

Early Music

REVIEW

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Editors: Clifford Bartlett
Brian Clark (CDs)
Renewals: Elaine Bartlett
Diary & Advertising: Helen Shabetai
Cartoonist: David Hill
CD Reviewers:

Andrew Benson-Wilson
Stephen Cassidy
Ian Graham-Jones,
Violet Greene
David Hansell
Alastair Harper
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Robert Oliver
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D. James Ross
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To make up for recent minimal editions of music.

Monteverdi: Nisi Dominus a6 CB

This is the last printed *Early Music Review* and *Diary*. Brian Clark has organised an on-line version for CD reviews and CB will provide music and book reviews.

tel +44 (0)1480 452076 fax +44(0)1480 450821
clifford.bartlett@btopenworld.com
elaine.bartlett2@btopenworld.com
Contact for on-line: bct6661@gmail.com
or earlymusicreview.com

"Authentic" performers spend a lot of time analysing details of tempo (and their possibly-significant changes), dynamics (start loud, drop to a quiet level than get a crescendo), etc. None of such ideas have acceptable agreements, and the customs over the last century vary over a wide range.

But one aspect can produce clear information: people who sang and played in certain musical establishments which fall into regular groups. I started writing this just after I heard a naive TV programme on Monteverdi's *Vespers*. The number of singers I've met ranges from ten to seven hundred. We are grateful for Roger Bowers' research in the Mantuan archives, and one crucial piece of information was that there were around 10 singers – ie, ideal for single voices to fit the ten-part 1610 *Nisi Dominus*. None of the psalms can be doubled, since there are no parts as low as 5 voices doubled. Ironical that the programme ignored this. The 700 choristers assembled for The National Youth Choirs in 2013 at the Royal Albert Hall would have made most "experts" shun it, but with a conductor who knew the work well, this may not have been "authentic" but it was better than most other choral performance I've heard. Moving on a century or so, Bach generally required only four or eight singers: the idea that Bach threw away his duplicate choral parts is ludicrous, especially since he kept duplets for violins.

Knowing the forces isn't the main issue, but the concept of the total sound is specific. Singers have flexibility, but I suspect not in the aspect of losing tempo and rhythm. We need a lot more research to understand which musical events are performed by soloists and which by choirs. So often there is no evidence, but around 1700, the two Biber Masses (Salzburg and Brussels) have 16 and 8 soloists and a few voices doubling each solo with an extra singer or two per part. This is explicit in his Requiem in F minor -- p. 5. Perhaps the important thing is to know the theoretical forces, but if an existing ensemble wants to sing or play in a different way, the conductor should be able to make some effort towards the intent of the composer. In contrast, Elgar's part-songs seem to be composed for large choirs, whereas they are now usually sung by small choirs CB

REVIEWS OF MUSIC AND BOOKS

Clifford Bartlett

MARENZIO'S SECULAR MUSIC

Mauro Calcagno *Perspectives on Luca Marenzio's Secular Music*. Brepols, 2014. 527pp, €80.00. ISBN 9 78 2 503 55332 0

There are seven broad items listed below the blurb in the Marenzio volume. The earlier two volumes that impressed me were not in that list, but are both valuable – Thomas Schmidt-Beste on *The Motet around 1500* (2012) and Richard Wexler Bruhier: *Life and Works of a Renaissance Papal Composer* (2014). The contents do not completely cover Marenzio's secular music: the writers tend to pick on specific examples or types. There is a considerable quantity of the music itself discussed in extensive detail. I have listed the five sections with a gap between each, although the fifth is very sketchy for reasons you will read about later.

Music and Poetry.

Franco Piperno *Petrarch, Petrarchism, and the Italian Madrigal* (pp. 15-30) discusses the revival of Petrarchan verse for madrigals between 1542 & 1570.

James Haar *The Madrigali a quattro, cinque et sei voci of 1588* (pp. 31-50) is the only such set by Marenzio, perhaps writing in a style that was aiming at different noble masters; English composers later used the same pattern.

Seth J. Coluzzi *Tirsi mio, caro Tirsi: Il pastor fido and the Roman Madrigal* (pp. 51-73) makes an attempt to distinguish quasi-soloistic sections, but I'm not convinced. The latest idea isn't always better than previous ones until the next idea appears. The compromise is noted by Alfred Einstein (p. 70, note 23): "The whole book is full of hidden drama, but the presentation of the actual scene or monologue is always madrigalesque, even if there is a real temptation to dramatize".

James Chater ends the group with *Family matters: Music in the Life and Poetry of Giovambattista Strozzi the Elder* (pp. 75-140). Both Strozzi were blind; the Elder was mostly a poet, with over a thousand poems – the Junior is less significant in the discussion of the music, especially the long list of music that is known of but not visible or audible.

Musical Styles and Techniques.

Ruth I. DeFord *C and C in the Madrigals of Marenzio* (pp. 143-164) has confusing examples, especially the up and down arrows which interfere with the clashing stresses in the music. The use of C (4 crotchets) and C (4 minims) are not necessarily firm rules – see, for example, ex. 6/a, b & d (p. 161-2) in C but with 4 minims. 6 is more irregular, presented by the editor with 4 crotchets | 8 crotchets | 1 crotchet | 8 crotchets. I'm not convinced that singing to the beat is as significant as the theorists assume anyway: singers need to be aware of the tactus but also of the stress of the poem.

John W. Hill turns to *Two Reflections of Sixteenth-Century Italian Solo Singing in Luca Marenzio's Villanelle* (1584-97) (p. 165-202). This is a useful read for those who wish to

sing/play the published music or adapt playing with the vocal lines (not necessarily all of them) or strumming a guitar or lute. Performers who enjoy more flexible music should read this chapter.

Music and Patronage: A Debate

Claudio Annibaldi *Social Markers in the Music Market...* (p. 205-234) is followed by comments by Mario Bagioli, Arnaldo Morelli, Stefano Lorenzetti & Jonathan Glixon, concluded by Annibaldi's *A Reply in an Apologetic Vein* (p. 251-261). I found myself more interested by the other writers, and wondered if the four names given above may have taken advantage of later research, and consequently Annibaldi by definition would have also followed even later. However, none of the footnotes by all the authors in this section were later than 2006 (I may have missed a 2007 item that I didn't see on the check.) This section strikes me as the least successful, but it would have been better without Annibaldi! One misprint: Gardano and Scotto in the 1670s (p. 255, last para.)

Contexts of Production, Circulation, and Consumption

Giuseppe Gerbino *Marenzio and the Shepherds of the Tiber Valley* (pp. 265-281) is well worth reading for the short creation of a myth by the Tiber, parodying Tirsi and Clori and the pastor Ergasto. The text was published in 1597 as *Prose Tibertine del Pastor Ergasto* by Antonio Piccioli Cenedese. Paoli Cecchi "Delicious air and sweet inventions": *The Circulation and Consumption of Marenzio's Secular Music in England (c.1588-1640)* is a massive exposition (pp. 283-369). While reading it, I regretted that Tessa Murray was too late to incorporate her *Thomas Morley, Elizabethan Publisher* – see review in *EMR* 162 p. 4. She creeps into p. 303 note 66 on the strength of a 2012 joint quote from Philip Brett and Tessa. This is a massive survey, not just of available music, but how much was known of its use. The printing of violas accompanying vocal solos is a mistake for viols (p. 318), but on p. 322 there is a *treble vial* and the *viola da gamba* (not within quotes) lower down the first paragraph. There is a vast amount of information, not just on existing or hypothetical editions but on how it was used.

I had expected to read this book during a cruise up the Danube from Budapest to Regensburg – but didn't get as far as I had hoped as our progress was delayed by a combination of the river being in flood and low bridges. I was unable to read when we became stranded as I had broken my glasses – reading therefore became very difficult. It was not an idyllic holiday we had hoped for as when we left the boat and crossed a muddy field, the final day involved four hours by bus across Germany and five hours waiting for the flight. However we did enjoy Bratislava, Vienna, Melk & Passau, but we couldn't explore Budapest as it was closed for May Day! I read the final section at home with heavily bandaged glasses.

Print Cultures and Editions

Jane A. Bernstein, Christine Jeanneret, Laurent Pugin and Etienne Darbellay are well worth reading. The end is a useful short summary of various aspects, preceded by “changing criteria and editorial techniques from one volume to the next, as is the case of the CMM series, which should be strenuously avoided.” It is, however, impossible in such long-running series to change in mid course, but new editions should certainly use the more current form – unnecessary cutting note-values and elaborate and confusing beaming, for instance should be avoided.

I've avoided the original CMM12 (Giovanni Gabrieli), using editions that are more accessible, though a certain amount of understanding is needed. Recently I've been helping to prepare editions of several 1615 motets for concerts and recordings by at least three Cambridge organisations to celebrate the 500th year of his publication (though he died in 1612 and his amanuensis was hardly reliable!)

The final two pages (461-2) draw attention to the differences between manners and notation. Not all will agree, and performers who are not involved in the specialists's expertise may well be distracted from performances. There are too many attempts at complete editions: it's better to publish other composers for whom there is less access. But no complaints about this volume. It concludes with a 50-page list of Marenzio's works and 13 pages of indexes. The cover is elegant, but 1.780 kg is rather an effort to hold. It has 527 pp, the height of an A4 sheet, and only fractionally less wide.

L'AMOROSA CACCIA

L'Amorosa Caccia: 24 Five-voice Madrigals by Mantuan Masters (Venezia 1588/1592) Edited by Stefania Lanzo. Ut Orpheus (ODH35). xiv + 127pp, €37.95.

The only complete copy (1592) survives in the Royal College of Music, London. There are two fragmentary examples of the 1588 version: one (in Modena) lacks the top and bottom parts. The other, in the Marucelliana library, has only the Quintus. Judging by the presence of only one page to note emendments, editorial problems seem to be minimal. Half a dozen mixed-author composers were printed in 1588, including two well-known ones: *L'amoroso ero* (from Brescia) and *Musica Transalpina* (from London), which is a different type of anthology containing a large number of famous works. *L'amorosa caccia* has mostly minor composers – the editor has ignored their dates, perhaps because most of them are not known. Four by Tasso, one by Grillo & Cagnani and one by Celiano. It would be helpful if the poems and the scores were numbered. I won't repeat my usual comment on Italian spelling of the time: *Hor che le stelle*, not *Or che...* And an English translation of the texts would be helpful.

All the music is for five parts, with fairly consistent ranges. 16 are in chiavette – eg G2 G2 C2 C3 F3, eight are in the lower range (generally thought, perhaps wrongly, as

standard) C1 C1 C3 C4 F4. There are, of course, some variants. One wonders whether singers of the period were happy to change clefs. The 24 pieces may be a bit too many, but they are definitely worth singing in smaller batches – in which case, singers could perhaps sing chiavette at notated pitch in one session and stet in another. But it's quite expensive to have six or seven copies, depending how wide singers' ranges are: a facsimile might be more economic and useful, and pitches can more easily be adapted. It is generally assumed that high clefs are transposed down, though the balance may prefer the higher voices. Facsimiles of *Musica Transalpina* (1588) have a much wider range of musical style in four, five or six parts, with 57 titles including 7 by Marenzio and 6 by the older Ferrabosco. I suspect, with the mixed choice of high or low clefs, that they transposed.

DERING'S VOCAL MUSIC COMPLETED

Richard Dering *Motets and Anthems* transcribed and edited by Jonathan P. Wainwright. (Music Britannica, 98). Stainer & Bell, 2015. xxxviii + 135pp, £88.00.

Dering first appears in modern editions in Consort Songs (MB 22, 1667) with *City Cries* and *Country Cries*. His Secular Vocal Music (MB 25, 1969), edited by Peter Platt, contains 20 Canzonette a3 and 24 a4, two volumes published by Phalèse in 1620. The Italian MS pieces from UK MS sources are mostly in three parts. It ends with a trio and a sextet in English. My impression is that these are under-sung. Wainwright's first volume of Dering (MB 87, 2008) contains chiefly music that survived long after Dering's death: Playford's *Cantica Sacra* 1662 and *The Second Sett* 1674. The 1662 set has 14 sacred songs for two voices and ten for three (all with continuo); the 1674 set has 8 duets for treble or tenor, bass & Bc. There are a dozen more from MS sources and 12 incomplete works. *Ardens est cor meum* appears differently as the first and the last item in the volume. There is just one volume from Early English Church Music (15, 1974), *Cantica Sacra* a6, 1618. Platt was editor, but overdid the transposition with keys of G, D and A – the notational practice of sharp signatures didn't exist in Dering's period.

The main contents of MB 98 are *Cantiones Sacrae quinque vocum cum basso continuo ad organum*. That contains 18 Latin pieces, many with familiar texts, and is followed by two English translations, *Lord thou art worthy* (19) and *Therefore with Angels* (20), both based on the *O nomen Jesu*, the second part of no. 1. The volume ends with three anthems: *Almighty God which through thy only-begotten Son* (21), *And the King was moved* (22) and *Unto thee O Lord* (23, perhaps by Wilkinson).

Jonathan Wainwright's editorial remarks and practice are sensible. I've known him since he called on me to discuss what his doctorate should be, and I've been impressed by him for something like 30 years. The addition of slashed slurs to indicate where a note has two or more letters is hardly necessary since the words are clearly spaced. I'm not entirely convinced that repeated accidentals in a bar can be omitted: I prefer the system of repeating accidentals

unless consecutive – it's clearer. It also seems unnecessary to leave the original mensuration sign – 4/2 looks odd!

The pitches present a problem – and it is easier to solve performance if the compass of each part is shown. The current assumption of standard pitch is about $\frac{3}{4}$ of a tone, though it can be sung either a semitone or a tone above. High-pitch clefs (nos 5 & 10-15) in theory should be a fifth or thereabouts. But care needs to be taken when a continuo organ is necessary: omitting it is regrettable, partly for the backing, but also for isolated organ chords.

The music itself is impressive, though features are perhaps a little similar. I think on the whole that I'd prefer to hear anthologies of Dering rather than complete Dering recordings. MB scores are rather large to read and expensive to buy: the A4 compromise would need minimal change apart from making narrower margins – or does Stainer and Bell reprint individual pieces thus?

MARINI op. 2

Aurelio Bianco & Sara Dieci Biagio Marini *"Madrigali et Symfonie"*. Brepols, 2014. 217pp, €60.00. ISBN 1 978 2 503 55328 3

This is significant for the completion of the basso continuo, of which only four pages survive. I'll concentrate primarily on the edition rather than the discussion of the music. Back in the early 1970s, I had a considerable interest in Marini, copying and performing some of his music, including particularly three items from op. 7 requiring six voices and six instruments, which were included in a concert at St John's Smith Square in aid of another of the Venice floods. Sadly, I never persevered with publishing them.

The volume reviewed here is frustrating in its layout. Publishing it for performance requires much more thought than the editors or publishers have considered. The simplest solution would be to sing/play from facsimile, and the continuo player could read from the existing score. But as it stands, the underlaid texts are too small. It would be more helpful if two-page pieces began where possible (as in the opening six pieces) on the even-numbered pages and minimising turns subsequently, avoiding a start on the odd-number pages if possible.

I find the editorial figuring to the editorial continuo part erratic. At the time, figuring is often sketchy. The full closing phrase of a section (for instance, in no. 1, bars 13, 22, 29 & the last chord) has no figure. Most players now would assume a major chord, but it's safer to add a sharp, i.e. major chord. Bar 17 would begin with a 6 were it figured, followed by the #6 as edited: but is the cadence D major, and continuing through the next bar? I get the feeling that just a little more help might be given. I always keep to major and minor as sharp or flat and avoid naturals – there are naturals that I would write as sharps in bars 37 & 38. I have no desire to avoid naturals other than in the figuring, but there is some inconsistency of repetition within a bar.

After writing this, however, I came across Thomas D. Dunn's edition, and I've checked the opening song. He begins with a bottom G rather than one at unison pitch with the tenor, with an A as second minim on bar two figured 7 #6. No figure is given for the G in bar 3, which could be minor. In bar 5, Dunn has an E flat figure 7 6. It's worth comparing the two editions, and on the whole Dunn is preferable, in particular when the voice is tenor. (The print-out is odd, but OK on screen.) Returning to the first three bars, although the principle of having the accompaniment generally below the voice, it doesn't necessarily apply to a tenor, but Dunn's lower octave enables the opening phrase to have some shaping harmony.

The work contains 13 vocal pieces, ranging from one to five singers, followed by 12 instrumental ones. The lay-out on p. 87, presumably following the original, would have been much more useful had it been placed on the Sommario page, with the list of musical items in the two-column version. However, an additional requirement is the numbering of each piece: the page-number agrees with the 1-12, but then the remaining items should continue the sequence. However, the p. 87 version should stay as is, but with a note saying which part has those page numbers. It would have been more convenient if each piece were numbered. [This is meaningless if you don't have the score!]

The items are varied, beginning with four solo voices, the first pair for tenor, the second pair for treble. 5 & 6 are tenor duets, 7 is SB, 8 is ST, 9 is STB, 10 is SSB, 11 is SST, 12 is SSATB and 13 is SSATB + 2 vlms. There follow 12 instrumental pieces, for which I'll only name specific instruments on specific scoring: 13 for vln, cnt, trmbn + Bc. There are unnamed staves for violins or cornetti and the bottom line can be string bass, trombone or fagotto. I don't know the timings, but a CD of the volume should mix vocal and instrumental items.

The substantial Marenzio book by the same publisher reviewed in this issue is in English: not all singers can manage exact understanding but there is room in the printing of the text to add an English version in the virtually empty right column. I feel that the writers are more concerned with a musicological study accompanied by lengthy footnotes but the music itself squashed to economise the music by having small print of the notes and even smaller size of the underlay. Instead, the page-size should be bigger, and the musicological text could be in double columns and smaller. It would then be circulated more widely. But I'm not sure that the editors' Basso continuo is better than the example of Dunn. Performers may decide to make their own basses!

VIOLA DA GAMBA SOCIETY

I received three recent issues in mid-April. The most substantial is No. 239: John Jenkins *27 Fantasies & Pavan for 3 viols and organ arranged for Tr B B viols* Edited by Stephen Pegler, which is quite expensive (£40.10), especially for those who already have the score in Musica Britannica, vol. 70. There are two sets – 28 for three

strings and organ, followed by another 21 with no organ. There are no problems with the latter, which is not included here. But the first set requires an organ, even if it is rarely independent. If you want to play without, not too much is missing, and that can be done from the string parts available from Stainer and Bell. In addition to MB 70, there are now two complete sets of parts of the 28 Fantasias (including the Pavan, no. 18), both without the organ. For economical reason, an organist is not likely to buy just the first of the two sets, since the second set doesn't have one. Meanwhile, Stephen Pegler has produced quite an expensive edition that is distorted to squeeze in essential organ passages.

No. 240 (£7.20) comprises the last pair of six *Divisions for treble and bass on a ground*, with the composer headed as Anon. (John Jenkins?) No. 5 in g, No. 6 in G. There's no shortage of semiquavers and some demisemiquavers, while a budding organist should be able to place the chords in the right place. Andrew Ashbee is the editor, informed by Peter Holman.

No. 241 (£17.00) is a set of 10 *Fantasies in 3 Parts for TrTrT & TrTrB* by John Okeover. The top part is treble, the second part varies between G2 and C1, and the first four parts are tenor, with the fifth having a compass from two octaves below middle C up to the 440 A; the other five have more normal bass ranges. Andrew Ashbee is again the editor.

LA RHÉTORIQUE DES DIEUX

These are vols 2 & 3 of a series of *Anthology of 17th Century French Pieces for 2 Baroque Lutes* under the general editorship of Miguel Yisrael, edited by Joël Dugot; the publisher is Ut Orpheus, nos SDS 15 & 16. Vol. 2 comprises music by Johann Gumprecht (1610-c.1680), who settled in Strasbourg by 1643. He did not publish anything, but he seems to have some level of distinction and MSS copies survive: this has an Allemande, Courante and Sarabande in C from Kraków. Paired with him are four pieces in c by François Dufaut (c.1604-after 1660): Allemande, Courante, Sarabande & Gigue, all from Ebenthal.

Vol. 3 contains seven items, five by Denis Gautier (1597/1603 – 1672). Pieces in A minor are Tombeau de L'Enclos, La belle ténébreuse, Le Canon (either by Denis or Ennemond Gautier) and La belle homicide (the contrepartie being by Charles Mouton). The D minor pieces are an anon Folies d'Espagne and Denis Gautier Sarabande and Courante. Each book has a score as well as separate parts for each lute, written by a rather large scribe. I'm not familiar with the notation later than that of English lute-songs, but I hope that anyone noting these pieces may find them interesting. The UK price is written in pencil as £16.95 each.

CAPRICORNUS'S LITTLE LAMB

Samuel Capricornus (Bockshorn) *Ein Lämmlein: German Passion Music of the 17th Century for two Sopranos, two treble, tenor and bass viols and Basso Continuo* edited by

David Fenton, Margaret Panofsky and Kent Underwood. PRB Productions (Baroque Music Series no. 58), 2015. iv + 24pp + 5 parts. \$25.00, score only \$15.00 ISBN 978 1 56571 404 5

Capricornus (1628-65) had a shortish life; I like his music, but don't have a cohesive concept of it. This is a worthwhile collection of mostly sombre music for two sopranos with five-part accompaniment, published in 1660. Four parts are explicitly viols (2 trebles, tenor and bass). The bass viol is not the bass line: it is allocated as Basso Continuo and might work as an organ, but it probably sounds better with another bass viola as well as Bc. The music has considerable variety of rhythm. The score is somewhat dense, but the layout is nevertheless clear. If any two suitable singers are available, try it: a good reader could initially play all five further parts on a small organ.

REQUIEM in f

Heinrich Ignaz Franz Biber *Requiem in f...* edited by Armin Kircher Carus (27.318), €52.50, 72.00pp. Vsc (27.318/03), €18.50 56pp. Parts €5.80 each.

I've played organ for the F-minor Requiem nearly as many times as Monteverdi's 1610 Vespers, though mostly (in both cases) for workshops or small-scale concerts. I reckon this and the 23-part Mass are significant works, whereas the 53-part Mass (my parts have 57) is a bit boring, since the rich texture doesn't produce enough beyond that. The other Requiem in A has nowhere near the power of the F minor one.

The edition I have been using was by Michael Pilkington. I can't remember the details, but it was his copyright in 1992 (though I had the material) and it became ours in 2001. The source was DTO 50 (1918) by Guido Adler. There were arguments that missing parts were available. Our edition, based on DTO 50, is written as 3 trombones, 2 vlms, 3 violas & violone, SSATB (Rip & Solo on the same staves), bassoon & figured continuo. Carus cues the trombones with the S, T & B voices in ripieni. The continuo includes, as required, organ, violone, fagotto & violoncello, while the Kings Music edition has the Violone within the group of strings, which is sensible, as well as the bassoon part on the part above the Bc. (The fagotto doesn't have any specific function other than as playing the bass, whereas the violone seems much better as part of the string group in our edition.) There used to be discussions about the number of parts – not that there were any missing. But they are now known to have the five vocal parts for soloists repeated by two further sets for additional singers. At probably a later stage, a second fagotto part appeared, and there were three organ parts (not surprising for Salzburg Cathedral). I've been rather too busy to compare our score with the new one – I'll make a comparison if anyone offers to buy it! The difference in layout is that our score is mostly on only one system per page whereas Carus, with a larger format, generally has two staves per page. The Carus vocal score is a normal vocal-score and is slightly easier to read than ours and is a bit more expensive.

One anomaly is that the foot of the first music page follows the German note with “Concerning the basso continuo part see the Critical Report”, but the Kritischer Bericht is only in German. One might expect scholars to understand it, but offering an apparently English commentary when one does not exist is odd. I find that the detailed comments are manageable, but the prose is more complicated, and if the edition has a Vorwort and a Foreword, it's sensible to include an English Critical Report. It is worth sampling the orchestral parts occasionally, so I requested the violin I and cello. It is way above ours – but it doesn't actually have to be quite so large when the work was played with one player per part. The cover shows the four galleries, but not for a performance of the Requiem. The title page lists the forces as five solo voices and strings, five ripieno voices, three trombones *ad lib* – the continuo was evidently obvious.

It is a marvellous work, whether performed by any decent edition (I don't know if there are more). A tour de force for performers is *Judex ergo* in 3/2, with the six crotchets accented on the 2nd and 5th note of the bar, and the music continues except for a cadence at bar 76 (to close one group while another starts the offbeat simultaneously) and at bars 84-85 there is a new phrase “Rex tremendae” stressed by the last syllable filling a whole bar, then starts again with 8 bars of the off-beat rhythm, with the final chord at the beginning of the last bar. The three chords that break the pattern need to keep the penultimate strong, with the concluding note equally significant. Somehow, the performers need to be aware of this: the bar-line shape is still vestigially recognised by performers and listeners! (NB The movement does not start at 1 but at 68.) This is only one of the triple-time sections; *Te decet hymnus* has the more usual 3/2 with frequent hemiolas. I won't go on – there are brief remarks on the music in the Foreword. I'd love to hear the piece rehearsed while I was still alive, then had it performed for my funeral or commemoration.

CORELLI WITHOUT WORDS

Corelli *12 Cantatas from Sonatas Op. 1 for 2 Sopranos and Continuo...* Edited by Andrea Coen. Ut Orpheus (ODH 36), 2014. v + 100pp, £29.95.

These songs without words have been adapted to make the keys suitable, as well as adjusting octaves to fit the range of the voices. Only op. 1 appears to have survived in the St Cecilia Library Mss. 3778, since there are no such adaptations for the other three sets (at least, Hans Joachim Marx's catalogue hasn't found any except the first). But that's probably enough for anyone! All the 12 wordless duets with continuo are transposed. Ranging from a fifth to a semitone, nothing emerges to represent Corelli's pitches. I'm not convinced by glancing at p. 29 (no. 4, *Allegro*), where soprano I begins with doublings of octaves: it must sound very odd and, indeed, unmusical. It would work much better if the Bc was at the right octave throughout and not playing an octave below the lowest notes. A keyboard continuo might be an improvement.

The keyboard can only fit an equal-temperament tuning, unless a harpsichordist could quickly change the temperament, and that is unreliable. I find it difficult to accept it as appropriate.

WATER & FIRE

Handel *Water Music; Music for the Royal Fireworks* HWV 348-351, set for the Harpsichord or Organ by Francesco Geminiani (1743) & Anonymous (ca. 1749)... Arranged and edited by Siegbert Rampe. Bärenreiter (BA 9254), 2015, £29.00. xiv + 50pp + 3 parts.

I was puzzled when I saw adverts of this, but it turns out to be interesting. For a start, there is considerable information on the two works in the introduction. The Water Music for keyboard was issued in 1725, 1733/34 and 1743, the last version being arranged by Geminiani. (The comment in the introduction in the second column of the second paragraph of page x is confusing, since three dates are described as “the latter”! The German text is correct.) As the introduction says, Geminiani was not primarily a keyboard composer, but it works quite well. Some cadences look bare, but perhaps that is left to the player to fill in. The Fireworks keyboard version is not very sophisticated, so the editor has produced a solo keyboard version as well as another for treble and continuo; three parts are provided – flute/violin/oboe & Bc, and realised continuo with right-hand fill-in in the middle stave. Odd bits of facsimile fill in gaps, but could be more precisely related to the main score. Fun to play, but with so many CDs, playing on keyboard is rather old fashioned – but perhaps the custom will change.

PRB PRODUCTIONS

Bach *Six Suites for Solo Violoncello, BWV 1007-1012 transcribed with embellished reprises for keyboard* by Winsome Evans. PRB Productions, 2015. 3 vols – 59-61: 1-2 \$30, 3-4 \$30, 5-6 \$35.00.

Bach *Partita for Solo Flute BWV 1013 transcribed with embellished reprises for keyboard* by Winsome Evans. PRB Productions, 2015. (Baroque Music Series, 62) vol. 4 \$35.00.

The Capricornus reviewed above was an impressive publication, provided that the two sopranos can sing German. But I'm less convinced by adding keyboard accompaniments to single instruments – a practice that goes back to Schumann. Bach produced a set of six Suites for cello, the bass instrument carrying its own elaboration above. It is enormously impressive when played by a distinguished cellist, but there's quite enough keyboard music to avoid usurping it: to retaliate, cellists might play the first Prelude of the 48 and maybe more – it would be interesting trying a free version of the E flat minor in Book I. Surely one or two Suites would be enough! However, the elaborations that could be played on the original instruments (especially the solo flute) are useful studies. I hope PRB doesn't loose by this: perhaps teachers will encourage their use! “Winsome” is a strange name – far more than Evans – but I can remember a Winsome decades ago, and she seemed to be impressive then.

CARUS SEMI-BACH AND J. M. HAYDN

Gasparini Missa a quattro voci... arranged by Johann Sebastian Bach... edited by Peter Wollny. Full Score. Carus (35.503), 2015. 24pp, €18,00.

Francesco Gasparini (1668-1727) was born near Lucca and studied probably with Corelli and Pasquini, along with a wide range of formal or informal teachers. He was *maestro di coro* (the German term is repeated in the English text) at Venice's *Ospedale della Pietà* for 12 years; subsequently he was based around Rome, composing operas, church music etc. There are several extant copies of the Mass in F, distinguished by its title *Missa canonica*. This edition is based on Bach's parts, which comprise SATB (only one of each), 2 oboes or violins, Taille or viola, unfigured continuo and figured organ, 1 cornett and 3 trombones. The copies were by Fritsche (see introduction) though Bach copied the wood-wind, continuo and organ; Bach also emended the cornett/trombones. Until fairly recently, a score with four systematically polyphonic parts would have been assumed to be a cappella, with a keyboard reduction assumed to be for rehearsal! But Bach wanted more. The three groups of instruments (strings, wood-wind and brass) are unlikely to have played together. The strings and wood-wind are notated a tone higher including the unfigured continuo, whereas the figured bass for organ is in F. The brass has presumably gone down to the low pitch, unlike the Leipzig addition of brass down a tone for *Christ lag in Todesbanden*. The work was presumably composed in Italy, which doesn't exclude strings or brass (but wind is less likely). The music itself is absolutely clear: Bach seems to have played it at least three times in the 1740s.

G. G. Wagner Lob und Ehre und Weisheit und Dank... BWV Anh, III 162... Anthem for double choir (SATB/SATB) formerly attributed to Johann Sebastian Bach, edited by Klaus Winkler. Carus (35.013), €15,50.

This really has no relationship with Bach at all. Early in the 19th century, it was attributed to Bach, and edited by Johann Gottfried Schicht (1753-1823) for Breitkopf & Härtel in 1819. The first edition of the BWV publications seems to have been accepted as not being by Bach but by Georg Gottfried Wagner (1698-1756). He was a member of the St Thomas choir from 1712, but left in 1726 to become Kantor in Plauen (Saxony), staying there until his death in 1756. Considering his minimum quantity of composition, this is impressive. The earliest source dates from 1755, copied by Christian Friedrich Penzel – he was a student and stayed till he became Kantor at Merseburg in 1765; he also produced a set of parts. The absence of a continuo part possibly suggests use at a burial – if so, it must honour a very positive character!

The edition was translated into English for Novello: the copy used is explained "Anthem for double chorus by G. G. Wagner (formerly by J. S. Bach) adapted to English words by Alfred Angel. Revised for the use of the 'Bach Choir', 1876. London: Novello and Company, Ltd. No. 661 in Novello's Octavo Choruses." It is very difficult to relate

Novello dates – library catalogues tend to add a relevant year without relating them to the original numbers: the suggestion of 1876 may merely have been adjusted to Angel's year of death. A *Catalogue of the valuable musical library of the late Alfred Angel: And rare autograph letters by Alfred Angel (1876)* was likely to have a careful respect for dates. What is of prime interest, however, is the skill by which he underlaid the English text which was printed under the German.

Johann Michael Haydn Missa Sanctorum Cyrilli et Methodii, MH 13... First edition by Armin Kircher. Full score. Carus (54.013), 2015. viii + 116pp, €44.00.

The score was finished in 1758. It is now thought that his work for the orchestra in Grosswardein ceased in spring, 1758. The earliest performing materials were copied for Salzburg Cathedral between 1763 & 1766. It is an impressive piece, scored for 2 clarini, 2 trombe, timps, 2 vlms, three trombones doubling the alto, tenor and bass voices, with an occasional alto and tenor trombone placed at the top of the score in contrast to when they double the voices, and a bass line or two. It's a fine piece, lasting some 50 minutes. It would be interesting to have a programme with this Mass, following it after the interval with the Biber Requiem in f reviewed above, lasting just under half an hour. I can't see very much now if anything that relates the Mass to the two holy saints, Cyrillius and Methodius, survives: M. Haydn is offering a Catholic Mass. The two saints were responsible in creating a Slavonic literate language to create a bible and liturgy, though there were many problems – an obvious one that survives is shown by the variety of their Saints' Days. The work itself, irrespective of Cyrillius and Methodius, is more likely to be heard in concert. Much of it is lively, but by no means all! Thanks for sending a couple of sample parts. In fact, they had no problems and everything was clear. I won't request such samples regularly, but it is good to be able to check – not all publishers are so reliable!

Complete parts: €205.00.

Vocal score: €22.00.

Choral score: €10.20 from 20, €9.69 from 50, €9.18 from 100

Instrumental parts available separately Organ: €22.00.



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**Pitch in Purcell's Welcome Songs and Odes and the Countertenor Voice:
a right of reply to a charge of disingenuousness by Simon Ravens in Early Music Review**

Trevor Selwood

This article is primarily a defence of myself against the unjustified and defamatory accusation by Simon Ravens of my being disingenuous over the matter of pitch in my article "Falsetto sopranos, falsetto altos and false countertenors in Restoration England."¹ The article does not purport in any way at all to be an adequate critique in response to the many points Simon Ravens makes concerning the countertenor voice or his criticisms of those who do not accept the validity of his views as expressed in "Falsetto and False Dichotomies"²

In his "Falsetto and False Dichotomies" Simon Ravens says the following:

"Today's scholars and performers don't stipulate one specific and universal frequency for the Restoration a': but they do point to evidence of a pitch band significantly lower than our own. Ignoring this current consensus (and it is a consensus) is, frankly, disingenuous. My own belief is that in the minefield of anachronisms regarding the counter-tenor, no term (with the exception of 'counter-tenor') carries a greater capacity to wreck the debate than the unqualified use of 'a'".³

There is no doubt from the specific context that this remark, though a generalisation, is directed specifically at myself as is most of the article with the exception of those remarks against Roger Bowers, which in my opinion are unwarranted and unnecessarily offensive.⁴

I take great exception to Simon Ravens' use of the word "disingenuous". This is not the sort of language one normally finds in serious scholarly or academic discourse. It suggests I have been deliberately dishonest or crafty or underhand in some way in my treatment of pitch. I feel I have no choice but to defend myself against this slur on my character, my reputation and my work. Simon Ravens claims there is a consensus regarding secular pitch at the time of Purcell. I refute this entirely as I do the charge that to ignore such a consensus is disingenuous.

In "Falsetto and False Dichotomies", Simon Ravens focuses on Restoration secular pitch and specifically that appertaining to the countertenor, John Abell and his singing of the solo "Be lively then and gay" in Purcell's welcome song to James II, "Ye Tuneful Muses". This was written and performed in the year 1686 and has a notated range of g-b' for John Abell in his solo. In Simon Ravens' view this would have been sung at a pitch of "around a tone below a' = 440" (page 10) or "a' = 392" (page 13) and that the current consensus of scholars would support this view. I dispute this.

Simon Ravens' disagreement with me over pitch is ultimately based on my remark: "At present there is no consensus regarding pitch for this period."⁵ This remark, originally placed by me in a footnote and later transferred

to an annexe to the article, concerned the possible pitches at which the "Mens feigned voices" referred to by Matthew Locke⁶ might have sung in the Chapel Royal. The phrase "for this period" refers specifically to 1660-61 (i.e. the period during which "feigned voices" sang the "superiour" mean part (not treble or soprano part) at the Chapel Royal) and the phrase "no consensus regarding pitch" refers to the variety of possible church pitches at which Locke's "feigned voices" might have sung. The remark in its context does not refer to Restoration secular pitch in general or to the particular pitch at which John Abell might have sung Purcell's "Be lively then and gay" in 1686.

I

It is part of Simon Ravens' argument that there is a consensus regarding Restoration secular pitch. This is not the case. The following are some of the various principal pitches that have been proposed for the performance of Purcell's welcome songs and odes:

1. a' = 0 approx
(Andrew Parrott: pre-1690 pitch; a' = 442, pitch related to Bernard Smith's organ pitch)
2. a' = - ½ approx
(Andrew Parrott: pre 1690 pitch; a' = 427-429, a conjectural possible alternative pitch to Smith's organ pitch but related to Renatus Harris's organ pitch)
3. a' = -1
(Robert King: a' = 415)
4. a' = -1½ approx
(Bruce Haynes (simplified), late 17th century Consort-pitch (Q-3), Ton de la chambre du Roy)
5. a' = -2 approx
(Andrew Parrott post 1690 pitch; Simon Ravens: "around a tone below a' = 440" and "a' = 392").⁷

These secular vocal pitches cover a range of approximately one tone and from 392 Hz to 442 Hz. They do not point to evidence of "a pitch band significantly lower than our own" as Simon Ravens claims but one that embraces modern pitch as well as Simon Ravens' preferred pitch of a' = -2. Clearly there is not a consensus as Simon Ravens would like to maintain. Moreover as regards pre 1690 orchestral pitch which would include Purcell's 1686 welcome song "Ye Tuneful Muses" and John Abell's singing of "Be lively then and gay" with a written range of g-b' there would not seem to be even a consensus between Simon Ravens who advocates a pitch of a' = -2 and his colleague and friend, Andrew Parrott who advocates a pitch close to modern pitch.⁸

Recently, Stephen Rose surveyed the whole range of musicological literature relating to pitches in Purcell's church and secular music that had been published up to 2012.⁹ He came to the following conclusion: "Whereas a high pitch is suitable for Purcell's church music and a low

pitch for his secular works written from 1690 onwards, there is little scholarly agreement on the pitch levels appropriate for his secular vocal works of the 1680s, such as the odes and symphony songs" and his final sentence on the topic was "Further research is thus needed on the pitch levels of Purcell's secular works of the 1680s, particularly given the importance of pitch to the colour of his music in performance".⁹ Clearly there is not a consensus between Stephen Rose and Simon Ravens on the pitch of Purcell's pre 1690 secular vocal works and this lack of consensus would also include Purcell's "Ye Tuneful Muses" (1686) in which Abell sang a solo with a written range of g-b'. There is nothing "disingenuous" about Stephen Rose's position. There is no hidden agenda. This position is sensibly cautious and provisional awaiting the outcome of further research. Whereas for Simon Ravens the issue of pitch is closed, for Stephen Rose the matter is open and awaits a solution.

My position on pitch is not the same as Stephen Rose's but though different it is nevertheless one of caution. As I said in my article in the context of Chapel Royal pitch 1660-61, "I am cautious about all pitches and about arguments that rely too heavily on pitch."¹⁰ This applies both to pitches argued as appropriate for church music and those for secular music throughout the seventeenth century.

2

My reasons are as follows in so far as they apply to Purcell's secular vocal music with orchestra in the current debate on the nature of the countertenor voice:

1. As already mentioned there are a variety of different pitches advocated by various experts, all competing for consensus. In view of this, it seems a very reasonable decision to adopt a cautious approach i.e. it is both rational and sensible and it is not at all disingenuous to do so.

2. I do not believe that the problem of the nature of the countertenor voice can be determined by pitch or by a consensus on pitch. This is because some of those who argue for a tenor countertenor of some sort will suspect those supporting the falsetto position of opting for a higher pitch to avoid the problems of a lower tessitura at low pitch." Conversely, some of those who advocate a falsetto position will suspect those arguing in favour of a tenor countertenor of opting for a lower pitch to avoid the problems of a higher tessitura at a higher pitch. As a result, a consensus on pitch between the various parties seems unlikely.

3. I do not think pitch will resolve the problem of the nature of the countertenor voice, I am content for those who believe pitch will resolve this issue to select their own historical pitch. This was my approach in my article already cited regarding church pitch at the Chapel Royal (1660-61)¹¹ and this is my approach regarding Purcell's welcome songs and odes in this article. I am not being disingenuous in adopting this attitude. Rather I accept and appreciate that others will hold views differing from my own and from each other.

4. The determining of the exact pitches of seventeenth century recorders, oboes and organ pipes is in my opinion far from being as accurate a science as one would wish as there are too many problematic and complicating factors involved both of a general nature and specific to each instrument. Also there is no agreement as to an acceptable margin of error involved in each case and there is a tendency either to completely ignore any notion of a margin of error or not to incorporate a margin of error (or one that is realistic) in the final calculation or specification of pitch.

5. In my view there are also problems with the arguments Robert King, Bruce Haynes, Simon Ravens and others or in the works on which they rely for their determination of Restoration secular instrumental and vocal pitch or seventeenth century pitch generally e.g. the problem of dating instruments to a particular year; a tendency to claim a pitch for a period or number of years prior to that in which historical instruments have been assessed as having that particular pitch (i.e. there is no evidence of actual instruments having survived with that particular pitch in the year or period claimed); a tendency to attach too much weight to one particular instrument or a small sample of instruments; a tendency to select an average pitch in a larger group of instruments (but still numerically small in relation to the time period they cover) at the same time as disregarding the significance of the fact that a wide variety of pitches was discovered to exist in the sample; etc, etc.

6. Research into early and late seventeenth century pitches (including those employed in Purcell's music) is in my view still work in progress and any closure in this area is in my opinion premature.

I think it is clear from all the above remarks that there was no disingenuousness on my part as regards my remarks on pitch and that Simon Ravens' claim that I was being disingenuous in ignoring a current consensus on pitch is without merit.

I disagree with much that Simon Ravens says about the countertenor voice and he disagrees a great deal with me. He is perfectly entitled to disagree but he is not entitled to say or imply in print that I have acted in a disingenuous way on the issue of pitch when this is clearly not in fact the case. I call on Simon Ravens to retract his remark and to apologise.

In my view his article gives every impression of having been written in the heat of the moment and under pressure from the clock. In less pressing circumstances I feel sure he would have chosen his words more carefully and not have employed the word "disingenuous".

3

Concurrently with the article "Falsetto and False Dichotomies" Simon Ravens has published a book: "The Supernatural Voice: A History of High Male Singing" (The Boydell Press, 2014). In this he alludes to Purcell's pre 1690

pitch in relation to John Abell and “Ye Tuneful Muses” (1686) and to Purcell’s post 1690 pitch in relation to John Howell¹³ and the famous “Song for St Cecilia’s Day” (1692). The views expressed in his book would seem to be more in line with Andrew Parrott’s theories concerning Purcell’s secular vocal pitches. As regards the 1692 “Song for St Cecilia’s Day”, Simon Ravens gives the post-1690 pitch as “around a tone lower” than written pitch.¹⁴ This agrees with his remarks on Purcell’s secular vocal pitch as “almost a tone below a’ = 440” and “a’ = 392” in his article “Falsetto and False Dichotomies”.¹⁵ Regarding Purcell’s pre 1690 pitch for the solo ‘Be lively then and gay’ in “Ye Tuneful Muses” (1686), Simon Ravens writes as follows with reference to John Abell:

“In public he was known as a counter-tenor who sang parts by Purcell and John Blow mainly within the range g-b’ (at something close to modern pitch). This is precisely the range of the solo ‘Be lively then and gay’, which Abell sang in the 1686 welcome song *Ye Tuneful Muses*”.¹⁶

Clearly there is a contradiction between the view Simon Ravens expresses here in his book and that in his article. This contradiction needs to be addressed and resolved because there is no current consensus in his work on the matter of pitch at present.

1. Trevor Selwood: “Falsetto sopranos, falsetto altos and falsetto countertenors in Restoration England: a response to Simon Ravens’ letter on the falsetto voice,” *Early Music Review*, No 161, August 2014, pages 15-17.
2. Simon Ravens: “Falsetto and False Dichotomies”, *EMR*, No 162, October 2014, pages 10-13.
3. Simon Ravens: op.cit. page 12. Simon Ravens regards the accurate specification of pitch to be of central importance in the countertenor debate yet in his remarks on pitch he uses the term “the Restoration a” loosely. He should have made it clear he was referring exclusively to secular pitch. Today’s scholars and performers do not point to “a pitch band significantly lower than our own” as regards church pitch but on the contrary to pitches higher than or very close to modern pitch.
4. Simon Ravens: op.cit. page 11 and footnote 11.
5. Trevor Selwood: op. cit. page 17.
6. Matthew Locke: “The Present Practice of Musick Vindicated against the Exceptions and New Way of Attaining Musick Lately Publish’d by Thomas Salmon” (1673), page 19.
7. Andrew Parrott: “Performing Purcell” pages 416-417 in Michael Burden (ed): “The Purcell Companion”, Faber and Faber (1995); Robert King: “The Complete Odes and Welcome Songs of Henry Purcell (1659-1695)”, Hyperion box set: CDS 44031/8 (1992), recorded 1988-92; Bruce Haynes: “A History of Performing Pitch: The Story of ‘A’”, Scarecrow Press (2002), pages 124-129 and pages 441-443; Simon Ravens: op.cit. page 10 and page 13.
8. In his most recent publication: “Falsetto beliefs: the ‘countertenor’ cross-examined”, *Early Music*, Vol XLIII/1, Feb 2015, pages 79-110, Andrew Parrott would seem to confirm his long-standing theories as regards Purcell’s pitches without any modification or changes to them.
9. Stephen Rose: “Performance Practices” page 130 in Rebecca Herrisone (ed): “The Ashgate Research Companion to Henry Purcell”, Ashgate (2012).
10. Trevor Selwood: op.cit. page 17.
11. Indeed this is precisely what Simon Ravens suspects is the case with me and makes his point in fairly strong terms (see

The Bach Players at Hatchlands – 7th May 2015

Awful though the fire at nearby Clandon Park House was, the musical world will have been relieved that it wasn’t at Hatchlands, where the spectacular Cobbe Collection of keyboard instruments continues to be in use for demonstrations and concerts. On Election Night the visitors were The Bach Players, who were given use of the Ruckers/Hemsch (1636/1763) harpsichord for their programme of French music – Jacquet de la Guerre, Couperin and Marais. The rich sound of this wonderful instrument provided a lush, though not overwhelming, backing to both the Marais works – a spectacular reading of the well-known *Sonnerie* and the *Arabesque* for solo viol with continuo, played by Reiko Ichise with apparently effortless virtuosity and consummate control of its rhetorical flourishes. It was a relief (in the wake of recent over-kaleidoscopic recordings) to hear Couperin’s *La Française* played with an unchanging string sonority which had the effect of drawing attention to the music’s many masterly qualities, especially the contrapuntal interplay. In the long sequence of sonata plus dances (though with the interval cunningly placed in the middle) the choice of tempo and the management of its many changes was a great strength – as it was throughout the evening. But in her anniversary year (b1665) the music of Elisabeth Jacquet de la Guerre took centre-stage. Her keyboard music has become reasonably familiar in recent years and Silas Wollston took the opportunity to display both it and the Ruckers/Hemsch to their mutual advantage. Not all the manual changes reflected the musical structures, but we did get a thorough demonstration of the instrument’s resources. Less familiar, though excellent, trio sonatas opened and closed the programme. These established and confirmed the excellent *rapport* of the Bach Players. The tuning between the violins (Nicolette Moonen and Oliver Webber) was particularly sweet, whether in the comparatively friendly D major or the more intense C minor of the concluding work. By any standards, this was a rewarding evening.

David Hansell

Simon Ravens: op.cit. bottom of page 11 and top of page 12). Needless to say there is no truth in his suspicion. I do not have an agenda for modern pitch or for that matter for any specific pitch.

12. Trevor Selwood: op cit. page 17.
13. Simon Ravens prefers to refer to this singer as John Howell following Purcell’s spelling of the singer’s name. I prefer to use the traditional spelling of John Howell. Both spellings are acceptable and have historical authority. I also use the traditional spelling of Abell (as does Simon Ravens) instead of Abel which is also to be found in 17th century documentary sources.
14. Simon Ravens: “The Supernatural Voice: A History of High Male Singing”, The Boydell Press (2014), page 136.
15. Simon Ravens: “Falsetto and False Dichotomies”, page 10 and page 13.
16. Simon Ravens: “The Supernatural Voice” page 133.

Recordings of Codex Chantilly

Compiled by Jerome F. Weber

For Clifford Bartlett and the 166 issues of EMR

Index numbers of the Brepols facsimile edition (2008) are used. Dates of recording and playing times where known are given. Eighty-three pieces have been found on records, but the list is probably incomplete.

74. Adieu vos di, tres douce compaignie (*Solage?*)
Ens. Organum, LP: Harmonia Mundi HM 1252; CD: HMC 901252; HMT 7901252; HMA 1951252 – rec. 1986.09 [3:38] *instr*
Ferrara Ens., CD: Arcana A 32; A 382 – rec. 1994.03.21-24 [3:20]
Zorgina vocal ens., CD: Raum Klang RK 9905 – 1999 [3:50]
Capella de Ministrers, CD: Licanus CDM 0512 – rec. 2005.01.14-16 [3:37]
Gothic Voices, CD: Avie AV 2089 – rec. 2006.02.20-22 [2:51]
De Caelis, CD: Aeon AECD 1099 – rec. 2010.04.13-16 [3:31]
Graindelavoix, CD: Glossa GCD P32106 – rec. 2011.08 [3:20]
91. A l'arme, a l'arme (Grimace)
Deller Consort, LP: Bach Guild BGS 70656; CD: Vanguard 08 5058 71 – 1964 [2:00]
Music for a While, LP: 1750 Arch 1753 – rec. 1974.06-07. [1:56]
Folger Consort, CD: Delos D/CD 1003 – rec. 1979.09.26 – 10.07 [2:21]
Ens. P.A.N., CD: New Albion NA 021 – rec. 1987.07.20-22 [1:36]
Alla Francesca, CD: Opus 111. OPS 30-221 – rec. 1997.02 [1:48]
New London Consort, CD: Linn CKD 039 – 1998 [1:45]
De Caelis, CD: Aeon AECD 1099 – rec. 2010.04.13-16 [1:50]
108. Alma polis religio/Axe poli cum artica (Egidio-J. de Porta)
Gothic Voices, CD: Hyperion CDA 66463; CDH 55293 – rec. 1990.10.03-05 [4:36]
De Caelis, CD: Aeon AECD 1099 – rec. 2010.04.13-16 [4:03]
Ens. Musica Nova, CD: Aeon AECD 0993 – rec. 2010.04.18-23 [5:10]
105. Alpha vibrans monumentum/Cetus venit heroycus/Amicum querit
De Caelis, CD: Aeon AECD 1099 – rec. 2010.04.13-16 [2:44]
7. A mon pour garde
Ens. P.A.N., CD: New Albion NA 021 – rec. 1987.07.20-22 [2:30] *instr*
77. Angelorum psalat (Suciredor: Rodericus)
Ferrara Ens., CD: Arcana A 355; A 382 – rec. 2000.08-09. [5:47]
101. Apta caro/Flos virginium/Alma redemptoris — *not rec.*
84. Armes, amours/O flour des flours (F. Andrieu)
Early Music Consort, LP: H.M.V. SLS 863; Seraphim SIC 6092; CD: Virgin 5 61284 2 — rec. 1972.12 & 1973.01 [2:47] *v.1*
Syntagma Musicum, LP: Telefunken 6.35257; CD: Teldec 3984-21802-2 – rec. 1974.04 [6:30] *v.1,3*
Ens. Florilegium Musicum, LP: CBS. 76534 – 1976 [8:27] *v.1-3*
Ens. Guillaume de Machaut, LP: Adès 7078; CD: 203712 – 1977 [6:25] *v.1-3*
Séminaire Européen, LP: Erato EFM 18041 – rec. 1977.07 [5:55] *v.1,3*
Ars Cameralis, LP: Panton 8111 0056 – rec. 1978 [2:30] *v.1*
- Folger Consort, CD: Delos D/CD 1003 – rec. 1979.09.26 – 10.07 [2:37] *v.1*
Ens. Organum, LP: Harmonia Mundi HM 1252; CD: HMC 901252; HMT 7901252; HMA 1951252 – rec. 1986.09 [5:59] *v.1,3*
Ens. P.A.N., CD: New Albion NA 021 – rec. 1987.07.20-22 [6:29] *v.1-3*
Ars Cameralis, CD: Studio Matous MK 0027 – rec. 1995.09. & 11. [4:41]
Alla Francesca, CD: Opus 111. OPS 30-221 – rec. 1997.02 [5:14] *v.1,3*
Liber unUsualis, CD: Liber LU 1001 – rec. 2002.07.18-20 [7:24] *v.1-3*
Ens. Musica Nova, CD: Aeon AECD 0993 – rec. 2010.04.18-23 [10:06] *v.1-3*
85. A l'arbre sec (Suzoy)
Medieval Ens., LP: Oiseau-Lyre DSDL 704; CD: 4759119 – rec. 1982.01 [1:28]
82. Bien dire et sagement parler — *not recorded*
1. Belle, bonne, sage (Baude Cordier)
Collegium Musicum, LP: Pléiades P 250 – 1968
Ambrosian Singers, LP: Musical Heritage Society OR 437 – rec. 1969.06.21 – 07.24 [5:42]
Ens. Organum, LP: Harmonia Mundi HM 1252; CD: HMC 901252; HMT 7901252; HMA 1951252 – rec. 1986.09 [4:28]
Ens. P.A.N., CD: New Albion NA 021 – rec. 1987.07.20-22 [2:22] *instr*
Trio Subtilior, CD: La mà de guido 025 – rec. 1997.05.02-03 [2:55] *instr*
80. Calestone qui fut dame (Solage)
Ferrara Ens., CD: Arcana A 355; A 382 – rec. 2000.08-09. [3:26]
Capilla Flamenca, CD: Eufoda 1360 – rec. 2004.02 [3:37]
Gothic Voices, CD: Avie AV 2089 – rec. 2006.02.20-22 [3:06]
De Caelis, CD: Aeon AECD 1099 – rec. 2010.04.13-16 [3:47]
92. Cine vermeil, cine de tres haut pris — *not recorded*
24. Corps féminin par vertu (Solage)
Ferrara Ens., CD: Arcana A 355; A 382 – rec. 2000.08-09. [3:04] *instr*
Gothic Voices, CD: Avie AV 2089 – rec. 2006.02.20-22 [3:59]
De Caelis, CD: Aeon AECD 1099 – rec. 2010.04.13-16 [3:45]
Graindelavoix, CD: Glossa GCD P32106 – rec. 2011.08 [3:06]
42. Da ma douleur (Philippot)
Ferrara Ens., CD: Harmonia Mundi HMC 905241; Arcana A 382 – rec. 1997.06 [8:41] *v.1-3*
Newberry Consort, CD: NPNC 01 – rec. 2004.01 [7:31] *v.1-2*
31. Dame doucement trait/Doulz amis (Vaillant)
Tetraktys, CD: Olive/Etcetera KTC 1905 — rec. 2010.01.23-25 & 05.02-04 [4:24]
113. D'ardant desir/Se fus d'amer/Nigra est Set Formosa — *not recorded*
87. De ce que foud pense (Molins)
Ens. P.A.N., CD: New Albion NA 021 – rec. 1987.07.20-22 [4:50] *v.1-3*
Capilla Flamenca, CD: Eufoda 1360 – rec. 2004.02 [2:29] *instr*
78. De Fortune me doi plaindre (Machaut)
New York Pro Musica, LP: Decca DL 79431; MCA 2516 – 1967.03.21-22 [2:53]

103. Degentis vita quid prodest/Cum vix ardidici/Vera pudicia
Early Music Consort, LP: Archiv 2723045; CD: 471731-2 –
rec. 1975.10 [2:16]
Gothic Voices, CD: Hyperion CDA 66463; CDH 55293 – rec.
1990.10.03-05 [2:21]
83. De home vray a mon iugement (Meruco) — *not recorded*
16. De Narcissus (Franciscus Andrieu)
Tetraktys, CD: Olive/Etcetera KTC 1900 – rec. 2007.02.12-15 [9:11]
14. De petit peu (Machaut)
Ricercares Ens. Zurich, LP: Harmonia Mundi HM 530592;
HMA 592; Odyssey 3216 0178 – 1966 [4:00] *instr*
New York Pro Musica, LP: Decca DL 79431; MCA 2516 –
1967.03.21-22 [1:28]
Schola Cantorum Basiliensis, LP: Archiv 2533 054 – rec.
1969.10 [1:45]
Ars Cameralis, CD: Studio Matous MK 0027 – rec. 1995.09.
& 11. [3:11]
Ferrara Ens., CD: Arcana A 305 – rec. 1998.03.04-08 [5:31]
Tetraktys, CD: Olive/Etcetera KTC 1905 – rec. 2010.01.23-25 &
05.02-04 [5:35]
34. De quanquon peut belle et bonne estrener (*Matteo da
Perugia?*)
Tetraktys, CD: Olive/Etcetera KTC 1900 – rec. 2007.02.12-15 [5:57]
86. Des que buisson me fu bontez d'enfance (Grimace) — *not
recorded*
76. De tous les moys — *not recorded*
27. Dieux gart qui bien le chantera (Guido)
Medieval Ens., LP: Oiseau-Lyre DSDL 704; CD: 4759119 –
rec. 1982.01 [7:33]
Ens. Organum, LP: Harmonia Mundi HM 1252; CD: HMC
901252; HMT 7901252; HMA 1951252 – rec. 1986.09 [8:05]
75. En Albion de fluus environen
Medieval Ens., LP: Oiseau-Lyre DSDL 704; CD: 4759119 –
rec. 1982.01 [2:51]
Ferrara Ens., CD: Arcana A 40; A 382 – rec. 1996.01.08-11
[3:33]
45. En attendant souffrir (Galiot)
Trio Subtilior, CD: La mà de guido 025 – rec. 1997.05.02-03
[6:19] *instr*
De Caelis, CD: Aeon AECD 1099 – rec. 2010.04.13-16 [6:02]
59. En attendant d'amer la douce vie (Galiot)
Medieval Ens., LP: Oiseau-Lyre DSDL 704; CD: 4759119 –
rec. 1982.01 [7:26]
Trio Subtilior, CD: La mà de guido 025 – rec. 1997.05.02-03
[5:23] *instr*
Graindelavoix, CD: Glossa GCD P32106 – rec. 2011.08 [8:00]
68. En attendant, Esperance (Galiot-Senleches)
Medieval Ens., LP: Oiseau-Lyre DSDL 704; CD: 4759119 –
rec. 1982.01 [3:42] *v. I*
Trio Subtilior, CD: La mà de guido 025 – rec. 1997.05.02-03
[7:41] *instr*
Newberry Consort, CD: NPNC 01 – rec. 2004.01 [12:13] *v. I-3*
17. En l'amoureux vergier (Solage)
Paraphonistes de St-Jean des Matines, 78: Anthologie Sonore
110 [mx. AS 231] – 1941 *instr*
- Folger Consort, CD: Delos D/CD 1003 – rec. 1979.09.26 –
10.07 [1:54] *instr*
Gothic Voices, CD: Avie AV 2089 – rec. 2006.02.20-22
[4:57] *v. I-2*
De Caelis, CD: Aeon AECD 1099 – rec. 2010.04.13-16 [5:56] *v. I-3*
Tetraktys, CD: Olive/Etcetera KTC 1905 – rec. 2010.01.23-25
& 05.02-04 [10:49] *v. I-3*
72. En la saison (Hymbert-Cunelier) — *not recorded*
58. En nul estat (Goscalch)
Ens. Organum, LP: Harmonia Mundi HM 1252; CD: HMC
901252; HMT 7901252; HMA 1951252 – rec. 1986.09 [4:44]
Ens. P.A.N., CD: New Albion NA 021 – rec. 1987.07.20-22
[2:11] *instr*
57. En remirant vo douce pourtraiture (Philippot)
Little Consort, CD: Channel CCS 0290 – rec. 1988.06 [9:30] *v. I-3*
New London Consort, CD: Linn CKD 039 – 1998 [9:02] *v. I-3*
20. En seumeillant (Trebor)
Huelgas Ens., CD: Sony SK 48195 – rec. 1991.10.25-28
[9:01] *v. I-3*
Sour Cream Legacy, CD: Attacca 9682-83; Glossa GCD
921102; P31102 – rec. 1994.07
Ferrara Ens., CD: Arcana A 40; A 382 – rec. 1996.01.08-11
[8:03] *v. I-3*
Trio Subtilior, CD: La mà de guido 025 – rec. 1997.05.02-03
[9:52] *instr*
43. En un peril
De Caelis, CD: Aeon AECD 1099 – rec. 2010.04.13-16 [4:28]
52. Espoir dont tu m'as fayt (Philippot)
Graindelavoix, CD: Glossa GCD P32106 – rec. 2011.08 [9:17]
99. Fortune faulce, parverse (Matheus de SJ)
Gothic Voices, CD: Hyperion CDA 66144; CDH 55289 – rec.
1984.06.28-29 [4:23]
11. Fuions de ci (Senleches)
Atrium Musicae, LP: Edigsa AHMC 10/57; Harmonia Mundi
HM 10033; MHS 3980 – rec. 1971 [3:25]
Medieval Ens., LP: Oiseau-Lyre DSDL 704; CD: 4759119 –
rec. 1982.01 [3:08] *v. I*
Musica Mensurata, LP: Eterna 827956; CD: Berlin 0032122 –
rec. 1984.01.04-13 [6:39]
Speculum, CD: Jubal JMPA 002 – rec. 1998.06 [5:48] *v. I+*
Ferrara Ens., CD: Arcana A 355; A 382 – rec. 2000.08-09.
[9:13] *v. I-3*
Newberry Consort, CD: NPNC 01 – rec. 2004.01 [4:57] *v. I-2*
Capella de Ministrers, CD: Licanus CDM 0512 – rec.
2005.01.14-16 [5:25] *v. I-3*
Tetraktys, CD: Olive/Etcetera KTC 1905 – rec. 2010.01.23-25
& 05.02-04 [9:47] *v. I-3*
Graindelavoix, CD: Glossa GCD P32106 – rec. 2011.08 [8:28] *v. I-3*
98. Fumeux fume (Solage)
Capella Cordina, LP: Expériences Anonymes EAS 83; MHS
899 – rec. 1966.01-05. [4:52]
Early Music Consort, LP: H.M.V. SLS 863; Seraphim SIC
6092; CD: Virgin 5 61284 2 – rec. 1972.12 & 1973.01 [3:58]
Syntagma Musicum, LP: Telefunken 6.35257; CD: Teldec
3984-21802-2 – rec. 1974.04 [5:37]
Ens. Organum, LP: Harmonia Mundi HM 1252; CD: HMC
901252; HMT 7901252; HMA 1951252 – rec. 1986.09 [5:06]
Ens. P.A.N., CD: New Albion NA 021 – rec. 1987.07.20-22 [4:31]

- Huelgas Ens., CD: Sony SK 48195 – rec. 1991.10.25-28 [7:39]
Sour Cream Legacy, CD: Attacca 9682-83; Glossa GCD 921102; P31102 – rec. 1993.06
Alla Francesca, Opus 111. OPS 30-173 – rec. 1996.10 [7:40]
Speculum, CD: Jubal JMPA 002 – rec. 1998.06 [4:09]
Gothic Voices, CD: Avie AV 2089 – rec. 2006.02.20-22 [4:26]
De Caelis, CD: Aeon AECD 1099 – rec. 2010.04.13-16 [6:12]
Graindelavoix, CD: Glossa GCD P32106 – rec. 2011.08 [8:08]
95. *Helas, je voy mon cuer a fin venir* (Solage)
Ensemble, LP: Bach Guild BGS 70656; CD: Vanguard 08 5058 71 – 1964 [2:05] *instr*
Early Music Consort, LP: H.M.V. SLS 863; Seraphim SIC 6092; CD: Virgin 5 61284 2 – rec. 1972.12 & 1973.01 [1:51] *v.1*
Pro Anima ens., LP: Melodiya S10-26433 004 – rec. 1985-86 [3:03]
Little Consort, CD: Channel CCS 0290 – rec. 1988.06 [7:04] *v.1-3*
Gothic Voices, CD: Avie AV 2089 – rec. 2006.02.20-22 [5:26] *v.1-2*
Ens. Santenay, CD: Olive OM 014 – rec. 2007.01
64. *Helas, pitie envers moy* (Trebore)
New London Consort, CD: Linn CKD 039 – 1998 [4:31]
89. *He, tres douls roussignol joly* (Borlet)
Early Music Consort, LP: Telefunken SAWT 9466; 6.41068 – rec. 1963.08.12-15 & 1964.10.03 [2:05]
Ens. Polyphonique de Paris, LP: Boîte à Musique LD 5100; BAM 5836 – 1966 [1:37] *instr*
Atrium Musicae, LP: Edigsa AHMC 10/57; Harmonia Mundi HM 10.033; MHS 3980 – rec. 1971 [3:35]
Early Music Consort, LP: H.M.V. SLS 863; Seraphim SIC 6092; CD: Virgin 5 61284 2 – rec. 1972.12 & 1973.01 [3:04]
New London Consort, CD: Linn CKD 039 – 1998 [2:32]
Ens. Santenay, CD: Olive OM 014 – rec. 2007.01
De Caelis, CD: Aeon AECD 1099 – rec. 2010.04.13-16 [2:25]
56. *Il n'est nulz homs* (Philippot)
Ferrara Ens., CD: Arcana A 40; A 382 – rec. 1996.01.08-11 [10:42] *v.1-3*
62. *Inclite flos orti Gebennensis* (Mayhuet de Joan) — *not recorded*
109. *Inter densas deserti/Imbribus irriguis/Admirabile est nomen tuum*
Early Music Consort, LP: Archiv 2723045; CD: 471731-2 – rec. 1975.10 [3:17]
Huelgas Ens., CD: Sony SK 48195 – rec. 1991.10.25-28 [6:51]
Graindelavoix, CD: Glossa GCD P32106 – rec. 2011.08 [2:46]
9. *Je chante ung chant* (Matheus de SJ) — *not recorded*
69. *Je me merveil/J'ay plusieurs fois* (Jacomi-Senleches)
Medieval Ens., LP: Oiseau-Lyre DSDL 704; CD: 4759119 – rec. 1982.01 [3:44] *v.1*
Tetraktys, CD: Olive/Etcetera KTC 1900 – rec. 2007.02.12-15 [13:57] *v.1-3*
25. *Je ne puis avoir plaisir*
Tetraktys, CD: Olive/Etcetera KTC 1900 – rec. 2007.02.12-15 [5:29]
97. *Joieux de cuer en seumellant* (Solage)
Gothic Voices, CD: Hyperion CDA 66463; CDH 55293 – rec. 1990.10.03-05 [4:23]
Capilla Flamenca, CD: Eufoda 1360 – rec. 2004.02 [2:35]
Gothic Voices, CD: Avie AV 2089 – rec. 2006.02.20-22 [4:00]
73. *La dieus d'amours* (Cesaris) — *not recorded*
67. *La harpe de mellodie* (Senleches)
Medieval Ens., LP: Oiseau-Lyre DSDL 704; CD: 4759119 – rec. 1982.01 [3:36]
Ens. Organum, LP: Harmonia Mundi HM 1252; CD: HMC 901252; HMT 7901252; HMA 1951252 – rec. 1986.09 [2:17]
Ferrara Ens., CD: Harmonia Mundi HMC 905241; Arcana A 382 – rec. 1997.06 [4:12]
Capella de Ministrers, CD: Licanus CDM 0512 – rec. 2005.01.14-16 [5:39]
De Caelis, CD: Aeon AECD 1099 – rec. 2010.04.13-16 [4:10]
70. *Lameth, Judith et Rachel*
Ferrara Ens., CD: Arcana A 32; A 382 – rec. 1994.03.21-24 [3:12]
107. *L'ardure qu'endure/Tres dous espoir/Ego rogavi Deum* — *not recorded*
10. *Laus detur multipharia* (P. Fabri) — *not recorded*
79. *Le basile de sa propre nature* (Solage)
Gothic Voices, CD: Hyperion CDA 66619; CDH 55295 – rec. 1992.04 [2:17]
Capilla Flamenca, CD: Eufoda 1360 – rec. 2004.02 [3:22]
Gothic Voices, CD: Avie AV 2089 – rec. 2006.02.20-22 [4:13]
22. *Le mont Aon de Trace* (Solage)
Huelgas Ens., CD: Sony SK 48195 – rec. 1991.10.25-28 [12:26] *v.1-3*
Ferrara Ens., CD: Arcana A 32; A 382 – rec. 1994.03.21-24 [11:02] *v.1-3*
Gothic Voices, CD: Avie AV 2089 – rec. 2006.02.20-22 [3:19] *v.1*
53. *Le sault perilleux a l'aventure prins* (Galiot)
Medieval Ens., LP: Oiseau-Lyre DSDL 704; CD: 4759119 – rec. 1982.01 [2:02]
61. *Lorques Arthus, Alixandre e Paris* (J.O.)
New London Consort, CD: Linn CKD 039 – 1998 [9:37] *v.1-3*
51. *Loyaulte me tient en espoir* (Garinus) — *not recorded*
6. *Ma dame m'a congie donne* — *not recorded*
46. *Ma douce amour, je me doy ben complaindre* (Hasprois)
La Reverdie, CD: Arcana A 20 – rec. 1992.03 [1:54]
New London Consort, CD: Linn CKD 039 – 1998 [4:10]
Capella de Ministrers, CD: Licanus CDM 0512 – rec. 2005.01.14-16 [4:36]
26. *Medee fu en amer veritable*
Ens. P.A.N., CD: New Albion NA 021 – rec. 1987.07.20-22 [7:01] *v.1-3*
Ferrara Ens., CD: Arcana A 355; A 382 – rec. 2000.08-09. [6:16] *v.1-2*
Tetraktys, CD: Olive/Etcetera KTC 1900 – rec. 2007.02.12-15 [10:07] *v.1-3*
110. *Multipliciter amando/Favore habundare/Letificat juventuz meam* — *not recorded*
36. *O bonne douce Franse*
De Caelis, CD: Aeon AECD 1099 – rec. 2010.04.13-16 [2:04]
32. *Onques Jacob por la belle Rachel* (Vaillant)
Trio Subtilior, CD: La mà de guido 025 – rec. 1997.05.02-03 [7:46] *instr*

28. Or voit tout en aventure (Guido)
Medieval Ens., LP: Oiseau-Lyre DSDL 704; CD: 4759119 –
rec. 1982.01 [3:01] v.1
Ens. Organum, LP: Harmonia Mundi HM 1252; CD: HMC
901252; HMT 7901252; HMA 1951252 – rec. 1986.09 [5:09] v.1-2
Ferrara Ens., CD: Arcana A 355; A 382 – rec. 2000.08-09.
[2:42] *instr*
Tetraktys, CD: Olive/Etcetera KTC 1905 — rec. 2010.01.23-25
& 05.02-04 [10:28] v.1-3
54. Par le grant senz d'Adriane (Philippot) — *not recorded*
71. Par les bons Gedeon (Philippot)
Ferrara Ens., CD: Arcana A 40; A 382 – rec. 1996.01.08-11
[7:00] v.1-2
Graindelavoix, CD: Glossa GCD P32106 – rec. 2011.08 [4:54] v.1
100. Par maintes foyz (Vaillant)
Deller Consort, LP: Bach Guild BGS 70656; CD: Vanguard
08 5058 71 – 1964 [3:25]
Studio der frühen Musik, LP: Telefunken SAWT 9466;
6.41068 – rec. 1963.08.12-15 & 1964.10.03 [3:06]
Musica Reservata, LP: Philips 839753 LY; SAL 3722; 6833
046 – rec. 1968.09.28-29 [2:39]
Groupe des instruments anciens, LP: Arion 30 A 096; ARN
90808 – 1970 [2:21] *instr*
Waverly Consort, LP: Vanguard VSD 71179 – 1974 [3:09]
Music for a While, LP: 1750 Arch 1753 – rec. 1974.06-07. [3:09]
Folger Consort, CD: Delos D/CD 1003 – rec. 1979.09.26 –
10.07 [2:49]
Toronto Consort, LP: Collegium COL 83-03 – rec.
1983.05.16-20 [3:04]
Musica Mensurata, LP: Eterna 827956; CD: Berlin 0032122 –
rec. 1984.01.04-13 [2:48]
Ens. P.A.N., CD: New Albion NA 021 – rec. 1987.07.20-22 [2:49]
La Reverdie, CD: Nuova Era NE 6970; Cantus C 9601 – rec. 1990.05
Alla Francesca, Opus 111. OPS 30-173 – rec. 1996.10 [2:48]
Trio Subtilior, CD: La mà de guido 025 – rec. 1997.05.02-03
[2:10] *instr*
New London Consort, CD: Linn CKD 039 – 1998 [3:00]
Catherine Bott, CD: Hyperion CDA 67549 – rec. 2001.04 [2:49]
De Caelis, CD: Aeon AECD 1099 – rec. 2010.04.13-16 [3:32]
19. Passerose de beaute (Trebor)
Ferrara Ens., CD: Arcana A 355; A 382 – rec. 2000.08-09.
[9:37] v.1-3
18. Phiton, Phiton, beste tres venimeuse (Franciscus Andrieu)
Tetraktys, CD: Olive/Etcetera KTC 1905 — rec. 2010.01.23-25
& 05.02-04 [9:05] v.1-3
39. Pictagoras, Jabol et Orpheus (Suzoy)
Medieval Ens., LP: Oiseau-Lyre DSDL 704; CD: 4759119 –
rec. 1982.01 [3:28] v.1
Ens. P.A.N., CD: New Albion NA 021 – rec. 1987.07.20-22
[5:18] v.1-2
Ferrara Ens., CD: Arcana A 40; A 382 – rec. 1996.01.08-11
[7:16] v.1-2
104. Pictagore per dogmata/O terra sancta/Rosa vernans caritatis
Graindelavoix, CD: Glossa GCD P32106 – rec. 2011.08 [3:26]
90. Playsance or tost (Pykini) — *not recorded*
96. Pluseurs gens voy (Solage)
Deller Consort, LP: Bach Guild BGS 70656; CD: Vanguard
08 5058 71 – 1964 [2:00]
- Gothic Voices, CD: Avie AV 2089 – rec. 2006.02.20-22 [2:43]
44. Plus ne put musique — *not recorded*
30. Pour ce que je ne say gairez (Vaillant) — *not recorded*
49. Prophilius, un des nobles de Roume (Suzoy)
Medieval Ens., LP: Oiseau-Lyre DSDL 704; CD: 4759119 –
rec. 1982.01 [2:16]
47. Puisque je suis fumeux (Hasprois)
Syntagma Musicum, LP: Telefunken 6.35257; CD: Teldec
3984-21802-2 – rec. 1974.04 [2:32] v.1
Ens. P.A.N., CD: New Albion NA 021 – rec. 1987.07.20-22
[4:23] v.1
Capilla Flamenca, CD: Eufoda 1360 – rec. 2004.02 [4:33] v.1, 3
Capella de Ministrers, CD: Licanus CDM 0512 – rec.
2005.01.14-16 [4:09] v.1-2
40. Quant joyne cuer (Trebor)
Atrium Musicae, LP: Edigsa AHMC 10/57; Harmonia Mundi
HM 10033; MHS 3980 – rec. 1971 [4:21]
Speculum, CD: Jubal JIPA 002 – rec. 1998.06 [5:49] *instr*
Ferrara Ens., CD: Arcana A 355; A 382 – rec. 2000.08-09.
[8:08] v.1-3
88. Quant Theseus, Hercules et Iason/Ne quier veoir (Machaut)
Pro Musica Antiqua, 78: Anthologie Sonore 67; LP: AS 3
[mx. AS-140] – 1938 [3:32] v.1
Pro Musica Antiqua, LP: Archiv APM 14063; ARC 3032 –
rec. 1956.02.02-03 [3:28] v.1
Capella Lipsiensis, LP: Eterna 826077; Philips 6580 026 –
1967 [8:26] v.1-3
Studio der frühen Musik, LP: Electrola 1C 063-30109 – 1973
[7:05] v.1-3
Early Music Consort, LP: H.M.V. SLS 863; Seraphim SIC
6092; CD: Virgin 5 61284 2 – rec. 1972.12 & 1973.01 [2:17] v.1
Syntagma Musicum, LP: Telefunken 6.42357 – rec. 1974.05
[6:29] v.1-3
Ens. Guillaume de Machaut, LP: Adès 7078; CD: 203712 –
1977 [4:14] v.1-2
Les Ménestrels, LP: Mirror Music 00006-9 – rec. 1978.10
[6:31] v.1-3
Ensemble Helga Weber, LP: IHW 6.22371; CD:
Christophorus CHE 0042-2 – rec. 1980.05. & 07. [3:35] v.1
Ens. P.A.N., CD: New Albion NA 021 – rec. 1987.07.20-22
[6:06] v.1-3
Ars Antiqua de Paris, CD: Edelweiss ED 1021 – 1990 [4:44]
v.1-2
Ens. Gilles Binchois, CD: Cantus C 9626 – rec. 1994.10 [5:19]
v.1-2
Ens. Musica Nova, CD: Aeon AECD 0982 – rec. 2008.11.18-
22 [7:31] v.1-3
Orlando Consort, CD: Hyperion CDA 67727 – rec.
2012.07.02-05 [6:56] v.1-3
106. Rex Karole/Leticie, pacis (Royllart)
Early Music Consort, LP: Archiv 2723045; CD: 471731-2 –
rec. 1975.10 [4:22]
Diabolus in Musica, CD: Alpha 132 – rec. 2007.10.14-17
[4:13]
29. Robin, muse, muse, muse (Guido) — *not recorded*
21. Roses et lis ay veu en une flour (Egidius)
Ferrara Ens., CD: Arcana A 355; A 382 – rec. 2000.08-09.
[8:06] v.1-3

50. S'aincy estoit (Solage)
Musica Reservata, LP: Philips 839753; SAL 3722; 6833 046 – rec. 1968.09.28-29 [3:15]
Ferrara Ens., CD: Arcana A 40; A 382 – rec. 1996.01.08-11 [10:57] v.1-3
Gothic Voices, CD: Avie AV 2089 – rec. 2006.02.20-22 [3:14] v.1
Tetraktys, CD: Olive/Etcetera KTC 1900 – rec. 2007.02.12-15 [12:34] v.1-3
23. Sans joye avoir ne puet
Ens. Organum, LP: Harmonia Mundi HM 1252; CD: HMC 901252; HMT 7901252; HMA 1951252 – rec. 1986.09 [1:58] *instr*
48. Sans vous ne puis (Matheus de SJ) — *not recorded*
94. Science n'a nul annemi (Matheus de SJ)
Graindelavoix, CD: Glossa GCD P32106 – rec. 2011.08 [4:38]
38. Se Alixandre et Hector fussent en vie (Trebor)
Atrium Musicae, LP: Edigsa AHMC 10/57; Harmonia Mundi HM 10033; MHS 3980 – rec. 1971 [5:27]
Ferrara Ens., CD: Arcana A 32; A 382 – rec. 1994.03.21-24 [12:52] v.1-3
65. Se Dedalus an sa gaye mestrie (Taillandier) — *not recorded*
8. Se doit il plus (Haucourt) — *not recorded*
55. Se Galaas et le puissant Artus (Cunelier)
Ens. Organum, LP: Harmonia Mundi HM 1252; CD: HMC 901252; HMT 7901252; HMA 1951252 – rec. 1986.09 [6:19] v.1-2
Huelgas Ens., CD: Sony SK 48195 – rec. 1991.10.25-28 [10:53] v.1-3
Trio Subtilior, CD: La mà de guido 025 – rec. 1997.05.02-03 [7:48] *instr*
63. Se Geneine, Tristan, Yssout, Helainne (J.O.)
Trio Subtilior, CD: La mà de guido 025 – rec. 1997.05.02-03 [9:28] *instr*
33. Se je cudoie tous iours vivre en tel point — *not recorded*
66. Se July Cesar, Rolant et Roy Artus (Trebor)
Ferrara Ens., CD: Arcana A 40; A 382 – rec. 1996.01.08-11 [10:44] v.1-3
60. Se vos me voles fayre outrage (*Galiot*)
Trio Subtilior, CD: La mà de guido 025 – rec. 1997.05.02-03 [1:55] *instr*
Tetraktys, CD: Olive/Etcetera KTC 1900 – rec. 2007.02.12-15 [2:33] *instr*
15. Se Zephirus/Se Jupiter (Grimace)
Ferrara Ens., CD: Arcana A 32; A 382 – rec. 1994.03.21-24 [4:41] v.1-2
De Caelis, CD: Aeon AECD 1099 – rec. 2010.04.13-16 [5:09] v.1-2
Tetraktys, CD: Olive/Etcetera KTC 1905 – rec. 2010.01.23-25 & 05.02-04 [7:16] v.1-2
41. Si con ci gist (Olivier)
Medieval Ens., LP: Oiseau-Lyre DSDL 704; CD: 4759119 – rec. 1982.01 [1:57]
111. Sub Arturo plebs/Fons citharizantium/[In omnem terram] (J. Alani)
Ferrara Ens., CD: Arcana A 40; A 382 – rec. 1996.01.08-11 [4:40]
112. Tant a subtile pointure/Bien pert qu'en moy/Cuius pulcritudinem — *not recorded*
3. Tout clarte m'est obscure
Ens. Organum, LP: Harmonia Mundi HM 1252; CD: HMC 901252; HMT 7901252; HMA 1951252 – rec. 1986.09 [2:47]
Fortuna Canta, CD: NDR Kultur ARS 38 489 – rec. 2003.01.09-10 [3:45]
Tetraktys, CD: Olive/Etcetera KTC 1905 – rec. 2010.01.23-25 & 05.02-04 [4:30]
2. Tout par compas (Baude Cordier)
Ricercares Ens. Zurich, LP: Harmonia Mundi HM 530592; HMA 592; Odyssey 3216 0178 – 1966 [1:17] *instr*
Ens. Organum, LP: Harmonia Mundi HM 1252; CD: HMC 901252; HMT 7901252; HMA 1951252 – rec. 1986.09 [2:15]
Ens. P.A.N., CD: New Albion NA 021 – rec. 1987.07.20-22 [3:54]
Ferrara Ens., CD: Arcana A 32; A 382 – rec. 1994.03.21-24 [2:05] *instr*
Trio Subtilior, CD: La mà de guido 025 – rec. 1997.05.02-03 [2:53] *instr*
Capilla Flamenca, CD: Eufoda 1360 – rec. 2004.02 [2:20]
5. Tres douce playsant figure — *not recorded*
12. Tres doulz amis/Ma dame ce que vous/Cent mille fois (Vaillant)
Speculum, CD: Jubal JMPA 002 – rec. 1998.06 [2:55] *instr*
- 13/81. Tres gentil cuer amoureux (Solage)
Gothic Voices, CD: Hyperion CDA 66588; CDH 55294 – rec. 1991.12.11-13 [3:58] v.1
Ferrara Ens., CD: Arcana A 40; A 382 – rec. 1996.01.08-11 [3:51] *instr*
Fortuna Canta, CD: NDR Kultur ARS 38 489 – rec. 2003.01.09-10 [12:30] v.1-3
Gothic Voices, CD: Avie AV 2089 – rec. 2006.02.20-22 [6:50] v.1-2
Tetraktys, CD: Olive/Etcetera KTC 1905 – rec. 2010.01.23-25 & 05.02-04 [14:37] v.1-3
35. Ung lion say — *not recorded*
4. Un orible plein/Adieu vos comant
Tetraktys, CD: Olive/Etcetera KTC 1900 – rec. 2007.02.12-15 [3:13]
37. Va fortune trop as vers moy
Paraphonistes de St-Jean des Matines, 78: Anthologie Sonore 110 – ca.1941 *instr*
Ens. P.A.N., CD: New Albion NA 021 – rec. 1987.07.20-22 [1:41] *instr*
Fortuna Canta, CD: NDR Kultur ARS 38 489 – rec. 2003.01.09-10 [1:20]
93. Va t'en mon cuer avec mes yeux (Gaciau Reyneau) (Gacian)
Gothic Voices, CD: Hyperion CDA 66144; CDH 55289 – rec. 1984.06.28-29 [3:38]
Ferrara Ens., CD: Arcana A 40; A 382 – rec. 1996.01.08-11 [4:11]
De Caelis, CD: Aeon AECD 1099 – rec. 2010.04.13-16 [4:34]
102. Yda capillorum/Porcio nature/Ante thorum trinitatis (Henricus) — *not recorded*

THREE INTERNAL RELATIONSHIPS IN THE MUSIC OF BYRD

Richard Turbet

For ten years, from 1995 to 2004, *Early Music Review* played host to a supplement each June entitled *Annual Byrd Newsletter*,¹ which I had conceived and which Clifford Bartlett as editor of *EMR* kindly accommodated (and, indeed, titled).² I wound it up after *ABN* had achieved the goals I had set for it, and Clifford subsequently printed annual articles entitled “Byrd on a Wire” until 2009, after which I took an appropriately harmonious early retirement from Aberdeen University Library and retired from wiring Byrd. Thereafter Clifford has continued to be accommodating of any further miscellaneous material about Byrd which I thought worth disseminating in the form of occasional short articles. The printed form of *EMR* is imminently to cease, and I have notes of three separate observations about Byrd which (a) I have not seen mentioned elsewhere; (b) I have not yet incorporated into any other writing of my own; (c) I do not foresee publishing in the immediate future; and (d) I have not offered to other authors writing about Byrd. All three observations have the slender similarity of referring to what I perceive to be internal relationships across Byrd’s music, so I am using this pretext of unity to bring them into the public domain, in an article to bid farewell to a printed source which has been a valued and welcoming host to such material about the composer over two decades.

The first observation is that the opening of Byrd’s *Fancy for my Lady Nevell* (BK 25, T 453, MLNB 36, FVB 103) seems to have been taken from the rising motif on the word “lux” in *Descendit de coelis*, no 21-22 in the second book of *Cantiones sacrae* 1591, an early and by then old-fashioned piece; interestingly, Joseph Kerman is dismissive of it³ but The Cardinal’s Musick placed it first on the relevant disc in their complete recording of Byrd’s Latin music (volume 11, Hyperion CDA67653) and more than one reviewer picked this piece out for particular praise (see for instance the website *MusicalCriticism.com*). Although Byrd had composed the motet probably during the 1570s, he had dusted it down for inclusion in the *Cantiones* of 1591, and perhaps this striking theme, basically an ascending major octave scale, caught his imagination as an opening while he set out to compose the *Fancy* for the dedicatee of *My Ladye Nevells Booke*, itself completed in 1591.

Secondly, it was in the first number of *Annual Byrd Newsletter* that I initially made the case for confirming the inclusion of the anthem *Out of the deep* among Byrd’s oeuvre, ignoring the rogue attribution to Orlando Gibbons which appears only in an index.⁴ Further confirmation is suggested in a comparison with another of

Byrd’s anthems, *How long shall mine enemies*, which is securely attributed to Byrd notwithstanding its own rogue attribution to Tallis in two related sources. My observation here relates to the respective climactic passages of the two pieces. *Out of the deep* is probably the earliest of Byrd’s anthems to survive. A long work with a tendency to ramble, it does not show quite the instinctive sense of structure evident in his subsequent pieces, suggesting a student construction “by numbers”. Nevertheless, the setting of the climactic phrase “and with him is plenteous redemption” is well placed, and the working out of the music itself is as good as anything in his mature output, anticipating the outpouring of genius at the close of his “Great” *Te Deum* at the words “let me never be confounded”.⁵ The highest note in the anthem, D in the two treble parts, occurs twice during this climactic phrase in what is, as already mentioned, a significantly long anthem. Otherwise, this note occurs at only two other points, both of them rhetorical, and well within the first half of the work: one on the word “call”, and the other repeated emphatically on the first three words of “O Lord who may abide it”. In the slightly later anthem *How long shall mine enemies* there is a similar drive to the climactic words “and my heart is joyful in thy salvation” where similarly Byrd places his isolated top D in the lone treble part. This anthem is two thirds the length of its predecessor, and again Byrd has already used the top note for rhetorical effect back in the first half of this piece, at the phrase “that I sleep not in death”. *How long shall mine enemies* is a more concise, better structured work but Byrd shows signs of having learned from his rather strenuous efforts while composing *Out of the deep*, still structuring a bit “by numbers” but relying less on placing his top notes rhetorically rather than allowing phrases to develop organically. From a cursory glance at the spurious *Save me O God* from the same period – attributed to Byrd but also to Coste, probably Richard Coste, the likely composer – it can be seen that the distribution of “top” notes D and even E in the treble part is random and suggests a creative mind that operated at a less elevated level than that of the composer of *Out of the deep* and *How long shall mine enemies*.

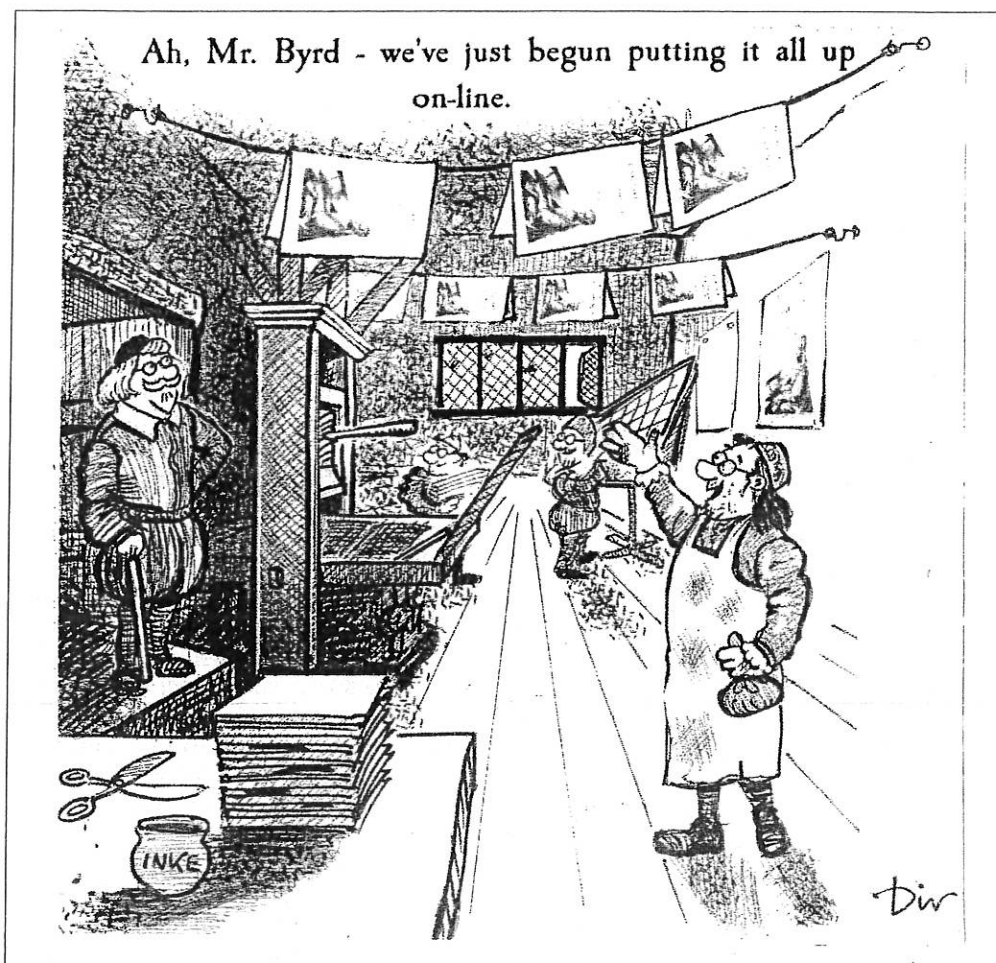
Postscript”, *Annual Byrd newsletter* 1 (1995): The recording of *Out of the deep* by The Choir of Westminster Abbey on *William Byrd: The Great Service* (Hyperion CDA67533) was not the premiere of the anthem on disc, but it was its first appearance with the correct attribution to Byrd and not Gibbons, and I was informed by the father of one of the trebles that this anthem, for all its compositional irregularities, was a favourite from the disc among the lay vicars. The theme at “Let me never be confounded” from Byrd’s “Great” *Te Deum* is the basis of Thomas Tomkins’s huge *Offertory* for keyboard – a fact regrettably omitted from the most recent edition of Tomkins’s complete keyboard music (2010) despite its having been in the public domain since Stephen Jones’s letter to *Musical Times* as long ago as 1993 (v. 134, pp. 615-16). *The Great Service* is known to have been in the repertory of Worcester Cathedral Choir, where Tomkins had been.

Lord make thy servant Elizabeth after these other two, his technique was sufficiently secure not to have to resort to

1 *Annual Byrd newsletter*, vols. 1-10, 1995-2004, edited by Richard Turbet. Wyton: King’s Music, 2005 [single volume].

2. “Annual Byrd newsletter 1995-2004: history and indexes”, in Richard Turbet, *William Byrd: a guide to research*, 2nd ed., New York: Routledge, 2006, pp. 307-18.

3. *Masses and motets of William Byrd*, London: Faber, 1981, p. 77.



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Lord make thy servant Elizabeth after these other two, his technique was sufficiently secure not to have to resort to composing “by numbers”, relying on such “taught” rhetorical gestures. Stylistically this anthem owes much to Parsons – consider for instance the opening of the *Nunc dimittis* from the latter’s *First Service* – and this might be because, with its dedication to the monarch, it could possibly have been the first anthem that Byrd composed on his appointment in 1572 to the Chapel Royal, in which he replaced the unfortunate recently drowned Parson

My third observation relates to Byrd’s second fantasia for viols in six parts (BE 17/12, T 389) and his sacred song *Christ rising again/Christ is risen* from his *Songs of sundrie natures*, 1589. At bars 75-76 of the fantasia, Byrd uses prominently a snappy ascending phrase of three notes that he seems to have adapted from the important and significant words “so by Christ” at bars 94-95 (BE 13) in the second section of the song. This would seem to confirm a date of composition for the fantasia in the 1580s, though it is of course perfectly conceivable that Byrd carried the theme in his mind for longer.

Reprising the spirit of the annual articles “Byrd on a wire”,

it remains to mention a few more “social” Byrd matters. I always knew that Joseph Kerman – who surely needs no introduction – had, despite being American, been born in England. For some reason I thought that his birthplace was Oxford, but it turns out that it was London, and after he died last year I discovered that he had been educated there, at University College School in Hampstead, until the outbreak of the Second World War. Being now retired I had the leisure to email UCS and, noting that he was not among their important former pupils listed on the internet, asked if they were aware that he had attended the school, was arguably the world’s leading musicologist, and had passed away. They did not know, not least because while at UCS he was still known as Zukerman, but they responded positively, resulting in a short but appreciative obituary in the school’s annual magazine *The Gower*. It has been sad to note the passing of Byrd scholars such as Joe, “Tim” Neighbour, David Trendell and – though he transferred his allegiance, via Weelkes and Wilbye, to Tchaikovsky – David Brown. But to conclude on a joyful note, if not actually on top D, 2014 was literally a rewarding year for Byrd: two books about him won prizes! The third edition of *William Byrd: a resource and information guide* (New York: Routledge) was awarded the C.B. Oldman Prize as the best British music reference book published in 2012; and *Byrd* by Kerry McCarthy in Oxford University Press’s famous series *The Master Musicians* won the Nicolas Slonimsky Award for Music Biography.

DOMENICO SCARLATTI SONATAS

Enrico Baiano – Marco Moiraghi *Le sonate di Domenico Scarlatti: testo, contesto, interpretazione. Repertori Musicali 5. LIM 2014. 321pp ISBN 978 88 7096 7722 3*

There is a lot to be gleaned from the research, experience, analysis, synthesis and dedication that went into this joint effort. The chapters by each author (both musicians as well as musicologists – Baiano a harpsichordist and fortepianist, Moiraghi a pianist and composer) are complementary, their agenda is one: to bring the sonatas of Scarlatti and their interpretation into focus in the light of older Italian and Iberian traditions, influences, the composer's personal upbringing and circumstances, and centuries of dispute over styles of execution. I say 'agenda' because the 'theme' of the book is to stress the necessity of what some will consider a wildly distorting subjective attitude toward tempo changes, ornamentation, and even form.

The first half of the book is succinctly philological, developing fascinating implications for categorizing the sonatas in new ways. I remember once reading a record jacket in which Landowska described a piece as showing lovers sitting under a moonlit sky, with specific details I don't remember! So it wouldn't have surprised her to read a 'plausible' plot synopsis of an imaginary opera, offered as an example of how a Scarlatti sonata may seem to bring characters onto the stage, to produce a succession of situations, and to come to a theatrical conclusion. I was more puzzled by the relevance of the early Toccata genre (which despite its rhetorical gestures was a contrapuntally conceived composition ingeniously ornamented with passage-work) said to permeate Scarlatti's language in some sonatas. Extremely illuminating is the reflection of Andalusian folk music in Scarlatti's music. The history, harmonies, forms, and purpose of specific songs and dances are discussed, with short musical examples (in the sonatas, not from the folk music itself).

This major influence is really only outlined, and serious readers can use the notes and bibliographical leads to explore it further. For Baiano and Moiraghi's 'agenda' all these relationships are crucial and under-appreciated. Opera and free keyboard genres, full of lyricism and dramatic contrasts, dependent on conventional understanding of tempos, time signatures, cadences and tonalities, are part of every player's experience. Less familiar to most of us is the passionate precursor of the flamenco, the *canto hondo* (transcribed 'jondo'), with its distinctively oriental melodic twists, semitones, augmented seconds, and particular forms of accompaniment. Originally these songs were monodic and not subject to regular rhythmic controls. They became strophic, with variations comprising danced episodes (the dancer wearing noisy percussive shoes to make accelerations and full stops heard), instrumental solos (guitar, castanets) exploiting dramatically colorful new strumming techniques, the singing punctuated by shouts, pauses, laments (*quejíos*) and above all following a formal sequence: *salida* (introduction), *tercio de entrada* (singer's entrance), *tercio*

grande (most intensely emotional section), *tercio de alivio* (literally 'relief'), *cambio* (varied recapitulation), and sometimes a brilliant final *tercio de valiente* (literally 'virtuoso'). According to the authors, Scarlatti wrote some sonatas as *jondos* for the harpsichord.

In the 1500s and 1600s slaves and commerce from Africa and nearby islands introduced dances such as *fandangos*, *zarabandas*, and *chaconas*, along with their rhythms and melodies, into the Iberian peninsula, as well as into the Americas and from there back to Spain and Portugal. The descending tetrachord and Phrygian flavor of the *passacaglia* are typical. Such elements may be heard in Scarlatti's writing (and indeed in a great deal of Baroque music).

For these ideas, alluded to repeatedly in later sections in discussing specific sonatas and comparing interpreters, I am extremely grateful to these authors, and to Emilia Fadini, who has instilled the implications of this tradition throughout her long teaching career, and has long suffered the unimaginative approach of many proficient and worthy performers! Hers is the best complete Scarlatti edition to date, with 8 of 10 volumes available.

I have two complaints, however, about this book. If ever a book needed an index of works, this one does. Some chapter headings list the sonatas to be analyzed in detail, but not the many others mentioned in passing, often usefully. It is unrealistic to think that a reader will be able to follow the discourse with an open score at all times, and remember every mention of other cases. Often many Kirkpatrick numbers are cited together. I would strongly urge players to make a personal index while reading the book. Better still: could the LIM or the authors make an index available online or on www.lim.it?

The second is more serious. I was not always convinced by the insistence on contrasts, accelerations, stunning pauses, or tempos varying from half to double their established speed. I think there has to be an extremely cogent reason for not seeking a tempo in which the piece itself, perhaps excluding introductory passages and codas, more or less as written, produces very striking effects. Yes, Scarlatti may be so potentially 'programmatic' that he tempts us to indulge, but should a table comparing the metronomic fluctuations not only between but within sections of a sonata, as recorded by a dozen players, be taken as the yardstick measuring the aesthetic value of their performances?

For those still eagerly waiting for the 9th and 10th final volumes of the 'new' complete edition of Scarlatti's sonatas, critically edited by Emilia Fadini (begun in 1978), they will soon be available, thanks to her collaboration with Enrico Baiano. Casa Ricordi no longer exists, but the edition is handled by Universal and their Hal Leonard.

Barbara Sachs

www.universalmusicpublishingclassical.com/~media/Files/PDF/Critical%20Editions_Critical_Editions_Catalogue_Scarlatti.pdf or write to sales@mgbhaleonard.com.

An enlarged edition of Roberto Pagano's *Alessandro e Domenico Scarlatti. Due vite in una* (LIM) will be out soon.

BACH – St Matthew Passion

St John's Church, Harpenden
25 March 2015

Johann Sebastian Bach: St. Matthew Passion, BWV 244
Amici Voices, Amici Baroque Players and St John's
Church Junior Choir, directed by Terence Charlston

Since their formation in 2012 *Amici Voices* and *Amici Baroque Players* have continued to deliver stylish performances of German Baroque repertoire, particularly in music by Johann Sebastian Bach. Three years on, the members of *Amici Voices* are all now experienced consort singers and soloists in their own right, and their reputations, both as individuals and an ensemble, are steadily growing. *Amici's* recent performance of the *St Matthew Passion* was characterised by vocal aplomb and sensitivity as well as instrumental flair, especially from the wind and continuo players, all of which were enhanced by Terence Charlston's stylish direction, most readily manifest in his judicious tempo choices.

The revival of "the great Passion" as the work was known in the Bach family, and indeed the canonic position still occupied by the music of J.S. Bach, is a result of judgement exercised by Carl Friedrich Zelter as much as by his prodigious pupil Felix Mendelssohn-Bartholdy. Zelter had studied in Berlin with Johann Philipp Kirnberger who had himself been a pupil of Bach's in Leipzig. In 1800, when Zelter succeeded Carl Friedrich Fasch as conductor of the Berliner Singakademie, works by Bach continued to form an important part of the choir's repertoire. Indeed, Mendelssohn's acquaintance with Bach's music began in Zelter's company during the early 1820s. For Christmas 1824, Mendelssohn's paternal grandmother, Fromet Guggenheim, commissioned a copy of Zelter's own score of the *St Matthew Passion* for the fifteen-year-old Felix. Under Mendelssohn's direction some five years later, the work was heard for the first time since Bach's lifetime. Mendelssohn's performing score, now housed in the Bodleian Library, bears witness to his decisions to omit over 20 musical numbers, to add both prescriptive and descriptive performance directions, and to make changes in instrumentation, some of which resulted in the necessity to replace instruments no longer in use with those more readily available. If we regard Mozart's reworking of music by Handel during the late 1780s (*Acis and Galatea* K566 in 1788 and *Messiah* K572 in 1789) as precedents, then Mendelssohn's own approach reflects his desire to ensure a practical and viable rendition of Bach's score for Berlin of the late 1820s. Mendelssohn's performances undoubtedly helped germinate the seeds of the Bach revival begun by Fasch and Zelter; however, it seems most likely that the printing of the score of the *St Matthew Passion* in 1830 secured the work's rise to canonic immortality.

In the 21st-century, we are able to savour the many ways in which historically-informed performances of the *St*

Matthew Passion bring to life certain aspects of its early genesis. It is now over 30 years since Joshua Rifkin justified his belief in the validity of one-voice-per-part performance tradition. This approach was adopted by Charlston and as a result, *Amici's* performance more easily enabled listeners to reconcile this concert presentation of such explicitly sacred music, as opposed to offerings which accord more closely with what Sir John Eliot Gardiner has termed "the traditional 'choral society' approach"! In practical terms, St John's Harpenden, Charlston's choice of venue, embodies more of the acoustics (not to mention the feelings of veneration) one experiences in Leipzig's Thomaskirche than, say, London's Royal Festival Hall: historical-style performance does not merely need all aspects to be identical!

From the very opening of this, *Amici's* second performance of the *St Matthew Passion*, the work's majestic but solemn grandeur was convincingly captured. *Amici Voices* were divided into two choirs, each of four voices, variously sharing solo and ensemble roles. The blend of Choir 2 (Rachel Ambrose Evans, Helen Charlston, Cameron Richardson-Eames and Jonathan Pacey) was particularly sympathetic to the many chorales distributed throughout the work. Other successful combinations included Bethany Partridge and Guy James's duet 'So ist mein Jesus nun gefangen'. Amongst the soloists, the bass Michael Craddock and mezzo soprano Helen Charlston deserve special mention. Craddock's 'Ja, freilich will in uns das Fleisch und Blut'/'Komm, süßes Kreuz' had conviction and authority, and was ably complemented by the gamba of Jan Zahourek. Similarly, Craddock shone in 'Am Abend, da es kühle war'/'Mache dich, mein Herze, rein'. Having heard Helen Charlston in *Amici's* previous performance of the *St Matthew* (notably in 'Ach Golgotha'/'Sehet, Jesus'), her solos this time – 'Du lieber Heiland du'/'Buß und Reu' and 'Erbarm es, Gott!/'Können Tränen meiner Wangen' –



displayed those qualities of her voice which have helped firmly establish Charlston on the professional scene. Hiroshi Amako's performance as the Evangelist was characterised by commitment and stamina. His appearance early in the work, for 'O Schmerz!'/ 'Ich will bei meinem Jesu wachen' allowed Amako to explore the more gentle aspects of his voice, free from recitative's narrative primacy.

Plaudits also to those instrumentalists who gave such life to the distinctive 18th-century instrumental sonorities of oboes da caccia and d'amore, Baroque flute and viola da gamba, particularly as soloists in the work's poignant arias. The mastery with which *Amici's* wind players supported the solo voices in many of the work's most dramatic moments deserves specific mention here. Flautists Ashley Solomon and Marta Goncalves, in the recitative/aria 'Du lieber Heiland du'/'Buß und Reu' complemented mezzo Helen Charlston's characterisation of the intimacy of the woman of Bethany's kindness towards Jesus. In the hands of Gail Hennessy and Geoffrey Coates, the oboes d'amore in 'Wiewohl mein Herz im Tränen schwimmt'/'Ich will dir mein Herze schenken' enhanced Rachel Ambrose Evans's bitter-sweet portrayal, and the dance-like tempo of the aria was particularly pleasing. *Amici's* performance was a reminder of just how profoundly the use of historical wind instruments brings this music to life, particularly in those numbers which so delightfully combine flute and oboe timbres. As well as 'O Schmerz!'/ 'Ich will bei meinem Jesu wachen', mentioned above, further delightful wind sonorities were heard in 'Er hat uns allen wohlgetan'/'Aus Liebe will mein Heiland sterben'. Indeed, Ashley Solomon's performance of the obbligato in 'Aus Liebe' was nothing short of revelatory. Bach's use of oboes da caccia in the recitative and aria 'Ach Golgotha'/'Sehet, Jesus' is another high point, and here Gail Hennessey and Geoffrey Coates, in support of Guy James, did not disappoint. An excellent complementary programme included informative and authoritative notes on the work, as text and act, respectively by Olwen Foulkes and Terence Charlston, further enhancing the evening's listening.

Amici Voices made its international debut last year on Good Friday in Oudenaarde, Belgium. The year 2015 has seen a new expansion of both the repertoire and permutations of the group, with explorations of two-, three- and four-voiced secular and sacred vocal music from the 14th and 15th centuries. With *Amici's* reputation for consistently high-quality music-making justifiably assured, I wonder if Charlston might now be persuaded to reveal the delights of other, possibly less well-known, 18th-century sacred works.

Ingrid Pearson

**Missa Cantantibus organis:
Palestrina and the Roman School
Conductor: Andrew Parrott
Trinity Chapel, Cambridge, 25 April**

De Profundis was established for performing continental Renaissance polyphony in Cambridge with a series of conductors, in this case Andrew Parrott. The first half began with plainchant followed by Palestrina's *Cantibus organis* a5, the chant having a shorter text than the Palestrina – ask Bruno Turner: fortunately, we happened to arrive together. The rest of the first half had motets by Annibale Stabile (*Quam pulchrae sunt* a5), Victoria (*Vidi speciosam* a6), Palestrina (*Expurgate vetus* a8 & *Salve Regina* a12), and Felice Anerio (*Ad te levavi* a8). The standard a cappella programme is varied by diminutions and organ reductions by David Jarratt-Knock (cornetto) and Edward Tambling (organ, as well as editor of most of the music).

After the interval, the whole of the *Missa Cantantibus organis* a4, a8 and a12 was the complete work, with seven composers (*Stabile, Soriano, Dragoni, Palestrina, Giovanelli & Mancini*). It is possible that the *Missa* was organised by Anerio, hence his presence in the first half. The thematic basis comes from the chant and the opening motet. If I'd realised that, I'd have gone through chant and score before the concert (though having written that, I realised that my *Le opere complete* vol. viii must either be in Fitzwilliam College or a barn some several centuries old in Godmanchester!) This isn't the first performance, and one wonders whether the "editing" was merely changing the clefs.

Bruno was, at least tongue-in-cheek, surprised to see the term *alto* used for the top part. There have been various discussions on when they started to use that range by men adjusting to falsetto. There are tenors who can more-or-less keep to their range but spread upwards a bit. But it might have been easier to use trebles till they were genuine falsettists. I'm not sure what the name for A-T-Bar-B is – male-verse choirs normally are for broken voices. The texture sounded fine as far the range went, but I wasn't entirely happy with the sound. Somehow there was too much expression, with almost a different sound or volume for each note; unless the phrase is small, the opening and closing word only works if the separated words are both significant. I'm not sure if the barer openings sound better because there are fewer singers, or the problem might be Trinity College's chapel, either because of where we were sitting (middle of the top row south side) or because it was a general weakness. The separate choirs should surely have been better placed: with so large a space, the three choirs should have been in the left and right sides in the usual College separation with a third choir at the west end. Surely Mark Dourish could have arranged some such layout?

Nevertheless, it was a worth-while event which I was glad to hear – but do stop having separate choirs squashed at the east end! And do get Andrew back again... CB

Sacred Music of the Italian Baroque
Cambridge Renaissance Voices,
conductor Rupert Preston Bell.
St Cross Church, Winchester, Hampshire.
Saturday 9th May, 2015

The concert of Sacred Music of the Italian Baroque given by Cambridge Renaissance Voices attracted a large audience to St Cross Church in Winchester, a fine Norman building with an excellent acoustic for choral singing, in the beautiful setting of the Hospital of St Cross. Expressive settings of the texts are a key feature of Baroque choral music, as Rupert Preston Bell reminded the audience in his opening remarks, and his choir of about 20 voices demonstrated this from the start. Their assured, balanced tone was evident from the opening chords of *Crucifixus a 6* by Venetian composer and S. Marco *maestro di cappella* Antonio Lotti. It was good to hear one of Lotti's lesser known settings of this text as well as the popular eight voice setting later in the concert. The singers managed the plangent lines and chromatic, discordant harmonies effectively in both. Lynda Sayce (theorbo), Joanna Levine (bass viol) and Duncan Aspden (organ) provided sensitive and well balanced continuo throughout the programme.

Moving from one highly emotive text to another, Domenico Scarlatti's *Stabat Mater* (Movements 1-4) followed. Written around 1715 whilst he was *maestro* of *Cappella Giulia* in Rome, this is regarded as Scarlatti's most significant contribution to the choral repertoire. With its ten parts (four sopranos), chromatic lines and unexpected harmonies, it presents considerable challenges to choral singers and apart from a few moments of insecurity the choir gave a convincing performance.

Two smaller-scale pieces by Monteverdi followed, firstly the *Laudate Dominum in sanctis eius* for solo voice, from *Selva Morale* (1641), then the ravishing duet *Pulchra es* from the 1610 Vespers. Soprano soloist Kate Semmens' voice filled the church and her delivery of ornaments and virtuosic passages in the *Laudate* was impressive. Kate was joined by soprano Caroline Preston Bell from the choir for *Pulchra es*. Their voices blended well, and with the continuo provided by Lynda Sayce (theorbo) alone, the three gave a memorable performance of this now well known duet. The choir then returned to sing *Hei mihi Domine*, a setting for 5 voices of a Responsory text from the Office for the Dead, by the Venetian singer, composer and ultimately *maestro* at San Marco, Baldassare Donato. This plaintive motet for five voices (divided tenor), written in a conservative polyphonic style, was sensitively sung, with a beautifully controlled final cadence on the concluding words '*miserere mei et salve me*'. The first half ended with a complete change of mood and style, returning to Monteverdi's 1610 Vespers with a confident performance of the jubilant *Lauda Jerusalem Dominum*.

On returning to the church from interval and drinks served in the Hundred Men's Hall in the outer quadrangle

of this historic venue, the audience was treated to an assured and expressive performance of Lotti's *Crucifixus a 8*. The eight successive entries at the start achieved a controlled crescendo and the repeated quavers on *crucifixus etiam pro nobis* continued to build the tension towards the climax on *passus et sepultus est* and the suspensions descending to the peaceful concluding phrase. The singers showed understanding and passion in their performance of this much loved work, producing their best singing of the evening.

Giacomo Carissimi's *Jephthe* is a lovely miniature oratorio, eminently suitable for a chamber choir and continuo, with four soloists (SATB) and several other opportunities for solos or reduced voices. It was composed in or before 1649 whilst Carissimi was *maestro di cappella* at the *Collegio Germanico* in Rome, a post he held for most of his working life, and which Victoria had held over 50 years before Carissimi was appointed. Kate Semmens (*Filia*) gave an accomplished performance of her contrasting arias, the first sung when rejoicing in being the first to greet her father *Jephthe* on his triumphant return from battle and the second heart-rending aria when bewailing her virginity and impending fate. The two sopranos providing the offstage echo of *Filia's* aria did this very well. Other solos were ably sung by members of the choir. *Jephthe* in particular was expressive and confident in conveying the sadness of his tragic dilemma. The main chorus was assured and agile both in the battle scene and when rejoicing in victory. The final chorus of this oratorio must surely be amongst the most achingly beautiful music in the choral repertoire. Listening, in the fading light of St Cross Church, to the expressively sung descending phrases and suspensions conveying the lamenting of the children of Israel for *Jephthe's* daughter, was a very moving experience for the appreciative audience [and people who haven't heard it may recognize it from Handel's *Samson*.]

Julian Macey

London Festival of Baroque Music
St John's Smith Square (16 May)

Canto delle Dame
 Concerto Soave

María Cristina Kiehr *soprano*
 Jean-Marc Aymes *harpsichord, organ & director*

Last year saw the end of 30 years of Lufthansa sponsorship, but the London Festival of Baroque Music is alive and well, with this year's programme (like the Brighton Early Music Festival to follow in the autumn) celebrating the presence of women in Baroque music. Five days of concerts, lectures and workshops were devoted to music by women composers, or written for female performers and dedicatees.

The programme 'Canto delle Dame' was of sacred and secular music, written by or associated with 17th-century

women composers from Northern Italy, performed by soprano Maria Cristina Kiehr with the instrumentalists of Concerto Soave led by Jean-Marc Aymes.

The opening sequence of sacred pieces included two eucharist motets, the first by Isabella Leonarda, a nun who became known as the 'muse of Novara' on account of some 200 compositions from sonatas to masses and motets dedicated to the Virgin Mary. Free vocal lines, richly ornamented, with lively instrumental ritornelli set the style for much of the afternoon's programme. Kiehr's serene soprano without a trace of vibrato (allowing a clarity and purity of intonation which carried beautifully in the acoustic of St John's) came into its own with the plainsong 'Ave Maris Stella' – initially sung unaccompanied – which then formed the cantus firmus at the heart of Gioanpietro di Bologna's canon for strings, weaving ornamentally around the stillness of her long, attenuated vocal phrases. The effect was enhanced by the organ subtly doubling the voice, giving an illusion of superhuman breath-control that was spellbinding. Caterina Alessandra, a nun at the convent of Santa Agata at Lomello near Milan, published her 'Duo Seraphim' a year before Monteverdi's *Vespers of 1610*; this took another familiar plainchant into the idiom of the Baroque, with ornamental monody, word-painting and imitation between voice and strings.

Halfway through the programme, Jean-Marc Aymes abandoned the organ for the harpsichord, as we moved from church to palazzo for two secular cantatas written by Italy's most renowned women composers of the time. Francesca Caccini, the daughter of Giulio Caccini, whose familiar *Amarilli ma bella* formed the basis of a virtuosic interlude on the harpsichord before Francesca's 'Lasciatemi qui solo' from the *Primo Libro delle Musiche* (dedicated to Cardinal Carlo de' Medici). 'La Cecchina', as she became known, was a notable singer herself, performing in Jacopo Peri's *Euridice* at the age of 13, and at the marriage of Henry IV of France and Maria de' Medici. From the opening bars, the harp accompaniment gave this a clear, sparse texture like that of a lute song, and allowed a better balance than the strings for offsetting Kiehr's lower range. This was a wonderfully atmospheric performance, with expressive melodic twists (the dissonance on 'dolor'), and a haunting low refrain, 'Lasciatemi morire'.

Barbara Strozzi, daughter of the poet Giulio Strozzi and a pupil of Cavalli, was also renowned as a singer, 'la virtuosissima cantatrice'. The programme finished with a taste of her operatic cantatas in 'Hor che Apollo', the lament of a forsaken, dying lover. Here the drama unfolds through daring leaps in the vocal melismas (Kiehr showing an amazing consistency of tone throughout her register), virtuosic declamation and instrumental ritornelli, building in intensity and then dying away with pianissimo harp, and violins caressing the suspensions. The final section had the feel of an Italian 'Dido's lament', with searing vocal lines (beautifully controlled) over a ground bass, and voice and violins finally coming to rest together in the final farewell, 'Questo sia l'ultima à Dio'.

Music for Marie Fel

Carolyn Sampson *soprano* Matthew Barber *narrator*
Ex Cathedra, Jeffrey Skidmore *conductor*

'Music for Marie Fel' presented a semi-dramatised journey through the career of the most celebrated soprano of the French Baroque court (from the Querelle des Bouffons to the Concert Spirituel), with Carolyn Sampson as the diva of enlightenment Paris. Jeffrey Skidmore, conducting Ex Cathedra Consort and Baroque Orchestra, commanded the audience to 'Stand for the King' as Matt Barber entered in the role of Louis XV to the opening fanfare of Lalande's *Te Deum*. Sampson was a wonderful Marie Fel, with a radiant, silvery tone, pitch perfect in even the most floridly virtuosic passages. Rousseau's *Salve Regina* exemplified the interplay of sacred and secular idioms, with the opening intonation rapidly giving way to an operatic, curtain-raising flourish. At the heart of the programme was Rameau, whom Barber's Louis described as 'monomaniac, taking more trouble over a motet than I did over ruling France'. Sampson's *La Folie* from *Platée* was a finely judged rendition of his highly mannered and self-conscious style, which she turned into a sophisticated form of musical flirtation ('When a man is bored of his wife, he takes a mistress; when he is bored of his mistress, he takes a soprano' declared Louis, and Sampson was duly coquettish through four changes of dress in the course of the evening). The 10 singers of Ex Cathedra, including convincingly French haut-contres, were thrilling in the suspensions in which Love summons Hymen to the marriage scene; the exhilarating high tenor trill at the end of the first half drew applause from Sampson herself.

Continuing the oscillation between sacred and profane, the second half included Teleira's famous 'Tristes apprêts' from *Castor et Pollux*, sung over a melancholy bassoon obbligato, before returning to the vocal pyrotechnics of *La Folie*. 'Between her kisses and her songs, there was nothing to separate them', declared Barber's narrator, recounting Fel's life as the mother of 3 children by aristocratic lovers, and finally the lover of the painter Quentin de la Tour, who left her all his paintings at his death. Like all court musicians, she lost her pension in the French Revolution and died with little to her name. After the siren song of Parthenope, a role Rameau wrote especially for Fel, the concert came full circle with Lalande, whose 'Viderunt omnes' was the first and last piece she sang in her 35-year career. The choir were triumphant in the final fugue, with a last volley of coloratura from the departing Marie Fel to bring the house down.

Josie Dixon

J. C. BACH – Adriano in Siria

review by Brian Robins
25 March 2015

Some while ago I devoted a long *EMR* piece to a DVD recording of Pergolesi's 1734 setting of Metastasio's *Adriano in Siria*, one of the earliest of what would become one of the great Italian poet's most successful librettos. Successful indeed to the point that by the time Johann Christian Bach composed his version for the King's Theatre thirty years later, the book had already been employed over forty times by composers such as Hasse and Veracini (a recording of whose *Adriano* was reviewed in the last April *EMR*). Anyone familiar with the Pergolesi or Veracini will immediately recognise a crucial difference in the Bach, which is far more succinct in its telling of the obsession of the Emperor Hadrian (*Adriano*) with the captive Parthian princess Emirena, notwithstanding that he is engaged to the Roman noblewoman Sabina, who waits for him at home. Sabina's unexpected appearance in Antioch leads to complexities only resolved in the expected *lieto fine* when *Adriano*, conforming to Metastasian type, sees where his duty lies and renounces Emirena in favour of his rival, the Syrian prince Farnaspe.

The reason for the brevity was doubtless the reluctance of London audiences to sit through reams of plain recitative, as we know from Handel's operas. The penalty in this instance is the loss of the balance that gives Metastasio's beautifully crafted original shape and motivational purpose. Especially damaging is the astonishingly peremptory manner with which the anonymous adaptor concluded the work, so absurd as to induce titters among the audience at the RCM's Britten Theatre on the night we went to Classical Opera's production. Bach's music however is another matter, being especially felicitous in the cantabile arias that evoke the gracious elegance of the andantes in his *galant*-style symphonies, music that had a significant influence on Mozart. And at least one aria, the exquisite 'Cara, la dolce fiamma' not only survived the opera's fall into oblivion, but was also the subject of embellishment by one of the Mozarts (K293e).

Thereby lies the inspiration behind the first staged revival in modern times. As many readers will be aware, Ian Page's company has recently launched 'Mozart 250', a boldly ambitious project that over the next 25 years will chronologically track Mozart's life and works within the context of his contemporaries. *Adriano* fits the bill perfectly for this early stage, having had its premiere on 26 January 1765, the day before Wolfgang's ninth birthday was celebrated in London during the family visit. By this time he had established a firm friendship with Bach's youngest son, so it is fair to assume the Mozart family attended one of the seven performances.

Thomas Guthrie's production took what might broadly be termed a traditional approach, in that it thankfully neither embraced the horrors of *Regietheater* nor did it aim seri-

ously at authenticity. Often Guthrie took the admirable course of leaving arias to speak for themselves – I saw one review that without apparent irony thought they needed more action, apparently unaware that *opera seria* arias were sung without stage action or any movement other than gesture – but elsewhere allowed too much obtrusive activity among supernumeraries. The swooping and gliding of three bird puppeteers certainly contributed nothing significant. The simple, classical sets of Rhys Jarman respected the libretto's external and internal settings, the exteriors distinguished by Katharine Williams' strikingly lit silhouettes. Costumes also broadly followed the classical concept, with the military dress of the Romans clearly distinguished from the tunics of the defeated Parthians and the Syrian prince Farnaspe.

The series of Mozart operas being recorded under the direction of Ian Page has already established him as one of the most stylishly authoritative interpreters of the composer working today, so it was no surprise to find him bringing the same level of empathy to J C Bach. Tempos throughout were finely gauged, while Page inspired finished and poised playing from his orchestra. He has also become noted for advancing the careers of young singers, the cast assembled here amply repaying his faith. Absolutely outstanding was the Farnaspe (originally sung by the noted castrato Giovanni Manzuoli) of mezzo Erica Eloff, who throughout displayed tonal beauty allied to near-flawless technique, with perfectly placed *passaggi* and accurately articulated ornamentation that includes a genuine trill. His Emirena was appealing sung and projected by soprano Ellie Laugharne and if the remainder of the cast did not attain quite the same distinction, this was overall a performance of high calibre, one that did Classical Opera proud.

MONTEVERDI VESPERS – 2 AMBIGUITIES

I recently received from Bill Hunt alternative versions from essentially the same print of two tiny excerpts. *Laudate pueri Dominum*, bars 85-6 in the *Bassus Generalis* has F E D+ or F E+ D! These two versions are probably a matter of one E stem being clear, the other far less so. The conclusions vary between a wide range of editors.

Sonata sopra Santa Maria (No. 9) is notated with two bars 229-231 in most editions, with the same numbers as Barenreiter & Carus. The original notation is in the form of 4 or 6 minims. There is a semibreve + minim rest for 229, and bars 230-231 have semibreve, semibreve rest and semibreve or two semibreves, but the placing of the notes seems to require the interesting placing of Ma-[ria on the fifth minim. Over the page, the semibreve extends to a dotted semibreve – a standard usage. Lets have more ideas – and Bill, thanks for the facsimiles.

CD REVIEWS

MEDIEVAL

Aashenayi Rencontre musicale en terre Ottomane Canticum Novum, Emmanuel Bardon 75' 39"
Ambronay AMYo43

The listener who is anticipating a presentation of authentic studies supported by derivations and reference to manuscripts may search the booklet notes in vain. Clues as to the nature of this recording are found in the translation of Aashenayikey as 'encounter' in Persian (becoming familiar with each other); Bardon's training under Montserrat Figueras and Jordi Savall; and his foundation of Canticum Novum, the festival Musique à Fontmorigny, the itinerant early music festival Le Festin Musical, and l'École de l'Oralité, through which he teaches young audiences about early music, mainly in deprived neighbourhoods of the Loire département. This context of outreach programmes and creative workshops clarifies the metaphor of the "big top" (le chapiteau), suggested, by Aline Tauzin of the Cultural Encounter Centre of Ambronay, as an "ephemeral place set up at the end of each summer for a few weeks and then taken down". The idea of a giant circus marquee suggests the inclusiveness and entertainment value of this performance.

So cultures, singing styles, languages, the nationalities of refugees and immigrants across the centuries, all are blended without individual attention being drawn to them. The languages of songs are transliterated though not obviously identified, and are translated into French and English. A soloist in the Eastern style of the Ottomans known to Cantemir is joined by a chorus singing with French intonation; Afghanistan, Turkey and Armenia rub shoulders unobtrusively, along with Sephardic romance and the *Cantigas* of Alfonso X. So, this is not historical reconstruction so much as social and cultural integration, musical improvisation and living participation.

Some of the pieces upon which performances are based will be familiar to the listener, including the *Cantigas*, Cantemir, and Sephardic lyrics from various lands, but the instrumental arrangements are particularly atmospheric, giving a new life to traditional themes. One representative of the Armenian tradition (*Sareri hovin mermen*) expresses romantic sadness, while the other (*Nor tsaghik*), though about Christ rising, seems in its mood to emphasise "the shadow of death in the darkness". The representative

of Afghanistan (*Dar Dâmané Shara*) expresses the mysterious singing sound of the shifting desert, the awe and timelessness. Iran's representative (*Sâki ba khoda*), though in the indulgent poetic tradition of Persia, would hardly meet the approval of the Revolutionary Guard. Attached to the cheeky dialogue of a Sephardic romance from Turkey (*La comida de la mañana*), is an Afghan piece (*Khan delawar khan*) with a crescendo of excitement. The traditional Turkish Sirta accelerates the dance rhythm and increases amplification, before the *Cantiga*, *Offondo do mar tan chao*, with its processional movement to the finale. *Diane Maynard*

Planctus Death and Apocalypse in [the] Middle Ages Capella de Ministrers, Carles Magraner 73' 22"
CdM 1536

This CD consists of an uncompromising draught of the 15th century in the manner of the fondly-remembered Ensemble Organum: forthright singing, imaginative instrumental commentary and fabulously florid plainchant. Notwithstanding the stomach-turningly graphic representation of the crucified Christ's bleeding hand on the cover, this is not in any way a miserable CD, but rather it crackles with life and excitement. The singing, as I have said, is forthright, the intonation is superb and the blend exquisite. From the programme notes it seems to involve a vocal collaboration between the four vocalists of the Capella de Ministrers and five singers of L'Almodi Cor de Cambra, but the sound is splendidly unified and passionate. Invoking the 1414 coronation of Ferdinand I, the group have scoured Spanish sources of the period to recreate the sort of courtly entertainment which greeted Ferdinand's guests, and the result is a convincing and evocative sequence of largely unfamiliar 15th-century material beautifully performed. Striking is the unsuspected discography of 35 CDs on their own CdM label listed at the back of the present CD. *D. James Ross*

16th CENTURY

Cynthia's Revels The Flautadors 65' 10"
First Hand Records FHR36

Music by Aston, Bevin, Byrd, Dering, Dowland (incl. arr. Morley!), Farnaby, Alfonso Ferrabosco II, Holborne, Morley, Tye & anon

In *Cynthia's Revels*, a play by Ben Johnson, Queen Elizabeth I was represented as Cynthia, the virgin goddess of the moon. It included songs and dances, both of which the queen is known to have greatly

enjoyed, so the Flautadors have used this theme to present a programme of instrumental music which might have been heard at Elizabeth's court. The players have made their own arrangements for recorder consort, sometimes combining more than one version of a tune, adding Van Eyck diminutions to the Dowland *Lachrimae pavane* and combining the Byrd and Holborne versions of *The Queen's Almain*. This is a well-planned CD, with music flowing comfortably from one track to the next. The Flautadors, sometimes joined by a fifth player, Leo Chadburn, play with poise and precision on a set of renaissance recorders made by Thomas Prescott based on 16th century instruments in the Vienna Kunsthistorisches Museum. *Victoria Helby*

Il Trionfo di Dori The King's Singers
signum classics SIGCD414 (72' 46")

This charming account of the Gardano publication of 1592 of madrigals composed by all the big Italian composers of the day, dedicated to Leonardo Sanuda and written in honour of his wife, Elisabetta Giustinian. Like a precursor of the *Triumphs of Oriana*, one has the sense that the composers are vying with one another, a dynamic which always brings out the best in musicians. At any rate it is fascinating to hear the greatest musicians of the day rub shoulders with men who are now largely obscure, but who in the charmed world of the madrigal seem very much their equals. The King's Singers are on top form, singing with a sunny freshness appropriate to this happy music, blending beautifully, and moving as one into crescendos and decrescendos, ranging in dynamic from a whispering pianissimo to declamatory episodes of high drama. In choosing a 'domestic' acoustic, they are undoubtedly reflecting the ambience for which this music was intended – I would have preferred a tiny bit of distance to allow the sound to bloom a little more. However there is no doubt that Elisabetta would have been as delighted with this recording as we hope she was with her exquisite gift of a stunning printed collection of madrigals by some of the finest composers of the genre. *D. James Ross*

17th CENTURY

Bartolotti Music for a queen Fredrik Bock
guitar
Lawo Classics LWC1065

Suites in C, d & D, Folia in g, Passacaglia in G

Not much is known about the life of the

virtuoso guitarist Bartolotti, but much of what we do know may be seen online in an article by Monica Hall at <https://monicahall2.files.wordpress.com/2012/03/bartolotticompleteoct2013.pdf>.

Bartolotti was born at the beginning of the 17th century in Bologna, and died after 1668 in Paris. Two books of his guitar music were published during his lifetime, the first in Florence in 1640, and the second in Rome c. 1655; both have been published in facsimile by Minkoff. It is from the second of these that the music for the present CD is taken. The collection was dedicated to Queen Christina of Sweden, for whom Bartolotti worked as a musician before the Queen's abdication in 1654. In the preface he admits that his music is difficult to play, and not intended for beginners.

The opening Passacaglia in G major has contrasting phrases of gently strummed chords and delicately plucked notes. There is much variety both in the composition and in Bock's thoughtful interpretation. Bock has arranged most of the pieces into suites, each beginning with a freely performed Prelude, followed by dance movements with French titles – Allemande, Courante, Sarabande, and Gigue – and with characteristically French notes inégales and a fair amount of ornamentation. Bartolotti combines lyrical melodies with interesting, unexpected harmonies. The Suite in C ends with a long Ciaccona (lasting over nine minutes) which has an extraordinary range of contrasting effects including *campanellas* and passages of exciting, strummed chords (or in some cases strange discords). A Folia in G minor begins with the theme in strummed chords; as the variations progress more *punteado* notes are introduced, but the strumming is ever present throughout. Bock puts his own gloss on the arpeggiated chord at the start of the D minor Prelude. He takes us effortlessly into an unhurried *campanella* passage leading to an arpeggiated dominant chord of A major. There follows a lively section of two-part counterpoint in duple time, and a mini-gigue in 6/8, which has a cascading sequence and a short passage with a three-part texture. The piece reverts back to a long section in duple time, where Bock now holds back, now presses on, until a final arpeggiated chord of D major provides the final punctuation, again with Bock's own tasteful elaboration. The short D minor Sarabande has some surprising chromatic shifts of harmony, the Canarie bounces along nicely, and the constantly changing moods in the Passacaglie are never predictable. The CD ends with a four-movement Suite in D major. Bartolotti has been described by James Tyler as "arguably one of the foremost guitar

composers of the Baroque period." He was certainly an imaginative composer, and Bock's performance does the Italian justice.

Stewart McCoy

Biber *Rosenkranzsonaten* 1 Anne Schumann
vln, Sebastian Knebel *Friedelshausen org*
1699 40' 24"

Querstand VKJK1423

Sonatas 1-5 + Buxtehude Passacaglia BuxWV161

This is the first of three CDs that present each of the three sections of Biber's print with different church organs in Thuringia. The first, the joyful mysteries, features an organ by an unknown maker from 1699, located in a gallery above the altar, which was restored to something akin to its original state (the *Flöte traversière* stop that was probably added in the 18th century) in 1990. As Gunar Letzbor has written in many CD booklets, the sounds performing musicians hear are very different to the experience of their audiences and I fear that the love that Anne Schumann and Sebastian Knebel share for this particular venue is based more on what they hear than what we do. That is not to say that these are not fabulous performances – indeed they rate very highly in my "best ever" for this marvellous repertoire – but I have to be honest and I found the recording (something for which Querstand are renowned and it pains me to be negative!) imbalanced in the organ's favour. Biber's *scordatura* means that the timbre of the violin is constantly changing, tuning is difficult to manage, and generating a lot of volume from strings that are either more tense or more loose than usual is a technical minefield so equalizing the two instruments was never going to be easy. Perhaps they – like Letzbor – are consciously striving for a realistic representation of the actual sound, of course! I do look forward to hearing the next volume of the set. BC

Buxtehude (& Frescobaldi) *Works for Organ & Harpsichord* Luca Guglielmi
cpo 777 930-2 (60' 07")

Guglielmi has recorded this selection of works on five different instruments over three years to 2011. He uses a copy of a 17th-century Italian harpsichord by Michele Barchi for Frescobaldi and a Philippe Humeau copy of the Russell Collection's 1638 Ruckers for Buxtehude. There are also three original North Italian organs, built between 1695 and 1752, which provide a variety of registrations for Frescobaldi. The playing is excellent, displaying fluency and a refined sense of each composer's style. Buxtehude's harpsichord music is much less known than Frescobaldi's and the comparison is not quite equal in terms of variety or depth, but Guglielmi includes a couple of pieces

by the former which are often played on the organ (the *Praeludium* in G BuxWV 163 and the *Toccata* in G BuxWV 165). He also plays an attractive *Canzona*, BuxWV 166, on organ flutes. The extended *Cento partite* by Frescobaldi, with its constantly changing tempo relationships, is handled with aplomb. That composer's *Ave Maris Stella* versets are somewhat surprisingly paired with the solo verse settings from Monteverdi's *Vespers*, sung by Jenny Camponella; the result is not as incongruous as it might sound. Overall this is a very satisfying recording. Noel O'Regan

Cavalli *L'Ormindo* Sandrine Piau
L'Armonia Martin Oro *Ormindo* Howard Crook *Amida*, Dominique Visse *Nerillo*, Magali Léger *Sicle*, Jean-François Lombard *Erice*, Stéphanie Révidat *Erisbe*, Karine Deshayes *Mirinda*, Jacques Bona *Hariadeno*, Benoit Arnould *Osmano* 131' 10"
Pan Classics PC 10330 (© 2006)

There is a dearth of recordings of *L'Ormindo*, only this version recorded in 2006 and the old Raymond Leppard Glyndebourne arrangement dating from 1967. Perhaps the success of the staging of the Royal Opera's English language version under Christian Curnyn at The Globe has encouraged the publishers?

This is quite a stylish performance, recorded in Paris in 2006, and I believe released originally on Pan; downloads from this are still available and feature Sandrine Piau prominently on the sales pitch, who however only sings the much-ornamented *Prologo* as *Harmonia*. The continuo group including an organ, two harpsichords, just one chitarrone, harp and guitar provide a varied texture in the narrative exchanges; and two violins, two violas da gamba and a violone form the five-part ritornelli. The clefs for the middle parts in the score are alto and tenor, and Monteverdi normally calls for *viole da braccio*: are gambas right here? Sometimes the score provides worked-out ritornelli in the arias, but occasionally I hear the strings 'improvising' with the singers – a euphemism for being written in to the score Leppard-style where there are some blank staves from time to time. This and a number of cuts make it hard to follow in the online facsimile available from the Biblioteca Marciana in Venice. The timing of the BBC's Globe broadcast runs to 180:15, while these two CDs last for 131:10. No details of the performing edition – how it was created, who edited it, what editorial principles were used, how decisions were made – are recorded in the liner notes, which are slender in the extreme and largely taken up with introducing the listener to the complex plot. There is nothing about the performers, or the circumstances of the recording in Paris in June 2006. As the only recording with

any gesture towards HIP, this is disappointing.

Among the singers, Dominique Visse has the cameo part that suits his voice and the kind of camp stage presence he has created for himself. In Nerillo, Amida's page, he exploits this to the full. The action however is dominated by the female roles of Erisbe and Side, both sung beautifully by Stéphanie Révidat and Magali Léger. These two soprano characters run the plot, and it is right that they should come across more strongly than their two male lovers, Ormindo and Amida. Ormindo really needs to be sung by an haute-contre, not an alto as here. But all the voices have a lyrical quality, and they have certainly got their minds and tongues round the occasionally fast-moving Italian, so I guess this is the fruit of a well-prepared staged version.

As the plot develops, we get some fine exchanges, and the laments and lovers' partings as they drink what they believe to be poison are sung passionately yet clearly. The drama in this production – aided by some pruning – moves the music along at a good pace; only occasionally was I aware of some awkward changes of key, and some of the blank staves are filled – for example in Erisbe's "Ah questo è l'imeneo" – with a questionable violin part.

But lovers of Cavalli and students of the beginnings of the Venetian opera house and its early productions will be glad of this performance, despite my reservations.

David Stancliffe

Cavalli *Vespero delle Domeniche con li Salmi correnti di tutto l'Anno* Coro Claudio Monteverdi di Crema, La Pifarescha, Bruno Gini 69' 11"
Dynamic CDS 7714

Full marks to Dynamic for producing this recording, which presents the entire contents of Cavalli's 1675 print rather than a reconstruction of any particular Vespers service. Venice's liturgical plan required a far more diverse range of psalm settings than elsewhere, and this set – in common with predecessors by Grandi, Rovetta and Rigatti (among others) – uses double choir so was probably written originally for performance during special feasts at St Mark's when the magnificent pala d'oro was opened. If there are very occasional moments of instability amongst the voices, these scarcely distract from the stylish readings of this sumptuous, sonorous music. Much better known today for his operas, Cavalli certainly knew how to write for large vocal ensembles and here the two four-voice choirs are not only divided between solo and ripieno line-ups, but in some of the psalms they are reinforced further by two groups of cornetto and three trombones and organ. While the players freely decorate their lines, I was unaware

of the solo singers doing likewise, which I cannot believe to be a true representation of contemporary performance practice – surely, if only the very best singers found a place in the choir (Cavalli among them, of course!), they would not have wanted to be outshone? Be that as it may, I was excited to hear this recording, and I would love to hear the same forces (perhaps with more freedom given to the singers?) in some of the earlier repertoire in the context of a full service.

BC

Frescobaldi – see Buxtehude above

Monteverdi *Il ritorno d'Ulisse in patria* Fernando Guimarães *Ulisse*, Jennifer Rivera *Penelope*, Aaron Sheehan *Telemaco*, Leah Wool *Minerva*, João Fernandes *Il Tempo & Nettuno*, Owen McIntosh *Giove*, Sonja DuToit *Tengblad La Fortuna & Giunone*, Krista River *Ericlea*, Abigail Nims *Melanto*, Daniel Shirley *Eurimaco*, Daniel Auchincloss *Eumete*, Marc Molomot *Ino*, Christopher Lowrey *L'Humana Fragilità*, Sara Heaton *Amore*, Boston Baroque, Martin Pearlman Linn Classics CKD 451 176' (3 CDs)

Given the skeletal state in which Monteverdi's two late operas have been transmitted to us, it is unsurprising that performing editions come in all shapes and sizes. They range from the grossly obese to the trim and shapely, Martin Pearlman's new realization, though not without its flabby aspects, falling firmly into the latter category. His relatively modest continuo group is often content to employ harpsichords (one a richly-toned instrument that sounds as if it may be a 17th-century copy) and a pair of theorbos, though the use of a regal to occasionally accompany deities is more controversial. More debatable still is the substantial string band (3-3-2-2-1 + a pair of gambas) and pairs of cornetti and recorders, admittedly with the odd exception deployed in full only for occasional ritornellos, but nevertheless sounding anachronistic when it is, especially as Pearlman's notes correctly twice remind us that Venetian public theatres could not afford lavish outlays on productions.

The large cast is without exception at least capable. If I have one overall problem it is that few of the singers (Fernando Guimarães' *Ulisse* is a notable exception) avoid a style that belongs to a later lyricism rather than the *recitativo cantando* that dominates *Il ritorno*. 'Primo le parole dopo ma musica' surely remains the maxim; to forget that is to allow the dramatic pace of the opera to falter, which at times I feel happens here, though the overall timing is very close to what remains my prime recommendation, the 2011 *Glossa* with La Venexiana under Claudio Cavina. The *Glossa* also has the

advantage of featuring an entirely Italian cast, a major asset when it comes to an opera in which the words are so important. But both recordings are far too parsimonious with ornamentation, especially at closing cadences that cry out for decoration. Indeed the new recording has clear examples of singers not being able to execute ornaments in the correct style on the occasions when they do attempt it. It all makes the days of Nigel Rogers seem far off, another instance of HIP having regressed rather than progressed.

From the outset of Penelope's great opening lament, I have to confess to finding Jennifer Rivera's assumption of the role less than compelling, not because she does anything very wrong (though excessive vibrato is a problem, as it is with too many of the cast), but because she fails to make much of the role. The lament simply sounds sad, not charged with the passion and erotic longing its outstanding interpreters bring to it, while her final recognition of *Ulisse* is underplayed. I've already mentioned Fernando Guimarães' fine *Ulisse*, while Aaron Sheehan's stylish *Telemaco* and an excellent, sepulchral *Antinoo* from the wonderfully appropriately named *Ulysses Thomas* also deserve special mention.

Looking back over the above, I've perhaps given an overly harsh impression of this performance, given that it has undoubted integrity and many sterling assets. It unquestionably earns a place among the better recordings of the opera.

Brian Robins

Porfiri *Cantate da camera a voce sola, Opera Prima, Bologna 1692* Pamela Lucciarini S, Alessandro Carmignani A, Laboratorio Armonico 77' 06"
Tactus TC651601

These recordings of four secular cantatas for solo voice marks the CD debut of a practically unknown 17th-century Italian composer born in Mondolfo and active in and around the Veneto, Pietro Porfiri. The music is charming, if generally conventional, with one or two original instrumental touches, including an early extended use of the cello. As we spend a lot of time in their company the quality of the solo voices is an essential aspect in this type of repertoire, and Pamela Lucciarini has a personable and expressive voice, which invites us in and provides compelling accounts of this unknown repertoire. Alessandro Carmignani's alto voice is perhaps a little less convincing, showing weaknesses in the lower range and with an occasional tendency to dip below notes. On the other hand he has a consistently glowing tone, which adds a pleasant gloss to the texture. D. James Ross

Purcell *Dido & Aeneas* Rachael Lloyd Dido, Robert Davies *Aeneas*, Elin Manahan Thomas *Belinda*, [Roderick Morris *Sorceress*, Eloise Irving *woman 2, witch 1 & spirit*, Jenne Harper *Witch 2*, Miles Golding *drunken sailor*,] Armonico Consort, Christopher Monks 50' 45"

signum classics SIGCD417

I'm quite glad that I'll never have to conduct a recording of D & A. What on earth do you do that hasn't been done before, at least not very often? AC's answer is a male falsettist as the Sorceress, 'silly' voices for the witches, silly-voiced vocal echoes in the *Furies Dance*, and a chorus of sailors who sound like refugees from the cast of *Poldark*. They are led by a re-designated specifically 'drunken' sailor (sung by the leader of the orchestra) who doesn't sound especially drunk – just not very accurate. Then there's the omission of the continuo from 'Great minds' and 'With drooping wings', and there is no repeat of this final chorus, either with or without instruments. The presence within the continuo team of a double bass will not be universally welcomed. This isn't meant to be a Beckmesser-ish list of faults, but D & A is a work that raises great passions of many kinds and EMR-land listeners will, I think, want to know what they're getting on a disc for repeated listening as opposed to in a one-off concert experience when all these details are doubtless very effective. In the lead roles, after a slightly uncertain start Robert Davies does as much as anyone can with Aeneas and Rachael Lloyd and the band remind us what stunning music the *Lament* is, though I would have preferred a little more vocal control on the end-of-phrase 'me' whenever it occurred. The booklet essay (English only) shies away from issues of edition and performance practice though in other respects is sound, even if the sentence/paragraph on page 5, top left needs the attention of a fierce copy editor. On the whole, with recordings of this work, you pay your money, you make your choice and you probably won't like all of it.

David Hansell

¹ I can claim a 'sort-of' precedent for this, having presided over school performances of operas in which the leaders of the overture orchestras subsequently appeared on stage as Figaro and Orpheus (both girls!). At least this produced an Orpheus who could do 'his' own violin playing (in Offenbach).
DH

This lively account of *Dido and Aeneas* makes a virtue of its small forces – one to a part on the orchestral parts and two to a part on the chorus parts – by creating a splendidly punchy account of Purcell's opera. The inclusion of a double bass helps to beef up the texture, but is occasionally rather overpowering. The uncredited guitarist who contributes to several tracks is presumably

theorist Robin Jeffrey. Rachael Lloyd gives a suitably wounded Dido, and although I found her vibrato on emphasised notes irritating (particularly in the famous *Lament*), her reading of the part is powerful and convincing. She is supported by a beautifully gauged Belinda, in the person of Elin Manahan Thomas, and her Aeneas, Robert Davies, is suitably red-blooded and gruff, but also able to express the inner turmoil necessary for Act II. Roderick Morris's Sorceress and his demonic sidekicks are truly menacing, and their cackling contribution to the *Echo Dance* is inspired. Miles Golding's drunken mummerset sailor's approximations of the notes, would, I fear, wear a bit thin on repeated listening. This is an account which powers forwards and sweeps the listener with it and yet which avoids out-and-out parody, allowing the moving conclusion to enjoy its full dramatic effect. Comparison with my all-time favourite account on CD, directed by Andrew Parrott with the incomparable Emma Kirkby as Dido on Chandos (CHAN 8306) overshadows this account somewhat, but this is a fine engaging reading which always entertains and certainly never hangs about.

D. James Ross

Schmierer *Zodiacy Musici* (1698) Ensemble Tourbillon, Petr Wagner 71' 57"
Accent ACC 24294

Before I move on to be critical, I would just like to say that the music on this CD deserved to be recorded and that when I wasn't "ah, but..."-ing in my head, my toes were tapping along with the lively performances. Enjoyable as those are, though, they are unlikely to be quite what the composer had in mind for his music. Having told us that Schmierer (about whom biographical information is scant) was one of those German composers referred to as "Lulliste", the booklet notes quote selected passages from the preface to the publication (readily available online) to justify changing the instrumental line-up. They do not, however, mention that a four-part texture is not traditional for Lully (who preferred a strong treble line, three violas and a strong bass); Charpentier did write in four parts quite often, but not for two violins – his top line (like Lully's) split for trio sections. Reading the entire preface reveals the fact that Schmierer's part names are Violin, Violette, Viola and Basso; he suggests that the Violin be doubled, and the Basso... Just as one would expect from a Lulliste, in fact. So Ensemble Tourbillon's decision to double all parts except the Viola in Suite 5 is slightly perverse – in fact, it would have been more in keeping with Schmierer's instruction either to put both oboes on the Violin part, or to have double reeds play all four lines; since Suite 6 is performed by double reeds with plucker, the decision not to include the

taille in Suite 5 is even stranger. Similarly replacing "Violin 1" of Suite 3 with a flute might have worked better if the Violette part had been played on a soprano viola rather than a violin – the slightly darker timbre would allow the flute to ring out over the others more clearly. And why does the gamba play Bass in three sonatas and Viola in another? I am sure that in certain circumstances, musical ensembles in court and civic situations would have had to make do with whichever instruments were available at the time, but such line-ups were surely not what the composer hoped for, and surely we owe it to him to present these pieces in their very best light. If the overtures are Lulliste (though lacking any of the gravitas), the short dance movements that complete the suites (only six of the projected 12 survive – or perhaps were ever printed?) reminded me of Schmelzer's balletti for insertion into Viennese opera productions with short phrases and often abrupt or oddly extended cadences. Beautifully played and as professionally recorded as these performances are, I would like to hear Schmierer's music played by a larger ensemble.
BC

Mikolaj Zielenski *Ortus de Polonia* Les Traversees Baroques, Etienne Meyer, Fiori Musicali 59' 40"
K617 248

This is the latest in a fine series of recordings in which the cornettist Judith Pacquier promotes the Polish baroque. The pieces vary from the massive multi-choral to intimate small scale pieces in homage to their Italian models. The performances are fresh throughout, even the largest in scale are like soufflés, always achieving an airy and graceful presentation. The disc includes a pair of Gabrieli pieces to bring the comparison between the two nations into the foreground. This suggests two comments. It has become customary in Gabrieli performance to substitute the vocal top parts of upper choirs by instruments (and the complement for bottom bass parts). In the opening and closing larger pieces by Zielenski, this would seem to have been a useful approach. The top soprano part is of a conspicuously higher tessitura than the rest of the vocal parts. Though wonderfully sung, the resulting natural prominence means the audience has to peer through the bars, as it were, to see the more homogenous and self-sufficient group thus encased. The second is that graceful flow may, with benefit, sometimes be set aside. Gabrieli's *In ecclesiis* includes many stark changes in harmony and sudden interruptions are surely meant to chill and shock – in the most baroque way. These were often papered over most elegantly, leaving the work of creating the

drama to the changes in overall scale. Beautifully done, but delivered from a reduced arsenal. The compositions include the harmonically adventurous and marvellous *Vox in Rama*, which is no second fiddle to the Italian masters, rivalling perhaps Gabrieli's *Timor et tremor*. In a very effective change of scale, the first two large scale pieces are followed immediately by a single voice and single cornett providing divisions in comment. This is played very lyrically: the song reflected in a rippling stream. Later on we have an Italian version from Bassano, this time multiple voices and instruments, which forces a greater formality on proceedings, but is delivered with all the freedom possible. The whole ensemble, in all its combinations, is very well formed and balanced. There is something for everyone on the disc, and it convinces us that the mission of bringing Polish music further into the mainstream is one well worth pursuing.

Stephen Cassidy

Cantar de Amor: Juan Hidalgo and 17th-century Spain Juan Sancho T, Accademia del Piacere, Fahmi Alqhai 56' 42"

Glossa GCD P33204

Music by Falconieri, Guerau, Hidalgo, Marín, Romero & Sanz

Another fine recital culled from the riches of 17th-century Spanish sung drama, enjoyably interspersed with elaborately – and stylishly – realised instrumental fantasias. The lion's share of the vocal items are by the great Juan Hidalgo and range from the teasingly delightful 'Trompicavalas Amor' and the mocking 'Ay, que me rio de amor' to the lovelorn intensity of 'Esperar, sentir, morir'; I haven't been able to get the plangent refrain of the latter out of my head since!

Juan Sancho sings with much dramatic intensity – try the Romero 'Ay, que me muero de zelos' with its anguished exclamations, or the *Recitativo a lo humano* 'Rompa el aire en suspiros.' Fahmi Alqhai and his fellow instrumentalists provide spirited accompaniments and shine particularly in their dazzling improvisations. The opening *Passacalle a tre* is a good taster.

The exemplary sleeve notes, as one has come to expect from Glossa, provide scholarly background and commentary, along with the (essential) texts. One hopes that more of this repertoire might be forthcoming; it would be fascinating to explore further the dramatic contexts of the vocal items.

Alastair Harper

Velázquez and the music of his time Choeur de Chambre de Namur, Clematis, Cappella Mediterranea, Syntagma Amici, Ensemble La Romanesca, La Real Camara Ricercar RIC358

Music by da Cabezón, Cererols, Correa de Arauxo, Fernandez, Guerrero, Hidalgo, Romero,

de Selma y Salaverde, Zamponi & anon

This re-issue is aimed primarily at visitors to this year's blockbuster Velázquez exhibition in Paris. It contains a wide-ranging selection of music from 17th-century Spain, but those with any musical interest in this wonderful period will probably already possess many if not all of the featured items.

There is, of course, some magnificent music and music-making. The fine Choeur de Chambre de Namur feature largely, in the polychoral splendours of Romero and Cererols, and close the disc with a splendidly lightfooted Fernandez Christmas villancico. The lovely Zamponi *Ulisse all'Isola di Circe* was new to me – I'll be checking out the disc this came from!

The disc also includes solo keyboard music, for harpsichord by Cabezón, and for organ by Correa de Arauxo, well played by Jean-Marc Aymes and Bernard Focroulle, respectively, and is completed by several secular vocal items, including pieces by Hidalgo and Anon.

A major drawback is the lack of texts; the subtle vocal writing and word-setting is lost without these. To the HIP reader, perhaps best regarded as a useful pointer to delights to be pursued, rather than a disc as an end in itself.

Alastair Harper

LATE BAROQUE

Bach Lutheran Masses I Bach Collegium Japan, Masaaki Suzuki 65' 30"

BIS-2081 SACD

BWV235-238, 240-242, Anh. 26

The interest for me in this well produced CD which has all the quality we expect from Suzuki's forces is not only in the two Lutheran Masses, of which there are already a number of recordings like the recent one by the Sixteen or the earlier and matchless OVPP version by the Purcell Quartet (1999), but in the additional movements which have rarely been recorded – four settings of the *Sanctus* BWV 240, 241 (after Kerll), 238 and 237 – and the *Kyrie* in C minor based on Durante with the *Christe* in G minor BWV 242. These are presented as part of Suzuki's mopping up operation, and have an interesting blend of scoring. They show Bach exploring styles of writing – some very dense vocally – which illuminate the way he developed the clarity of his mature style from the models which he reworked. On many occasions Bach must have used other composers material either straight or adapted in some way in his regular presentation of Sunday music. Some of this material shows him at work, and I'm grateful for these typically illuminating performances.

David Stancliffe

Bach/Mendelssohn Matthäus Passion (1841) [Jörg Dürmüller *Evangelist*, T arias, Marcos Fink *Jesus*, Judith Can Wanroij, Helena Rasker, Maarten Koningsberger SAB, Elske te Lindert *Ancilla 1*, Chantal Nijssingh *Ancilla 2*, Minou Tuijp *Testis 1*, Arjen van Gijssel *Testis 2*], The Netherlands Symphony Orchestra, Consensus Vocalis, Jan Willem de Vriend 111' 39" (2 CDs) Challenge Classics CC72661

Though entirely recognizable as the *Matthew Passion*, and giving us an insight into the important role Mendelssohn played in the transmission of the performing tradition, there are some surprises in this live performance, captured on CD. The first is the overall length: the playing time of this version is 110' as opposed to 160' for Paul McCree's OVPP performance of the whole work. The second is how very few full arias Mendelssohn retained: in his early 1828/9 version he cut 10 arias, four recitatives and five chorales (though by 1841 – this version – he had restored four arias though frequently with shortened *da capos*) since he was keen to enhance the drama of what he believed to be the essential *Passion* story. Third, the *Evangelist's* part is accompanied by two 'cellos double stopping and a bass, replacing the *fortepiano* that Mendelssohn had played himself in 1829. For this he had used an unfigured bass part, so there are some rather tame harmonies; and some of the vocal part is smoothed out and cut too.

For 1841, Mendelssohn added a substantial organ part – a precursor of the exiting organ part played by Dr Peasgood in the Bach Choir performances in the Albert Hall I was taken to in the early 1950s. Most of the choruses are taken at a brisk pace, as Mendelssohn had suggested in his metronome markings. Where did the funereal 12 beats in a bar in the opening chorus of the Reginald Jacques' Bach Choir performances that I remember come from?

Other things you would expect: clarinets or basset horns for oboes da caccia – effective with flutes for recorders in *O Schmerz*, for example – as used by Vaughan Williams in his Leith Hill festival performances in the mid 50s, and German-sounding broad-toned oboes rather than the thin French sound favoured by many modern orchestras. Having just returned from an illuminating day singing Brahms and Mozart with the OAE, I caught myself wishing that de Vriend had used 1840s period instruments for a performance that probably has its chief interest for readers of the EMR in recapturing Mendelssohn's sound-world.

So this is not really an 1841 performance in the expected sense of the word, but a good and clear account of the 1841 Mendelssohn version on modern instruments, played with a good deal of

awareness of historical performance style.

David Stancliffe

Bach Motets, BWV [Anh.] 159, 225-230
Saint Thomas Choir of Men & Boys, Fifth Avenue, New York, John Scott 68' 34"
Resonus 10152

These performances were taped during sessions in May 2012, 2013 and 2014 with the same "men" (seven altos, ten tenors and eight basses) but a slightly different group of two dozen or so boys and three different organists, though the same cello and violone players. As a full-time church choir singing five services every week, and under the guidance of the former director of music at St Paul's in London, they are a well-oiled machine which performs these masterpieces with self-assured gusto. The "chorale arias" are carefully shaped (one can almost hear the conductor's hand waving in the air), much thought has gone into deciding which phrases should or should not be "sung through" (and ensuring that sufficient breath is reserved for the final long notes!) and the texts (and their meanings) come across clearly. There are very occasional technical imperfections – the devilish lines of some of the faster sections lack clarity, for example – but the overall impression is positive indeed. John Butt's booklet note is – of course – first rate.

BC

Bach in Montecassino Luca Guglielmi (1749
Ramasco organ, San Nicolao, Alice Castello)
VIVAT 106 (69' 12")
BWV537/1, 668a, 672-675, 681, 683, 687, 713, 733,
753, 802-805, 846/2, 870b, 903a & 904

There is an interesting back-story to this CD of Bach organ music played on a one-manual North Italian organ. The pieces come from Bach pieces collected by two 18th-century scholars, Friedrich Wilhelm Rust and Padre Martini. Rust visited the Abbey of Montecassino (south-east of Rome) and played the organ there (in 1766), and presented the Abbey with several Bach organ manuscripts. The Abbey continued to build a strong musical reputation over the years, until it was destroyed in 1944. Martini was an avid collector of music and a renowned teacher. Burney reckoned that his vast library amounted to around 17,000 volumes.

This CD is recorded on the 1749 organ in Alice Castello, just north of Turin. It was built by Michele Ramasco, with addition in the early 19th century. It has 26 stops on one manual (with one pedal stop), several of which are divided into bass and treble sections. Although it is typical Italian style, it manages to sound remarkably German on this recording.

Luca Guglielmi's programme explores the works collected by Rust and Martini,

including some lesser-known Bach pieces. He opens with the rarely performed Rust version of the Fantasia Chromatica (BWV 903a) paired with the *Fuga sopra il Magnificat*. The pairing making a nice contrast between the flamboyant and austere Bach. The rest of the programme includes the four Duets and seven chorale preludes from the *Clavierübung III*, and early versions of pieces from *The Well-tempered Clavier*. The CD finishes with the A minor *Fantasia and Fugue* (BWV 904) usually placed amongst the harpsichord works, but working very well on the organ.

Guglielmi is an accomplished player, with a nice sense of rhythm, pulse and articulation.

Andrew Benson-Wilson

Bach The Trio Sonatas BWV525-530 David
Newsholme (the organ of Trinity College,
Cambridge) 93' 34" (2 CDs)
Opus Arte OA CD9037D

There is some elegant, but a trifle mannered, playing on these CDs – plural because there are two of them, totalling 93 minutes. Most players fit the six trios onto one CD – Christopher Herrick in 70 minutes, John Butt in 75, Robert Quinney in 79 and an intriguing instrumental version by Tempesta di Mare in 73. This tells you that David Newsholme's new recording is substantially slower than others, and sometimes feels not just mannered – especially BWV 526 – but ponderous.

For in spite of being recorded on the fine Metzler in Trinity College, Cambridge, the recorded sound doesn't have the clarity and bite of either Herrick's on a Swiss Metzler, still less Quinney's fluent and winsome performance on the much smaller Frobenius in Queen's College, Oxford. Newsholme doesn't feel as much a part of his instrument as the others, and it is simply not nearly as well recorded. There is insufficient clarity, with the right hand often overbalancing the left and the pedal sometimes indistinct, and this is where Quinney's search for the right sized, beautifully-voiced, instrument pays such dividends. The liner notes for both Newsholme and Quinney give the specifications of the organs, but neither give the actual registration of the movements, which Herrick does. I'm sure Newsholme could have done better if the recording engineers had been able to give him the clarity and directness you need for these works to sing.

Some movements of these trios – wonderful exercises in compact contrapuntal writing – have instrumental origins. So some make very convincing instrumental versions, as the relatively recent version from Tempesta di Mare on CHANDos 0803, with well-argued transpositions and a variety of instrumentation, shows on a bright, well-recorded CD with well-judged tempi.

David Stancliffe

Bach Works for Harpsichord Aapo Häkkinen
Naxos 8.573087 (78' 54")
BWV818, 819, 832, 895, 896, 899-900, 917, 918,
922, 933-938, 952, 959, 961 & 993

In addition to the works listed on the title page of this CD, there are a large number of lesser-known works by Bach, some of which were quite unknown to me. They show Bach experimenting in a number of styles, sometimes sounding more like Telemann, sometimes more galant; at other times more rhapsodic or even more like an intellectual exercise in complex fugal forms. These factors alone would make this an interesting CD, but what makes the music work is the quality of the playing and Häkkinen's choice of instrument. Recorded in a Finnish church, he uses a 1970 harpsichord by Rutkowski & Robinette after the 1760 Hass in the Yale instrument collection which has 1x16', 2x8', 1x4' and 1x2' (though this rank was not included by Rutkowski & Robinette), with buff stops to the upper 8' and lower 16'. The instrument was beautifully prepared in a variety of temperaments for different sections of the pieces: 1/6 comma meantone, Kellner and Sorge. In the acoustic of the church and recorded exceptionally well, this gives a range of tone from the bell-like (the opening Prelude in A major is played on the 4') to the ringingly rumbustious when the 16' is used as well.

We know surprisingly little about Bach's harpsichords. The only maker whose name is directly associated with Bach is Michael Mietke, the Berlin maker who delivered a harpsichord to Köthen in 1719, and none of his instruments that survive have a 16'. And while Zacharias Hildebrandt, who had care of the harpsichords in Leipzig churches at the end of Bach's life, did build a large-scale instrument with a 16' register, there is no evidence that Bach had one or used one. Yet on the evidence of the ringing clarity of the 16' on this instrument in fugal writing as well as in the suites, I am persuaded that we should not dismiss the use of a large instrument of the Hildebrandt style being used in HIP of Bach.

David Stancliffe

Bach on Fire Lily Afshar guitar 72'
Archer Records ARR-31962
BWV998, 1006a, 1007, 1009, "Ave Maria"

All the pieces on this CD are arranged by Lily Afshar for the classical guitar, and are published in her collection, *Essential Bach Arranged for the Guitar* (Pacific, Missouri: Mel Bay, 2013). She exploits the technique of playing across the strings, rather than along them, so as to sustain the harmony created by single-line passages, as did early 17th-century lutenists with their style *brisé*, and baroque guitarists with their *campanellas*. Most of Bach's lute music

survives only in staff notation, not tablature, so it is not clear which technique was intended, but I like what she does, having had similar aims with my own youthful arrangements of Bach for the guitar.

The CD begins with a spirited performance of Bach's Lute Suite no. 4 (BWV 1006a), which is adapted from Bach's Third Violin Partita (BWV 1006). In the exciting, virtuosic Prelude, Afshar maintains momentum by omitting some of the bass notes present in the lute version, but which were not in the Violin Partita. She does the same in the elegantly flowing Bourrée and Gigue. It is not a serious loss, since the Violin Sonata was fine without them, and one has to adapt the music to the instrument one has; a mere six strings and a tuning largely in fourths does have its limitations.

Other pieces are the well-known Cello Suite no. 1 (BWV 1007), Prelude, Fugue and Allegro (BWV 998) benefiting from a sonorous dropped D tuning, and Cello Suite no. 3 (BWV 1009) including two modestly restrained Bourrées. The CD ends with an interesting and effective arrangement of Ave Maria, taken from Bach's Prelude no. 1 in C major (BWV 846) from Book 1 of *Das Wohltemperierte Klavier*, with a vocal melody added 100 years later by Charles Gounod (1818-93). It is certainly strange (but not unpleasant) to hear a Bach Prelude turned into a sort of Victorian *Cavatina*.

I'm not sure that "Bach on Fire" is a fair reflection of Afshar's playing. She has a certain gentleness and sensitivity in her interpretation (even in the liveliest movements like the superfast Allegro from BWV 998) which I find appropriate and most attractive.

Stewart McCoy

Bach Sonatas for Violin & Harpsichord
Lucy Russell *vl*, John Butt *hpscd* 85" (2 CDs)
Linn Records CKD433

Lucy Russell, best known as leader of the Fitzwilliam String Quartet, and John Butt, director of the Dunedin Consort, join forces to produce a uniquely personal interpretation of these six sonatas, or perhaps more correctly, trio sonatas, as many movements follow the pattern of the organ trio sonatas, giving two of the three contrapuntal lines to the harpsichord. This can often give rise to problems of balance, and I felt that the harpsichord could at times have been a touch more forward in this recording.

To compete with numerous other period instrument recordings – Combetti, Mackintosh, Manson, Manze, Podger, to mention just a few well-known names (in alphabetical order) – this recording needs to stand out, and a comparative review would here be impossible. Others may be better value, in that they include the G and

E Minor sonatas (BWV 1021 and 1023, both with continuo accompaniment), whereas the six trio sonatas alone are inevitably short measure on two discs. These works can often receive performances which can sound dry and a little academic, but here Lucy Russell puts her own stamp on the works, giving a spirited and emotional rendering, and for that this recording is worth investing in, even if you have another. Allegros are always spirited and the tempi never sag in the slow movements, whereas I have heard some players who like to wallow in the sound.

It is a test of a harpsichord player to make the right sort of sonority from the instrument in the passages where Bach's writing imitates the texture of an accompanied string band (e.g. as in the first and third movements of the E Major sonata), and John Butt acquits himself well in such passages. I was pleased that I could detect no trace of a 4' sound, Butt confining himself to the texture of just two 8' stops. Although Lucy Russell gives details of the violin used in the recording, it would have been interesting to know the instrument used. Otherwise the booklet notes, all in English, are excellent, with an extended essay on the sonatas from John Butt.

Ian Graham-Jones

Bach Concertos for One, Two and Three Violins Portland Baroque Orchestra,
Monica Huggett 75' 06"
Portland Baroque Media PB501
BWV1041-43, 1063, 1064R

This CD is a fabulous showcase for the depth of talent among the Portland Baroque Orchestra's violin sections – as well as the artistic director, Monica Huggett, no fewer than four of them take solo lines; Carla Moore plays the A minor concerto (as well as the second lines of BWV1603 and 1064R), Rob Diggins the E major concerto (and the third line in BWV 1064R), Jolianne Einem plays the top line of the D minor double and the third line of BWV1063, and Adam LaMotte plays the lower part of BWV1043. The three well-known pieces are nicely played and placed centrally in the programme. The less well-known of the "reclaimed" concertos, the D minor BWV1063, whose outer movements in particular are full of extremely virtuosic passages, opens the disc and proceedings are brought to a close by the other work for three violins, BWV1064R which the Portlanders perform without ripieno violins.

BC

Bach & Entourage Johannes Pramsohler,
Philippe Grisvard 65' 11"
Audax Records ADX13703
Bach BWV1024, 1026, Anh. 153 JG Graun Sonata
in G Krebs Sonata in c Pisendel Sonata in a

This latest fruit (and a rich one at that) of

the collaboration of two of the stars of the younger generation focuses on music for solo violin by Johann Sebastian Bach and his colleagues and pupils. Alongside world premiere recordings of works by Krebs and Graun are the G minor Fuga by Bach himself, the unaccompanied sonata in A minor by Pisendel and two works of uncertain origin – Anh. 153 might be authentic Bach, and Pisendel is a possible author of BWV1024. As the premise of the CD suggests, these two men were well acquainted, and Bach clearly knew Graun's reputation since he sent Wilhelm Friedemann to him for lessons; Krebs, of course, was one of Bach senior's pupils. As usual the combination of Pramsohler's virtuosity in realising the demands placed on him by these composers – along with a genuine desire to give the music a heart and a soul – and Grisvard's magical realisations (one minute providing harmonic support, then engaging in a keen dialogue with the violin, sometimes even grabbing the limelight for himself) is a joy to behold; if the photo on the cover of the packaging is all very serious, the one on the front of the booklet suggests they have tremendous fun together, too. And that is oh so audible! If Audax had a subscription series, I would recommend you sign up.

BC

F. Couperin Les Nations Sonades, et Suites de Symphonies en Trio Juilliard Baroque
Naxos 8.573347-48 (100' 13" – 2 CDs)

There are times when I wish Couperin had never offered performers the options of instrumentation that are attached to his *Concerts Royaux*. Had he not done so, I suspect that we would now treat *Les Nations* as music for a standard Italianate string trio sonata ensemble more or less without question. Juilliard Baroque, on the other hand, have to all intents and purposes orchestrated it, including passages in which more than one instrument combine on an upper line. I found this irritating and distracting to the point at which it became difficult to appreciate the great musicianship of much of the playing. At least they could allow individual movements an individual sonority.

The note (English/French) is interesting on the subject of the music but avoids issues of performance practice. It also suggests that each sonata/suite lasts over 30 minutes – contradicting the recorded durations printed opposite. The recorded sound is very good though the balance of the parts sometimes disadvantages the flute or over-favours the oboe. Nice to hear the continuo, though. Overall, frustrating.

David Hansell

Couperin's great collection of four *ordres*, written towards the end of his life, were composed to represent the styles of four

nations – France, Spain, Italy and Piedmont. Each consists of a large-scale opening sonata (*sonade*) in several movements, and a series of dances with the inevitable chaconne or passacaille. *Les Nations* is scored for two treble instruments, bass instrument and a figured bass continuo line, leaving the choice of instrumentation to the players. Here Juilliard Baroque uses two violins, transverse flute and oboe for the two upper lines, and bass viol, bassoon, theorbo, guitar and harpsichord for the two lower lines. Some may perhaps find the ensemble's swapping of instruments between movements – and in some cases during movements – disturbing, while others may appreciate the contrasts which aptly reflect the *affekt* of each section implied in Couperin's writing. That said, Juilliard Baroque has assembled a team of some of the top players for this recording who seem totally at ease with the French style, their ornaments seeming to flow naturally from the melodic line. Listeners unused to the French Baroque may find it difficult to distinguish between the national styles implied in each suite; for, with the incessant ornamentation (all according to the composer's own markings, with nothing added) all may sound French! Subtle stylistic differences in each suite, however, can be appreciated by the discerning listener. (For those interested in following the score, a facsimile can be downloaded from the IMSLP site.) I found the recording quality a little bright, so some may wish to 'tone down' the treble. As with many Naxos issues, a magnifying glass may be required for the booklet notes.

Ian Graham-Jones

Graupner *Concerti e Musica di Tavola*
Accademia Daniel, Shalev Ad-El 67' 17"
cpo 777 645-2
GWV301, 302, 306, 337 & 468

I had never before come upon the suggestion that Uta Wald makes in the booklet notes that the impetus for Graupner to start writing purely instrumental music came in 1729 when the woodwind player Johann Michael Böhm fled to the court of Ludwigsburg near Stuttgart under threat of arrest for stealing – his salary had not been paid for a long time, so one might imagine he was desperate! The key point was, though, that he took all his music with him. Graupner, it seems, though technically responsible for all music at the court, had been so busy supplying music for performances in the chapel that he had more or less relied upon Böhm to take care of non-liturgical repertoire. For the present disc, Accademia Daniel have chosen solo concertos for violin, viola d'amore and bassoon, as well as a concerto that combines three bass soloists (chalumeau –

a popular instrument in Darmstadt, it seems – cello and bassoon), and one of several of the composer's Entratas "per la Musica di Tavola", to all intents and purposes an orchestral suite, though eschewing the French overture associated with that form. All of the concertos are in the fast-slow-fast three movement form and have little in common with the Vivaldian model; in fact, the solo instrument is more just another colour on the composer's palette. With that idea in mind, the wanton addition of a recorder to the final movement of the suite is easily forgiven. Graupner's music takes some getting used to – what seem like normal baroque movements take some unexpected harmonic twists and turns, and his melodies frequently surprise; these players are well used to his music now, and their easy facility is reflected in some delightful performances.

BC

Handel *L'Allegro, il Penseroso ed il Moderato* 1740 Gillian Webster S, Laurence Kilsby treble, Jeremy Ovenden T, Peter Harvey Bar, Ashley Riches B, William Whitehead org, Gabrieli Consort, Gabrieli Players, Paul McCreesh 141' 38", 2CDs
Signum Classics SIGCD392

An extremely interesting and important issue, which attempts to reconstruct the initial version of this lovely work. To those familiar with existing recordings, the changes are twofold – items added for the 1741 and subsequent revivals are omitted (so for example there is no 'Bellman's Drowsy Charm', no 'Daisies Pied' or 'Gorgeous Tragedy' and no 'Hairy Gown And Mossy Cell') while 'Concerto's for Several Instruments' are included (Op 6 nos 1 and 3 before Parts 1 and 2 respectively, and the organ concerto Op 7 no 1 before Part 3.)

McCreesh also follows Handel's initial vocal distribution, with the *L'Allegro* airs being sung by three male voices (treble, tenor and bass) and *Penseroso* by a female soprano. The results are most persuasive – the work fresh from Handel's imagination, before the practicalities of performance take over, has a fine conciseness and sense of overall shape. Despite the complete lack of a "story", the contrasting moods set out in the opening *accompagnatos* with the protagonists subtly mimicking each other's affects, and wondrously further explored throughout the work, are satisfyingly resolved in the glorious final duet.

The performance, as one would expect, is very fine. McCreesh is an experienced Handelian with a long and distinguished discography, and he does not disappoint here. The soloists are good – I especially enjoyed Laurence Kilsby's astonishingly mature-sounding treble and Jeremy Ovenden's intelligent tenor (though

why the declamation in "There let Hymen oft appear"?) *Allegro's* character is ably completed by Ashley Riches' mellow bass. Gillian Webster provides a creamily passionate *Penseroso* (though sometimes clarity of diction is sacrificed to beauty of tone) and Peter Harvey is an eloquent *Moderato*. The choir and orchestra are as good as ever.

The sumptuously produced booklet has exemplary notes (in particular a fine and scholarly essay by Ruth Smith), though one might have liked mug shots of all the performers, rather than the several art-pics of only a couple of them!

This should be an essential addition to any serious Handel collection.

Alastair Harper

Handel *Israel in Egypt* Julia Doyle, Maria Valdmaa, David Allsopp, James Gilchrist, Roderick Williams, Peter Harvey SSCTBB, Nederlands Kamerkoor, Le Concert Lorrain, Roy Goodman 127' 45"
Et cetera KTC1517

One shouldn't compare recordings of different works by different artists, even if the composer is the same. However, having just listened to FestspielOrchester Göttingen's live recording of *Joshua*, [see below] I was deep into the world of Handel oratorio and thus expectant of a similarly absorbing oral experience thanks to this recording of *Israel in Egypt*. Much to my surprise, however, I found my attention wandering halfway through the first chorus. After listening to end of the first CD, I returned to the first chorus and was struck by the density of sound that it presented. On second listening, I didn't find it so shocking as before, partly because my ears had adjusted to the difference in sound between Le Concert Lorrain/Nederlands Kammerkoor and FestspielOrchester Göttingen/NDR Chor. However, I realised that my expectation throughout the symphony was of a lighter introduction to the work, despite its dark and awesome beginning. The orchestral sound is, to my taste, too dense at all times in the choruses, lacking subtleties of phrasing. The choir, on the other hand, present a highly polished sound which conveys very well the sense of awe and majesty appropriate to the story. Their subtleties of phrasing are, unfortunately, not always audible over the orchestral sound. However, the arias are a completely different case. In each aria, the orchestra accompanies in a hugely sympathetic and imaginative manner. One can only assume, therefore, that the dense texture of the chorus accompaniment was an artistic decision.

Each of the soloists (this time very well known) is excellent, though with the odd fleeting moment of strain sounding in

Peter Harvey's voice, particularly in the quartet 'The righteous shall be had', which is rather high in tessitura.

A rather general and brief overview of the context of the work's composition (mostly recycling relatively well-known facts) makes up half of the booklet notes. The other half consists of 'some personal thoughts' from Roy Goodman. These start unfortunately as an exercise in self-advertisement but, after the initial paragraph, are actually very informative and interesting. The recording is of the complete original three-part version, performed at the premiere on 4 April 1739, and thus includes the opening *Larghetto* of the organ concerto, HWV 295, completed by Handel on 2 April and played by the composer as an introduction to Part II.

Violet Greene

It's a pity that the opening of the work wasn't mentioned as The Ways of Zion do Mourn: not all listeners of Israel... are aware of it. The conductor proudly mentioned that he had recorded the work twice, the first from the edition I had made for Andrew Parrott, the second the one I had edited for Carus. CB

Handel Joshua Kenneth Tarver Joshua, Tobias Berndt Caleb, Renata Pokupic Othniel, Anna Dennis Achsah, Joachim Duske Angel, NDR Chor, FestspielOrchester Göttingen, Laurence Cummings
Accent ACC 26403 115' (2 CDs)

I'm not sure if the Handel operas performed at the Göttingen International Handel Festival (by the FestspielOrchester Göttingen under Lawrence Cummings) are recorded live as a matter of course each year, but I seem to have heard several such offerings and they are, without exception, a true joy from start to finish. I can't recall if the other discs follow the same format, but I felt that the inclusion of snippets of applause in this recording of Joshua only added to the feeling of actually being at the opera. With the exception of Anna Dennis, I was unfamiliar with the soloists, and was pleasantly surprised by the uniform quality but varied timbre of their voices. This said, I did find Renata Pokupic's rather heavy vibrato (I know, so "early music" but bear with me) a little static on her first recitative and aria. As the opera progressed, however, this became less of a problem.

First performed at the Theatre Royal, Covent Garden, on March 9th, 1748, Joshua was one of several oratorios composed by Handel to celebrate the victory of the Hanoverian dynasty over the Jacobites. As such, it focuses on the militaristic might of the mighty leader, Joshua, but while it undoubtedly was a commentary on the political situation of its time, the libretto (possibly by Thomas Morell) sticks to the biblical account but adds in a love story.

The slightly whimsical style of Dr Wolfgang Sandberger's booklet notes belie excellent scholarship and add to the sense of a well-informed production.

The oratorio contains many lovely and well-known moments, including the rousing 'See, the conqu'ring hero comes!'. As always, Cummings's pacing of the music is so incredibly well-judged that both narrative and music flow unimpeded. A real joy both in terms of content and interpretation.

Violet Greene

Handel Suites for Harpsichord volume 3 Gilbert Rowland 129' 10" (2 CDs)
divine art DDA21225
HWV 426, 440, 442, 445, 447, 448, 449, 451-3

Though renowned in his day as a keyboard virtuoso, Handel's own music in this medium is relatively little known, and beyond the 'Eight Great Suites' of 1720, surprisingly seldom performed today. This double-disc release, (which I see from the notes is the third to appear) is thus doubly welcome. Gilbert Rowland has assembled a beguiling programme, ranging from the early suites in D minor (HWV 448) and G minor (HWV 453), via the first of the Great Suites (HWV 426), to the final ones in D minor (HWV 447) and G minor (HWV 452) written in 1739 as exercises for Princess Louisa, daughter of George II. Though all sharing the 'suite' title, the individual movements are wonderfully varied; in addition to the standard Allemandes, Courantes and Giges, there are extended French Overtures, Sarabandes, Menuets, Airs and an astonishing Chaconne, with no fewer than 62 variations, to finish the recital. All possess the characteristic Handelian blend of melodic charm and harmonic substance.

Gilbert Rowland is a persuasive performer. His realisations of the chordal preludes are extremely convincing, and he decorates and varies reprises as the 'Caro Sassone' himself might have done. He plays a fine 2005 harpsichord by Andrew Wooderson, after Goermans (Paris 1750).

Alastair Harper

Hotteterre Complete Chamber Music Vol. 2 Trio Sonatas op. 3 • Suite op. 8 Camerata Köln 75' 15"
cpo 777 867-2

I gave the first issue in this series a warm welcome and am happy to extend the same to this release. Indeed, the word 'exemplary' is not out of place here. Both flutes and recorders are played with a chunky rich sound to which the pitch (390) is a well-chosen contributing factor; instrumentation is varied, though within Hotteterre's stated parameters; the playing is unfailingly stylish; and the lively booklet essay (German/English) addresses

issues of context, content and performance practice. Oh – and it's lovely music.

David Hansell

Rameau Castor & Pollux Colin Ainsworth Castor, Florian Sempey Pollux, Emmanuelle de Negri Têlaire, Clémentine Margaine Phébé, Christian Immler Jupiter, Sabine Deveilhe Cléone, Philippe Talbot un athlète, Virgile Ancely le grand prêtre, Ensemble Pygmalion, Raphaël Pichon 139' 31"
harmonia mundi HMC 902212.13

As with Mozart, so with Rameau. When you've heard several operas (or even the same one several times) it's easy to forget how brilliant they are. However, this recording offers a stimulus for renewed admiration by using the 1754 re-working of the 1737 original, apparently with the benefit of 'recently discovered' manuscript material. I must say that I do prefer this – shorn of the prologue, much recitative and with arguably a clearer and tauter storyline. And the music is sublime – noble, jaunty or outright jolly as required and sometimes spectacular: try the Athlete's air at CD1tr25. The booklet (Fr/Eng/Ger) offers an essay that explains the context of the 1754 version, a synopsis and full text/translation cued to the track list and the performance does not disappoint with both singers and players finding inspiration in Rameau's genius. Yes, there's occasionally an excess of vibrato or percussion but a non-reviewer might not even notice, such is the overall sweep of the action, and the general standard, especially for a live recording, is remarkably good. I just wish it were a DVD of a staged performance. For that you need the Christophe Rousset account but be warned – the production will definitely not be to all tastes. David Hansell

Telemann The Grand Concertos for Mixed Instruments Vol. 2 La Stagione Frankfurt, Michael Schneider 59' 36"

cpo 777 890-2

TWV 52:a1, 53:D4 & D5, 54:D4 & B2

This is a real treat for the ears – not only is Telemann's fabulous music beautifully served (as we now expect from Schneider & Co.), but the diversity of instrumental colour is just another reason why the hour rushes by. Four of the five works follow the standard slow-quick-slow-quick *da chiesa* format, while the final concerto dispenses with the first of the four; here it is called a concerto from violin, trumpet, strings and continuo, but it also has an obbligato part for cello (in both the Dresden and the Darmstadt sources), which is why its catalogue number begins TWV 53... It also has three ripieno violin parts and two violas, so it is a rich texture indeed, to which the trumpet does little more than

add some colour in the tutti. The trumpet player has meatier fare elsewhere – one of the composer's best-known works is his concerto for trumpet choir and strings – I first remember hearing it on what was for me an earth-moving recording by the AAM under Hogwood. This present rendition is equally revelatory, for never has the sound of the trumpet choir sounded so martial and (in a good way) "listen to us!" The tempi are faster than Hogwood's but it's the energy that is uplifting. Telemanniacs will need no recommendation from me to buy this, but if there are still any cynics out there, you don't know what you're missing! BC

Telemann Overture & Concerti pour Darmstadt Les Ambassadeurs, Alexis Kossenko fl, Zefira Valova vln 70' 23"
Alpha 200
TWV 51: D1, D2, a1, 52: e3, 55: F3

As the title suggests, this excellent disc has an orchestral suite (strings with pairs of horns and oboes plus bassoon) and four concertos, two for flute, one for violin and one for both. Regular readers will know that I am a fan of Telemann's music, so it will come as no surprise that, when it's as well played as it is here, I have no hesitation in recommending Les Ambassadeurs. The dance movements of the suite will have the most reticent of toes tapping, and each of the concerti – think elegant Albinoni or Marcello rather than virtuosic display à la Vivaldi and you'll have the right idea – is finely crafted by composer and performers alike; I was particularly impressed by the opening of the A minor violin concerto – the throbbing upper string chords leading into Valova's first entry are captivating, and her colourful interpretation of that sinuous solo line (a masterclass in the use of vibrato as an ornament, and right hand control) meant listening to that track over and over again. That astonishing control is key to Les Ambassadeurs' approach, and I hope they will go on to explore more German repertoire. BC

Telemann Les nations – Overtures & Oboe Concertos Vinciane Baudhuin ob, Bach Concentus, Ewald Demeyere 62' 30"
Challenge Classics CC72669
TWV 51:c1, c2; 55: D13, G4, B5

This is a neat programme, sandwiching the two C minor oboe concertos (each of which instantly seizes the attention, though by different methods) between three characterful suites for strings. The latter are the well-known sequences of "ancient and modern" nationalities (TWV55: G4), a different group of peoples (TWV55: B5), and a sequence of dances and character pieces ("La Galliarde", TWV55: D13). The composer's invention is such that the ear is

always entertained and in these lively and well-recorded accounts each of the movements has a distinctive flavour. Perhaps the concertos offer a darker side of his personality, C minor seemingly a rather angst-ridden key for him, and Vinciane Baudhuin relishes the challenge of bringing out the drama. BC

Telemann Trios & Quartets with transverse flute and viola da gamba Bassorilievi 76' 59"
TWV42: c6, F5, g7, g15, a7, h4 & 43: C2, h3

It can surely be no coincidence that the vast majority of Telemann's music for this combination survives in Darmstadt – there must have been players there who inspired the composer; further, there must be a reason why the most of them are in minor keys (five out of six!) The two quartets (both called concerto in the sources) add a bassoon to the mix. The booklet notes (a convoluted affair whose absolutely pitiful English translation is a hard going) suggest that the plaintive sounds of the gamba (here often coloured with the style of vibrato I associate with the French school) blend effortlessly with those of the flute, and on the evidence of this rather glorious recording I would have to agree. The continuo section includes theorbo, cello, violone and harpsichord and manages to create a rich backdrop for the "soloists" without ever sounding fussy or intrusive. In fact, this is among the nicest recital of this repertoire I have heard – and it claims (albeit with an "as far as we know" caveat) a world premiere of TWV42: F5. BC

Telemann 12 Fantasies for Violin TWV 40:14-25, 12 Fantasies for Flute TWV40:2-13 Peter Sheppard Skærved 127' 11" (2 CDs)
athene ATH23203

This is the first of a projected series in which the violinist is allowed to play some of the most important violins that have come down to us. I suspect that, had I been involved, I would have argued very strongly that the recordings should also feature relevant music. So "disappointed" is possibly the best way to describe my reaction to the fact that this two CD set of Telemann is played on a 1570 Amati! What about all the fabulous music of the earlier 17th century? Then to think that some of the repertoire is not violin music at all calls the entire enterprise into question – is it all about the violins, or is the player really supposed to be the focus of our attention? A Fellow of the Royal Academy of Music (to whom the instrument belongs), and "dedicatee of over 400 works for violin", he clearly has something of a reputation but I regret to say that there is little to engage me here, either in terms of the recorded sound or

the way in which Telemann's interplay of voices is handled – the music is read horizontally without any concept (at least as far as I can discern) of the importance (perhaps I might even go as far as to say "the existence") of the vertical. His notes seem to suggest that Telemann expected the works to be played in sequence, with the brightness of one "immediately annulled" by its successor. I'm afraid this won't be on my shelves very long. BC

Agrippina Ann Hallenberg S, Il Pomo d'Oro, Riccardo Minasi 74' 34"
deutsche harmonia mundi 88875053982
Arias by K. H. Graun, Handel, Legrenzi, Magni, Mattheson, Orlandini, Perti, Porpora, G. B. Sammartini & Telemann

This is a delectable disc. Ann Hallenberg has a tremendous technique and a fine eye for unusual repertoire (her 2012 Hidden Handel disc with Alan Curtis is a particular personal favourite) This time, we have an extremely clever selection of operatic arias written around the formidable characters of Agrippina and her eponymous sister and daughter, none of whom one would care to meet on a dark night in the Forum!

The music ranges from late 17th-century continuo-accompanied Legrenzi to galant Graun, the second of whose arias, "Mi paventi il figlio indegno", is a real show-stopper, with blazing brass and an absolutely breathtaking display of perfectly-even coloratura, as Agrippina heaps scorn on her unworthy son.

Other highlights include some delicate *bel canto* from Porpora, and Sammartini's dramatic "Deh, lasciami in pace" with its b-section closely following the text's contrasting affects.

The centrepieces of the recording, however, both physically and musically, are the three Handel excerpts. Hearing them in this context, one is forcibly struck (as were the Venetian audiences of 1709) by their astonishing originality and dramatic power. "Pensieri", with its jagged unison strings and keening solo oboe, still chills to the marrow – notice how its third and final refrain is condensed and concentrated as Agrippina makes up her mind. And who could resist the foot-tapping rhythm of "Ogni venti" or the catchy melody of "L'alma mia"?

Minasi and Il Pomo d'Oro provide splendidly spirited accompaniments, though a couple more upper strings would have been even better – they are sometimes a little outshone by the brass! *Alastair Harper*

The Cello in Baroque Italy Roel Dieltiens vlc, Richte van der Meer vlc, Konrad Jung-hänel theorbo, Robert Kohnen hpscd/org
Accent ACC24304
G. B. Bononcini, de Fesch, Domenico Gabrielli, Geminiani, Marcello & Vivaldi

These recordings, made in 1990 and 1991, are attractively packaged, with the two CDs labelled 'The Beginnings' and 'The Flowering', the latter consisting solely of sonatas by Vivaldi and Geminiani. The perrnickety might well query the inclusion of sonatas by Willem DeFesch (op.13 no. 6 in A minor c.1750) and Giovanni Battista Bononcini (Sonata in A minor from the 'Six Solos for Two Cellos') under the first disc's title as being a little perverse. That apart, these are generally stylish performances, accompanied by theorbo, harpsichord and organ. The beginnings of the solo repertoire for the instrument are justly represented in the cello works by Domenico Gabrielli (d. 1690). Although they occupy more than half of Disc 1, taking up 16 tracks, they are confusingly listed as two sonatas on the CD box). In fact these tracks constitute the collection of unaccompanied Ricercari, the canon for 2 cellos as well as the two sonatas with theorbo and cello continuo. The Ricercari were virtuoso works in their time, with much free florid passage work adorned with multiple stopping, and the canon is an interesting piece. A strange feature in Dieltiens' playing is his use of vibrato on expressive notes, the wideness of which at times sounded similar to the beaten vibrato specifically used in the French repertoire for the bass viol. With the three 18th-century sonatas on Disc 1 (the two mentioned above plus Benedetto Marcello's Op. 2 no. 4), however, we are on more familiar territory.

The continuo texture chosen for three Vivaldi sonatas (RV 40, 42, 46) on Disc 2 is with organ and double bass, which some may find disconcerting. The three from Geminiani's op. 5 set (nos 2, 3 and 6), published in 1746, employ the more customary harpsichord and cello continuo. The extremely slow tempi of the movements marked largo was worrying for, as we know, the indication implies a moderate speed, faster than adagio. Some may not like Dieltiens' persistent spiccato-like style of playing in some of the allegro movements, often found in HIP performances in the 1990s and now more out of fashion. The booklet consists of a good essay on the development of the cello sonata in Italy with particular reference to the works on the discs, but lacked movement titles and track listings, with no detail on the instruments used in the performances, let alone any biographical information. I am surprised that Accent could not have found room to include at least the basic movement information. Overall I enjoyed Disc 1 more, especially for the rarely recorded Gabrielli pieces. *Ian Graham-Jones*

The Cello in Spain: Boccherini and other 18th-century virtuosos Josetxu Obregón vlc, La Ritirata 57' 14"

Glossa GCD 923103

Music by Boccherini, Duport, Paganelli, Porretti, Supriano, Vidal, Zayas & anon

As the booklet aptly puts it: "The Court of Madrid ... acted as deep pit in which the fame of some very good Italian musicians ended up being buried." For few, I suspect, will have heard names such as Paganelli, Porretti, Supriano, Vidal and Zayas represented on this disc. Some of the composers were, like Boccherini and Domenico Scarlatti, Italians who settled in Spain; others, such as Paganelli and Jean-Pierre Duport (many a cellist will have endured the studies by his brother Jean-Louis) were visitors, whose music shows some Spanish influence while staying the country for a period. Obregón uses, as was customary in Spanish music of the period, a variety of continuo instruments, including guitar, archlute, theorbo and harp. The collection on this disc includes not only sonatas but an unaccompanied toccata (Francesco Supriano), a duet (Pablo Vidal), a lesson (José Zagas) and a concerto by Domingo Porretti, all framed by one of Boccherini's numerous cello sonatas (G.6 in C) and the Fandango from the guitar quintet G. 448, complete with castanets. The concerto is unusually scored with accompaniment of 2 violins and double bass (with plucked continuo).

Whilst there may be no real master-works amongst the lesser known items (except perhaps for an especially fine anonymous Adagio from the Manuscript de Barcelona), there are no weak pieces – certainly none to dismiss as 'best left buried'. This is a collection that is worthy of exploration, performed with great verve, polish and style. I found the recording acoustic a little over-reverberative, but this did not detract from my enjoyment of the experience. Booklet notes are very well-researched, with plenty of detail.

Ian Graham-Jones

Et in Arcadia ego Italian Cantatas & Sonatas Concentus VII 67' 16"

Resonus REC10142

Handel *Mi palpita il cor, Pensieri notturni di Filli*, Oboe sonata HWV357 Lotti *Ti sento o Dio bendato Mancini* Recorder sonata no. 1 in d A. Scarlatti *Bella s'io t'amo, Filli tu sai s'io t'amo*

This is an excellent recording of some really nice 18th-century music for soprano with oboe or recorder(s). Emily Atkinson's beautifully controlled voice is perfectly matched by Belinda Paul's oboe and Louise Strickland's recorder. They are joined by Amélie Addison and Martin Knizia on cello and harpsichord respectively. The programme is built around the Roman Arcadian Academy, who played host to all

of the composers represented apart from Francesco Mancini, whose presence is justified (if it needed to be) by his having taken over control of music in the Naples churches during Scarlatti's sojourn in Rome. What a privilege it must have been to be a member of such a club, if the performances there were anything approaching the quality of these! My sole reservation is the soprano's incessant "decoration" of the vocal lines to the point of their being unrecognisable; now, I know that there is evidence for some extreme ornamentation but surely the reason they survive is because someone had to write them down in order to remember them; i. e., they were not a spontaneous act of enhancement – and therefore not the norm. I feel it is actually a pity that such a beautiful voice is wasted in such gratuitous display. She would do far better to step away from the manuscript paper and play to her undeniable strength – that truly beautiful voice! In comparison the woodwind players are models of restraint. Interesting booklet notes, and full English translations of the texts. *BC*

Fantasia Baroque: Improvisations on Bach, Bertali & Pasquini Aleksandra & Alexander Grychtolik hpscds 56' 51"

Coviello Classics COV91501

The contradiction inherent in recording a definitive version of an improvisation is dealt with head on in the extended interview with the players which makes up the sleeve note here, arguing that an improvisation 'has its own aesthetic quality which can be captured on CD just like an interpretation'. The recording does make a strong case for this, particularly in an extended Fantasy in the style of C. P. E. Bach, though what we are really dealing with are prepared pastiche pieces in the styles of the four composers used as models (the 'Bach' in the subtitle covers both J. S. and C. P. E.). The Pasquini figured basses for two players, presumably designed as teaching pieces, are well captured here, though the movements are all rather short and formulaic. Also for two players are the opening chaconne based on Bertali and the concluding concerto which is closely modelled on J. S. Bach's *Italian Concerto*. Both are good pastiche works which capture effectively the international baroque style of their models. The performers play on harpsichord copies by Cornelis Bom, one of a 1745 Dulcken and the other of 1681 Giusti; the difference in sound is useful in distinguishing the two players in the duets. Most interesting, though, are the solo items improvised by Alexander Grychtolik. There is a five-movement partita in the style of J. S. Bach which sticks to well-defined movements and

easily recognisable patterns. It has an effective gallant Sarabande which leads nicely to what is undoubtedly the highlight of this recording, the twelve-minute Fantasia in the style of C. P. E. Bach. This is a real tour-de-force of improvisation in the *empfindsamer Stil*, starting with late works of J. S. Bach and moving through C. P. E. to foreshadow Mozart's keyboard fantasies. It shows a constantly shifting inspiration and, while one is inevitably inclined to guess the source of a particular quotation, it does rise above this to form a coherent if quirky whole – just as its models do. The playing on this recording is excellent and it is especially worthwhile in providing a salutary reminder of the improvisational basis for much of what we now regard as canonic in this repertoire. *Noel O'Regan*

Nel Giardino di Partenope Neapolitan cello sonatas Gaetano Nasillo *vlc*, Sara Bennici *vlc*, Michele Barchi *hpscd* 79' 03"

Arcana A 385

Music by Alborea, Greco, Lanzetti, Pergolesi, Pericoli, Porpora, Ruvo, Supriani + CD of Neapolitan cello concertos with Ensemble 415, Chiara Banchini

I suspect only Porpora and Pergolesi will be known to the majority of readers, and such names as Rocco Greco, Francesco Alborea detto Francischello, Giulio di Ruvo, Francesco Supriani, Salvatori Lanzetti and Pasquale Pericoli will be names, hopefully to whet the listener's appetite. The disc covers the 70-year period 1699 to 1769, and the items are presented as far as possible in chronological order and are chosen show the development of the sonata in Naples at the time. The earliest are dance based, and one, by Supriani, is labelled 'Toccate'. Lanzetti's sonatas are interesting pieces which use passages in harmonics at some points – there are two examples on the disc – with some virtuoso writing, as is the Nicola Porpora sonata. Nearly all the movements are with harpsichord and a cello bass line, whereas some movements or works might have been more suited to one or the other, but otherwise this is an interesting disc for cellists. The booklet usefully gives the sources of the sonatas. A 70-minute bonus disc of five cello concertos by Fiorenza, Porpora, Leo and Sabatino with Nasillo and Ensemble 415 is included, which I found in general more interesting than the sonatas. This makes it a worthwhile purchase for those interested in exploring less well-known repertoire for the instrument. *Ian Graham-Jones*

Salvator Mundi – The Purcell Legacy St Salvator's Chapel Choir, Fitzwilliam String Quartet, Tom Wilkinson 61' 44"

Sanctiandree SAND000

Blow Salvator mundi, Voluntary in C Boyce O be

joyful in the Lord, Voluntary no. 9 *Clarke* He shall send down from on high *Greene* Thou visitest the earth *Handel* Fugue in B flat *Humphrey* O Lord my God *Jackson* Hear me O God *Purcell* I will give thanks, Rejoice in the Lord alway

This beautiful CD explores music around Purcell, in the sense that works by Purcell are set in a context of music by his predecessors and followers, including the neglected William Jackson. The St Salvator's Chapel Choir provide assured performances of this tricky repertoire, and (unidentified) soloists drawn from the ranks are also extremely competent in the ever-shifting chromatic world of the 17th-century verse anthem. The authentic Baroque instruments of the Fitzwilliam also make a superb contribution, proving more effective as stand-in viols in the early repertoire than I had imagined, while a subtle organ contribution to the ensemble from Sean Heath and organ solos by director Tom Wilkinson complete the line-up very pleasingly. The choir adapts readily to the progressing style of the music through the programme, and is well-prepared and sings with a lively accuracy and impeccable diction. William Jackson (1730-1803) was rediscovered by Gerald Finzi, and using his transcriptions which are housed at St Andrews University the choir have clearly warmed to this distinctive and largely unknown voice in English music, a voice which on the evidence of this recording deserves to be more widely performed. These young singers have distinguished themselves in what is clearly the first recording on their in-house label, which deserves to be the first of many. *D. James Ross*

CLASSICAL

C. P. E. Bach 6 *Hamburg Symphonies* Ensemble Resonanz, Riccardo Minasi Es Dur ES 2053 (65' 45")

Bach's six string symphonies with three movements represent the ultimate in the move from the Baroque, with its single mood (or *affekt*) within each movement, to the Pre-classical concept of depicting many short, contrasting motivic ideas in order to rapidly change the emotional experience of the listener within a short space of time. Here Minasi takes this concept to its ultimate limits, with wide-ranging dynamic contrasts and dramatic pauses. Ensemble Resonanz bridge that gap between period and 'modern' instruments while remaining as true as possible to the composer's intentions. Such a repertoire taxes the most accomplished of players, and only very occasionally was I aware of some very slight imperfections in intonation from this ensemble, which did not detract from a pleasurable listening experience. 'Pleasurable', however, may

not be the best choice of word, as these works demand intense and careful attention from the listener to fully appreciate the composer's intentions. For they could never have been conceived, as so much music of the period was, as music to entertain the composer's patron Baron van Swieten. I knew the third of these works particularly well, but never realised, until I read the excellent booklet notes, that the opening dramatic motif of its adagio spelt out 'BACH', followed by an E (for Emanuel)! *Ian Graham-Jones*

C. P. E. Bach *Hommage!* Matthias Höfs *piccolo tpt*, Christian M. Kunert *bsn*, Wolfgang Zerer *hpscd* 66' 38"

Es Dur ES 2052

H504, 516-521, 542/5 (aka BWV1020), 545 (aka BWV1031), 552, 578

Not infrequently in these pages one reads how Bach's music will pretty much work in any medium, and – while few modern musicians have (to my knowledge) gone down that route with the music of his sons, C. P. E. recycled his own material to such an extent that one can surely forgive the present performers for wishing to pay tribute to the man despite an obvious lack of repertoire for their combination. Clearly, had they not been players of such distinction, such a scheme should probably not have been very successful, but when the only thing that one could seriously fault in the performances is the dreaded modern trill with its relentless uniformity, then one gets the measure of the line-up. The harpsichordist uses subtle *inégalité* and if the trumpeter does no quite respond, he at least shapes the lines with a sense of light and shade that sounds natural. The music chosen for the recital ranges from the flute sonata in E flat, which might be by Bach père, to extracts from the six sonatas for clarinet, bassoon and harpsichord. I did not expect to enjoy this, but was very pleasantly surprised! *BC*

Haydn 2032 No. 2 – *Il Filosofo* Il Giardino Armonico, Giovanni Antonini 75' 18"

Alpha 671

W. F. Bach Symphony in F FK67, Haydn Symphonies 22, 46 & 47

This second instalment in Alpha's projected complete symphonies recording in time for the 300th anniversary of the composer's birthday features three striking works from the master and another by Bach's oldest son. With 44222 strings, pairs of oboes (or cor anglais in symphony 22, whose subtitle gives the CD its name), horns, bassoon and harpsichord, the band is well balanced and all of the voices are clearly audible in the remarkably clean and well captured acoustic. Antonini lets the music speak for itself and there is never any audible hint of micromanagement.

Each of the Haydn works has its own distinctive feature – 46 is in the frightening key of B major, 47 features a musical palindrome and 22 reverses the order of the first two movements – and they work well as a balanced programme. I really like the idea that each release in the series will not be devoted exclusively to his music though; so, as well as offering the finest period instrument performances, they will also contextualize it. I look forward to more discoveries along the way. BC

Haydn Sinfonia concertante Mozart
Concertos Arcangelo, Jonathan Cohen
Hyperion CDA68090 57' 42"

This is – without a doubt – my recording of the month. As much for proving that Haydn is every bit as fun and charming as his younger countryman as for the brilliant playing (in every sense) of all concerned. Recorded between 2012 (bassoon concerto) and 2014 (Haydn), the orchestral lists read like a "Who's Who" of the greats on the UK early music scene and the soloists are all outstanding – the rapport between the four in the *Sinfonia concertante* is palpable; I wonder if Haydn's own performances were this good. As for Mozart, well, I have long been in love with the slow movement of his bassoon concerto – among other things, it was my constant saviour when my niece and nephews would not sleep as young children! Peter Whelan's dulcet tones would charm the noisiest child, and his understated virtuosity in the outer movements is all the more impressive for not being showy. I was not nearly so keen on the oboe concerto – until now! Somehow Alfredo Bernardini's delicately rendered account (on an 1800 Grenser instrument) has persuaded me – and I laughed out loud when the ripieno oboes joined in the last movement cadenza. The outstanding string players in the Haydn are violinist Ilya Gringolts and cellist Nicolas Alstaedt, playing a Stradivarius and a Guarnerius respectively. A large part of the success must be down to young director, Jonathan Cohen, clearly a man to watch as much in classical repertoire as he has already shown himself to be in Baroque material. I have a sneaking suspicion he might move forward into Romantic music with this quite exceptional band and I will definitely be going along for the ride. BC

Michael Haydn The Complete String Quintets
Salzburger Haydn-Quintett 146' 02" (2CDs)
cpo 777 907-2

Of the five works that make up this fine collection, only one is categorically named "Quintetto" by the composer (Perger 110); of the others, two are divertimenti (106 with six movements, and 112 with seven!), while 109 is a "Notturmo" and 108 has this

designation and Quintetto. All are in major keys and abundant in Michael Haydn tunefulness and mirth. One of the most interesting movements is one of the Allegretto variations from 105, marked "Recitativo. Adagio. Senza Rigor di Tempo". Contrasting the pairs of violins and violas is a common technique throughout, and the Salzburger Haydn-Quintett on period instruments seem to enjoy this entertaining if not exactly intellectually challenging repertoire. Since Haydn was a viola player in the prince-electors' chamber ensemble, we must possibly imagine him enjoy his turn in the limelight. BC

Mozart La finta giardiniera Erin Morley
Sandrina (Violante), Carlo Allemano Don
Achise, Podestat, Enea Scala Conte Belfiore,
Marie-Adeline Henry Arminda, Maria
Savastano Serpetta, [Marie-Claude
Chappuis Ramiro, Nikolay Borchev Nardo
(Roberto), Dimitri La Sade-Dotti, Marcelo
Rodrigues, Rolim de Goes figurants], Le
Concert d'Astrée, Emmanuelle Haïm
Erato 08256 461664 5 9

For long regarded simply as a precursor of the great comic operas of Mozart's maturity, *La finta giardiniera* has more recently shown increasing signs of being accepted into the repertoire. Last year's first-ever staging at Glyndebourne was mirrored across the Channel by this co-production mounted in Lille and Dijon. The attention is justified, the remarkable thing about *La finta giardiniera* being not that it fails to match the mature operas – that's a given – but that much of the opera attains a standard that is notable for far more than its composer's youth. So, while the long act 1 finale may lack the miraculous structural architecture of later finales, it is still an extraordinary achievement by any other standard, while the eventual act 3 reconciliation of Belfiore and Sandrina (he believes he has killed her some time before the opera opens) evokes an emotional response that reminds us that this is the same composer that would later write the shattering scene in which Fiordiligi finally capitulates to Ferrando.

La finta was composed for the Munich Carnival season and first given in January 1775, just two weeks before Mozart's nineteenth birthday. Although termed an *opera buffa*, it belongs to a genre that includes *parti serie*, here the roles of Armindo and her lover Ramiro, and *parti di mezzo carattere* or intermediate roles that feature serious characters who may also find themselves in comic situations, in this case Sandrina and Belfiore. The remaining characters, the Podesta (or Mayor), his maid Serpetta and Sandrina's servant Roberto have purely comic roles. Producer David Lescot has opted for a generalized production that relies more on

props – a constantly changing (and at times fussy) array of plants and bushes in tubs in act 1, set in the Podesta's garden – than sets. Costumes, if not specifically in period, at least nod in that direction, the unifying conceit being that everyone is dressed in white. It works well enough, though I'm not sure why Ramiro needs short trousers and a pair of tennis rackets or why the backcloth in act 1 needs to be so dark; we are after all in a garden.

The performance is immensely likeable. Having never been much of a fan of Emmanuelle Haïm's work, I'm delighted to discover that on this evidence she is a splendid Mozartian. Tempos throughout are finely judged, and she draws from her orchestra idiomatic playing that encompasses variously both sensitivity and real dramatic strength. My one complaint is continuo playing straight from the René Jacobs' school of gross over-elaboration. And would a fortepiano really have been used as far back as 1775? Exceptional among a young cast that is likely to be unfamiliar to most opera enthusiasts in this country are the outstandingly stylish Ramiro (originally a castrato role) of Marie-Claude Chappuis, the infinitely touching Sandrina of American soprano Erin Morley, and Nikolay Borchev's splendid Nardo, his richly rounded baritone suggesting an outstanding future Don Giovanni. Enea Scala's Count Belfiore sings more lyrical music with sensitivity, but his tone is liable to coarsen under pressure. Marie-Adeline Henry is a splendidly fearsome, Arminda, delivering her act 2 *aria di furia* with suitable venom, while fine comic performances come from Maria Savastano's Serpetta and Carlo Allemano as the Podesta.

Some of the camera work is a bit close for my taste, but overall the presentation is excellent, though the English subtitles could have done with a proofread. *La finta giardiniera* is a long opera that can easily outstay its welcome; that it does no such thing here is to the credit of all concerned. Finally, it is a sobering thought that this is the achievement of two of France's second-tier regional opera houses. Brian Robins

Mozart Keyboard Music Vol. 7 Kristian Bezuidenhout *fp* 72' 54"
Harmonia Mundi HMU 907531
K.180, 264, 284, 310

Kristian Bezuidenhout has already garnered many plaudits for his Mozart keyboard series and this latest volume continues the same exceptional level of engagement with the music. It combines two variation sets with two of the largest-scale of his earlier sonatas, showing the full range of the composer's inspiration. Playing on a copy of an 1805 Walter piano

by Paul McNulty, Bezuidenhout gets a particularly wide range of tone and dynamics which is always at the service of the music, showing beautiful control of that tone throughout and avoiding any harshness. I particularly appreciated his ability to separate the two hands in slower *cantabile* sections, as well as the absolute rhythmic precision he brings to faster ones. His playing is always intelligent, revealing the different structural levels in the music very clearly, while always allowing time for Mozart's rhetorical and topic-based gestures to come through. The recording quality is excellent, clean and warm, and the CD is completed by some highly informative sleeve notes by John Irving. An outstanding recording.

Noel O'Regan

19th CENTURY

Beethoven and the art of arrangement

Ensemble DeNOTE 69' 07"

Omnibus Classics CC5007

Grand Trio op. 38 (after the Septet op. 20) & Piano Quartet op. 16 (after quintet for piano and winds)

Following the 18th-century tradition of arranging larger-scale compositions for chamber ensemble, we have on this disc Beethoven's own arrangement of the six-movement Septet op. 20, which he calls Grand Trio op. 38, and a lost quintet for piano and winds arranged as a piano quartet, op. 16. Many such arrangements tend to lose their instrumental colour, which no doubt is why we hear so little of Salomon's arrangements of Haydn's London symphonies nowadays. Here the Septet arrangement is dominated by the mellow tone of the Jane Booth's period clarinet and (presumably a copy of) a Viennese-sounding fortepiano played by John Irving. The keyboard part naturally has much of the work to do, leaving the cello line more or less intact. The less well-known piano quartet (for string trio and fortepiano) is performed by Marcus Barcham-Stevens, Peter Collyer and Ruth Alford. Such is the ensemble's attention to period 'authenticity' that the pitch used is A=430, and the keyboard tuning to a suitable Classical period temperament, which adds to the subtlety of the exquisite fortepiano playing. The string playing is always stylish, and free from excessive vibrato. The booklet, all in English, gives a general account of the background of the works and some extensive performers' biographies.

Ian Graham-Jones

Jadassohn *Symphonies 1-4* Brandenburgisches Staatsorchester Frankfurt, Howard Griffiths 127' 34" (2 CDs)

cpo 777 607-2

+Cavatine op. 69 (Klaudyna Schulze-Broniewska vln), Cavatine op. 120 (Thomas Georgi vlc)

Jadassohn's name came up frequently when I was looking into musical life in late 19th-century Dundee; as one of the Leipzig conservatory's professors, he taught many of the Scots students and wrote annual reports on their progress. My curiosity to hear his little-known music was piqued by the Naxos lists and they kindly sent me a review copy. The excellent booklet notes suggest that Jadassohn realised that he was not keeping pace with changes in musical fashion and that his symphonies found little favour with later audiences. There is nothing "wrong" with any of these four substantial works, and indeed there is much to admire and enjoy – he had a keen ear for instrumental colour (his textbook, "A course in instruction of instrumentation" is still readily available!) and also a strong feeling for musical architecture; every part of his creation has its rightful place. And yet there is something unchallenging and comfortable about it all; there are no great shocks or surprises. That is not to say that the music is dull or monotonous – not in the least! The most attractive material is perhaps to be found in the two solo works, like slow movements from unwritten concertos, beautifully rendered by members of the orchestra. If you find the listening experience a little intense, simply turn to the back of the booklet, where a photo of director Howard Griffiths about to perform an *expelliarmus* charm on someone will soon lighten your mood!

BC

Spohr *Symphonies 7 & 9* NDR Radio-philharmonie, Howard Griffiths 70' 48" cpo 777 746-2

+ "Erinnerung an Marienbad" (waltzes for small orchestra, op. 89)

Louis Spohr is perhaps best known as the composer of music for his own instrument, the violin. These symphonies (the 7th premiered in 1842 and the 9th from 1850) reveal that he had a far broader imagination than his tuneful and dramatic concertos suggest; the former is scored for two "orchestras" (representing, in the simplest terms, good and evil) and the latter (which may be autobiographical) is subtitled "Die Jahreszeiten" which starts with Autumn! I requested a review of this disc since, as part of a complete series (and an extended discography from the record company), it represents the current state of performance practice in this repertoire. The recording of the 7th symphony is telling – the smaller of the two orchestras ("the divine in human life") is beautifully captured (as is the smaller ensemble in the disc's filler, a series of waltzes), with the solo strings and delicate woodwinds nicely balanced; "the earthly in human life" on the other hand is overpowered to a large degree by a brass section who simply swamp the detail (not

an uncommon experience in performances by large orchestras). This was perhaps not so much of a problem in the other symphony because there was no juxtaposition of two ensembles and the ear became used to the more uniform sound. I wonder if period instruments – and a different approach to producing blankets of sound in the brass? – might help to reveal the subtleties of Spohr's textures. That said, are there any period bands working in this area at all nowadays? BC

Weber *Silvana* Michaela Kaune *Mechthilde*, Ines Krapp *Clärchen*, Ferdinand von Bothmer *Graf Rudolf*, Jörg Schärner *Albert von Cleeburg*, Detlef Roth *Graf Adelhart*, Andreas Burkhart *Fust von Grimmback*, Simon Pauly *Krips*, Tareq Nazmi *Kurt*, Marko Cilic (spoken) *herald/Ulrich*, Rut Nothelfer *cello*, Chor des Bayerischen Rundfunks, Münchner Rundfunkorchester, Ulf Schirmer 141' 34" (2 CDs) cpo 777 727-2

An opera in which the heroine doesn't sing? Well, I suppose many of us will have experienced performances that inspired the feeling that it might be an improvement, but this is the only example I know of where the part was written in such a way. The first of Weber's operas to achieve some success, *Silvana* has its roots in the composer's first operatic venture, *Das Waldmädchen* of 1800. The immature teenage work was discarded, but Weber incorporated fragments of it when he returned to a re-worked version of what is an archetypal Romantic story. A naïve mute girl is discovered living in a wild forest by Rudolf, a hunting nobleman. He of course falls in love with her and after many twists and turns eventually discovers she is the noble sister of the woman to whom he is unwillingly engaged. Fortunately she too wants to marry someone else, so all ends well, especially as *Silvana* has only been playing mute. *Silvana* created little impression when first given in Frankfurt in 1810, but achieved greater success when it was staged in Berlin two years later.

Both as literature and drama *Silvana* is fatally crippled by a quite abominable libretto. Characters appear and disappear, only to play no further part in the proceedings, while a line like 'shall I ruffle my hair in my rage?' is sadly not unique. Musically, too, the opera is hardly distinguished, though the forest setting of the first and third acts inspires the evocation of nature in all its sublime awesomeness that would reach full maturity in *Der Freischütz* a decade later. There are also many felicitous touches of orchestration, the touching scene in which Rudolph attempts to question the silent *Silvana* enhanced by an expressive cello solo.

The present performance of the original 1810 version is taken live from a production in Munich in 2010. The singing is variable, the demanding role of Rudolph in particular needing an heroic tenor in the Jonas Kaufmann mould, qualities regrettably not in evidence in the strained, over-parted singing of Ferdinand von Bothmer. The main female singing role is that Silvana's sister Mechthilde, Michaela Kaune progressing from an unsteady start in the scene with her blustering father Adelhart to give a dramatically compelling and more tonally secure account of her big act 2 recitative and aria. The only other major role is that of the squire Krips, a Papageno-like character, well if not memorably sung by Simon Pauly, while the singing of the smaller roles does nothing to add or detract from the overall competency. The experienced Ulf Schirmer directs with sensitivity and due regard for Weber's fresh, bright orchestral palette, while drawing fine playing from his Munich Radio forces, though period winds (in particular) would doubtless have provided greater piquancy. The booklet includes a translation of the sung parts, but does not print the spoken dialogue in German or English, a synopsis being provided in another part of the text. *Brian Robins*

András Schiff plays Schubert Brodmann fortepiano c. 1820 145' 43" (2 CDs)
ECM Records 481 1572
Sonatas in G D894 & B flat D960, Moments musicaux D780, Impromptus D935, Ungarische Melodie D817, Allegretto in c D915

The two discs inside this simple cardboard box come in blank white card covers. It took my simple intelligence a while to fathom out which disc was which, before I realised that there was one small centimetre long stripe on one side of one cover, and two on the other! I did wonder what sort of over-zealous economy drive might have necessitated this. Another, more obvious means of distinguishing which disc was which and which way to open the cardboard (let alone what items were on each disc) might have got your reviewer off to a better start. There were few economies evident in the booklet, however, with its 40 pages in both German and English. Schiff gives an account of his "conversion" to HIP and an account (with a photo) of his instrument, a Viennese fortepiano by Franz Brodmann c. 1820. There are reproductions of facsimile pages, together with 14 pages of notes on the music by Mischa Donat. The only thing lacking (a minor point) was the total disc timings. Besides the two sonatas, the gentle G Major and Schubert's last keyboard work, the great B flat sonata, the recording includes the six *Moments Musicaux* (op. 94) complete, but only the

second set of four *Impromptus* (op. 142), together with two miscellaneous pieces, a *Hungarian Melody* (D. 780) and an *Allegretto* in C minor (D. 915). The gentle, mellow quality of the instrument is evident from the start, even in the *fortissimo* climaxes, and the use of the *una corda* and moderator pedals on the instrument is particularly effective. For those who appreciate the subtleties that the best of these historical instruments of the period can produce, this is a performance to be treasured.

Ian Graham-Jones

VARIOUS

Alle Guerre d'Amore Ensemble L'Amoroso, Guido Balestracci 65' 13"
Digressione music DCTT42

This CD alternates music for voices and instruments from 17th-century Italy with avant garde works by Gianvincenzo Cresta, an idea which is justified in a largely spurious programme note, and in fact the two very distinct worlds seem to me to have very little to say to one another. I could proceed just to review the 'ancient' material which would be of chief interest to EMR readers, but there are a couple of problems with this. Firstly the tracks bleed into one another in an annoying and unnecessary way, secondly the performance styles also seem to blur between the modern and old material, with for example an inappropriate and frankly often silly contribution from percussionist Joel Grare in the 17th-century repertoire. Taken in isolation, as far as this is possible, the early tracks are generally OK, but nothing to write home about – one of the sopranos has a rather annoying vibrato which she switches on and off, suggesting that were she so inclined she could switch it off permanently, which in my opinion would benefit most of the 17th-century material considerably. This material consists largely of very familiar music, available in fine recordings elsewhere, and I found the contemporary music quite aggressively vexing. The key word here is the name of the record label, Digressione, and I was left regretting that I had joined the performers on this particular digression. Not the CD for me.

D. James Ross

Biagio Marini & Antonio Vivaldi a *Vicenza Cantate e Sonate da camera* Giuseppina Bridelli, I Musicali Affetti, Fabio Missaggia 58' 49"
Tactus TC590004 (DVD)

This DVD not only features a recital of two alto cantatas by Vivaldi (*Cessate omai cessate* and *Amor hai vinto*) and four works for strings by Biagio Marini, but it also includes visuals of the fine palazzo in Vicenza where the recording was made.

Both composers were associated with the city at various points in their careers; Marini as *maestro* in the cathedral, Vivaldi as composer of and violinist in the 1713 premiere of *Ottone in Villa* and his oratorio *Il battaglia navale* (the latter in a church 100 metres from the afore-mentioned palazzo!) Giuseppina Bridelli has a wide-ranging and agile voice, well suited to the dramatic nature of the texts and the technical demands of Vivaldi's music; she does well not to be distracted by the camera, and the sound engineer does a great job of taming the expansive acoustic. The two violins and viola are joined by a continuo team consisting of cello, plucker and harpsichord. Missaggia's introduction to the location and the music (especially his passionate advocacy of Marini's music – the group is named after his first publication) is very enjoyable and really enhances the experience.

BC

L'organo a Firenze dai Medici all'unità d'Italia Gabriele Giacomelli (15th-century organ adapted by Antonio and Filippo Tronci in 1773), and Elli Serassi 1864 organ for later repertoire) 70' 03"
Tactus TC860002

Music by Casini, de' Cavalieri, Feroci, Frescobaldi, Isaac, Malveti & anon + later

This CD has been issued in celebration of the brief period, 150 years ago, when Florence was the capital of the Kingdom of Italy. It features the two historic organs in the San Lorenzo basilica, and covers the period from the time of the Medici family to the Unification of Italy. The first half is played on a small Renaissance period organ, tuned in quarter-comma meantone, with pipework dating back to the 1450s. Focussing on musicians with links to Florence, it starts with a transcription of the lute piece *Palle palle* by Isaac, a singer in the San Lorenzo choir. The title 'Balls, balls' refers to the heraldic symbol of the Medici family. Subsequent pieces include transcriptions of vocal pieces written for a Medici wedding, such as the piece that became well known throughout Europe as the *Ballo del Granduca*. As well as pieces by Frescobaldi, there is an impressive *Passagagli* once thought to have been composed by a Medici Grand Prince. A pupil to pupil chain then leads to 18th century and Faroci's bucolic *Pastorale meza bigia fatta apposta per la Gigia*.

Some would argue that we then move from the sublime to the ridiculous. The large organ built by Fratelli Serassi in 1864 has more than 60 registers and three keyboards, and is firmly in the Italian romantic tradition. The opening *Sonata per l'organo* by Cherubini was written in 1805 for the same barrel-powered organ that Mozart composed for. The following pieces explore the little-known organ

music of 19th century Italy, many showing some affinity with the organ music of the French Balbastre and Lefebure-Wely. All great fun! The Florentine Gabriele Giacomelli has a rapport with this repertoire, and clearly enjoys playing it.

Andrew Benson-Wilson

Stile Antico: Sing with the Voice of Melody

Harmonia Mundi HMU607650 (72' 41'')

Music by Byrd, de Ceballos, Clemens, Gibbons, Gombert, McCabe, Sheppard, Tallis, Tomkins, Victoria

This 'greatest hits' album celebrating stilo antico's tenth season draws from nine of their highly successful CDs. Each track is accompanied by a brief comment from one of the singers, not a scholarly commentary but a practical response from the perspective of the performer. Particular highlights are the opening 12-part *O Praise the Lord* by Thomas Tomkins, the Gloria from Tallis's *Mass Puer natus est* and John McCabe's *Woefully arrayed*, the only modern track on the CD. The singing is beautifully tidy and expressive, and the CD is a useful way to decide which of their CDs you would like to explore further. Personally I was intrigued by Rodrigo de Ceballos's *Hortus conclusus* on their Song of Songs album. D. James Ross

Elam Rotem Songs of Songs and Dark Biblical Love Tales: Motets and Dramatic Scenes sung in Biblical Hebrew Profeti della Quinta 78' 34"

Pan Classics PC 10321

This is an odd confection. Faced with the perhaps unsurprising dearth of 17th-century Italian settings of Biblical Hebrew texts, composer and singer Elam Rotem has concocted some, writing a whole CD full of material 'in the spirit of early 17th-century Italian music'. As working pastiche, the music has all the virtues of repertoire fabricated by someone with an intimate knowledge of this period, but all of the vices too. It is like a recital of music by a highly derivative contemporary of Monteverdi, copying his greater contemporaries' ideas while having none of his own. Meanwhile the Italian language is such a vital component of the vocal music of this period that the Hebrew texts sound utterly alien. The performances are tidily convincing, beautifully balanced and generally well recorded. The singing is idiomatic (for the period it is purporting to belong to!) and nicely ornamented, while the instrumental component is also thoroughly enjoyable. However the elephant in the room remains, why would you do this, and how honest is it? I can imagine some enthusiasts failing to notice that the composer also appears as a performer, also missing the codicil 'in the spirit of' and buying the CD thinking they have

discovered some hitherto undetected early Baroque Italian master. Thinking myself into Elam Rotem's mindset, I have often found myself lamenting the severe shortage of Renaissance Scottish music but I would not expect waves of approval if I just went off and made some up to address the shortage. One for the curiosity cabinet, I fear.

D. James Ross

Carolus Hacquar Suites for Viol Opus 3

Guido Balestracci bass viol, with Nicola dal Maso violone; Rafael Bonavita archlute; Massimiliano Raschietti kbd. 73:38

This is a re-release of a recording originally made in 2003 of six of the suites, re-released with nice timing to go with the publication of the 12 Suites, originally by Hacquart in 1686 under the title of *Chelys*, in a modern edition, published by Güntersberg in 2013. I reviewed it in *EMR* issue 161, August 2014, and found the music well worth the attention of good players. In Guido Balestracci it has undoubtedly found such a one.

Predating the Güntersberg edition by 10 years, they have worked out their own bass line for some of the movements, and their solutions are sometimes very imaginative, including leaving out the bass altogether for some bars. He plays with marvellous freedom and virtuosity, always finding ways to bring out the beauty of the music, but without mannerism. That's not to say that he plays entirely literally – he takes liberties with the notated versions, particularly in his tempi, but all is very much at the service of the music – lovely lyricism in the slow movements, and beautifully articulated rapid playing in the fast. A particularly nice touch is in the Sarabande of the C major suite, No 12, where there are divisions or variations following each statement. The lute, accompanied by the organ and 2nd bass viol, plays the 'plain' version beautifully, and the solo bass viol follows with the variations.

The music itself is clearly derived from the French style, the Allemandes and Sarabandes very much influenced by Marais, but, like Schenk, Hacquart was affected by the English and Italian music as well. He may not have the same melodic charm that Schenk has, but he writes so well for the instrument, that the result, in these hands, is very enjoyable listening. The continuo team of lute, 2nd bass viol and harpsichord/organ is marvellous.

The sound is very resonant, recorded in a favourable acoustic, fairly close-miked. The booklet has excellent notes, supplementing the introduction to the Güntersberg publication. One minor complaint is Nicola dal Maso is listed as playing a violone, when it's clearly a bass viol, but that's not sufficient to not give this one top marks throughout.

Late arrival: I thought Robert would enjoy it in our last printed issue. But you will no doubt be disappointed at today's Test Match: England beat New Zealand by 124 runs, which I'm sure you heard before me!

RACHEL BECKETT

Dear Rachel,

I'm very sorry – and you are probably in the middle of playing a Passion this very moment – that I flipped the page to the 2nd orchestra, and named Christine Garratt for the lovely flute-playing in the AAM St. Matthew that I reviewed for *EMR*. Clifford has just let me know.

I'll send a correction to Brian Clark for the on-line version that he is now doing, so that you are properly credited.

Many apologies – and thanks very much for pointing it out to Clifford.

Yours ever,
David Standcliffe

ANDREW BENSON-WILSON

I would like to thank the many *EMR* readers who have contacted me to express your support, and to compliment me on my 20 years of reviewing for *EMR*. I am glad that you have understood and appreciated the nature and style of my concert reviews. I was as shocked as you all were to read the April *EMR*, and I am glad that none of you believed the various accusations, or agreed with the other comments – indeed I even had offers of help with a legal challenge. Tempting as it is to issue a detailed rebuttal, I think a dignified silence is probably the best approach for the moment. But for the avoidance of any doubt, I will add that you can read my reviews of several recent London Handel Festival concerts on my own review website (andrewbenson-wilson.org). I am also looking forward to taking up the very warm and enthusiastic invitation from Trinity Laban and the Early Music Exhibition to review this year's Greenwich Early Music Festival. That, and all my other reviews, will now be published on my own website.

Andrew Benson-Wilson.

DIDO AND ADONIS

Stephen Daw

Blow *Venus & Adonis* Catherine Bott *Venus*, Libby Crabtree *Cupid*, Michael George *Adonis*, Choristers of Westminster Abbey School, New London Consort, Philip Pickett (57' 05")
L'Oiseau-Lyre 440 220-2

Purcell *Dido & Aeneas* Catherine Bott *Dido*, Emma Kirkby *Belinda*, John Mark Ainsley *Aeneas*, David Thomas *Sorceress*, Elizabeth Priday & Sara Stowe *Witches*, Julianne Baird *Second Woman*, Daniel Lochmann *Sailor*, Michael Chance *Spirit*, Choir and Orchestra of the Academy of Ancient Music, Christopher Hogwood (52' 28") L'Oiseau-Lyre 436 99202

It is now accepted that both *Venus and Adonis* and *Dido and Aeneas* already existed before their performances during the annual Public Ball at the Priests' Chelsea Ladies College in 1684 and 1689 respectively. Blow's work originated in a royal masque, probably in 1681-2 at Oxford. Purcell's *Dido and Aeneas* may well have had a similar origin. Its sources are far more complicated, so that a 'first version' cannot authoritatively be reconstructed. The two works are more similar musically than they are textually or dramatically, and each works musically towards its own tragic conclusion. The endings both involve a death and consequent loss. These are essentially dissimilar in effect and affect despite obvious parallels between the final choruses.

The contribution of the instruments to these valedictory movements worries me in both of the new recordings; the *colla parte* treatment in *Venus* and *colla parte* + alternations in *Dido* are probably right, but surely the original instrumentalists would have accompanied the poignant texts more sympathetically.

Philip Pickett's *Venus and Adonis* overture starts very slow. Isn't it likely that the contrasts of speed were less strong in early French *Ouvertures* than they became in later ones? The effect is made more exaggerated by the crispness and daintiness of sound of this particular New London Consort; I think that this sounds Italian rather than French or English. There is a strange separation implicit in much of Blow's score between the upper two (violin) parts and the lower two (violas and bass violins); my impression is that no such layering was intended and in this recordings, curiously, it sounds quite exaggerated. Perhaps there are simply too many instruments, or possibly the violas and basses might simply have played more warmly.

The fast section of the overture is well timed and makes eloquent use of modest *inégalité*. Elsewhere, tempi are mostly well-judged, with a fine flexibility to the vocal declamation and sensibly-managed joins. Some of the dances seem a little odd, but ideas concerning the exact choreography vary: a few actual choreographic plans by

Josias Priest survive, but their application at this date lacks useful authority. In realising the bass line immediately after Venus' cry of anguish in Act III, striking opportunities have been missed which the slow tempo makes all the clearer.

Vocally, we hear an ideally-youthful Cupid from Libby Crabtree, a sweet-toned, nimble and responsive Venus from Catherine Bott, though she is perhaps not quite enough involved, an Adonis who is convincing, if over-experienced, from Michael George and good supporting singing, including that from the Little Cupids of Westminster Abbey. A fault early in the wonderful final chorus should have been edited out.

One of the best passages is the *Tune for Flutes* at the start of Act I, its apparent spontaneity matched only by the appealing eloquence of its ornamentation.

Christopher Hogwood's *Dido* again features Catherine Bott as the leading lady. She is as secure vocally, and far more sure of herself dramatically. She makes a more regal and philosophical Dido than does Emma Kirkby in my favourite earlier version (the Andrew Parrott recording first made for the Open University and now available on CD from Chandos CHAN 0521). In the new recording, Kirkby makes an excellent supportive Belinda. John Mark Ainsley has just the right blend of aspiration and reflection in his *Aeneas*. The timing of this whole performance seems exemplary.

There is a notable change from other recordings in the casting of David Thomas as the Sorceress, authority for which goes back to 1700 at least. There is a certain amount of filling of gaps in the score, but none of the drastic incorporation of music from elsewhere which some previous editors have perpetrated. The AAM Chorus sounds rather large, as does the orchestra (25 strings + continuo). The chorus isn't as tidy nor quite as expressively managed as under Andrew Parrott, but all of the minor roles are well sung.

It would be churlish not to welcome two recordings into which so much good work has clearly gone. But each has its defects. Pickett's Blow is too 18th-century, too theatrical and a little too detached to seem appropriate for a quite private royal masque; rival performances may be no better, but we need to bear this in mind as we hear it. Hogwood's focus on a theatrical, perhaps post-Chelsea manner, leads to certain original touches, but is less illuminating than one might wish: it sounds as though its performers know the standard readings too well and did not quite develop any special new dimension to these. As we re-examine Purcell's heritage during his tercentenary, perhaps we are entitled to hope for something fundamentally more revealing.



This was printed on the back page of Issue 139 in December 2010. The post-election financial situation doesn't look any more optimistic for the heavenly host.

Greetings from friends and colleagues

Clifford Bartlett's discerning reviews in *Early Music News*, strengthened by the author's experience as editor and publisher, have long been valuable to followers of early music. *Early Music Review* promises to give us clear-headed reporting and fresh insights into what is happening in the early-music world.

Ann Basart,
former editor of *Cum notis variorum* & review editor of *Notes*

One of the great strengths of *Early Music News* has been the contributions of Clifford Bartlett, a goldmine of information on Early Music. His experience, both as editor and as reviewer of early music across the globe, will undoubtedly make *Early Music Review* one of the most attractive magazines in the field.

John Butt, Professor of Music, University of California

I very much like Clifford Bartlett's column in *Early Music News* with its succinct reviews and constructive critical style.

Christopher Hogwood, The Academy of Ancient Music

Over the years I have valued and envied Clifford's ability to put his finger on the essential quality or defect of an extraordinarily wide range of new publications. More power to his elbow!

Peter Holman, The Parley of Instruments

Clifford Bartlett's columns of music and book reviews have for long been essential reading for all who are seriously interested in 'early music'. His encyclopaedic knowledge of the repertoire and understanding of the practical requirements of the performer, acquired through considerable experience as a publisher, lend an authority to his writing which is enjoyed by few others in this field. We wish Clifford's new publication every success.

Bill Hunt, Fretwork

For musicians performing music from before 1750, Clifford Bartlett is an extraordinary mine of useful and usable editions, general knowledge and wonderful enthusiasm. Clifford's magazine is bound to be affordable, readable and exactly what performers at every level read. I know that it will be worth every penny: I shall be subscribing from day one!

Robert King, The King's Consort

I have always found Clifford Bartlett's reviews of books and music very helpful: interesting, accurate and user-friendly - more, please.

Tess Knighton, editor of *Early Music*

It is becoming almost impossible to keep afloat in the great torrent of scholarly and musical information appearing month on month. If Clifford Bartlett's new *Early Music Review* is as enjoyable and informative as his long-running *Early Music News* column, I'm sure it will soon become an indispensable read. Few writers have as wide a knowledge, especially in uniting the worlds of musicology and performance.

Paul McCreesh, Gabrieli Consort

Many good wishes for *Early Music Review*. I look forward to reading it.

Roger Norrington

How does Clifford Bartlett do it? Every time he reviews something 'medieval' he hits the target right in the centre. Colleagues who work in late periods tell the same story. It's a rare talent!

Christopher Page, Gothic Voices

Over the years Clifford Bartlett's monthly look at the ever-greater profusion of new publications has consistently provided a valuable service to musicians such as myself. This is where I invariably turn first for a succinct, intelligent, up-to-the-minute guide to new repertoire, editions and articles. Long may it continue!

Andrew Parrott, Taverner Consort

Anything which nurtures an interest and understanding of early music is to be welcomed, so count us in!

Ted Perry, Hyperion Records

When I founded *Early Music News* in 1977 I wanted it not only to carry news of activities in London and the regions but also to disseminate practical information for scholars and performers. Clifford Bartlett joined me from the second issue, and for 17 years has provided a unique overview of published work. The new magazine will keep all of us in touch with the explosion of work in our field, and I welcome it warmly.

Michael Procter, founder of *Early Music News*

It is good to know that Clifford Bartlett's 'Books: Music' which has long been such a valuable feature of *Early Music News* will continue to be available. A short informative notice nesting 'in the hand' can be worth far more than half-a-dozen longer reviews fluttering in some distant bush.

John Stevens, Chairman, Plainsong & Mediaeval Music Society

Clifford Bartlett's music and book reviews in *Early Music News* were always a highlight of each issue. I look forward eagerly to their continuation and expansion.

John Mansfield Thomson, founder-editor of *Early Music*

Having collaborated with Clifford Bartlett on the production of *Early Music News* since 1979, I am confident that his *Early Music Review* will be informative, wide-ranging and offer value for money to all professionals and enthusiasts in the field. Congratulations on this first issue and best wishes for the future.

Peter Williamson, editor of *Early Music News* 1979-1991

This was printed on the back page of our first issue in June 1994. We hope that we have fulfilled expectations.

CB & EB

The last count.

The first issue of Early Music Review was in June 1994 at that time the annual subscription was only £10 and it was a mere 16 pages long. Now, 21 years and 165 issues later (we became a bi-monthly magazine in 2004), the subscription has risen to £22.50 (largely spent on postage and printing) and it is usually over 40 pages long.

In the initial issue most of the writing was produced by Brian and me, and 3 reviewers made a contribution. They were Andrew Benson-Wilson, Selene Mills and D. James Ross, by the end of the first year the number of regular reviewers had risen to 19 and a total of 37 people had contributed reviews and articles.

We have been extremely lucky that so many friends have felt able to write for us. It has always been our aim to seek the opinions from a broad spectrum of listeners, not just the professionals and we are extremely grateful for the many hours they have spent listening and writing on our behalf with no recompense - EMR has always been run on a shoe-string with negligible (if any) profit.

As Elaine was preparing the last mailing list she observed that we still retained 61 of the first 200 subscribers, we hope that this signifies that readers have on the whole, appreciated our efforts.

So thank you to :

Graham Abbott, Ann Allen, John Amis, Suzanne Aspden, Amanda Babington, Alison & Michael Bagenal, Daniel Baker, Patience Balslev, Peter Bassano, Angela Bell, David Bellinger, Keith Bennett, Andrew Benson-Wilson, Peter & Kathleen Berg, Mary Berry, Richard Bethell, Robin & Graham Bier, Robin Bigwood, John, Hilary & Christopher Birks, A.D. Bolingbrooke, Robert Bonkowski, Colin Booth, Richard Boothby, Polly Emma Bowden, Roger Bowers, Claire Bracher, Peter Branscombe, Daniela Braun, Werner Breig, Tony Brett, Ronald Broude, Garry Broughton, Kate Brown, Maggie Bruce, John Bryan, Alexandra Buckle, John Butt, Robert Carrington, Simon Carrington, Richard Carter, Jennie & Stephen Cassidy, John Catch, Mark Caudle, James Chater, Richard Cheetham, Andrew Clark, David H. Clark, Jane Clark, James Clements, William Clocksin, Judith Cohen, Warwick Cole, Neil Coleman, Philip Colls, Blaise Compton, Sarah Connolly, Harold Copeman, Claude Crozet, Diana Cruickshank, Julia Craig-McFeeley, Margaret Cranmer, David Culbert, Frank Davies, Stephen Daw, Helen Deeming, Mike Diprose, Jon Dixon, Josie Dixon, Duncan Druce, Rosemary Druce, Jonathan Dunford, Thomas Dunn, John & Jenny Edmonds, Morag-Anne Elder, Ann Elliott, Julian Elloway, Mark Everist, David Fallows, Michael Fields, Shane Fletcher, Elizabeth Fosbrooke, Don O. Franklin, Robin Freeman, Martin Gester, Maria-Lisa Geyer, Jeff Gill, Nahoko Gotoh, Andor Gomme, Chris Goodwin, Paul Goodwin, Ian Graham-Jones, Violet Greene, Margret Gries, Catherine Groom, Alan Hacker, Monica Hall, Tara Hall, Rosalind Halton, Katie Hawks, David & Jenny Hansell, Alastair Harper, Elin Harries, Ian Harwood, Jenny Haydock, Chris Hedge, Victoria Helby, Myrna Herzog, Anthony Hicks, David Hill, Wolfgang Hirschmann, John Holloway, Peter Holman, Sally Holman, Charles Hoste, Pavlo Hrechka, Bill Hunt, Jackie Huntingford, John Hutchings, James Huw-Jeffries, John Jenkins, Neil Jenkins, Robert Johnson, Outi Jokiharju,

Richard Jones, Anne Jordan, Elizabeth Kenny, Paul Kenyon, Hugh Keyte, Leon King, Beresford King-Smith, Tess Knighton, Mark Kroll, Peter de Laurentiis, Mhairi Lawson, Peter Leech, Crispin Lewis, Robert Levin, David J. Levy, Bernardo Liévano, Lowell Lindgren, Alexander Lingas, Alan Lumsden, Julian Macey, Andrew Manze, Roy Marks, Stephen Marshall, Catherine Martin, Joachim Martini, Cathy Martins, Stephen Marvin, Diana Maynard, Richard Maunder, Kevin MacDonald, Peter McCarthy, Stewart McCoy, Paul McCreesh, Derek McCulloch, Simon McVeigh, Selene Mills, Anthony Miskin, Jill Mitchell, Peter Mole, John Morehen, Emma Murphy Martin Neary, Kah-Ming Ng, Pauline Nobes, Jackie O'Brien, Noel O'Regan, Graham O'Reilly, Kimiko Okamoto, Astmar Olafsson, Robert Oliver, Philip Olleson, Anne Page, Christopher Page, Alison Payne, Ingrid Pearson, Edward Picton-Turbervill, John Potter, Sue Powell, Tristram Pugin, Richard Rastall, Simon Ravens, Barnaby Rayfield, Walter Reiter, Martin Renshaw, Jim Rich, Claire Ritchie, Marie Ritter, Anne Roberts, Brian Robins, Stephen Rose, Ruth Rostron, Stephen Rothwell, D. James Ross, Anthony Rowland-Jones, Alison Sabedoria, Barbara Sachs, Liz Sagues, Lynda Sayce, Michael Schneider, David Schulenberg, Robert E. Seletsky, Trevor Selwood, Ivan Shumilov, Jane Shuttleworth, Paul Simmonds, Andrew Smith, Anthea Smith, Maxwell Sobel, Matthew Spring, Alexandra Stacey, David Standcliffe, Crispian Steele-Perkins, Christopher Stenbridge, Denis Stevens, Masaaki Suzuki, Minoru Takahashi, Judy Tarling, Eric Van Tassel, Philip Taylor, Anne Tennant, Michael Thomas, Colin Timms, Jane Trehwella, Jenny Tribe, Jaakko Tuohiniemi, Richard Turbet, Sarah Turvey, Haig Utidjian, Richard Vendome, David Vickers, Elizabeth Wallfisch, Micheline Wandor, Oliver Webber, Jerome F. Weber, RJ Westwell, Amy-Elizabeth Wheeler, Emily White, Edward Wickham, Paul Willenbrock, Glyn Williams, Julian Williamson, Doris Willis, Roland Wilson, Mark Windisch, Rosemary Wishey, Peter Grahame Woolf, June Yakeley,

Apologies if I have missed anyone, I didn't start an index when I started the publication so compiling a list has been a bit hit and miss!. (We should also not forget our numerous correspondents, the contributions made by our cartoonist David Hill, Richard Turbett's Annual Byrd Newsletter which ran as a supplement for 10 years and Helen Shabetai and Elaine Bartlett's contribution to the monthly Concert Diary which was first included in 2001)

Over the years copy has been produced on a number of computers using a variety of software. Some material has been lost and discs corrupted, but we hope that with some help from those who actually understand computers we will be able to make back issues available on the net and that the information contained therein will inform and entertain future students of the Early Music Revival.

Do keep following our current reviewing endeavours on earlymusicreview.com. While there is sufficient interest I will continue to contribute reviews of printed music and some books and Brian will concentrate on organising our trusty band of reviewers to listen to the latest releases of CDs. I cannot conclude this piece without a heartfelt thanks to Brian Clark, who has stuck with us through thick and thin, with little thanks and no remuneration to help me get this publication out by its deadline. CB

LETTERS

Dear Clifford,

I was reading your journal in bed the other night – after a day spent at a SWEMF workshop on plainsong vespers for St Mark with Dr Emma Hornby of Bristol University – and read the review of a concert in February by Kings College Cambridge based on plainchant.

Andrew Benson-Wilson remarks here that he finds the “habit of overlengthening the silence in the middle of a chant verse, and then almost overlapping the end of one verse with the start of the next, rather curious”. You add a note at the end remarking that it is customary but odd: “the logic is that the singers need to breath again for the second half, whereas the next verse can begin quickly since it is sung by the other half of the choir”.

The same questions came up at our meeting. Dr Hornby explained her theory on the silence: in Greek, the same word is used for both breath and silence, therefore the breathing place in the middle of the line is a profoundly sacred moment when any remaining breath is expelled gently, new breath then enters the lungs in a relaxed way, allowing the Holy Spirit to enter with it. Emma Hornby has written an essay on the subject entitled *Preliminary thoughts on Silence* which is freely available at academia.edu

As to the overlapping of the verses, I have found it works quite OK when choir one holds their final note just long enough, and choir two come in tidily after one beat (without aggression!) They probably do just want to get to the pub though.

Thank you for all the years of excellent reviews and your entertaining and often thought-provoking editorials.

Jenny Tribe

Dear Clifford,

I've often wondered, when I've been tapping out words for *EMR* over the years, who will *really* be reading what I write. The first things I contributed were CD reviews. You wanted brevity – I seem to remember that 70-80 words was your guide. I must say, I enjoyed the challenge of writing these *haiku*-like notices (although when I saw the extended essays which other reviewers contributed, I came to be suspicious that it was only *me* that you were trying to mute!) But who was actually reading them? Occasionally, if I was giving a concert, someone would pass comment on something I'd said, and I found that reassuring enough.

Then, during my period as a tilly-dilly in a music shop, I wrote longer pieces for *EMR*. I loved having the little soapbox of *Ravens' View* from to share my enthusiasms and exasperations. Did anyone read them, though? In all those years, I can only remember one letter to the editor, but by then I was in the world of email, and people would occasionally contact me directly. Nice. I've always liked the relative informality of *EMR*.

My last contributions to *EMR*, though, have been Serious. Yes, I mean all that stuff about counterfalsaltos. For the first time, I have had regular evidence that my words were being read, since other contributors have fired back articles of their own. But hold on, were they *really* reading what I wrote? I wonder. However I have tried to move the argument on – new documentary evidence, semantics, physiology and so-on – all I have received back is the bland swipe that I have raised nothing new, followed by restatements of earlier positions – albeit in increasingly convoluted and obfuscatory circumlocutions. I think for the first time in twenty years of writing for *EMR* I'm minded to say no more!

Thanks Clifford, thanks readers, and good luck to *EMR* in its future guise.

Simon Ravens

On to the net...

There has already been healthy interest in the online incarnation of *EMR* and this will hopefully continue to grow.

Reviewing is a treacherous business; even the very best performers are human beings and in live concerts: they are susceptible to the same everyday foibles as the rest of us. Similarly critics can have good and bad days, and no matter how exceptional other members of an audience found such and such a performance, it's the tiresome headache, or someone fidgeting nearby with sweetie wrappers, or the fact that the third encore makes catching the last train home something of a challenge that clouds the reviewer's mind when it comes to writing it up. We have always believed that subscribers learn to read between the lines; just as some people buy a particular newspaper because they enjoy its crossword, so *EMR* readers get to know reviewers, who incidentally have contributed all the work you have read for free, indeed at their own expense! – and learn to read between the lines. In the ultimate analysis, though, a review is merely one person's opinion on that day, in that moment. A good critic will acknowledge that he or she is in the minority if, despite being surrounded by tumultuous applause, they were left cold, or *vice versa*.

Editing other people's work also carries with it certain responsibilities; working within the confines of available space means some submissions must be cut, while others require expansion to fill a column. Being the ultimate in small teams, full fact checking is a luxury we cannot afford, and last minute alterations have sometimes led to the appearance of nonsense. However, the greatest care has always been taken to try to ensure that both performers and critics are presented in their best light. As everyone will appreciate, it is impossible to be all things to all people and unfortunately – and perhaps inevitably? – over the course of several thousand pages of reviews, some people have taken offence. For times when this has been our fault, we apologise unreservedly.

We thank you for your continued support over the years, and hope you will join us on our voyage of discovery, as we head off into the digital world.

Brian Clark