tancredi e Clorinda'* by Monteverdi, op. 28 (Jean François Verdier (clarinet)

My immediate thought on glancing at the back of the pack was "How perverse!" There are some problems in the published scoring – signs, for instance, that there was an earlier version with two violas and one violin; and there is the usual doubt whether the continuo would have been simply one instrument (harpsichord or theorbo) or a more varied set-up. In Monteverdi's church music, the rubrics suggest *viola ovvero tromboni* for lower parts (usually left for performers to concoct), and cornetti and violins were to some extent interchangeable – though the swap didn't work on the *Beatus vir* a6 recording I reviewed in the last issue. But in fact it worked brilliantly. (Perhaps Peter Maxwell Davies might try transcribing one of his string quartets for brass!) Technically, the wind players are as good as any strings, and work completely within the stylistic parameters of the period. Not even the repeated semiquaver chords sound odd. I'm not sure, though, that turning "Notte, che nel profondo oscuro seno" into a parody of "Possente spiro" was a good idea: Monteverdi had been there and done that! The singing is magnificent.

The Quagliati is less profound, less imaginative, but certainly worth hearing, though better to play either first or on a separate occasion from *Il combattimento*. I don't know what to make of the Goehr's

Paraphrase... I didn't come to terms with his music, of which I heard quite a bit around the time of the *Paraphrase*; we had quite long chats a decade or so later in the BBC Music Library, not about his music but about his father and on academic attitudes to Beethoven.* I find it disconcerting to hear echoes of music that is so harmonically based played on a monophonic instrument – perhaps that's the point. The note on the piece doesn't name the clarinettist for whom Goehr wrote his *Paraphrase*, Alan Hacker; he conducted *Il ritorno d'Ulisse* later in life, but I don't know whether he was interested in Monteverdi in 1969.

The booklet is pretentiously divided into three chapters – Textes, Interprètes & Notes. The texts are spaciouly set out (in Italian and French only); the designer gives no regard for the need to have a font size that would show either two or three eight-line stanzas per page. There is nothing about the performers.

Anyone who enjoys Monteverdi, fine singing, and cornetts & sackbuts (or at least two of these categories) must buy it. CB

* He complained, just before going for an interview for Professor of Music at Cambridge, that academics were more interested in obscure music than Beethoven; next time I saw him, he said that he his pleas for Beethoven at the interview got him the job.

Pachelbel and Bach *Canons and cantatas* The Bach Players 109' 42" (2 CDs)

Hyphen Press Music 05

Pachelbel: *Christ ist erstanden, Christ lag in Todesbanden, Mein Fleisch, Was Gott tut* + Canon a3, Partie a5; **J. S. Bach:** BWV4, 54, 99 + Canons from the *Goldberg Variations* BWV 1087

Although I'm not sure what the rationale of this two-CD pack is – other than to contrast settings of the same cantata – it is good value for those not already possessing recordings of the J.S. Bach settings of 'Christ lag in Todesbanden', 'Was Gott tut' and the solo alto cantata 'Widerstehe doch'. The use of solo SATB voices and strings in this recording works well and it is always well balanced. The famous Pachelbel Canon lacked its usual accompanying Gigue (though there would have been plenty of room for it), and would have balanced the six-movement *Partie* on disc 2. There is some fine wind playing in the final Bach cantata BWV99 – their only appearance on the discs. A most unusual feature was the arrangement for strings by Silas Wollston of the fourteen canons from the *Goldberg Variations*, where the order has been changed and the canons connected into three distinct 'movements', with the *Quodlibet* (the concluding move-

ment of the 'Goldbergs') incorporated into the third section. I leave listeners to decide whether they find this arrangement convincing. *Ian Graham-Jones*

A Scarlatti *L'Olimpia, L'Arianna, Su le sponde del Tebro* Adriana Fernandez, Concerto de' Cavalieri, Marcello Di Lisa cpo 777 748-2 48' 41"

The cantatas here fall into a different category to those on the CD criticised severely by me in the last *EMR*, being scored for soprano and a string ensemble rather than just continuo. They therefore come much closer to opera and indeed could legitimately be looked upon as operatic scenas. Of the three included here, *Su le sponde* is the best known, almost certainly because it includes a virtuoso trumpet obbligato part (here well balanced with the voice) in two of its arias. It is also the most conventional, although at its heart is a striking sequence of arioso that plumb depths that thus render the final recovery of spirits unconvincing.

The other two cantatas deal with famously abandoned ladies, and occupy a different level of intensity, admirably conveyed in these compelling performances by Adriana Fernandez, whose rich yet pure soprano carries that hint of exotic passion that seems a particular preserve of so many South American singers. *L'Olimpia* in particular, which seems to be receiving its first recording, is a small masterpiece. It opens with a dramatic, restless instrumental sinfonia evoking the sea addressed by the wretched Olimpia in her opening aria, a forlorn, appeal underpinned by an instrumental web of highly chromatic counterpoint. The second aria is scarcely less remarkable, taking the form of a jagged bass line juxtaposed with unaccompanied solo passages for Olimpia. *L'Arianna*, too, is a wonderful piece, the emotional core of which is an affecting, grieving cantabile – the long, tortuous lines splendidly sustained by Fernandez, with an obbligato solo violin. Di Lisa supports sympathetically, if at times a little over-excitedly, and I like the disc so much I won't mention that 'silly pluckers' once again play an unwanted role. Oh, I just did. Ah well. *Brian Robins*

Scheidemann *Organ Works* Leo van Doeselaar (1643 van Hagerbeer-organ of Pieterskerk, Leiden) 78' 55" MDG Scene 906 1746-6

Hassler *Verbum caro factum est*

Scheidemann WV4, 12, 22, 28, 34, 43a, 56, 76, 78, 83, 106 & 107

The Leiden organ contains substantial amounts of pipework dating back to 1446, retained during the 1518 rebuilt and the major new organ of 1643 by the father and son van Hagerbeers. It is one of the most important 17th century organs around, combining a Gothic Blockwerk (the originally undivided principal chorus of the organ) with Renaissance and early Baroque tonal ideals and retaining its F-compass Hauptwerk, with 24' and 12' Prestants. It represents the style of Brabant organ that was influential throughout Northern Europe, not least through the pupils of Sweelinck, of which Scheide-mann was one of the most distinguished. He was a pioneer of the organ composition school that culminated in Buxtehude, most notably in his development of the extended chorale fantasia, here represented by *Ein feste Burg* (at 13' 11"). Leo van Doeselaar is the Pieterskerk organist, and clearly knows its wide range of tone colours well – and there is a stop-by-stop demonstration at the end of the CD. He also obviously understands the techniques of touch and articulation required for organs like this. The whole CD, and the notes, are instructive in the use of registration. The pure meantone temperament is heard to very good effect in a number of the pieces. Hearing music like this, played on an organ like this, is vital to the understanding of the development of organ music.

Andrew Benson-Wilson

Schein *Israelsbrünlein* Dresdner Kammerchor, Hans-Christoph Rademann 94' 32" Carus 83.350 (2 CDs)

Schein's *Fontana d'Israel/Israels Brünlein* for five and six parts with continuo was published in Leipzig in 1623, and contains 26 settings of mostly Biblical texts in the manner of Italian madrigals; the option of using non-continuo instruments isn't taken up here. The cello occasionally protrudes and anyway isn't really necessary. A single disc with a selection was issued a decade or so ago; the rest are now recorded and appear as a single set. The ensemble has substantially changed, but the styles are compatible. There is a voice per part fewer in the 2012 tracks, but I'm not convinced that this is all choral music: it works with some pieces, but it lacks the freedom that a one-to-a-part can permit. A paragraph in the booklet argues that the music was too difficult to fit a boys choir, but doesn't take the obvious implication that music imitating Italian madrigal might also be imitating the normal Italianate one-to-a-part performance. Da

Jakob, for instance, is a piece I have sung chorally, but it really is too heavy thus. This is, however, marvellous music, and if you think of it as church music, this will do you well.

CB

Schmelzer *Barockes Welttheater* Freiburger BarockConsort 62' 32" harmonia mundi HMC 902087

This collection of 17th-century dances, sonatas and variations is performed on solo strings, with viole da gamba instead of cellos, and lute, harpsichord/organ and percussion as appropriate. The rich textures of some of the short pieces on the disc are contrasted with folk elements which some listeners may find overdone – high harmonics in a *campanella* movement and added whistles. There are nevertheless some gems here, notably an extended set of variations and a duet for two solo violins using scordatura tunings. The disc concludes with a descriptive Battaglia à 7 that must surely predate the Biber setting.

Ian Graham-Jones

Schütz *Zwölf geistliche Gesänge* Dresdener Kammerchor, Hans-Christoph Rademann Carus 83.239 60' 01"

The Dresden Chamber Choir's complete account of Schütz's musical oeuvre, has reached the heart of his working repertoire. The 12 Spiritual Songs were selected from his 'cutting room floor' by Christoph Kittel to teach to his choirboys, and it was for church and school use that they were published. In a way, it is by the humblest of their works and the care they devote to their apparently least significant output that composers can truly be judged. The care and creativity lavished by Brahms on a piano miniature, the inspiration in the most trivial Mendelssohn song, the craftsmanship in Tallis' psalm settings are the sure stamp of a master composer. Simple Schütz's spiritual songs may be, but they are miniature masterpieces, crumbs from the table of a genius. The Dresdeners have sung and recorded enough of his music to realise this, and present us here with uncomplicated, honest accounts of these simply sincere pieces. Surely this is one of the great virtues of 'complete works' recordings – applying the lessons learned singing the familiar masterpieces to the unknown and apparently undistinguished minor works of a composer, and revealing in the process their simple virtues?

D. James Ross

I reviewed this in the last issue, but felt that I had been a bit too cool (partly because I still had their

Musikalisches Exequien resounding in my head: see the Feb. *EMR*), so I am happy to offer James's more enthusiastic response.

CB

William Young *An Englishman Abroad* Hamburger Ratsmusik, Simone Eckert dir & gamba 72' 44" cpo 777 569-2

This is an interesting recording of an English composer, a contemporary of Simpson, Jenkins and Lawes, who lived for most of his life out of England. Very little seems to be known about him, despite many contemporary anecdotes about his playing and his music surviving in a variety of sources in Europe and England. His trio sonatas for two violins, obbligato bass viol and continuo have been available in modern publications for some time. The booklet notes state that these sonatas mark "the earliest explicit use of violins... by an Englishman" – a surprising claim for music that was published as late as 1653.* The booklet is a little confusing, in that three viols are said to play (though it sounds to me like a violin taking the top line), but only two are named, and three violins play (and are shown in the photograph) but only two are named. This is a somewhat petty complaint, however, in the context of such excellent music-making.

The first of the duets for two bass viols is in suite form, similar in its technical demands to Matthew Locke's, and like his, displays an individual voice with attractive ideas. The second makes more use of chords and divisions, and is considerably more demanding. The dances for two or three violins and continuo are very attractive and 'modern' in style, played with captivating zest.

The Sonatas for violin and division bass viol, are similar in form to those of John Jenkins, and make similar demands. These, with a suite in lra tuning, very attractive divisions for bass viol, and two 3-part fantasies for viols, make for plenty of variety of sound and texture. The playing is straight-forward, in that it is without mannerism, but very expressive. The violin playing, as I have noted in an earlier review of this group playing Jenkins, is very attractive, and the leader of the ensemble, Simone Eckert, is a very fine player, whose performances of the solo and lra pieces I particularly enjoyed. Highly recommended.

Robert Oliver

* There was a surprisingly early performing edition, each work issue separately, published in 1930 by the young Oxford UP Music Dept by the pioneer of Bach cantata performances in Newcastle, W. Gillies Whittaker.

CB

Bassi: Music for bass instruments from 17th Century Italy United Continuo Ensemble
Pan Classics PC 1 67' 14"
Music by Castaldi, Colombi, Frescobaldi, Jarzelski, de Modena, Ortiz, Pellegrini, Rognoni, de Selma & Vitalio 272

A collection of continuo instruments strutting their stuff makes a recording which is fun to listen to, with surprising variety, all played with brilliance and flair. Dulcian, trombone and bass viol with guitar, lute, organ, harpsichord and percussion, wend their way through ground basses (Ruggiero, Bergamasca) Canzoni, Fantasia, and such inventions as proliferated in Italy in the 17th century. Some of it is familiar (Ortiz, Frescobaldi) or from established but not necessarily widely recorded repertoires (*passaggi alla bastarda*). Others, new to me, include Casaldi's *Cromatica Corrente*, in which dulcian and trombone creep suggestively and chromatically, or the brilliant dulcian tonguing of Adrian Rovatky in de Selma's Fantasia for Basso solo. The bass viol of Jörg Meder plays a brisk 'Chiacona', with guitar, percussion providing a lovely rhythmic accompaniment; the organ, lutes, dulcian and trombone follow it with a set of divisions on a descending bass line, both by Vitali. There is substance in the Canzona for two bass instruments of Frescobaldi, played by dulcian and lute, lyrical sweetness in the Rognoni variations *alla bastarda* on 'Susanna d'Orlando' played on the gut-strung g-tuned violone. The novelty which sets this recording apart, suggested by the intriguing cover depicting a car door-handle from the 60s, is enhanced by the excellence of the playing and the strength of the repertoire.

Robert Oliver

Circulo: Cicacona, Passacaglia, Follia La Douchaine (Barbara Hernández voice, rec, Ricarda Hornyh theorbo/lute, Tatjana Gräfe rec, Uwe Oltmanns gamba) 76' 29"
Cornetto-Verlag COR 10035

There are so many bass-pattern recordings now that they have to be really outstanding to justify themselves except as souvenirs to friends. Some of us (including me) enjoy them, others find them tedious. Some pieces stand out, others are routine. Some succeed or fail on the ability of the singer (the players are usually fine). All depend on maintaining rhythmic vitality – even Merula's *Canzonetta spirituale sopra alla nana* (the outstanding piece in his *Curtio precipiato* of 1638 reviewed in *EMR* 148, p. 2). This performance fails,

not from lack of rhythm, but the absence (for over 50 statements of the two-note ground) of the 7 6 of the second note, which is figured at the opening to show the player what he should do. The singer is fine generally, but I don't get a feeling here of Mary feeding her baby. But she's better in Barbara Strozzi's descending minor fourth ground "Che si può far". A greater sophistication comes in Marais' *Rondeau le Troilleur* (Livre V). It's an enjoyable programme, though probably won't win over those who expect more variety. CB

O Jesu Mi Dulcissime Coro, Mark Griffiths dir, Camerata Antica Matthew Manchester dir 62' 37"
Dal segno DSPRCD602 *see p. 21*

The Manchester Gamba Book (c. 1600)
Dietmar Berger gamba 159' 14" (2 CDs)
Naxos 8.572863-64

This is a mammoth undertaking, two discs, each with 23 tracks, for unaccompanied viol in various tunings, some played on treble, but most on bass. The sleeve notes are written by Paul Furnas, who is responsible for the facsimile reprint of what is known as the Manchester Gamba Book. The MS contains nearly 250 pieces, mostly in tablature in over 20 different tunings. The composers include some well known names (Jenkins, Ferrabosco, Ives, Young, Coleman and others) and some who are known only through their contributions to this collection – Richard Sumarte is the most prolific of these. To record a section of this repertoire is an admirable project, if only in that so few have accepted the challenges it presents the player.

But there are a number of criticisms that have to be made, as it is a Naxos set, and for many, it will be their first, and possibly only, experience of music for lute viol. The recording opens unpromisingly, the bass viol close-miked and somewhat nasal on the top string. The first piece is played literally, duration 2:20, and then the player improvises his own variations, for an overall duration of 6' 27" – in other words, one third of the piece is by Richard Sumarte, and two thirds Dietmar Berger. Such additions are typical. I would mind less if I enjoyed the playing more, and surely this should be mentioned in the excellent but brief sleeve notes. He clearly has a good left-hand technique, but his playing is monotonously unvaried in articulation, consistently legato and into the string, and lacks the flair and insight that is so abundant in, for example, the

recording by Fernando Marin of Corkine's second book and in Johanna Valencia's recording of Sir Peter Leycester's book. One hopes that those who hear this recording also hear those. Robert Oliver

LATE BAROQUE

Bach Suites françaises, Suites anglaises et Toccatas Blandine Rannou 314' 23" (5 CDs)
Zig-Zag Territoires ZZT1110 02

This is a fine set of recordings, made between 2001 and 2005 on a copy by Anthony Sidey of a Ruckers harpsichord with *ravalement* by Hemsch. Rannou has a well-developed sense of what Bach is about, she plays with intelligence and verve and unerring rhythm. Her gigue is particularly exciting. There is constructive but unobtrusive ornamentation on repeats and Bach's rhythmic ambiguities and hemiolas are sensitively suggested. While everything here is very well played, I particularly enjoyed Rannou's performances of the Toccatas which bring out their variety of styles, virtuosity and improvisatory quality. Highly recommended. Noel O'Regan

Bach Variations Goldberg Blandine Rannou *hpscd* 88' 55" (2 CDs)
Zig-Zag Territoires ZZT1110 01

This must be one of the slowest performances of the opening Aria on record – it takes nearly seven minutes and drags its way rather relentlessly from note to note, even on the ornamented repeats. Once that is out of the way things brighten up considerably and Rannou gives the variations a strong sense of propulsion as well as making good use of rubato, a combination that works well here and ensures that the listener is continually swept along from one variation to the next. She has an excellent sense of timing so that even the fastest playing never sounds rushed and there are some very exciting moments with real displays of virtuosity, though always at the service of the music. Some tasteful ornamentation on repeats doesn't intrude but helps point up the musical line. Rannou plays same instrument as she does for the recording above. It serves her very well here too and is very sensitively recorded. There is certainly lots to admire in this recording.

Noel O'Regan

Bach, Goldberg Variations Kay Ueyama *hpscd* 77' 34"
Integral Classic INT 221.188

As well as some very fine playing this recording brings the bonus of being played on the beautiful-sounding original Johannes Ruckers harpsichord of 1632, with *ravalement* of 1745, now in the Musée d'Art et d'histoire in Neuchâtel. Very well-recorded, this instrument brings depth and a variety of colours to the variations. Ueyama's playing is spirited, especially in the French-style variations where there is a very good sense of swing. Her lightly-ornamented repeats are effective and hemiolas are gently suggested. A little more rubato would have been welcome at times, but there is good rhythmic drive in the faster variations. Not quite as exciting as Rannou's recent recording (reviewed above), but this is a well-planned and executed performance.

Noel O'Regan

Bach, Goldberg Variations Takashi Watanabe 79'28"

ALM ALCD 1130

Available outside Japan from the performer via email – nabesan@kf7.so-net.ne.jp

This is an honest account of the variations but I find the playing a bit literal in places and lacking the panache and excitement heard, for example, on the recordings reviewed above. There is only very minimal ornamentation of repeats which I always find a pity. Watanabe does, however, give a good swing to some of the variations and he brings some studied introspection to the canonic variations, especially the chromatic no. 15 which is particularly well played here. He plays on a Mietke copy by Bruce Kennedy which, while clearly recorded and evenly balanced, comes across as a bit dull over the whole set. It does not have the depth and sparkle of the Ruckers instruments used on those other two recordings.

Noel O'Regan

Bach Das Wohltemperierte Clavier Christine Schornsheim (1624 Ruckers) 252' 57" (4 CDs)
Capriccio 7115

This is a considerable achievement which displays a unity of purpose and of interpretation across the two books of the forty-eight. Schornsheim plays on an original 1624 Johannes Ruckers instrument, subsequently altered and now at the Musée d'Unterlinden in Colmar. Tuned in J.G. Neidhart's 1724 *Grosse Stadt* temperament, this very fine-sounding instrument suits the music very well indeed, providing a variety of colours, including some expedient use of the lute-stop. The recording

itself is quite resonant but retains sufficient clarity except when occasionally challenged by some very fast playing. The tempi are generally a bit on the fast side for me but there is a strong sense of forward drive and of purpose in interpreting the notes. There are many fine performances, for example the Eb Prelude and Fugue from Book 1; one or two, like the D major Prelude and Fugue from Book 2, are so fast as to be a smudge. This certainly makes a major contribution to the available recordings of the forty-eight and would be well-worth having, both for the harpsichord and the playing. Noel O'Regan

Bach Sonate à Cembalo è Viola da Gamba Lucile Boulanger *gamba*, Arnold De Pasquale *hpscd* 69' 02"
Alpha 161

Yet another recording of the three gamba sonatas of J.S.Bach, lent extra interest by the inclusion of a transcription for the viol into d minor of a sonata for violin and continuo, originally in e minor, BWV 1023. Thanks to the internet, I was able to download a facsimile of the original manuscript, and follow the playing. This sonata opens with a free prelude over a long-held D, leading to an Adagio in 3/4, Allemanda and Gigue. It's a very beautiful work, just over 12 minutes long, and transfers readily to the viol. In fact, it reads in d minor, if you read it in tenor clef rather than treble as written, which makes the transposition straightforward (if not easy), and the string crossing works as well on the viol as it would on the violin. She plays it literally, even to the extent of following the bowing marks on the autograph, and very expressively. Her instrument is a Tielke copy with a lovely sound, a full resonance with that touch of tannin on the top string. Technically the piece is similar in its demands to the familiar 3 sonatas, which make up most of the recording, together with the Toccata in c minor, BWV 911 for harpsichord solo. As a non-keyboard-player, I enjoyed this very much, experiencing it for the first time. The harpsichord is a copy of a Silbermann, and the two instruments match each other beautifully – both having a bright centred sound, with a warmth of resonance which is particularly enjoyable in the lovely arpeggios of the Andante in the G major sonata. Both players show freedom within a strong rhythm, which gives the performance a pleasing impulsiveness, yet free of mannerism, literal but lyrical, full of energy and forward movement. These, and the beauty of the

sound of the two instruments make it reviewed of his recording a welcome addition to a crowded field.
Robert Oliver

Bach Nouveaux "Brandebourgeois" Reconstruction Bruce Haynes Bande Montréal Baroque, Eric Milnes
Atma Classique ACD2 2565

7: 34/1, 150/1, 31/1 8: 74/7, 99/5, 65/6
9: 11/1, 34/5 10: 235/1, 78/2, 235/6
11: 35/1, 1063/2, 35/5 12: 163/3, 80/7, 18/1

I have absolutely no problem with this idea; there just is too little purely instrumental music by J. S. Bach, and it seems logical, given that we know he plundered his chamber music for material when writing his cantatas, that someone should attempt to reverse the process. A little over a year after Bruce Haynes's death, this recording is a fine tribute to his memory. I won't claim to find his second set of Brandenburgs complete convincing -- for one thing, I doubt very much that Bach would have scored a concerto for two recorders and two voice flutes, or another for two gambas and two cellos -- the resulting lack of timbral clarity is something I fear he would have found unacceptable; far better, in my opinion, to mix instruments from different families. There are other small points with which I could pick fault, but I'd really rather not -- one just has to accept Bruce's choices for what they are and sit back and enjoy the very entertaining results. I was not familiar with this ensemble, but I hope to hear more from them. It will not be easy for them to find instrumental repertoire with such a wide tonal palette. BC

Geminiani Pièces de Clavecin Francesco Lanfranco *hpscd* 56' 13"
Newton Classics 8802108

This is a reissue of a recording first issued by Rivaulto in 1999, using a Taskin copy by Frank Hubbard. Geminiani arranged the collection for harpsichord from various pieces in his Op. 1 and Op. 4 violin sonatas, perhaps in order to forestall others doing so. In the process he gave them French titles and also rewrote the pieces to make them both more French in style and more idiomatic for the harpsichord. Geminiani was one of the best-known Italian *émigré* musicians of his age and his music reflects a variety of influences, sounding in turn like Scarlatti, Handel or Rameau. While never very profound, the pieces on this recording present a well-crafted and attractive mix, finishing with a couple of

plays with clarity and good humour and clearly empathises with this music.

Noel O'Regan

Christoph Graupner *Die Sieben Worte Jesu am Kreuz*. Les Idées Heureuses. Analekta AN 29122-3 (2 CDs)

Christoph Graupner (1683-1760) was a student of Kuhnau at Leipzig's Thomaskirche. After a period as harpsichordist with Hamburg Opera (where he composed six operas and worked alongside the young violinist, Handel) he became *Hofkapellmeister* to the Hesse-Darmstadt Court. He is perhaps better known today as the 2nd choice behind Telemann to replace Kuhnau, the post eventually going to Bach, with Graupner's blessing, after the Landgrave refused to release him. Similar bloody-mindedness meant that his vast musical legacy (over 2000 works) was also never released from Darmstadt, where it remains to this day. Although he was a contemporary of Bach, his music moved into the *Empfindsamer* style rather more readily than did Bach's. In recent years, his case has been taken up by a number of musicians, including the Canadian Geneviève Soly who directs this CD. The seven cantatas adopt a similar format of a couple of arias and a concluding chorale each reflecting the relevant last words of Jesus. The music is attractive, with some fascinating instrumental accompaniments. With the exception of a pair of distractingly wobbly soprano and alto voices (mercifully not used that often) the recording can be recommended. Andrew Benson-Wilson

I don't think the men were much better. BC

Graupner *Chalumeaux Concertos, Overtures & Sonatas* Ars Antiqua Austria, Gunar Letzbor 74' 41"
Challenge Classics CC72539
GWV303, 449, 452, 709 & 711

This is an interesting recording, juxtaposing three larger works with reedy chalumeaux with two sonatas for violin and obbligato harpsichord. The latter are known only from manuscripts in Graupner's hand in the wonderful repository in Darmstadt, where he was Kapellmeister, but Ursula Kramer's typically straightforward booklet notes explains that they may not, in fact, be his work, since – in addition to composing the many hundreds of church cantatas, as well as writing out performing materials for most of them – he spent hours copying music by other composers, too. In that

way, for example, an E minor flute concerto by Vivaldi was miscatalogued for a long time under Graupner's name. As someone who has edited and published quite a lot of Graupner in his time, I am not convinced of his authorship of either of the two works, but they are nonetheless well worth performing and recording. To me, the performers' literal interpretation of the dotted notes at the opening movement of the G minor sonata (GWV711) was a mistake – surely the triplets that follow suggest that it was "in 9/8" time? The chalumeau was a favourite instrument of Graupner himself or his employer. It features in instrumental music and in his cantatas, often in different sizes. The final work on the disc, an Overture that combines two of them with two horns and timps, as well as strings and bassoon, is typical Graupner – in my mind's eye, I can see the hunting-and dancing-mad landgrave jumping up and down with excitement, especially during the Air!

BC

Handel *Acis and Galatea* Dawn Kotoski Galatea, David Gordon Acis, Glenn Siebert Damon, Jan Opalach Polyphemus, Seattle Symphony Chorale, Seattle Symphony, Gerard Schwarz 101' 40" (2 CDs)
Naxos 8.572745-46

A rerelease from 1991, this is surprisingly good as a large-scale rendition of *Acis*. Yes, on occasions it does sound dated (violin vibrato on cadential notes is a recurrent occasion), and although the strings achieve for the most part a relatively spare sound in their moving numbers, they still sound a little lush in their accompanimental role. The bass line is generally somewhat heavy and modern wind cannot disguise their sound completely. However, perhaps not everyone prefers period instruments and symphony orchestras, and choral societies should surely not be denied the right to perform early music. After all, Handel himself was quick to embrace any opportunity that came his way. In general, the faster movements are exciting and the slower ones rather less so. But the soloists are all accomplished professionals to the point where they override the dull moments (which are partly Handel's fault at times) to keep the listener engaged.

Violet Greene

Handel *Alceste* Lucy Crowe S, Benjamin Hulett T, Andrew Foster-Williams BBar, Early Opera Company, Christian Curnyn Chandos Chaconne CHAN 0788 63' 16"

Alceste was Handel's only venture into the world of incidental music and has an

appealing fresh lightness of character, the pacing maintained to some extent by the lack of recitatives. The lavish production planned by John Rich (Covent Garden Theatre owner and manager) in fact collapsed before the first performance – probably because the scale made it too risky a box-office venture; but Handel (typically) reused much of the music ten years later in *The Choice of Hercules*, *Belshazzar* and *Alexander Balus*. Christian Curnyn's interpretation of most of the score is characteristically well thought-through and the Early Opera Company Orchestra plays with a finesse that enables them to dig deep when required (and avoid an overly polished bland sound). All three soloists excel, their voices adapting readily to the varying styles of their arias. Crowe and Foster-Williams are very commanding (even without a visual presence) but Hulett steals the last word with his melting rendition of "Tune your harps, all ye Nine".

Violet Greene

Handel *Esther*: first reconstructable version (Cannons), 1720 James Gilchrist Habdonah – Assueras, Matthew Brook Haman, Ashley Turnell Officer – 2nd Israelite, Thomas Hobbs 1st Israelite, Electra Lochhead Israelite Boy, Robin Blaze Priest of the Israelites, Susan Hamilton Esther, Nicholas Mulroy Mordecai, Dunedin Consort, John Butt 99' 42" (2 CDs)
Linn Records CKD 397

As intended, Dunedin's *Esther* makes an ideal sequel to their recording of *Acis and Galatea*. The basis for both recordings is a sound scholarly reconstruction of the works as they would have been heard at the Cannons estate of James Brydges, Duke of Chandos (for whom they were composed). As John Butt's highly readable and informative notes explain, the larger forces of the autograph and early manuscript copies of *Esther* illustrate the expansion of the musical establishment at Cannons when compared to the smaller forces of *Acis* in its 1718 reconstruction. Both CDs can, therefore, be seen as a type of aural scholarship and make for a more interesting method of dissemination than many conference papers or articles. However, *Esther* should also appeal to listeners familiar with its later resurrection as the first English Oratorio. By comparison, the 1720 version of the work sounds rather sparse for the first couple of arias until one realizes that

Handel – *Esther*
edited by John Butt, CB & BC
published by
The Early Music Company Ltd

the beauty of this version lies in this stripped back texture where every voice and instrument can be heard to the full.

This is, of course, exactly the sort of chamber work at which Dunedin excels. Their small forces and artistic embrace of individuals' sounds (both vocal and instrumental) mean that it is possible to achieve a true chamber nature in such obbligato arias as 'Tune your harps'. Equally, the individual colours of the voices in the chorus combine to form a more three-dimensional sound than is often the case with more severely blended voices. Furthermore, this non-homogenous blend enables them to achieve more variety in tone and character than many choirs, even within the slightly limited nature of Handel's writing for chorus.

James Gilchrist, Matthew Brook, Robin Blaze, Nicholas Mulroy and Susan Hamilton combine to make a formidable (and entertaining) team of voices, whose interpretation of the music and its underlying drama (or lack of in the first act) appears so convincing as to suggest an innate understanding of Handel's composition as well as the work's context in 1720. As usual, the Dunedin Consort perform as a tight and capable band and Butt once again has proved himself the master of dramatic pacing. Thoroughly recommended.

Amanda Babington

Pergolesi *Stabat Mater, Laudate Pueri*
Valer Barna-Sabadus, Terry Wey cTcT,
Neumeyer Consort, Ensemble Barock
Vocal, Mainz, Michael Hofstetter 56' 09"
Oehms Classics OC831

The last male soprano falsettist I reviewed was not a pleasure and there were some pretty horrible performances of Pergolesi's masterpiece produced to mark the 200 anniversary. So the omens for this release were not good, but the performance is. The higher voice is not always genuinely comfortable when the notes above the staff can't be floated, but then not all ladies who have tried are either. Musically this is an interesting performance. Some tempos seem extreme, in both directions, but there are some effective ornaments and it's certainly never dull. The filler is a lively setting of Psalm 112, mostly for soloist and not too badly damaged by the ill-disciplined singing of, ironically, the (female) choral sopranos in their brief interjections. The most interesting feature of the booklet is the use of a rhyming German translation (made in 1779) of the *Stabat Mater*. The sung texts are not given in English.

David Hansell

Quantz *The King's Flute Master* Frank
Theuns, Les Buffardins
Accent ACC 24258

QV 5:196 (g) 86 (d) 236 (a) 173 (G)

With nearly 300 flute concertos to choose from, Frank Theuns has made an excellent selection for this rare disc devoted solely to one of the most important figures of 18th-century music. He is accompanied by a fine one-to-a-part ensemble (whose two violinists totally nail the perpetual nightmare of playing in unison) in very fine accounts of three concertos in minor keys, and one in a major key. The longest is over 18 minutes, a very substantial work for the period. Peter Thalheimer's booklet note is very informative on the composer, but says nothing about the individual works - even failing to note the intriguing recitative-like central movement of QV 5:173. I wonder if Frederick the Great's performances were anything like as accomplished as these? I sincerely hope Accent and Les Buffardins will afford us more Quantz in future!

BC

Scarlatti, *Sonatas* Aline d'Ambricourt hpscd
Integral INT 221.241 68' 49"

K24, 27, 46, 69, 141, 144, 159, 208, 215, 216, 260,
457, 466, 511, 531

This CD cannot wait to get started! The music has begun before the first track commences - some sort of fade-in, I presume. This is symptomatic of the rest of the playing, which I find to be too often hurried and seeming to go through the virtuosic motions. The music is not given enough time to speak, with phrase ends rushed and very little subtlety or variety, especially on repeated phrases/sections. There are too many fast sonatas on the disc and even those with slower tempo markings are played too quickly for my taste. On the other hand, the instrument used here is a very fine original Florentine harpsichord by Migliai from 1763, which sounds great. There is now a very crowded field of Scarlatti recordings and the playing here, sadly, does not measure up to the best available.

Noel O'Regan

Scarlatti *Sonatas for two harpsichords*
Ilario Gregoletto, Elena Modena 47' 17"
Newton Classics 8802116 (rec 1993)
K. 81, 88-91

This short CD seems an odd choice for a reissue by Newton from a recording made by Rivoalto in 1993. These multi-movement sonatas have been arranged for two harpsichords from the two lines of the original which were probably intended for

solo instrument and continuo. Both players play the bass, one also playing Scarlatti's melody line and the other providing continuo chords. This could work well, as in recordings of analogous pieces by Gaspard Le Roux (though these do have two treble parts), but the playing here is too often laboured and stodgy. The doubled bass is bottom-heavy and the continuo player does not add anything in particular to the mix. There is some occasional sparkle in the faster movements but each sonata has only one track so one cannot skip the slower movements! A missed opportunity, unfortunately, but there are some excellent newly-commissioned programme notes by my colleague Andrew Wooley.

Noel O'Regan

Schieferdecker *Geistliche Konzerte* Klaus
Mertens B, Jan Kobow T, Hamburger
Ratsmusik, Simone Eckert 62' 18"
Carus 83.398

*Auf auf mein Herz, In te Domine speravi, Triumph
Triumph, Weicht ihr schwarzen Trauerwolken,*
Concertos 9 & 13

In little under a year, Schieferdecker has gone from "virtually unknown (but actually quite an important composer, given that he worked at the Hamburg opera alongside Keiser, Handel and Mattheson and succeeded Buxtehude in Lübeck)" to having two and a half CDs devoted to him! Whereas the previous releases have concentrated on his instrumental "concerti" (which are, in fact, overture suites in modern terminology), the present disc presents all four of the surviving vocal works - three German cantatas for bass, 2 violins and continuo, and a Latin psalm setting for tenor, violin and continuo. As one would expect from a man of his credentials and experience, all of them reveal an effortless gift for melodic invention and a keen ear for colouring the various words. I cannot imagine better singers in this repertoire; Mertens is well known for his Bach, but this confirms that he (like Kobow) comes to the Leipzig master via a thorough immersion in 17th-century German music, whose rhetoric obviously informs their reading of the later material. The instrumental music is well done, and it is interesting (and informative) that we now have versions on strings alone, winds alone and the combined forces - I think I prefer the last; certainly the bigger sound Elbipolis make on Challenge Classics gives the music more depth.

BC

Tartini Sonatas for Solo Violin Crtomir Siskovic (2 CDs)

Dynamic CDS 721-1/2

Brainard C1, D1, d1, e1, E1, F1, G1, G2, G3, G4, gr, A1, ar, B1, b1

Utterly by chance, a few days before this arrived for review, I was commissioned to write booklet notes for another recording of the same repertoire. I was initially slightly confused by the fact that Slovenian violinist Siskovic had no accompaniment. All was explained by a story about Tartini (who, courtesy of the new map of Europe, is also now Slovenian) sending sonatas to a friend with a note, in which he declared that he wrote continuo parts only because it was expected; most of the time, he would play without any harmonic support. It transpires that the manuscript from which the pieces come includes more sonatas than are recorded here, some with and some without bass lines. I should have thought it better to record those *without* bass rather than court potential criticism for concentrating on those that actually do... That said, it is an interesting experiment, and Siskovic plays nicely, if not exactly with HIP values to the fore. It might have been even better to have heard both versions side-by-side. BC

Telemann The Autograph Scores Collegium Musicum 90, Simon Standage 79' 18" Chandos CHAN 0787

TWV 43: D4; 50: 21, 44; 55: D23, F16, A7

It is unusual that there are only 18 autograph scores of Telemann's works in existence. The six presented here range from a charming early four-movement concerto for strings and a lightweight *chasse* *Divertimento* to two substantial overture-suites, and come from both his early and his late periods. Notable is the concluding *Tempête* movement of the F Major overture-suite, in which the horn playing is outstanding. The A Major *Concert en Overture*, which contains some concertante violin solos, is unusual in that the dance movements, each headed *Inventio*, are all in different keys. The late D Major overture-suite with flutes and bassoon has some unusual movements, notably a *Plainte* with a central *Galliard* and a *Passecaille*, although there is some doubt that the concluding Fanfare (with added horns) was intended as part of the suite. It is just a pity that with this excellent recording the informative booklet notes on the pieces do not coincide with the order on the record.

Ian Graham-Jones

Telemann Complete Violin Concertos Vol. 4 Elizabeth Wallfisch, L'Orfeo Barock-orchestra 61' 30"

cpo 777 242-2

TWV 55: E3, G6, G7

This is another valuable addition to the Elizabeth Wallfisch's growing Telemann discograph, and exemplifies her constant search for repertoire since the three works on the CD are not actually violin concertos but rather *Ouvertures en concert*. Much in the way that Bach's famous 2nd "orchestral suite" is little more than a flute concerto consisting of an overture and a sequence of dance movements, these works – equally varied in their range of styles (there's even a movement called *Cajolerie!*) – are basically suites for strings that just happen to feature a solo violin. I especially enjoyed the rich sounds of the centrally placed E major work, though most listeners will probably be struck by the melody of G6's minuet – they might feel as if they have heard it already... In these difficult financial times, I hope this is not the last we have heard of this series! BC

Tessarini Complete twelve violin Concertos Op. 1 Marco Pedrona, Ensemble Guidantus 106' (2 CDs) inde SENS CAL1207

Tessarini is another of those contemporaries of Vivaldi who have been totally overshadowed by him, and the likes of Tartini and Locatelli. This interesting recording of his Op. 1 concertos (I wish the record company had asked a native speaker for opinions of the labelling of the disc!) reveals a virtuoso composer, and also a virtuoso interpreter in Marco Pedrona. Ensemble Guidantus play one-to-a-part, which normally would not bother me, but the acoustic is either very dry or very dull, so there are not a lot of harmonics around to give the sound much life. This is a pity. It's also unfortunate that the musical illustration in the booklet is taken from a manuscript source that does not match what is played (presumably from the printed source – doubly unfortunate, in fact, as there is a facsimile of the cover of *that* so the correct music might have been used instead!) The fact that Pisendel collected pieces by Tessarini during his trip to Italy and that Telemann used four works by him as sinfonias to his serenatas confirms the composer's standing amongst his contemporaries, even far from his home in Rimini – perhaps this recording will help draw the attention of the next generation of HIPsters? BC

Some of his music for violin is accessible in major libraries, since a little-circulated series of facsimiles by the Johnson Reprint Corp. of six violin composers includes a set devoted to Tessarini, and there are also some facsimiles online. CB

Vinci La Partenope Sonia Prima Partenope, Maria Grazia Schiavo Rosmira, Maria Ercolano Arsace, Eufemia Tufano Emilio, Stefano Ferrari Armindo, Charles Do Santos Ormonte, I Turchini di Antonio Flavio (Live recording, 125' 24" 2 CDs)

Dynamic CDS 686/1-2

Leonardo Vinci's *La Rosmira fedele*, or *Partenope* as it is here called after the name of the original libretto by Silvio Stampiglia, was first given at Venice's S. Giovanni Grisostomo theatre during carnival 1725. Today the story set around Partenope, the feisty and much admired (most of the characters are in love with her) mythical founder of Naples, is of course better known in Handel's witty version of five years later. Vinci's opera was revived in modern times in a version prepared by musicologist Dinko Fabris and Antonio Florio and given a memorable performance under the latter at the Beaune Festival in 2004, a performance that served to reinforce my conviction that the Neapolitan Vinci is at least as good an opera composer as Vivaldi. The present live recording was made seven years later when the opera was staged in Spain in 2011. Sadly, although the conductor and three of the principal characters are the same, the recording is not remotely comparable with the Beaune performance, an assertion easily verified without relying entirely on memory, since the latter can still be heard online (anyone interested will find it via the Opera Today website). For a start, Dynamic's acoustic is close, dry, and unflattering to both orchestra and voices, especially Maria Grazia Schiavo's sparky Rosmira, whose ugly scream at the start of the *da capo* of her act 1 "Spiegati, e di che l'ami" sounds even worse than it did at Beaune. Sonia Prina's splendidly stylish Partenope also has considerably less tonal allure here. The cast changes without exception favour the Beaune version, above all in the case of the fickle Arsace, where Maria Ercolano's decent performance is outclassed by Roberta Invernizzi. An English/Italian libretto is available from Dynamic's website; it shows that, as at Beaune, there are substantial cuts made to the score.

Brian Robins

Vivaldi New Discoveries II Ann Hallenberg S, Anton Steck vln, Alexis Kossenko fl, Modo Antiquo, Federico Maria Sardelli 58' naïve OP 30534
RV431a, 815, 816, 817, arias

As the Vivaldi Edition progresses, still there are new pieces to add to the composer's catalogue. The first piece on the present CD has, of course, previously been recorded: the D minor flute concerto "Il Gran Mogol" was discovered among a Scottish grand tourist's papers in Edinburgh and first performed in modern times by the excellent La Serenissimi (see my review of their new recording below). The other major work is a violin concerto in A (RV817), long suspected as Vivaldi's work, now confirmed by those who know his music better than us lesser mortals. The excellent violinist (who audibly struggles only very slightly with the most devilish string crossing I think I have ever heard) also performs the two early violin sonatas Michael Talbot identified amongst some keyboard music in London's Foundling Museum. Ann Hallenberg sings five previously unrecorded arias, four of them from *L'inganno trionfante in amore*, the other from *Ipermestra*. As frequently happens in this series, all is not quite what it seems on the surface – the first of each pair of arias on the disc is an orchestration of the surviving voice and continuo versions in Berlin. The second of each pair is kosher Vivaldi and was found among a Belgian aristocrat's papers. The performances are stylish and the recorded ambience very nicely managed. I am rarely taken by the singer's Da Capo decorations and I cannot help but feel someone composed them for her; perhaps some castrati *did* regularly perform their own versions of their favourite arias, but surely they did not sing *every* piece they ever sang that way? Leave singers to their own devices! BC

Arias for Guadagni – the first modern castrato. Iestyn Davies, countertenor, Arcangelo, Jonathan Cohen 78' 03"
Hyperion CDA 67924

This is an excellent anthology. Throughout his career Guadagni seems to have been fortunate to have been in just the right places at the right times. Handel's oratorio alto of choice (*Messiah*, *Saul*, *Belshazzar*), he later became even more famous for creating the role of Gluck's Orfeo. Iestyn Davies is certainly one of today's finest young falsettists, and is in fine voice here, singing a wide variety of

music premiered by, and in almost every case written especially for (and once, even by) Guadagni. It was sensible to arrange the items in chronological order, following the trajectory of his career, but especially for placing the all-too familiar numbers from Gluck's *Orfeo* towards the end of the recital, because after all the splendidly vivacious Handel, Hasse, Arne, CPE Bach et al, the inevitable plummet in musical quality when one arrives at Gluck becomes very noticeable. Davies, however, manages the almost impossible, as all outstanding artists do – he makes Gluck's inappropriately cheerful 'Che farò senza Euridice' sound musically much better than it really is! Buy this disc (if you're an alto you will have already, I imagine), because counter-tenor singing really doesn't come any better than this! David Hill

* Paul Esswood once told me that when he found a new edition of the original Viennese 'Guadagni' version of Gluck's *Orfeo* in a music store, he sent it off to Harnoncourt, hoping he might be inclined to make a recording of the work (starring him) for *Das Alte Werk*. The score was sent back by return of post with a note from Alice Harnoncourt, saying: 'Sorry, Paul – Nikki is not convinced of the genius of Gluck'.

Italian Concertos Concerto Köln (2 CDs)
Capriccio C5132 (1988)

Durante Concerto 1 in F minor, 3 in E flat, 8 in A *La Pazzia*, Harpsichord concerto in B flat; **Leo** Cello concerto in D minor; **Pergolesi** Violin concerto in B flat; **Vivaldi** RV433, 439, 545, 552, 566, Concerto in due cori in A

This appears to be a compilation of recordings made in 1988-1992. Although there other equally good interpretations available of the well-known Vivaldi concertos (RV 566 is one of the 'concerti per molti strumenti', RV 439 is *La Notte*, 433 is the flute version of *La Tempesta di Mare*, 545 is for oboe and bassoon in G, and 585 is the less well-known 'Concerto a Due Cori' for 2 recorders, 2 violins and Bc. with organ obbligato), it is good to have some Durante works and a Leo concerto for contrast – although the set of six Leo cello concertos have been ably recorded by both Bylsma and Suzuki. Francesco Durante's music is well worth exploring. Although almost an exact contemporary of JS Bach, his style is more galant, at times anticipating the *empfindsamer Stil* of CPE and WF, with their touches of chromatic writing and sudden changes of mood. (The whole Durante set is available on two discs by the same ensemble). This is all sound, stylish playing, and good value for those wishing to delve into some of the lesser known Italian composers without committing to whole sets. Ian Graham-Jones

The Trinity Hall Harpsichord by Andrew Garlick, after Goujon, 1748 Andrew Arthur Priory PRCD 1077 79' 04"

Bach Prelude & Fugue in c# BWV 849, Toccata in d BWV 913, Italian Concerto BWV 97; **Böhm** *Wer nur den lieben Gott*; **Couperin** *Les barricades mystérieuses*; **Greene** *Aria con variationi in A*; **Handel** Suite 7 in g HWV 432; **Purcell** Grounds Z 645, ZT681-2

This mixed programme of well-known works has been well chosen to put the new Trinity Hall harpsichord, constructed by Andrew Garlick after Goujon, through its paces. It also presumably includes Andrew Arthur's own personal favourites. He certainly revels in the music, which is played with panache and a good sense of the various styles involved. The harpsichord proves itself a versatile instrument, full-blooded in the outer movements of the Italian Concerto and the other big pieces, subtle and singing on the single manual. A very satisfying recital of some of the best-known of all harpsichord music.

Noel O'Regan

Venice by Night Mhairi Lawson S, Simon Munday tpt, Peter Whelan bsn, La Serenissima, Adrian Chandler 79' 47"
Avie AV 2257

Albinoni Sinfonia in G minor, Si 7, Sinfonia to Il Nome Glorioso in Terra Sanctificato Lotti Alma ride exulta mortalis Pollarolo Sinfonia to La Vendetta d'Amore Porta Sinfonia in D Veracini Fuga o capriccio con quattro soggetti Vivaldi Concertos for bassoon (RV477) & violin (RV278), arias from *L'Olimpiade* & Montezuma + anon. gondolier songs

This is a typically excellent release from La Serenissima – still clearly devoted to Vivaldi, the programme has been built to put his music into context with some none too familiar names making a well-earned place alongside the Red Priest's better-known contemporaries. Simon Munday's gloriously bright trumpet features in three of the sinfonias, while Mhairi Lawson brings some virtuosity to Lotti's striking motet and arias from two of Vivaldi's operas. Peter Whelan and the group's leader and director, Adrian Chandler, take the honours in two characterful concerti. Although I get the idea of linking it all together with some "less artful" music, I'm not sure I really needed the authentic equivalent of "Just one cornetto" to do that – it's the sort of thing that works as background to a visual entertainment, but not really on CD, however marvellous the performers. Others may love it – and I'm more than delighted by the remainder of the programme to make it any issue. BC

CLASSICAL

Symphonies by the Bach Sons Bach
Concentus, Ewald Demeyere 53' 20"
Accent ACC 24257

CPE Symphony in e Wq177; JC Symphonies in
Eb and g op 6/3 & 6; JCF Symphonies in Ebt &
d (HW 1/3 & 10).

This gives an excellent survey of the symphonic output of these three sons. The J.C.F. 1/10 and the two J.C. symphonies are for the customary eight-part instrumentation of pairs of oboes and horns with strings, while the D minor and E minor works of J.C.F. and C.P.E. are for just strings with Bc. All are in three-movements with *allegro* finales, and all are chosen for their musical worth: I found the J.C.F. works, all unknown to me, the most impressive. Those of the amiable J.C. 'London' Bach were perhaps the most predictable, though here there were some subtle and unexpected turns of rhythm or harmony that are worth listening out for, notably in the finale *Sturm und Drang* movement of the G minor symphony – a style more typical of his elder brother. Those familiar with the *Music of the Bach Family Anthology* (ed. Geiringer) may recognise the C.P.E. string symphony which was included in that volume – an earlier work from the more well-known set of six symphonies for strings. Performed with a minimal-sized orchestra of 3.3.2.2.1, the playing is excellent, with a decisive edge and a clear sense of direction. This is a disc that is well worth exploring, and cannot be more highly recommended. The booklet notes are informative, but I failed to see the significance of the dilapidated Volkswagen 'Beetle' on the front cover!

Ian Graham-Jones

C. P. E. Bach Sacred songs Ensemble
Précipitations (Hervé Lamy T, Sébastien
Amadieu hpscd) 57' 20"
Psalmus PSAL008
24 songs with sacred texts + Prussian Sonata 4

Most of CPEB's songs are settings of spiritual poetry set simply for voice and keyboard. However, he was a fine composer and there are many attractive melodic turns and inventive harmonic twists and the music is certainly not bland. The programme is cleverly constructed to create the sense of a spiritual journey that reaches a climax in a series of meditations on the Passion before relaxing into an *Abendlied*. By way of an interval we have one of the fine Prussian Sonatas (W48 in C minor). Hervé Lamy has a pleasant tone

though his intonation is not always perfectly centred. Sébastien Amadieu's accompaniments are varied in style, more so than the original scores suggest, though it is difficult to imagine the composer consistently playing his rather plain writing exactly as it stands. This is interesting music, performed with thought.

David Hansell

C. P. E. Bach The Solo Keyboard Music 25
Sonatas from 1740-47 Miklós Spányi
clavichord 78' 34"

BIS BIS-CD-r819

Wq62/6 & 7, Wq65/12, 14 & 21

C. P. E. Bach Prussian Sonatas Wq48/1-6
Susan Alexander-Max *fp* 78' 39"

Naxos 8.572674

Between them these discs provide an intriguing snapshot of Bach's keyboard music of the 1740's. A critical decade for his development, it was one during which Bach not only provided works to satisfy the rapidly growing amateur demand, but also one in which he was experimentally striving after new modes of expression. The latter can be heard predominantly in the relatively familiar group of six published sonatas, Wq 48 (1742), here played with splendidly nimble finger-work by Susan Alexander-Max on a Hofmann grand piano dating from around 1790. The instrument may be thought a little late for such music, but it has attractively mellow characteristics in the upper range and a full resonant bass; it sounds particularly appropriate on the occasions Alexander-Max employs the damper. All the features thought of as being typical of Bach's sonatas can be heard in these sonatas: the wild contrasts of dynamics and sonority; long, yearningly expressive lines, and piquant, at times downright eccentric harmonies, of which the Adagio (ii) of the E-major sonata (Wq48/3) is a good example. Here, especially in the second part of the movement, Bach disorients the listener's sense of key with a series of weird and wonderful harmonies, music that totally undermines the image of him as a kind of stylistic precursor of Haydn; Haydn never wrote music like this! Elsewhere there are deeply expressive movements such as the sorrowful Adagio (ii) of the Sonata in C, Wq48/6, where Bach seems to be relating a wordless story of tragic intensity.

Spányi's disc is the latest in his long-running BIS traversal of Bach's keyboard works. Here he plays on a large new clavichord made by the Belgian builder Joris Potvlieghe after Saxon models. It is, as Spányi notes, unusually loud for a

clavichord, a feature enhanced by a recording made in a particularly resonant acoustic that to my ears takes away some of the intimacy normally associated with the instrument. Still, it works well enough in these predominantly *galant* sonatas, which were mostly written in 1744 and, so far as I can judge, have not previously been recorded. Perhaps the most obviously appealing work is the F major sonata, Wq 65/21, in which an attractive movement founded largely on arpeggiated figuration is followed by an F minor Andante that makes expressive use of dissonance to create a mood of profound sadness. Both performers bring a fluent technique and sympathetic insight to the performances, the odd prosaic moment from both always excepted. Spányi's CD will be an automatic acquisition to anyone collecting his reference series, but Alexander-Max's bargain disc would make for a fine introduction to Bach's keyboard music.

Brian Robins

Boccherini Six Quartets op. 26, G. 259 La
Real Camara (Arthur Schoonderwoerd *fp*,
Emilio Moreno *vl*, Antonio Clares *vla*,
Mercedes Ruiz *vlc*) 70' 53"
Glossa GCD 920312

This disc is an arrangement for piano quartet ('pour le clavecin ou pianoforte, violon, viola e basse oblige') of his six two-movement string quartets op. 26 of 1778. The works were clearly popular at the time, as there was a later arrangement of the set for keyboard duet. There is stylish and sensitive playing here, with a copy of a Stein fortepiano and period strings. The first violin part is given to the right hand of the piano, the inner parts to violin and viola, and the cello and left hand of the piano double. My only concern with this recording was with the balance, where the inner parts seem a little too prominent at times.

Ian Graham-Jones

Dussek Four Symphonies Helsinki Baroque
Orchestra, Aapo Häkkinen 53' 52"

Naxos 8.572683

Altner G4, A3, B3 & B4

Franz Xaver Dussek (Dušek) is one of those composers fated to be forever irrevocably associated with a better-known name. The friendship of the Dusseks and Mozarts is well known; Franz's wife Josepha was a soprano for whom Mozart wrote the magnificent scena *Bella mia fiamma- Resta, o cara*, K528 and Mozart stayed with the Dusseks when he came to Prague for the premiere of *Don Giovanni*. Yet Dussek, a pupil of

Wagenseil in Vienna before he returned to live in Prague, was a prolific composer in his own right, with nearly 40 symphonies to his name, most probably composed in the 1760s or early 1770s. Of the those recorded here three (Altner G4, Bb2 and A3) have three movements, while another in Bb (Alt Bb3) has four and is in general a more ambitious and probably later work. All are scored for strings with pairs of horns and oboes. I have to say that while they fall agreeably on the ear, none of this music seems to me especially distinctive. Rhythms have a tendency to be four square, while developments are weak, frequently having recourse to little more than predictable sequences. Andantes are pretty in the way rococo andantes tend to be, being played here with a pleasing delicacy. Otherwise, stronger performances might have helped to create a more favourable impression, but they tend to a generalised robustness in outer movements, with dipped rhythms and exaggeratedly mannered dynamics and ritardandos. And once again, I'm puzzled by what seems to be fast becoming a trend for using fortepiano continuo in music of this period. Disappointing.

Brian Robins

Galuppi 25 Harpsichord Sonatas Ilario Gregoletto 239' 23" (4 CDs)
Newton Classics 8802112 (rec 1990, 1996, 1998, 2000)

Reissued by Newton from a series of recordings made for Rivoalto between 1990 and 2000, this is a considerable undertaking and Gregoletto is clearly more than up to the demands of these pieces, both technically and expressively. The highly-prolific Galuppi wrote around 130 keyboard sonatas in all. The 25 on these CDs are all taken from MS; they are mainly in three movements, with a few having two and one virtuosic work in D minor in just one movement. Their style is largely pre- or early-classical with echoes of Scarlatti. They are inevitably formulaic at times, but Galuppi shows plenty of imagination and variety in his use of the common binary forms of his time. Gregoletto has chosen to play them all on a copy of a 1711 Donzelague double-manual harpsichord by Malcolm Rose. This provides homogeneity but it might have been better to have used one or two other instruments as well, for a variety of sonorities – maybe even a fortepiano. The recording quality is a bit thin on the first CD but there is more reverberation on the later ones. This is certainly an attractive collection to dip into.

Noel O'Regan

Gluck Orfeo ed Euridice Anita Rachvelishvili *Orfeo*, Maite Alberola *Euridice*, Auxiliadora Toledano *Amore*, Aline Vincent *Dancer*, Cor de Cambra del Palau de la Música Catalana, Orquesta bandArt, Gordan Nikoli

C major 710308 (DVD)

With my "Night at the opera" hat on, this might have been very entertaining. Certainly the computer-generated stage effects are very good, and the conceit of having the orchestra semi-submerged in the set (yes, that's the correct preposition) also strangely works, though I wasn't totally taken by the animal print romper suits they were wearing... If I were in the zone, the singing might actually have been OK, too, since I would have expected big voices and *molto espressione*. Indeed, some of the singing is better than I had feared, with *Amore* taking the honours. What I found flabbergastingly bizarre was the casting of *Orfeo*. I assume that whoever did the auditions realised this woman could never pull off a trouser role if her life depended upon it! From the very opening scenes, I could not get over the fact this was supposed to be a man. So perhaps DVD was simply the wrong medium? BC

Graun Montezuma Alexandra Papadjiakou *Montezuma*, Sophie Boulou *Eupaforce*, Gudrun Sieber *Erissena*, Catherine Gayer *tezeuco*, Barbara Vogel *Pilpatoe*, Walton Grönroos *Ferdinando Cortes*, Karl-Ernst Mercker *Narvès*, Orchestra of the Deutsche Oper Berlin, Hans Hilsdorf

Arthaus Musik 101 629 (DVD)

This is the second recording of this piece I have reviewed in the past year. The other was a re-release of a Hispanic singer-led performance from the early days of Germany HIP-perry. The problem with this version is the staging – Mexico is replaced by the court of Frederick the Great (who penned the libretto, of course, and who makes a cameo appearance during the slow movement of the overture, when the curtain is raised to reveal a recreation of a famous painting of the King entertaining the court with flute playing), and for much of the time, everything is so very static. During his opening aria, *Montezuma* paces back and forward like a fidgeting general (like Frederick, of course!) while singing about peace and tolerance being the way to make friends and keep one's subjects happy – all a bit ironic at best, nonsensical if you're a little more skeptical. The singing is actually tolerable, although some of the many sopranos swoop to their very

high notes (for which Graun had a penchant, it seems), and the playing is all rather wooden and uninspired. I feel quite guilty not being more enthusiastic, but honestly, Graun's music deserves better.

BC

Gyrowetz Klaviertrios – Piano Trios Trio Fortepiano 72' 16"

Membran music 60231

Opp. 12/1, 14/1, 23/2, 28/1

Apart from the Salomon's 2000 recording of three quartets, op. 44, I have not seen any other HIP performances of music by someone who must be in the running for the "longest-lived composer of the age" competition. The *Trio Fortepiano* (Miriam Altmann *fortepiano*, Julia Huber *violin & Anja Enderle cello*) have selected sparkling works from four publications – I only listened to Track 1 out of the interest and found myself utterly bewitched. It's partly the music itself, but the dynamism and absolute class of the performers is a major contributing factor! The balance between the three might have been micro-managed in the studio (the sound engineer also deserves plaudits!), but I can't help thinking these three must be absolutely electric in live performance. A visit to their website informed me that they have released two previous CDs, the later including a piece by Gyrowetz... Richard Maunder reviewed it in these pages, naming it his Disc of the Month. I shall simply have to follow his example. Brava, ladies!

BC

Mozart Missa Solemnis in C K337 (with *Epistle Sonata K336*), *Vesperae solennes de Dominica K321*, *Regina Coeli K108* St Paul's Mozart Orchestra, St Paul's Cathedral Choir, Andrew Carwood 69' 21"
Hyperion CDA 67921

I have never been a fan of Mozart's Salzburg church music, finding much of it superficial and lacking that sense of commitment and religious dedication that is evident in Haydn's masses, for example; so this review may be somewhat biased. Perhaps it was the recording venue – St Giles', Cripplegate; but it took me a little while to adjust to the sound, which tended to lack the clarity and focus of the other discs that I reviewed this month. The orchestral playing of the period band (presumably gathered together for this recording) was excellent, and the choir (the choristers and vicars choral supplemented by a few additional voices) produced a goodly sound. The soprano (Lynda Russell) had much of the 'meat' of the

solo work, though I felt that the solo quartet, when in ensemble, did not always seem to match the choral sound in both style and timbre. The recording was made with the support of the Music Patrons of the Cathedral, who are to be congratulated for helping with such an ambitious project.

Ian Graham-Jones

Pleyel *Preußische Quartette* 4-6 Pleyel Quartett Köln 58' 44"
cpo 777 551-2

Once thought worthy of being invited to London as a rival to his one-time master Haydn, Ignaz Pleyel is today largely forgotten or at best recalled only as a minor figure. Here is a recording to challenge such lazy notions. The three quartets recorded here come from a set of 12 (Benton 331-342) that, like Mozart's K 575, K 589 and K 590, were dedicated to the cello-playing King Frederick William II of Prussia. Published in sets of three, they became among Pleyel's most widely disseminated works. It is not hard to see why. All are beautifully laid out, but with expansive opening movements that by no means conform to what we tend to think of as conventional sonata form. Here the weight is on multi-faceted expositions, which take up a substantial proportion of the movement, developments and recapitulations being relatively brief. Arguably the gem among the present set, the A-major quartet (Ben 335), for example, opens with a beguiling theme that might have escaped from *Così*, continues with several wisps of idea, before introducing a second group, the main theme of which treads a fine line of Boccherini-like ambiguity between major and minor before Pleyel decides it's the melancholy side of it in which he's most interested. The second movement of the same quartet is a magical, dreamy Romance, initially an untroubled nocturne, later stirred by gentle rustling. In the E flat quartet (Ben 336), Pleyel provides a number of opportunities for his royal patron to shine, in addition to a Presto finale as witty as anything Haydn wrote.

Not the least reason for the strong impression made by these splendid quartets is the absolutely superlative quality of the performances by the period instrument Pleyel Quartett Köln. Perfectly balanced and played with real musical insight, tonal beauty and strength, it is difficult to imagine them bettered. I hope the quartet will not only go on to give us a lot more Pleyel, but that there will be opportunities to hear it in more standard repertoire.

Brian Robins

Wagenseil *Concertos for Organ* Elisabeth Ullman, Piccolo Concerto Wien (c1800 Anon chamber organ, Rust, Austria) 62'27"
Accent ACC24248

Concertos 2, 3, 5 & 6

Wagenseil (1715-77) studied with Gottlieb Muffat and Fux as a Court Scholar in Vienna and made his way up the ladder of the Hapsburg musical establishment, becoming Court Composer in 1738 and teaching most of the young Grand Duchesses, including the fated Marie-Antoinette. He left a vast body of work, including 16 operas, 96 symphonies and 103 concertos, 93 of which were for a keyboard instrument. The four organ concertos on this CD come from a Walsh edition published in London in 1765. Like Muffat, his compositions combine the Italian, French and Germanic manners and reflect both the Gallant and the *Empfindsamer* compositional styles. If these pieces, with their rather limited harmonic interest, are any guide, Wagenseil may have been both popular and prolific, but was possibly not much more than proficient. He could have been done some favours by the organ playing, but it is rather predictable, and at times the continuo section can be too dominant against the two violins and organ. The score only mentions "a bass", implying, perhaps, just a single instrument, rather than the cello, violone, bassoon and archlute (!) used in this 2002 recording.

Andrew Benson-Wilson

Hommage à la Dauphine: original works for harp, harpsichord and violin Trio Dauphine (Clara Izambert harp, Marie Van Rhin hpscd, Maud Gighuet vln) 59' 13"
Arion ARN68824

Why do graphic designers think that white print is an even remotely good idea? In this booklet the white against dark green may be just about OK, but the white against light grey is, to say the least, pushing your luck and I really have no idea what the white against white on the box cover is trying to tell me. All of which is a shame as this is one of the prettiest-sounding discs I've heard for a long time. This ensemble focuses its attention on salon music from the last three decades of pre-revolution France, having been inspired by the re-discovery of music by Charles-Louis Ragué and Jacques-Antoine de Mignaux, both of whom really did compose for harp, harpsichord and violin. Marie-Antoinette herself played the harp and this was the stimulus for the surge in

music for the instrument, both solo and in ensemble, at this time. Yes, there's a lot of 'graceful melody with broken chord accompaniment' writing here, but in the trios the instruments interact skilfully, from both compositional and performing angles, and the sonorities, as I suggested above, are most attractive. I have found this a very soothing antidote to the riotous Offenbach that has otherwise been filling my life recently.

David Hansell

Tracks 3-5 & 7-9 are reversed,

VARIOUS

Hirundo maris: chants du Sud et du Nord Arianna Savall, Petter Udland Jahansen, Sceinung Lilleheier, Miquel Angel Cordero, David Mayoral (singers and players)
ECM New Series 2227 (278 4395)

The theme of this folk programme is the Atlantic link between the Mediterranean and Norway. The main title means sea swallow. The songs are mostly from the Med and Scandinavia, with not much of the places between. The one British one, "The water is wide", isn't treated well. For a start, the text (sung by one of the men) is English though it is described as "Scottish traditional" – the two versions are different. With a line length of basically eight syllables, the singer's habit of having a full caesura after four of them completely ruins the verse form and often the syntax – where there is a break, the sense leads on rather than pauses.* It seems to me to have the weakest backing as well. The other songs, which I don't know, may have equally inappropriate performances, but in my ignorance they seem to work very well and are much better sung. I expect Arianna will be annoyed, but I think she sings this sort of simple strophic music much better than her mother did!

CB

* It sometimes replaces the usual tune for the hymn "When I survey the wondrous cross", presumably because unmusical church guitarists can't play the triple time of the usual tune. The next tune on the CD, "El noi de la mare", irrelevantly struck me as a replacement for "Brightest and best of the sons of the morning": it's not my favourite hymn, but a better tune could invigorate it!

I had intended to print a short report on a clavichord recital at Fitzwilliam College, Cambridge, on 16 June at 9.00 pm by Francis Knights. Half an hour of Bach and predecessors was just right, and the audience adjusted quickly to the quietness.

CB

LETTERS etc.

LETTERS

Dear Clifford,

Sad news! One of the the last bastions of old-fashioned intelligent programming on Radio 3 has finally fallen.

"Composer of the Week" held out longer than most. Educative, entertaining, balanced: all in accord with the BBC's charter – appropriate recordings well-chosen to illustrate each genius's sound-world.

This week, however, the composer is Handel. The one solo keyboard piece scheduled is offered on the piano.

Presumably, though, this gross lack of taste might usher in more entertainment in future. Can we hope that the next time Tchaikowsky features on the show, his symphonic works will be heard in the classic arrangement from the 1950s Hoffnung concerts – played by the Dolmetsch Ensemble?

Keep smiling! If we didn't, we would cry.

Colin Booth

Tchaikovsky was not, however, the first composer to include cannon: see review of I Fagiolini's latest CD on p. 21. CB

Dear Clifford,

Many thanks for another wonderfully readable and stimulating issue of *EMR*. I was particularly interested in your obituary to Michael Procter, and perhaps I can correct you on one point and amplify one or two others.

I first encountered Michael in 1969 when we were both starting at Bristol University. He was then, improbable though it sounds now, a midshipman in the Royal Navy studying (I cannot say diligently!) electrical engineering, though of course most of his time was absorbed with music, and after a year he managed to escape. He did sing the swan in *Carmina Burana*, although the performance was conducted by one of my fellow architectural students, Christopher Findlay. Michael had a really fine voice, if inclined now and again to go "over the top". I recall particularly his entry ahead of the other eleven parts at "AND the truth of the Lord" in Tomkins' "O praise the Lord all ye heathen"! He used to wander round Clifton enveloped in a huge clerical cloak.

He was always ebullient, extrovert – and unembarrassable, except on one memorable occasion: Michael Tippett conducted Schola Cantorum of Oxford in a performance of *Spem in Alium* in the 1970 Bath Festival (I think Emma Kirkby probably sang first soprano, but I cannot be certain about that). A few of us went over from Bristol in the afternoon, and lounged about in the Abbey during the final rehearsal. Andrew Parrott took the rehearsal to start with, and then Tippett took over to add the finishing touches. After the rehearsal Michael breezed up to me in the Abbey grounds. "I say," he said, "I think Andrew Parrott conducts *Spem in alium* much better than Michael Tippett!" failing to notice that Tippett was sitting on a bench only a couple of feet away. It was the only time I saw him blush.

Talking of *Spem*, Michael was certainly present at the rendition under Martindale Sidwell, but he didn't organise it. The organisation was done by Philip Campbell, now the distinguished editor of *Nature* magazine. (Nothing to do with Michael, but I remember Sidwell walked in swaying gently and announced in slightly slurred tones "I'm Sir Adrian Boult!") But of the four or five conductors I've sung the work for, he was the best. "Spems from scratch" seem to be two a penny these days, but at the time that one felt quite an achievement.)

Michael and I were in less frequent touch as the years passed, but I ran into him occasionally at Greenwich festivals and enjoyed reading his occasional chirpy e-mails. His company was always refreshing, and that and his considerable talents will be greatly missed. Chris Benson

IN MEMORIAM MICHAEL PROCTER

There will be a memorial service for Michael Procter at a London church on 2 November. Details to follow.

CHECKING MEMORY

With reference to Chris Benson's letter, I'm happy to accept that Michael was a dying swan rather than one whose arms flapped in front of the band. I don't remember much about the performance I went to in Bristol, but I must have known my Bristol friends by then, so perhaps Christopher Findlay was the bold amateur enthusiast.

In two places in the last issue I was vague about names and dates which could have been solved if I had remembered where my file of *Ars Nova* programmes were. I noticed them a week after we sent the issue out, so here are the details.¹

Michael Procter was indeed one of the singers in *The Commedia dell'Arte revealed in words and music* performed in the South Bank's Purcell Room on 16 November 1975, so rehearsed very soon after we moved to our first house. This was in the period when *Ars Nova* regularly performed music-and-words programmes with Jack Edwards; this was devised by Peter Holman, William Knight and Jack, based around a five-part madrigal by Marenzio augmented with four additional parts by Vecchi incorporating various stock characters; the latter's *L'Amphiparnasso* followed in the second half. The singers were Nancy Long, Rachel Bevan,² Emma Kirkby, John York Skinner, Rogers Covey-Crump, Andrew Parrott, Michael Morton and Richard Lloyd-Morgan SSS AA TT BB, with Tim Crawford lute.

1. *Ars Nova* was the name of Peter Holman's group from around 1968/9 until it was replaced by The Parley of Instruments. It is frustrating that most leaflets and programmes state date and month but not year. They were roughly in order until the box slipped out of my hands and everything was scattered! ..

2. A recent aside in *Classical Music* mentioned that there were at least 50 singers in the Bevan family

The Ars Nova performance of Handel's *La Resurrezione* that I mentioned on p. 4 was at the Queen Elizabeth Hall on 17 April 1976. Three of the cast were in the *Commedia* concert (Emma Kirkby, Nancy Long and John York Skinner), plus John Dudley (who later married Nancy Long) and David Thomas. The leader was Duncan Druce (mentioned in Alan Hacker's obituary, p. 42) and Peter Holman conducted from the harpsichord. I played a small organ which also had a regal which suitably accompanied Lucifer: it blasted aggressively close to my ears but was probably tamed by the time it reached the audience. Elaine was the bellows-blower. CB

Alan Hacker's widow, Margaret, sent a postcard to me in response to our obituary saying: "during his final weeks, he took to dialysis with him the recording of *Ulisse* – I have not yet removed it from the the player." CB

WHO WOULD BE A CRITIC?

In the last issue, I wrote a rather negative review of Parnassi Musici's recording of music from Guerrieri's *Sonate di Violino*. What was unknown to me at the time was the fact that the group's second violinist had been involved in a very nasty accident, resulting in broken fingers. They have since failed to heal properly, so it seems likely that we will hear no more Parnassi Musici CDs, which is a tragedy. The missing piece with violin improvisations that I drew attention to had been on the original plan for the disc, but had to be shelved. The relative brevity of the disc (to which I alluded) also makes sense. Had it not been for the lutenist stepping up to play his flauto italiano, there might not have been a recording of the music at all. So, duly humbled, I offer my apologies to all concerned, and my very best wishes to Matthias Fischer, who has previously brought me much joy in listening to their cpo releases. BC

MARIA CALDWELL LEAVES EMA

Early Music America was founded in 1985 – a good early-music year. For the last decade, Maria has been its executive chairman, and is now retiring. The organisation has flourished, and Maria has successfully ensured that it is a fresh, imaginative and exciting body. I'm afraid that I haven't kept their magazines, *Early Music America* – well worth reading, with some brilliant editorials and articles, as well as information about early activities,

Maria must have been quite new to the job when I called on her office in Seattle nearly a decade ago. She came to the NEMA Voice Conference in York in 2009, so she had a chance to compare notes with the different organisations

here – our Early Music Fora are primarily amateur with little liaison though a common purpose, summer schools are equally isolated and NEMA, which organised that conference, was not clear what its function was. Unlike the professional/academic base of EMA, our organisations, except for some summer schools, are primarily for (mostly elderly) amateurs – though a body of excellent coaches has emerged.

Judging from their magazine, EMA has rather a broader base, and is a national body in a far larger country. I saw quite a bit of her at the 2010 Vespers Conference that coincided with the Berkeley Early Music Festival in June 2010, to which she kindly invited me. We had breakfast together each day, as well as many other encounters, and I was extremely impressed at how well the event was managed.

She had a fine academic background, with a Yale PhD in medieval music in 1979 and won the Noah Greenberg Award of the American Musicological Society in 1981. She taught at Yale and Chicago, then settled in Seattle in 1987, where she was involved in a variety of organisational activities as well as singing and playing baroque flute. Her ability as musicologist, player and organiser made her ideal for running EMA: I hope her successor will be as good and that she has found a suitable niche for her next career! CB

JUDITH NELSON

10 September 1939 – 28 May 2012

People my age and a bit younger are likely to remember Judith as an impressive singer from America who hit Britain in the mid-1970s. She was, perhaps, the transatlantic equivalent of Emma Kirkby, though a bit older and with a slightly richer voice (and a bit more vibrato). But they made an excellent pair. Like many others, I particularly remember her for the recording with Emma of Couperin's *Leçons de Ténèbres*, issued by L'Oiseau Lyre in 1978 – it's still available and googling *Kirkby Nelson Couperin* takes you to the particularly striking third *Leçon*.

She came to Europe in 1972 as quite a mature student and met then sang for a lot of the right (and less right) people. Back home, she was one of the founders and a director of the San Francisco orchestra, Philharmonia Baroque. I heard her in *La Resurrezione* with that orchestra and its conductor Nic McGegan at the first Berkeley Early Music Festival in 1990: it was probably the last time I encountered her. Berkeley was her home from her early twenties for the rest of her life. The available biography (www.bach-cantatas.com/Bio/Nelson-Judith.html) mentions no dates after 1990 except that she died in 2012 after battling for twelve years with Alzheimer's. She sung in around 70 recordings, including Joshua Rifkin's pioneering one-to-a-part B-minor Mass in 1982. CB

LINA LALANDI

1920 – 8 June 2012

For perhaps forty years of my life, I dreaded picking up a phone and hearing Lina's inimitable voice. I knew that her schemes were impossible ones that so often actually came to fruition, and she certainly pushed everyone who might possibly help her extremely hard. She had ambition – I don't think she was trying for fame as the great impresario. Rather she had ideas and was determined to fulfill them. I didn't know her when she brought Stravinsky over from California in the early days of the English Bach Festival (1964), though was aware of some oddities of the broadcast from the Festival Hall with the composer conducting the *Symphony of Psalms* and Robert Craft Bach's *Canonic Variations* on "Von Himmel hoch" and maybe other items that I've forgotten. Subsequently, she invited Xenakis and Messiaen and Albert Schweitzer, Stravinsky and Bernstein were successively the Festival's presidents.

But her promotion of Bach and contemporary music gradually gave way period ensembles; she ceased to promote older favourites like Berio, Varèse and Skalkottas and her enthusiasm was chiefly for opera, especially French, performed in historical style of staging, costume and dance as well as with "early" orchestras.

The following was written by Graham Sadler

One of the boldest of the English Bach Festival's initiatives was the series of Rameau productions created between 1977 and 1983, several of them at the Royal Opera House. These featured not only period instruments but also historically informed staging, for which Lina assembled a team led by the producer Tom Hawkes and the choreographer Belinda Quirey, with Dene Barnett as adviser on Baroque acting techniques. At their best, these productions were truly revelatory. Many readers will remember the stunning costumes recreated from Boquet's designs in the Musée de l'Opéra, Paris, which added such grace and elegance to the 18th-century choreographical style. Among the conductors were Sir Charles Mackerras, Sir Roger Norrington, Charles Farncombe, Andrew Parrott and Nicholas McGegan. It was, moreover, the EBF orchestra which first showed that this fearsomely difficult music could be convincingly brought to life by period-instrument specialists. Indeed many of the players, most of whom were at the start of their careers, have since become household names in the field.

I had the task of editing six of the seven Rameau operas in the series. My first experience with the EBF should have deterred me from collaborating further. In January 1979, Lina Lalandi phoned to ask if I would prepare an edition of *Zoroastre*. It was thus with some astonishment that I learned that the performance was scheduled for May of that year. Somehow or other I found time, during a busy university term, to edit a complex and problematic five-act

opera from scratch in less than three months. While this was perhaps an extreme case, my next five Rameau editions for the EBF were produced to unreasonably tight deadlines.

I soon came to realise that working with Lina would involve long days and nights, many frustrations and only modest financial reward. Yet the experience was often exhilarating. At a time when the Rameau operas were still relatively unfamiliar, Lina had the courage to take enormous financial and artistic risks. If Rameau's profile in Britain is far higher now than it was in the late 1970s, this is in no small part due to her pioneering vision and achievement.

Back to CB

Lina tended to call on me for Handel and Monteverdi, though I did concoct a *Bourgeois Gentilhomme* for a one-night-stand at Covent Garden and was persuaded to supply the material for Monteverdi's *Orfeo* for another event there in return for a pair of seats in the stalls. Lina was always trying to find an excuse to take operas with Greek topics (like *Orfeo*) to Greece. The link was, of course, her origin. She was born in Athens (her first name was Madeleine). Her father was the director of the Byzantine Museum. Lina and her mother Toula received certificates from Field Marshall Alexander for helping the allied cause during the war (including hiding soldiers in their beds, which in view of her beauty – she was a Chanel model for a while – could have been fun, frustrating or embarrassing). She studied harpsichord at the Athens Conservatoire, and some recordings have been reissued. Her London debut was in 1954 at the Festival Hall, in the small Recital Room. She later had ambitions to sing. She was fortunate in having a husband, Ralph Emery, who as a banker could support her: he contributed at least two million pounds to her artistic activities. But he died in 2001, and her ability to put on large events diminished. Reading between the lines, I'd guess that she mortgaged her Belgravia house to continue her activities – and why not capitalise on a run-down but valuable house?

On 28 June I received an email from Peter McCarthy: "Lina Lalandi passed away on June 8th while enjoying a short holiday in Broadstairs. She was 91 and still in pretty good physical health." Peter later wrote the obituary in *The Guardian*. I was puzzled by the absence of obituaries and it wasn't until a month after her death that they began to appear.

Despite my opening sentence, Lina was a well-meaning figure who manipulated people for the best possible motives. What was characteristic was the abrupt way she hung up at the end of a conversation. It would be nice to think that final call was *in media res*. CB

On the next two pages we print one of Soriano's Obblighi on the Ave verum Corpus melody, combined with the Sancta Maria, ora pro nobis litany, recorded as verse 4 on I Fagiolini's 1612.

Francesco Soriano: OBLIGHO
Sancta Maria / Ave, Maris Stella

Canto (C1)

San - cta Ma - ri - a,

Canto Secondo (C1)

o - ra pro

Alto (C3)

Tenore (C4)

[Cantus firmus] (C4)

A - - - - - ve, Ma - - - - -

Basso (F4)

San - cte lo - an - nes,

no - bis;

o - ra pro

- tis.

Stel -

San - cte Lau - ren - ti,

no - bis;

o - ra pro no - bis;

De -

San - cte Sil - ve - ster,

o - ra pro no - bis;

Ma - ter

21 3

San - cte Gre - go - ri,
o - ra pro no - bis;
al - - - - - ma.

4 32

San - cte Ber - nar - de,
o - ra pro no - bis;
o - ra pro no - bis.

26

San - cte Am - bro - si,
San - cte An - to - ni,
o - ra pro no - bis;
Al - que sem - - per Vir - go.

37

San - cte Fran - ci - sce,
o - ra pro no - bis;
Fe - lix Cae - - li Por - - ta.