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I mentioned last April the question of the harmonisation of European Union copyright law. Most of the changes to the English law were made in December 1995 and nothing can now be done about the extension from 50 to 70 years. A major problem is adjusting what happens to works by composers who died between 50 and 70 years ago, which now come back into copyright. The English legislation aims to be reasonable rather than precise, creating a legal minefield from which the chief beneficiaries will be lawyers.

The area of most relevance to the early-music world is the requirement that the first editor of a previously-unpublished work should benefit from full copyright, not just for the edition, but for the work itself. The adoption of this by member states was left optional. The UK has not yet considered it, so pressure is still appropriate. At a recent meeting on the subject, a representative of the British Library stressed how difficult this would be to operate. Taking as example the new Purcell/Draghi MS, was its first publication Davitt Moroney's CD or do we have to await a notated version? If so, does the fact that I and various other interested parties have bought copies of the microfilm mean that the British Library itself is the publisher? Of if more conventional publication is required, should the British Library have to decide whether to sell the rights to the Purcell Society or to some wealthy rival which is not interested in doing a good editorial job but thinks he can make a quick profit from something topical? What happens if the job is not done properly? (There is a French example whereby Editions Stil prevented the publication of an edition of Rameau's *Les Boréades* without producing their own.) Much better to allow competition and let the best edition win.

Further representations on the subject may be made via Alan Pope (who has been co-ordinating the response of the music-library world to the changes in law) at Blackwell's Music Library Services, Hythe Bridge St, Oxford, OX1 2ET, fax 01865 261344, email alan.pope@blackwell.co.uk *CB*

# BOOKS AND MUSIC

## Clifford Bartlett

### ESSAYS & CONFERENCES

*Essays on Medieval Music in honour of David G. Hughes, edited by Graeme M. Boone (Isham Library Papers, 4).* Harvard University Press, 1995. 496pp, £25.20. ISBN 0 674 26706 0

This massive volume is both Conference Report and Festschrift, since it comprises the papers given at a Conference held at Harvard in October 1995 in honour of Professor Hughes's 60th birthday. The title of the Conference was 'From Rome to the Passing of the Gothic: Western Chant Repertories and their Influence on Early Polyphony'. Most of the 19 papers are concerned with chant – the majority with the early history of the subject: is it significant that the one paper not printed here was on a 16th-century plainsong manuscript? It is primarily a volume for specialists, and I suspect that most of those particularly concerned with the matters here will have been at the conference or have picked up information of concern to them through the scholarly network (using the term in both the old and new sense). The paper of most interest to performers is Leo Treitler's on the relationship of words and music in medieval song (rather than chant), carrying on from John Stevens' book and David Hughes' review of it. A paper-by-paper survey is not appropriate here (though having recently read the exposition of the Codex Calixtenus as student textbook with deliberate errors, I was suprised that Michel Huglo took the MS attributions so seriously).

Huglo's article is, however, formally very interesting. It is, in fact, the only paper in the volume that resembles what the volume purports to contain: communications delivered verbally to an audience. In contrast, David Hiley's excellent survey of the Sequences used in 10th-century Winchester has eight pages of small-print tables and 19 pages of music examples. The former were no doubt available in hand-outs, the latter similarly or sung or heard from recordings. (Most other papers have fewer tables and musical examples but far more than Hiley's 13 footnotes.) There may be a handful of scholars who could react instantly to the information he supplied; but the only sensible way of conferring about it would have been to circulate the paper first. The volume does not print discussions, though they are available on tape. Since it took five years to print, the authors probably took their papers away to revise. So can we assume that ideas contributed in discussion have been incorporated? If so, it is odd that there are so few references to the discussions (though that may be because the academic convention is only to refer to written sources of information). If it ever became important to establish precisely when a particular idea was proposed (perhaps a substantial fee might become payable if a film about a Wessex king wanted the music reconstructed as accurately as the costumes) would this book be evidence for what was delivered in 1990 or what was published in 1995? For most purposes it doesn't matter, but with copyright on intellectual property becoming more significant, perhaps the status of the document should be clear.

Publications like this are part of an expensive academic game. Ideas are, of course, exchanged at conferences, but more fruitfully in the bar or over meals than in the formal sessions. But you will only have your expenses paid if you read a paper, so much of the time has to be wasted listening to matter best presented in print. You and your department will only get credit for productivity if your contribution is published; so we need more and more journals, conference proceedings and academic books. One of our subscribers recently told me that his publications were only creditworthy if they had an ISBN. This is perhaps why scholars produce words rather than music, which generally is not thus numbered – though perhaps ISMNs will count.

No sense of a conference comes through this publication, especially with the papers arranged alphabetically rather than topically as in the original sessions. There is no trace of what I imagine were lively conversations off-stage. Although this is, in itself, a volume of considerable value (and is commendably cheap so that all those interested in early chant can afford to buy it), it is also a reminder to those studying documents from the past that their function may well not be what they purport to be. There is no way of getting any idea of what a late 20th-century musicological conference is like from the published version; it's a bit like trying to understand the meaning of the celebration of the Mass from liturgically-reconstructed CDs.

### PANIZZI LECTURES

Iain Fenlon *Music, Print and Culture in Early Sixteenth-Century Italy (The Panizzi Lectures, 1994).* The British Library, 1995. 96pp, £16.00. ISBN 0 7123 0412 6

I wouldn't like to guess whether Panizzi is laughing or weeping in his grave at the difficulties the British Library are having in extricating themselves from his library. The name of that crucial figure in the development of the library of the British Museum into a major collection is remembered in an annual series of lectures which in 1994 was devoted to an exceptionally rich area of the Library's collection, even though Panizzi himself could claim little specific credit for it. The three chapters here are a fine, non-technical account of the first 50 years of polyphonic music-printing in Italy, from Petrucci to the maybe-not-so-intense

rivalry of Gardano and Scotto in the 1540s. Fenlon is concerned, not just with techniques, but the effect of the creation of, if not mass markets, at least a far wider circulation than was possible before the use of printing. He seems to be associating the double-impression technique with conservative repertoires, single-impression with more modern ones (Attaingnant and the Parisian chanson, Gardano and Scotto with Italian madrigals). Extrapolating very roughly the modern equivalent of the cost of a set of partbooks (1 lira) by comparison with the earnings of skilled workers, teachers and civil servants, produces a price that is surprisingly comparable with that of a modern scholarly edition; I would guess that the print-runs are not too vastly different either. The ability of individuals who were not particularly wealthy to own music is shown by the case of Francesco Scudieri, details of whose library, with 23 music books, survive thanks to the interest of the Inquisition. With its 35 illustrations and facsimiles, this is an attractive booklet, though it is probably too expensive to sell well at the Museum's bookshop. The final pages list the associated exhibition, now dispersed.

## RESTORATION CATHEDRAL

Ian Spink *Restoration Cathedral Music 1660-1714*. Clarendon Press, Oxford, 1995. xvi + 487 pp, £55.00. ISBN 0 19 816149 2

This useful volume comprises three parts of increasing size. It begins with five general chapters on Liturgy and Chant, Services and Anthems, Choirs and Places, Organs and Organ Music, and Sources and Performance. Then follow five chapters on those composing for the Chapel Royal. The most substantial section is a systematic survey of all the cathedrals and collegiate establishments of England, Wales and Dublin. Already tricentenary activity has produced more information and understanding of Purcell and his colleagues (especially Blow, since fortunately one of the most prolific of Purcellian scholars happens to have made Blow his primary object of study). I would turn to Eric Van Tassel in T*he Purcell Companion* rather than here to study the Purcell anthems. But there is not much about Turner, Clarke, Weldon and Croft elsewhere. There is useful information on the structure of the services, helpful to those interested in liturgical reconstructions of 1662 prayer-book services as performed in cathedrals or the Chapel Royal at this period. It is interesting that at Chester the congregation expected to join in the canticles (p. 218).

It is, I suspect, this third section which will give the book its lasting value. Spink gives the basic historical information about each cathedral: size and salaries of the musical establishment, names of senior figures and details of composers. His comments on the music don't go much beyond giving a rough guide to the good, bad and indifferent and quoting examples of bits that catch his fancy: more like a route-planning map than a detailed guide. But local pride is already encouraging revival of minor masters. I was, for instance, recently phoned by someone interested in publishing the church music of George Holmes of Lincoln. Spink is quite enthusiastic about him, so I hope some of his music becomes available. With the decentralisation of music publishing thanks to 'do-it-yourself' computer packages, it becomes possible to produce small-scale editions of music whose publication is not economic for the big publishers.

There are, however, two further publications which should follow from this volume. One could be cheaply produced direct from Spink's computer, the other needs Oxford's printing and promotional expertise. The author must have a fairly thorough list of the repertoire; it should not be too complicated to issue a catalogue of it. It need not be a very complex a document: thematic incipits, for instance, would not be necessary, since key should be enough to identify services and anthems with identical titles. But a list of anthems and services for each composer, giving sources and references to any publication, would be most useful. Secondly, since so much of the music is unavailable for singing, an anthology of the plums would be welcome.

A few detailed points roused my attention. On page 40 Spink commends the way English church music in the 18th century avoided the 'abject capitulation to Italian music that occurred in the secular field'. Surely a major problem with church music during that period is that it was marginalised by following a tradition separate from that of mainstream music? From my limited experience of editing Blow, I would not recommend quoting Boyce's *Cathedral Music* as a source (e.g. for the funeral anthem for General Monk, p. 125). On p. 294, Spink points out that John Church is the scribe of the Westminster Abbey copy of Blow's *Venus and Adonis*. I have a very bad eye for hand-writing, whether old or modern, so in my edition of that work quoted the current view that it was copied by William Isaack, which is presumably wrong.

This is a coherent topic. At this period, there is not much church music outside the Cathedral tradition (the country anthem seems to start just after 1714), the Restoration gives an incontrovertible starting point and 1714 marks the change of dynasty (though allows four pages to be devoted to Handel). It has a nation-wide scope that few studies of English music can aspire to, and it presents a broad survey which I am sure future scholars will use as a basis for more detailed research.

## MORE PURCELL

Jonathan Keates *Purcell: a biography*. Chatto & Windus, 1995. xi + 304pp, £20.00 ISBN 0 7011 4693 1

I'm sorry this review is rather late. I couldn't face reading another Purcell book when this was published towards the end of last year, so was quite relieved that the publisher did not send me one. But a copy arrived while I was putting the March issue together, and I'm glad that it did. Ten years ago, I underestimated Keates's Handel biography, which I subsequently found quite useful, especially as a quick

source of opera plots, so I will not fall into the same trap twice. Like Robert King's and Maureen Duffy's books, this is primarily for the layman. But it deals with the music more effectively than Duffy, though is less well illustrated than King. It reads well, and manages the major problem (that any biography of Purcell has to be more about his times than his life) without seeming too much like *Hamlet* without the Prince. Particular attention is paid to the authors of the words Purcell set; despite scorning most of the Odes, Keates is appreciative of Tate's *Dido*. (But how does he know that Tate wrote 'While shepherd's watched'? We found no evidence for a specific attribution to either Tate or Brady when working on the NOBC). No real personality of Purcell the man comes over – but how can it, apart from the music: personal information is so minimal.

A frustrating result of this being aimed at the popular market is that, apart from the date of *Dido* and the controversy over the Funeral Music, everything is presented as fact. But some dates are conjectural, as are the names of singers in the court odes. There are a few notes at the end of the book (strangely, without numerical cues from the text), but they mostly just give the sources of quotations. One vivid way of getting the reader close to the man himself – through his manuscripts – is eschewed: Robert Thompson has shown that this is not too esoteric an approach (see *EMR* 17, p. 4). Sometimes Keates misses the significance of what he has read. For instance, he mentions Draghi's 1687 *Ode* when writing about Purcell's 1692 *Hail bright Cecilia*, but does not allude to it when he describing the increase in orchestral elaboration in the *Yorkshire Feast Song*. He describes *Bess of Bedlam* well enough, but does not credit it as the origin of the English tradition of mad songs, with later examples by Purcell and others. He shows awareness later that there are problems with the sources of *King Arthur* but does not refer to it in his main account of the work; so if when you hear Act V it doesn't follow what he describes, it does not necessarily mean that the producer is playing silly games.

A few slips deserve comment. *Jehova quam multi* is not the Vulgate text (p. 68); as I have asked several times before, if anyone could identify the translation, we might have a better idea of why Purcell set it. On the previous page, it is presumed that Purcell chose his own anthem texts. I wonder. Is there any information about this (apart from the story of Handel asserting that he knew the Bible well enough to select his own Coronation Anthems, which is dubious evidence since he followed previous practice)? I'm not sure that reminding readers of the Elizabethan consort song is very helpful (p. 69). Symphony Songs were not particularly expensive to publish; more to the point is that the market for them was so much smaller (p. 116). I don't understand the remark about baritones not being an acknowledged operatic life form until the 19th century (p. 178); vocal classifications have become more specific over the years, but that need have no implications over earlier vocal types. As Bruce Wood has said on many occasions, there are no recorders specified for *Love's Goddess sure* (p. 229; but I won't complain too loudly, since although they disappeared from my edition long before Purcell Year, I noticed recently that its list of movements still mentioned them). Having got the Weldon *Tempest* right, I'm puzzled by the mention of another authentic but garbled Purcell score for the play (p. 272). After perceptively describing Peter Holman's book as 'the best single essay on Purcell ever written' (p. 287) he is extremely confusing about Zimmerman's catalogue, which is important, not so much because it 'examines the manuscript sources and early copies ' but because it gives the basic catalogue of Purcell's output; even if Keates doesn't use Z numbers, he ought at least to explain to readers what they are. Finally, although there is nothing wrong with listing odes under their first lines, I suspect people are more likely to want to look up the 1683 & 1692 St Cecilia settings under *Ode*. My attempt to replace *Ode* – a poetic rather than a musical term – by *Song* has not been successful, but at least the *3 Parts on a Ground* is not mis-titled *Fantasy*.

As a whole, this gives the reader a good idea of Purcell's life, times and music. Its avoidance of anything overtly resembling musicology will probably put off many of our readers, but those non-specialists who found that the recent spotlighting of Purcell's music has led to a desire to find out more about him will find that this answers their needs.

This is perhaps the appropriate place to mention that Peter Holman's *Four and Twenty Fiddlers: the Violin at the English Court 1540-1690* (Clarendon Press, Oxford) is now available in paper-back at £17.99. Its scope is vastly wider than its title (the basic information on how to perform Purcell's verse anthems, for instance, comes from here), and it is surprisingly readable.

## LOCATELLI OP. 8

Pietro Antonio Locatelli *Opera Omnia Vol. 8. Sei Sonate a Violino Solo e Basso e quattro Sonate a Tre opera VIII.* Edited by Pietro Zappalà & Angela Lepore. Schott, 1995. lxxxiv + 133pp, £124.00. ISBN 0 946535 38 8

This follows less than a year after vol. 5 of the Collected Works (see *EMR* 11, p. 4): at this rate, the series may be completed within a decade, far quicker than is normal for such editions. Opus 8 is a strange collection, mixing as it does two different combinations and publishing formats: the solo (duo) sonata, normally a score, and the trio sonata, always published in parts. This has caused us problems in how to package the King's Music facsimile, since we normally sell violin sonatas as a single copy (if you need a separate copy for the accompanist, you buy it) while for trio sonatas we provide a spare continuo part for the keyboard player. It is also odd for a collection to include 10 pieces (precedents are listed in footnote 20) and the replacement of the second violin with a cello in No. 10 is unusual (footnote 65 lists trios for treble and bass). The editors do not propose the sort of symbolic justification for the number 10 which some scholars would have felt

obliged to invent had this been Bach (see *EMR* 18 p. 5); it is more likely that Locatelli doubted whether he would write any more trios so got them in print when he could. The new edition at present comprises just a score, though mention is made of a separate performing edition (Schott ED 12486 for the solos, 12487 for the trios); they will presumably be somewhat cheaper – though if you think this expensive, pity Wagner enthusiasts: vol. 128 no. 3 of his orchestral works is listed in Schott's *January New Publications* next to the Locatelli with a price of £249.00.

This edition is commendably thorough. There are introductions in Italian and English and a critical commentary in Italian, mostly dealing with petty differences between the early reprintings. The music is elegantly printed, though the font for the bass figures is rather light-faced: a welcome feature of the original edition is the clarity of the figures. It is, of course, more spacious than the 18th-century print, so even in the first six works (excluding the varied Minuet of No. 6) when both old and new editions are in score, 29 pages are expanded to 50. The old edition has *Segue* at the end of each movement that ends with a page-turn, a practice the new edition drops. The new edition expands arpeggiated chords; the original notation appears in the commentary, but I would have thought it better to keep the original in the score and just expand it in the parts (or even better by footnotes or between the staves). Key signatures are commendably left unmodernised. It seems a bit pedantic to add editorial phrase marks below the stave in double-stopped passages (e.g. Sonata VI, mov. 2, bar 3). I don't understand the obsession of editors to add slurs to link each grace note to its following main note. But the editors have done a good job, and those who like to listen to recordings with the score in the lap should note the review on p.16.

## RG EDITIONS

Gaspard Fritz *Sei Sonate a due violini*. RG Editions (RG101), £8.95. 28pp

Gaspard Fritz (1716-83) is a name new to me. He was a pupil of Somis and most of his publications were for the violin, though there was one set of symphonies. These duets date from around 1759 and were published in Geneva, Paris and London. Originally in parts, this modern edition is in score with introduction and a two-page critical commentary. Although produced on the same music-setting program as I use (PMS), it looks quite different to me. The music is enterprising, with interest distributed equally between the players, and is of very good quality throughout. You can judge by the first movement of Sonata IV, which we include as our supplement this month (see pp 10-11), slightly reduced in size, since in order to maximise the amount on the page to avoid turns, the full edition goes rather near the outer margins. If you like it, you can order the whole set from Richard Gwilt, 23 The Croft, Hungerford, Berks RG17 0HY, tel +44 (0)1488 682994, fax 686341, email: sir.gwilt@argonet.co.uk.

## MOZART & BEETHOVEN COMPENDED

*The Mozart Compendium: A Guide to Mozart's Life and Music* edited by H. C. Robbins Landon. Thames and Hudson, 1990; pb 1996. 452pp, £16.95. ISBN 0 500 27884 9

*The Beethoven Compendium: A Guide to Beethoven's Life and Music* edited by Barry Cooper. Thames and Hudson, 1991; pb 1996. 351pp, £16.95. ISBN 0 500 2781 7

Over the last few years I have found Thames and Hudson's *The Mozart Compendium* and *The Beethoven Compendium* invaluable reference works. The most useful feature is their detailed work lists, which give more information than those in *New Grove*; the listing of movements, instrumentation and dates saves a lot of hunting through books and scores and in themselves would make these essential to those working in offices without libraries, though I haven't found any need for the time signatures. The chronologies and short biographies of contemporaries are convenient source of information and the more general essays have much to offer. The paper-backs are sturdy and should survive the heavy use to which they will inevitably be put.

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It is dangerous to say what will be in the next issue: where has the promised Wagner gone? With us next time, we hope, together with an introduction by Peter Holman to Lampe's *The Dragon of Wantley*.

# BACH'S CHOIR REVISITED

Simon Ravens

Imagine, if you will, having bought a new recording of the complete Mozart String Quartets. You are impressed to see that the recordings themselves include alternative readings for every passage where the sources differ, and further reassured when the booklet notes discuss in some detail the precise pitch-standards the composer had in mind for each quartet. Imagine, then, your response when you turn to the details on the performers and realise that each quartet is played by a small string orchestra of, say, 19 members. Disbelieving, you refer back to the notes, only to be baldly told that 'major decisions had to be taken with regard to the orchestral forces used'.

This might appear to be a faintly ridiculous scenario, yet I believe it has an almost exact precedent in Ton Koopman's first release in his Erato project to record the complete Bach Cantatas.

Although it has long been known that Bach's 'choral' forces were small, their true extent only came to light in the early 1980s when Joshua Rifkin published a 'preliminary report' suggesting that Bach's norm was to have only one singer per part, even in the 'choruses'. Rifkin drew attention to the fact that only one part exists for each voice in the majority of works for which the original peforming material survives, and that these parts could not easily have been used by more than one singer at a time without knowledge of an elaborate (and unrecorded) game plan telling them which passages were sung solo and which tutti. Particularly in the St. Matthew Passion, the evidence of the character designations *Evangelista* and *Jesus* suggest that each voice part was the province of one singer only. On Good Friday in Leipzig Bach had access to four extra singers: that he chose to utilise these voices by adding a second chorus part rather than merely asking them to bolster his typical four-part scoring, tells us a great deal about Bach's choral 'ideal'.

The debate that followed Rifkin's argument – primarily between himself and Robert L. Marshall – was short and sharp. Perhaps it was too short and sharp. Rather like a high board diver making a perfect entry, Rifkin's case caused few long-lasting waves, and the status quo was soon restored.

Why should this have been the case? Why, when our preconceptions about a central area of the repertoire have been so lucidly challenged, should the response of early musicians, whose mode of operation is implicitly to probe the value of received traditions, have been so indifferent?

The answer must surely lie in the nature of that received tradition, the choral tradition. At one extreme, the choral societies of the amateur world are obviously in no position to adopt Rifkin's theory. They regard the great Bach choral works as one of the treasure troves of their repertory and quite rightly decline to hand away the keys. What, though, of the professional music world, which one might imagine to be both more responsible and more flexible? In fact, this has been equally hidebound by its rigid identities. When Rifkin put his case forward, there were virtually none of the specialist baroque vocal consorts necessary to put the theory into practice. Even now, such groups can probably be counted on the fingers of one hand. There were and are, of course, innumerable chamber choirs, yet self-evidently these are in no better position than the choral societies to perform solo-voiced consort music. Indeed, it is something of a paradox that the solo voice theory has, perversely, counted in the favour of the professional chamber choir. This is an age when historical awareness is seen as a virtue, and from Rifkin's argument the irrefutable truth filtered down that at the very least Bach was not writing for a two-hundred-strong choral society. This knowledge has deflated people's numerical expectations to the extent that even the most dyed-in-the-wool chorus member will think little of buying a chamber-choir recording of a Bach cantata.

Once bought, such a recording often tends to reassure the listener by citing an apparently watertight justification for the use of a chamber choir in Bach's choral works, the *Entwurff* – Bach's plea to his employers, the Leipzig Town Council. This document contains the apparently unambiguous statement that each choir in the city should have at least twelve singers – three of each vocal type – 'so that even if one falls ill... at least a double-chorus motet may be sung'. This is no inventory of the singers Bach *had* available; rather it is a plea for a pool of singers that he *wished* to be available. The common riposte is to accept that while the *Entwurff* might not reflect Bach's actual situation, it certainly reflects his 'ideal'. His ideal for what? In fact, Bach was describing the number of singers needed to perform renaissance double-choir motets as published in anthologies from the beginning of the 17th century (which were still used in Leipzig) rather than his own florid cantatas. So, if we subtract the four singers required only in case of illness, we are left with eight singers for eight-voice motets – precisely the aural picture of solo-voices Rifkin proposes Bach to have had in mind when composing his music.

Despite Rifkin's carefully-detonated explosion of the *Entwurff* myth, it remains the rallying-cry for choral traditionalists. Curiously, though, the *Entwurff* has also become the accepted and unchallenged wisdom of many

scholars and critics. *The New Grove Performance Handbook*, for instance, devotes all of a line and a half to the bald assertion that Bach's choir at Leipzig numbered twelve. Instead of taking issue with Rifkin's theory, it seems *de rigeur* to regard him as merely an eccentric. Scathing references to the 'B minor Madrigal' hardly serve to advance the debate. Neither does the argument that for reasons of stamina it is impractical to ask singers to take both 'solo' and 'choral' parts of a Bach Passion. Will the same case be made to justify the use of three different Hans Sachs in one performance?

An analogy with Wagner helps to see the question of balance in a truer light. Critics who will happily listen to one singer battle from behind a hundred-strong Wagnerian orchestra will still tell us that balance between a solo-voiced ensemble and a small, period-instrument orchestra is impossible to sustain. Yet even this minor impasse can be resolved if we are not cramped by modern tradition. When Mattheson wrote that in concerted music the singers should stand in front of the players, what he had in mind were the practicalities in performing in the gallery of a Lutheran church, not the sensibilities of a 20th-century tradition which says that ensemble singers shall stand behind an orchestra. Behind or in front, to one side of off-stage, perhaps the most common problem listeners and performers have in accepting Rifkin's theory is not so much one of balance as a more basic one. Subconsciously, people balk at adopting a radical alternative to an accepted tradition. As Mahler said, tradition is laziness.

Whether or not one 'dilutes' the strength of Bach's music by using solo voices instead of a choir, as one recent critic claimed, is questionable. I am with Philip Larkin:

> *Why to others did adding mean increase?*
> *To me it was mere dilution.*

Which brings us back to our imagined string quartet recording. What would a multiplication of players really add? Decibels, yes; but intensity? Even the greatest Mozartian conductor could only hint at the flexibility and intensity of expression the composer must have had in mind from his ideal quartet. Likewise the greatest Bachian with a choral performance of the cantatas. Ton Koopman is such a man, and he has missed a trick.

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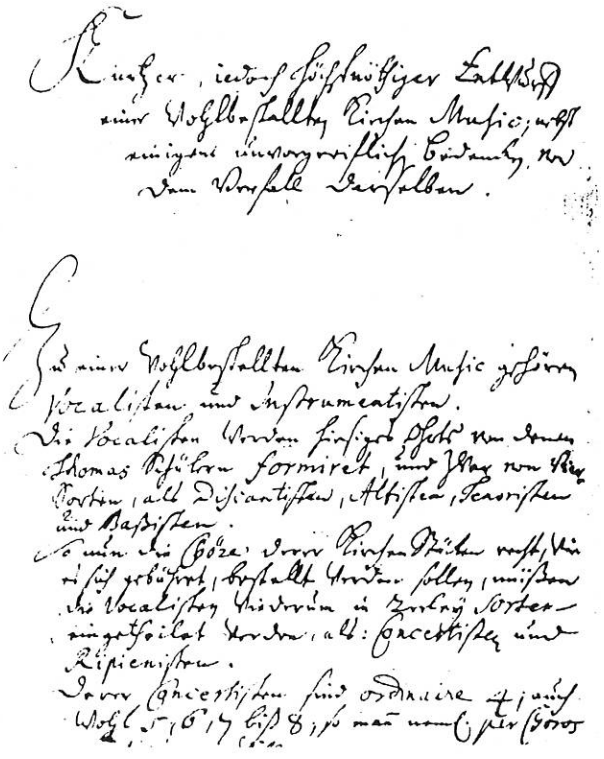
*The same battle has been been won more quickly for music a century or so earlier. We still get choral Monteverdi* Vespers *but it is no longer heretical to assume that* concertato *church music was written one-to-a-part. There is an analogy between the way Rifkin is ignored rather than refuted and the way Parrott on transposition has been brushed aside with little specific argument. Some of us believed that at least the pre-Leipzig cantatas were one-a-part long before Rifkin announced his discovery. What was new was his argument that even the Leipzig works were performed thus. Irrespective of the success of his contention in this particular case, I find it interesting that previous scholars had not even questioned the modern assumption that two performers shared an instrumental part. How many other assumptions has we not yet doubted?* CB



Kurtzer, iedoch höchstnöthiger Entwurff einer wohlbestallten Kirchen Music

*Facsimile of the first page (of 10) written by Bach on 23 Aug. 1730*

A short but much-needed draft for the requirements of church music, with some general reflections on its decline.

To perform church music as it should be, both singers and instrumentalists are required.

The singers are provided by the Thomas-Schule of this place and are of four kinds: trebles [*discantisten*], altos, tenors and basses.

If the choir is to perform the church pieces as is fitting, the singers must be again be divided into two types: concertists and ripienists.

There are normally 4 concertists, sometimes also 5, 6, 7 or even 8 if one wishes to sing *per choros* [in double choir].
[*Continuation not on facsimile opposite.*] The ripienists too must be at least 8, namely 2 for each part.

*Bach does not here specify the functions of concertists and ripienists. There is no need to assume that the 'choral' movements in Cantatas (which Bach generally calls Concertos) are intended for the Ripienists, and I think that the reference to double choirs for the concertists refers, not to the early 17th-century motets that were regularly sung at the beginning of the service (presumably by the ripienists), but to exceptional works like the* St. Matthew Passion. *Eight ripieno singers would have been required since many of the motets in Bodenschatz's anthologies are for double choir. Whether the ripienists (and, indeed, the congregation) sung the simple chorales is another matter.* CB

# LETTERS

Dear Clifford,

I have some sympathy with the attitudes revealed in your review of the new recording of Handel's *Giulio Cesare* under Jean-Claude Malgoire and in Brian Clark's review of Graun's *Cesare e Cleopatra* (*EMR* 18, p. 16). Giving close attention to an opera of three hours or more at home is by no means easy while other matters may be pressing in a busy life. BC's impatience with 'endless paragraphs' of recitative and your inclination to let the opera play while 'ignoring the recits and listening to the arias as pure music' are understandable, even though BC's view that 'this recitative does not work on CD' (i.e. they shouldn't have bothered to record it) is extreme. The appearance of these comments is nevertheless paradoxical in an issue of *Early Music Review* much concerned with the validity or otherwise of liturgical reconstructions. If you had asked a colleague to review CDs of a new liturgical reconstruction of (say) the Monteverdi 1610 *Vespers*, and received a notice implying that the reviewer could cheerfully have dispensed with all that dreary plainsong, I suspect that you would have had some qualms about printing it. Recitative not only tells the story of the opera and gives dramatic context to the arias, but can also be enjoyed for its own right; one can relish the rhetorical flourishes of the verse, admire (one hopes) how the singers resolve the occasional tensions between what seems to be the natural rhythm of the words and the notated setting, and be delighted by surprising turns in the harmonic progressions.

Presumably, however, this is a minority view, as you are not the only reviewer who does not mention the heavy and sometimes senseless cuts in the recitative on the new *Giulio Cesare*. Lindsay Kemp in *The Gramophone* (February) is also silent on the point, while on a recent BBC Record Review Jonathan Keates declared the recording to be 'uncut'. The treatment of Act III, scenes 4 & 5 is probably the best example of senselessness: Caesar's hiding and subsequent re-entry to seize the seal of authority from Sextus are omitted, so the listener has no idea why he suddenly appears without any reaction from the other characters to sing 'Quel torrente'. (The booklet prints only the text as sung, and contains no hint that the discs do not offer the complete opera. If the excuse for the cuts is to fit the opera onto three CDs, it is not good enough: there is room for another 13 minutes of music at least, and time is wasted by the inclusion of the Act III March, which does not belong to the 1724 version of the opera otherwise followed.) A purely musical absurdity is the omission of the remarkable 4-bar passage for solo horns linking the first statement of the Act III Sinfonia to its repeat.

I would not presume to dictate how anyone should listen to a baroque opera when doing so simply for entertainment, but a reviewer is surely under some obligation to hear everything and (when a full score and/or verbal text is easily available) to draw attention to any incompleteness or mis-representation. *Anthony Hicks*

*As with my remarks which set the liturgical reconstruction hare running, I was being deliberately provocative. But there is a difference between a liturgical reconstruction, a re-creation of something that no longer exists, and a recording of an opera, which is a convenient way of hearing a work which can still be fully experienced in something like its original context (though modern operatic directors do their best to get as far away from that as they can), since stage performances of Handel are becoming more and more frequent. I did in fact draw attention to the lack of information concerning the version of* Giulio Cesare *that was recorded.*

*Linguistic ignorance is the greatest reason for misunderstanding nearly all early music; I mention it briefly in a medieval context on page 12. As I admitted in my editorial last month, I am no linguist. My problem with baroque opera is that I tend to listen to the arias with a score but follow the inserted libretto for the recitative, since on the whole the translations are more precise than those of the 18th-century librettos. The CD texts only include what is recorded, so it is easy to miss cuts. The number of people who can enjoy recitative in the way you do is more limited than those who can enjoy the music, and I have some (but not complete) sympathy with those who wish to abbreviate it. There is, however, ample precedent for separating the 'music' from the dramatic work as a whole, since that is how Handel's operas were published at the time. I would also refer back to my review of Locke's* Psyche *(EMR 16 p. 20), a work for which there is no lingustic barrier. My attempt to listen conscientiously with score and libretto led to boredom, but I was entranced when I abandoned such props and just listened to the music. One may well react more positively to the music if one takes a more relaxed attitude.*

*Future Handel opera CDs will be much more thoroughly reviewed; we are grateful that Anthony Hicks has agreed to join our reviewing team.*

*I will not quote in full a letter from the same writer referring to the review of Handel's* Almira *in EMR 17 p. 5. But one paragraph provides useful supplementary information concerning the missing aria at the end of Act I.*

Keiser's setting of the aria is not extant, because he never wrote one. As mentioned in Dean and Knapp (p. 52), the aria was one of two which Keiser intended to have sung in earlier settings by Ruggiero Fedeli, and he duly published the Fedeli version in his *Componimenti musicali* among the arias from Acts I & II of his unperformed version of *Almira*. (Dean and Knapp wrongly imply that the aria is not in the *Componimenti musicali*). The aria is also present in the

Lübeck MS of Fedeli's *Almira*. Though Fedeli's setting feels a bit perfunctory in comparison with Handel's more expansive style of writing, it would be perfectly serviceable as an ending of Handel's act. It is in the right key – B♭, as implied by the D minor cadence of the preceding recitative. Moreover, we cannot be certain that Handel ever set the aria himself: he may have planned to use the Fedeli setting, and that may be why it is not in the extant MS.

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Dear Clifford,

May I add my three-ha'pence to the great liturgical debate? Christopher Page's point about Henry Porter's 'biblical and poetic memory' touches on the almost taboo question of why early musicians do what we do. I've always felt that early music (any music) must mean something in the present if there is any point in doing it. We recover from the past what is relevant to the present. So there is no need for us to dress up in pseudo-medieval costume to be able to make Machaut mean something, and there is no need for a pseudo-religious rite to enhance the enjoyment of his mass. 'Reconstructions' are, as he and Tess Knighton rightly point out, usually a search for context, and there are many varieties of monophony which would fulfil that purpose for Machaut's mass without recourse to liturgy. It is exactly the liturgical context which has changed over time, and which there is no point in recreating as it fulfilled a liturgical function appropriate in its own time. Our contexts tend to be secular, a concert or a CD in our own homes. The music lives now, in contexts of our own, and part of the excitement in programming masses lies in trying to salvage 'poetic memory' in a way appropriate to the present.

I also dislike the blurring of the boundaries between religion and music. What I do is music, not liturgy, and it is important that the audience knows that I am not in the business of peddling religion. I know of very few performers who claim to be practising Christians, and I'm pretty sure that whatever message audiences take away from peformances of early masses, it is more likely to be of a general spiritual nature than specifically Christian. There must always be plenty of space for listeners to create their own meanings from whatever they hear, and if the context in which they hear the music is either at a concert or on a CD, it is dishonest to pretend otherwise. If I were a practising Christian, I think I would find it offensive if heathen musicians appropriated my rites just to enhance their listening. *John Potter*

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Dear Clifford,

I was glad to see Robin Freeman's review of the fascinating *Livre d'Orgue de Montréal* in this month's issue. The CD by Poirier is, however, not the first. Kenneth Gilbert recorded much of the Livre in 1983 on a modern organ in French-classical style at McGill University, and it was released by Analekia on two discs as AN 2 8214-5. It's a very good performance, though I would like to hear the music on an historic organ.

Here, of course, is the prime instance of your point about liturgical reconstruction (I much enjoyed reading what your correspondents had to say). I would reiterate what I am often saying myself in reviews: that it is absolutely vital to add the appropriate plainsong to connect versets into a complete liturgical movement – *Kyrie, Gloria* or hymn. This is not done by Gilbert, nor yet, I imagine, by Poirier. Without the plainsong, the organ sections sound a bit like one side of a telephone conversation. But on the other hand, I wouldn't really want the text of the Ordinary or the lessons, even if they are intoned, on a CD. So much has already been omitted from the act of worship, not to mention the effect produced by architecture and stained glass, incense and sheer sense of occasion. To include lengthy sections of the text will not, I think, help many people conjure up the worship and ritual of Notre-Dame de Montréal in the 1730's: it may only succeed in irritating.

Better to accept that a CD exists to convey music, but can never be an exercise in virtual reality. Although the recording of Praetorius's complete Christmas Mass (Paul McCreesh) was musically very exciting, it never really gave the impression of a service. But of course there are quite different considerations when one is aiming to recreate a liturgical event 'live'. *Ann Bond*

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Dear Clifford,

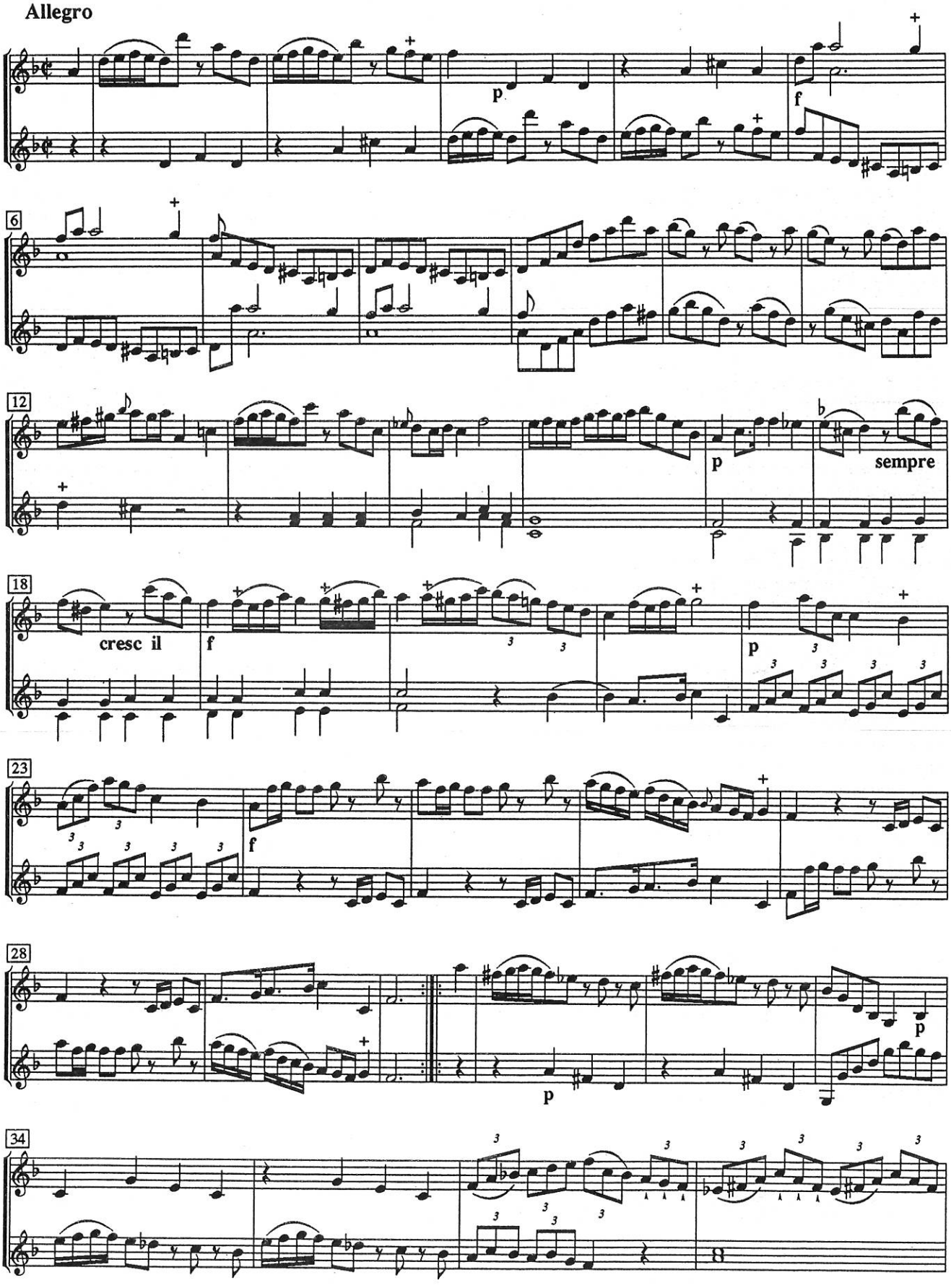
Further to CB's review in *EMR* 14 p. 19, could I add a word or two about Christopher Stembridge's CD of *Intonationi, Toccate, Ricercari & Canzone* by Andrea & Giovanni Gabrieli – principally about the playing of Christopher Stembridge? Much Italian music of the Renaissance and early Baroque can appear quite meaningless on the page – endless semiquavers over held chords with no obvious structure or form. The magnificent acoustic of many Italian churches, allowing the music to integrate with the architecture to create a multi-dimensional experience, only partly helps the player to work out just what is going on. But in Stembridge we have a player who manages to impose a real sense of musical direction and form. His playing shows just how musical a semiquaver can be – his fluid sense of touch and articulation and artistic use of the rhetorical gesture brings this music to life in a remarkable way. Suddenly the endless pages of semiquavers take on an ebb and flow that makes complete musical sense. Organists will learn a lot from listening to playing like this.

Since I wrote this, *EMR* 18 has arrived, with its front page comment about the review of this very CD. It was a lack of comment about the playing in your review that led me to write this: I hope this makes amends for the omission of any 'crucial commendatory adjectives' in the original review. *Andrew Benson-Wilson*

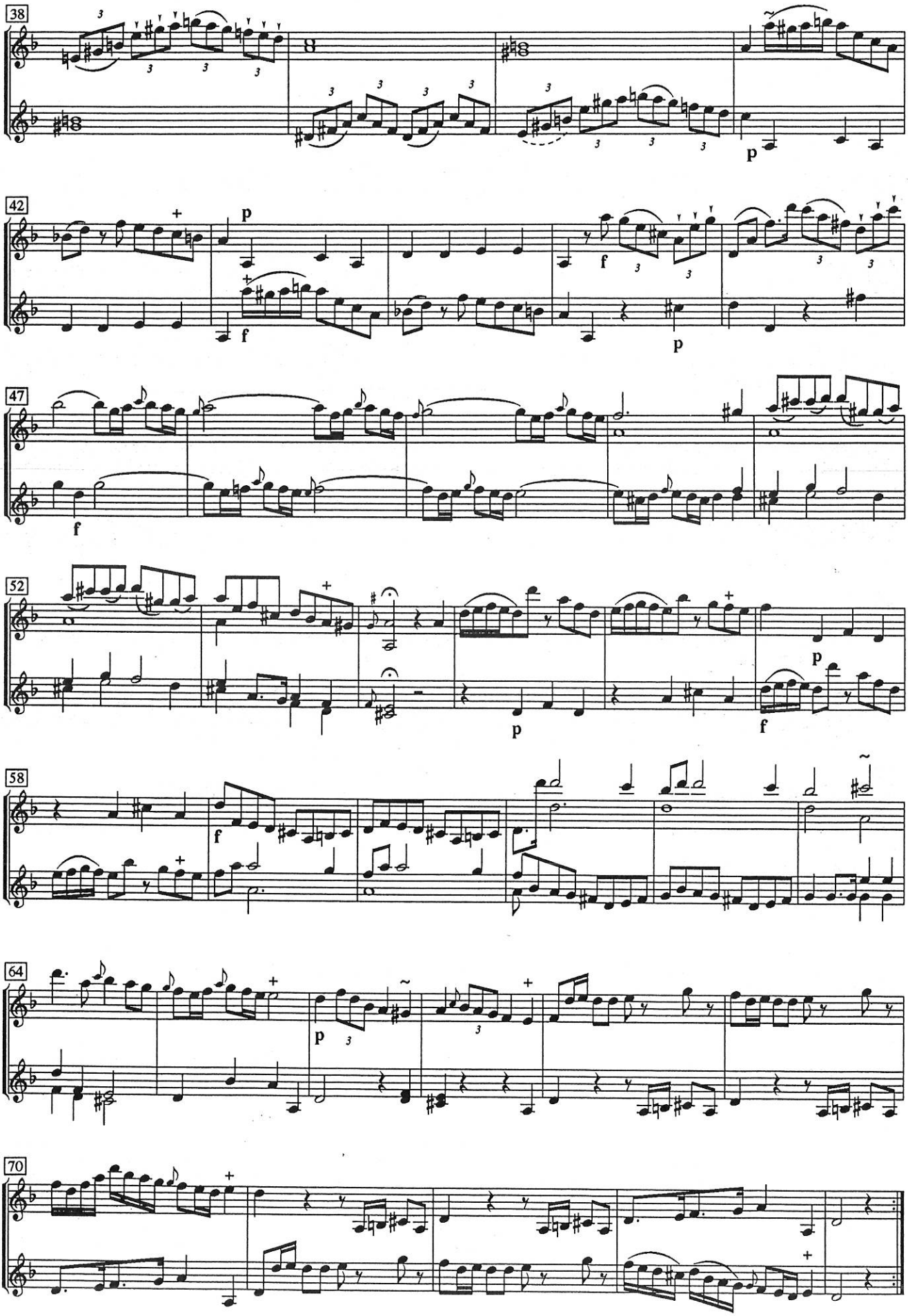
# SONATA IV

Gaspard Fritz (1716 - 1783)

**Allegro**




 Extract from Gaspard Fritz *Sei Sonate a due violini* Published by RG Editions (tel; 01488 682994, fax; 01488 686341)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# RECORD REVIEWS

## MEDIEVAL

**Dunstaple** ***Musician to the Plantagenets***
Orlando Consort 74' 02"
Metronome **MET CD 1009**

Apologies for reviewing this so late: the first copy Metronome sent us disappeared in the post. It is indeed a most welcome recording, a group of excellent singers working in conjunction with a distinguished scholar to produce an enticing demonstration that Dunstaple's music deserves to live outside the pages of *Music Britannica 8*. As one might guess from the spelling with a *p*, Margaret Bent is involved, and her booklet note is a model of helpful information; her comment that Dunstaple was the most influential English composer outside England before the Beatles is startling but true. The 15 items include the four complete movements of the *Missa Rex seculorum* (possibly by Leonel Power) and a canonic *Gloria* that recently emerged in Tallinn. Like an earlier Dunstable LP (Denis Stevens' pioneering 1961 issue **EA36**) this derives from a BBC programme. Rather overpowering to take at one sitting (if good-value in terms of duration), this is definitely a CD to buy. *CB*

**Gautier de Coincy** ***Les Miracles de Nostre-Dame*** Alla Francesa 63' 25"
Opus 111 **OPS 30-146**

As so often with instrumentally-enhanced programmes of medieval song, my greatest enthusiasim is for tracks where the voices are in control. Is there a moral here, or would a whole CD of vocal Gautier bore? It would certainly need greater effort from the listener. It may feel inherently unmusical to listen with eyes glued to the tiny print of the text and translation: it is easier to relax and enjoy the tunes, jollied along with flute and bagpipe – and why not, if words and music are independent structures not demanding an intimate relationship? For Gautier, music was secondary; but we, who do not believe the meaning of his words, have a different priority. He wrote 'God and his mother derive no more pleasure from such mouths which sing in descant, sing organum and in fifths than they would from the laughter of a donkey'. I suspect that he would be even more scornful of the pipe of three or six holes, the small cymbal and the jingles. I could send this to one reviewer who would be enthusiastic, to another who would find it in bad taste. Both would agree that it is done well in its chosen style, with fine singing from Emmanuel Bonnardot and Brigitte Lesne. *CB*

***Barcelona Mass; Song of the Sibyl***
Obsidienne, Emmanuel Bonnardot 60' 05"
Opus 111 **OPS 30-130**

The first part of this recording exemplifies the very best and the very worst that the recording industry can soar and stoop to. For the twelve verses of the *Song of the Sibyl* we have a searingly intense performance by Gisela Bellsolà. Standard criticism cowers behind the nearest pillar when confronted with this kind of music making, but it creeps out for the choruses. At the risk of saying something libellous, I'm not convinced that I actually heard twelve different choruses. If I did, I can only say that the Obsidienne vocal ensemble has an uncanny knack of repeating exactly the same intonational quirks from chorus to chorus.

Obsidienne gives a more committed performance of the Mass itself. They are a French chamber choir with pronunciation that is a beautifully convincing reproduction of the old French style conjectured by Damas in 1933 and cited by Harold Copeman in his *Singing in Latin*. Those with an interest in French Renaissance music should listen for this alone. But of course, this isn't French renaissance music at all. It is a Spanish mediaeval mass, and this in turn raises other questions. Pronunciation aside, do we really want to hear the flexible lines of the polyphony ironed out by the multiple voices of a chamber choir, however good?
*Simon Ravens*

***La lira d'Espéria (The Medieval Fiddle)*** Jordi Savall, Pedro Estevan 54' 53"
Auvidis *Astrée* **E 8547**
***Dança amorosa: danze italiane del medioevo***
Modo antiquo 59' 16"
Opus 111 **OPS 30-142**

I have heard Jordi Savall perform a huge range of repertoire, but this medieval departure is certainly new to me. If you suspect that he might apply the ideas that serve him so well in his home territory of the late French baroque to another 'market segment', have no fear – this is an extremely thoughtful and impressive disc: not only a further testament to Savall's formidable technique, but also a presentation of deep absorption of the music.

The programme is divided into three main sections, each containing substantial examples of Jewish, Christian and Islamic music: the culmination of centuries of coexistence and high culture. Each section ends with 14th century Italian dances from British Library Add. MS 29987. The presentation is very much one of high culture. We are hearing an individual – the mind and intellect of a cultured *jongleur*. Each rendition is conceived end to end, using the different registers of the instruments and varied articulation to build up and decay through the whole piece – even in otherwise repetitive dance music. Savall has the capacity to create the effect of an independently existing idea in the rhythmic drone – not simply the melody bow happening to contact the drone strings in parallel. Episodes are created of apparently different musical pace, but all within a fixed and compelling rhythmic structure, assisted by the febrile imagination of Estevan. The disc rewards careful continuous listening; interest is sustained despite the superficially similar instrumentation and idiom.

By contrast, the impression of ***Dança amorosa*** is not of the soul-searchings of an individual but the headlong forward motion of musicians who, having shared a common culture for so long, do not need to stop and think. This performance is one of total energy and commitment from beginning to end. The repertoire is also taken from BL Add. 29987. A galaxy of instruments is used, favouring the winds. Mixes of very similar timbres create composite sounds which are initially hard to place and very alluring: gemshorn and mute cornett, or portative organ and recorder, played in uncanny unison. More disparate mixes are also used to good effect, e.g. shawm, mute cornett and recorder. The majestic and singing Italian *zampogne* (bagpipes), with uncompromising tuning, is refreshing to hear.

For excitement and open gutsy virtuosic playing, this is a must for collectors of the 'kaleidoscope' genre of medieval music. Even in the contrasting slow examples of *Chançonetta Tedescha* the performances never flag (although some of the percussion is a little intrusive in these). As the notes say: 'No doubt this draws us away from the field of pure musicology, but at the same time it brings us closer...' Absolutely! A large part of the attraction of medieval music derives precisely from how *little* we know about performance practice. The musicologists, having offered their valuable help, in the end must stand aside and leave room for interpretations as diverse as those represented in these two discs. *Stephen Cassidy*

## RENAISSANCE

**Janequin** ***Le Verger de Musique*** A sei voci, Bernard Fabre-Garrus 48' 40"
Auvidis *Astrée* **E 8571**

Too much in the way of chattering birdsong, caricatured voices and martial bombardments can make Janequin grate on the nerves. This recording avoids the problem by contrasting moods and by interspersing vocal items with instrumental numbers, mostly arrangements of the chansons (as would, surely, have been played by Janequin's non-singing friends). Sometimes the instrumental colour is judiciously used to double or accompany the singers, adding incisiveness (with lutes) or smoothness (with recorders). In 'Plus le suys', the first piece in which the recorders are heard, they are beautifully matched in their organ-like tone; the high entry of the soprano is deliciously ambiguous: at first it is hard to tell whether it is voice or recorder. These singers – five, not six as their name might suggest – are versatile and glossolalic. Their enunciation of *La guerre* is

remarkable, although high speed repetitions of 'Frerelelelanfan' are probably easier for Francophones than for me. Occasionally the tuning (especially the counter-tenor's) could do with a bit of sharpening up, and in some places the singers have a tendency to drop the vowels before getting to the next consonant, which detracts from the effectiveness of the onomatopoeic effects. But this group shares with Janequin himself the delight in the dramatic, not *always* scurrilous, storytelling which gives the music such immediate appeal. *Selene Mills*

**Obrecht** ***Missa Maria zart*** The Tallis Scholars, Peter Phillips 69' 25"
Gimell **CDGIM 032**

It is marvellous to have so fine a recording of this amazing work (strangely called in its publicity *Mass about Gentle Mary*). With two voices per part, the individual lines come over clearly (though are not quite so separated as the picture on the back of the box might suggest) and they sustain the intensity of expression throughout the nearly 70 minutes that this vast work takes them. I'm not sure whether their publicity (which includes a separate CD with excerpts and an American radio interview) is right to focus quite so much on the length, since it immediately makes one wonder about the tempo (or rather tempi, since they are quite varied; I've wondered before in connection with renaissance masses whether speeding up for the more cheerful sections of the text beyond what the notation expresses might be a modern vulgarity), and my doubts are confirmed by Rob Wegman's magisterial book on the Masses, since he reckons it lasts 'close to [meaning, less than] one hour'. It puzzled me at first that the top part is scored for women, manfully though Tessa Bonner and Sally Dunkley sustain the low tessitura (original clefs are C2C3C4F4); but having subsequently listened to 75' of Dunstaple with unrelenting male alto on top, I am relieved. Should leading-notes be sharpened more often to heighten the expectation of avoided cadences, or is the ambiguity part of the point of the work? As Wegman says, it 'never appears to make a specific point at all... The mass persistently manages to avoid the suggestion that one should be attentive to anything in particular'. This makes it ideal fodder for the meditation market. But it does hold the attention, and is an essential acquisition for lovers of renaissance polyphony. *CB*

**Tallis** ***Lamentations, Motets, String Music*** Theatre of Voices, Paul Hillier; The King's Noyse, David Douglass 70' 45"
Harmonia Mundi **HMU 907154**
*Audivi vocem, Benedictus, Derelinquit impius, If ye love me, In jejunio et fletu, Lamentations I & II, Salvator mundi, Te lucis ante terminum, 3rd & 8th Tune (Parker's Psalter).* Instr: *Absterge Domine, Fond youth is a bubble, In nomine 2, Like as the doleful dove, O sacrum convivium, A Solfing song, When shall my sorrowful sighing*

This is a good anthology. The singing is old-fashioned in that tempi are often quite slow and fluctuate widely, sections building up to climaxes and ending with rallentandi. But it is gutsy and powerful, the individual vocal lines are clear and firm, and the result is convincing, with a few exceptions, most notably the *Lamentations*. Here the tempo changes seem imposed, not organic, and I would welcome a basic speed more related to the natural declamation of syllabic sections like 'non est qui consoletur eam'. But the total durations are virtually identical with those of the stricter-tempo Taverner Consort CD (**CDC 7 49563** 2). The string performance of vocal pieces is effective, and the two familiar hymns (the Vaughan Williams Fantasia tune and the Canon) are refreshingly done. If not first choice for the *Lamentations*, still a good buy. *CB*

***Exultate Deo: Masterpieces of Sacred Polyphony*** Choir of Westminster Cathedral, James O'Donnell 71' 47"
Hyperion **CDA66850**

Allegri *Miserere;* Byrd *Ave verum corpus, Civitas sancti tui, Haec dies;* Gabrieli *Jubilate Deo (1613);* Lotti *Crucifixus a8;* Monteverdi *Cantata Domino;* Palestrina *Exultate Deo, Sicut cervus;* Parsons *Ave Maria;* Philips *Ave verum corpus;* Tallis *In manus tuas, O nata lux, Salvator mundi;* Tye *Omnes gentes;* Viadana *Exultate justi;* Victoria *O quam gloriosum.*
*D. James Ross*

This disc would make an excellent introduction for the uninitiated to the world of Renaissance polyphony as it includes a carefully thought-through selection of the finest and most popular masterpieces of the period. The customary 'open' treble sound of the Westminster Cathedral choir creates a pleasing atmosphere of airy enthusiasm and this is clearly a disc made as much for the singers' pleasure as for ours. Certainly, this is repertoire which they sing with great authority and musicality. There are splendidly interstellar trebles in the now-standard version of Allegri's *Miserere* (a more authentic version is due from the other Westminster choir soon) and expressive readings of Tallis' *Salvator mundi* and *O nata lux* and Byrd's *Ave verum corpus.* Robert Parsons' delicious *Ave Maria* has become popular in the last few years, but conversely Viadana's *Exultate justi* has almost dropped from the repertoire, so it is good to hear it revived. *D. James Ross*

## 17th CENTURY

**Biber** ***Sonatae tam aris quam aulis servientes*** The Purcell Quartet, Mark Bennett & Michael Laird *tpts*, Katherine McGillivray, Jane Rogers, Tim Cronin *vla* 66' 38"
Chandos *Chaconne* **CHAN 0591**

There are a couple of reasons why I really ought not to review this CD. In the first place, it was me who, rather precipitously and with the help of Antonín Lukas, the librarian at Kromeriz, produced performing materials within a matter of days; secondly, the high, somewhat virtuoso first viola part, of which the notes make particular mention, is played by a good friend of mine, Katherine McGillivray. The performances of the twelve variously-scored sonatas are excellent: in particular, there is a delightful balance between the extended dance-like movements and the dramatic, often richly chromatic, more rhetorical sections. The viola players, in particular, relish the liberty these pieces afford them. My only reservation, as it was explained to the performers in advance of the recording, is that the top viola part (notated in soprano clef) is surely for a viola strung like a violin; this seems corroborated by the fact that Biber never writes anything below what would be the bottom G string, and doubly strange that other two viola parts are played on tenor viola – surely a 'family' of soprano, alto, tenor violas and violone was intended? In any case, I take my hat off to Katherine for making such an unrealistically high part blend so well! *BC*

**Buxtehude** ***Complete Chamber Music vol. 3: 6 Sonatas without opus number*** John Holloway, Ursula Weiss *vlns*, Jaap ter Linden, Mogens Rasmussen *gamba*, Lars Ulrik Mortensen *hpscd, organ* 52' 30"
Marco Polo *Da Capo* **8.224005**
Contains BuxWV 266, 267, 269, 271-3

This is the third in Marco Polo's Buxtehude Chamber Music series, and a marvellous recording it is. Like the Biber above, there are frequent changes between flowing dance movements (Biber's use of counterpoint in these sections is perhaps more closely knit; Buxtehude seems to have more in common with Venetians like Legrenzi than the Austrian school) and the *stylus phantasticus*, the flighty, seemingly extempore writing typical of north German composers. The disc is on the short side, but if quality is your benchmark, you won't be disappointed. The six sonatas for violins, gamba and continuo are as attractive as any I've heard. The bright violins, the mellow gambas and the sympathetic continuo play in various combinations. Anyone interested in 17th- century instrumental music should have not only this but the two previous issues. A great achievement. Buy it – if only for the heart-rending harmony of the very last track! *BC*

**Charpentier** ***La Descente d'Orphée aux Enfers (H.488)*** Sophie Daneman *Euridice*, Paul Agnew *Orphée*, Fernand Bernardi *Pluton*, Patricia Petibon, Monique Zanetti, Katalin Károlyi, Steve Dugardin, François Piolino, Jean-François Gardeil, *SSAATB* Les Arts Florissants, William Christie 56' 10"
Erato **0630-11913-2**

In any festival devoted to settings of the Orpheus legend Charpentier's delectable chamber opera would more than hold its own, despite the strength of the competition and the fact that what has survived is almost certainly not the complete work – the story ends as Orpheus is about to begin his return journey. Under Christie's sure direction this performance comes across as well prepared, though lacking nothing in spontaneity, involvement or drama. Paul Agnew's Orpheus is inevitably dominant, supported by some fine writing for viols-as-lyre. He really does sing beautifully: the

refrain of his plea for Euridice's restoration is not far short of tear-jerking. Sophie Daneman radiates girlish excitement as Euridice and dies most affectingly and all the other protagonists similarly make the most of their roles. This distinguished addition to the Christie Charpentier collection is well supported by the booklet's essay and libretto/translations. It seems a shame to carp, but do note the playing time. We could have had *Orphée descendant aux enfers* (H.471) as well. *David Hansell*

**Louis Couperin *L'oeuvre d'orgue*** Davitt Moroney (1714 organ by J. Boizard at Saint-Michel-en Thiérache) 155' 12" 3 CDs
Tempéraments **TEM 316001-2-3**

There is a long, sad history behind this CD. But what a wonderful conclusion: three discs of the most wonderful music, largely unknown before now, offering a remarkable insight into a composer who is vital to an understanding of the development of French organ music in the frustrating gap between the organ books of Titelouze (1623/6) and Nivers (1665). The music – 70 works for organ from the 1650s, 68 of them previously unknown – comes from a manuscript acquired by an English collector in 1957 but only recently made available for study and performance. Looking both back to the Renaissance polyphony of Titelouze and forward to the sparkle of the French Baroque, it well deserves Davitt Moroney's description of it as a 'perfect representation of the French genius at its finest, combining originality, passion, intellect, elegance and exquisite craftsmanship'. It includes two sets of 14/15 fugal pieces, with some remarkable twists in theme and mood. Moroney evidently found the privilege of the recording these pieces an emotional occasion, as well he might. He is clearly aware of the sensitivity of touch needed to bring French music of this period to life. His playing is superb, as is the choice of registrations on the magnificent 1714 Boizard organ in Saint-Michel-en-Thiérache.
*Andrew Benson-Wilson*

*More on the gap between the discoveryof the MS in 1957 and publication in 1995 when I review the new L'Oiseau-Lyre edition, expected soon. An order form for it is inserted in this issue. CB.*

**D'Anglebert *Harpsichord Suites*** Brigitte Tramier Pierre Verany **PV795012**

This is one of those discs to which one reacts in a positive way to the music, for the main shapes in the pattern of the rhythm are made to stand out very clearly from all the linking strands and loops of decoration. Brigitte Tramier plays as if it were a natural idiom for her. Perhaps the clear thinking about the length of the notes and their importance comes from D'Anglebert's thinking about the notation of the unmeasured Preludes. This record shows a good understanding of the style and I look forward to more, perhaps played on a historical instrument and with some of the pieces by Lully included in D'Anglebert's collection. *Michael Thomas*

**Gagliano *Sacrum cantionum 1614 & 1622***
Ensemble Jacques Moderne, Joël Suhubiette
Calliope **CAL 9292** 64' 36"

This CD is a revelation. Gagliano has long been known for his opera *Dafne* and for his madrigals, but little or nothing has been heard of his sacred music, some of which was thought lost. There are twenty pieces here from two publications, beautifully sung with continuo accompaniment using a variety of solo and choral scorings. The similarity with Monteverdi is striking and Gagliano had close contacts with Mantua in the years before 1610. I have become a fan of the recent French approach to this sort of music: they seem to me to get voice production, scoring and word-expression just right. The texts set here are all very familiar from other settings and it has been a real joy to hear Gagliano's approach. Highly recommended. *Noel O'Regan*

**Gibbons *Fantasias & The Cries of London***
Fretwork, Paul Nicholson, Red Byrd 68' 23"
Virgin *Veritas* 7243 **5 45144 2** 5 (rec 1989)

A most valuable reissue of a substantial section of Gibbon's consort music together with *The Cries of London* and three organ pieces. It begins with one of the most arresting openings in the Fantasy repertoire (amazingly, when I first played it in the late 1960s the set of 6 Fantasies a6 from which it comes were not even securely attributed to Gibbons). If you are resistant to the viol fantasy, try this: Gibbons has the knack of embodying intense feeling in the simplest of phrases and Fretworks are more attuned to this than any other viol consort. *CB*

**Lupo *Consort Music*** The English Fantasy
ASV *Gaudeamus* **CD GAU 149** 60' 41"
A3 Charteris nos 5, 11, 12, 15, 16, 21, 24, 28, 32 [not 88]; A4 VdG Soc. nos. 3, 8, 11; A5 nos. 4, 9, 18, 19, 25, 26, 32; A6 nos. 4, 9,12.

Despite my lack of interest in practising scales (see p. 19), this is music I would thoroughly enjoy playing on my viol; but I find that a whole disc of Lupo rapidly turns into background music. It is unfortunate that I listened to it (and you are probably reading about it) immediately after the Fretwork Gibbons. Neither Lupo nor the six ladies of The English Fantasy can quite compete. But the playing is confident, stylish and sensitive and this is a commendable addition to the available repertoire, showing Lupo as an individual and varied composer. *CB*

**W. Lawes *Consort Music for Viols,Lutes and Theorbos*** Rose Consort, Jacob Heringman, David Miller, Timothy Roberts 68' 29"
Naxos **8.550601**
Set a4 in g, Consort Sets a5 in a & C, Royal Consorts in d & D, Pieces for 2 lutes, Divisions on a Pavan in g

If recent recording activity is a guide, it really does look as if one of our greatest 17th-century composers is at last getting his due. This latest offering is a generous selection which would not only make an ideal introduction to Lawes' magnificent consort works (something one fervently hopes is not necessary for readers of a journal like *EMR*), but is also worth adding to more specialist collections for the G minor set, the five-part Consort set in C and the lute pieces, all otherwise unavai-lable. The playing is as persuasive as would be expected from these performers and if the Rose Consort do not quite match the romantic fervour of Fretwork's superlative performance of the great A minor Consort Set, they capture the infectious ebullience of the D major Royal Consort even more effectively than the Purcell Quartet and Greate Consort. Both those versions use violins (baroque rather than renaissance) for the treble parts while the Roses have viols. Richly rewarding and likely to be one of the bargains of the year. *Brian Robins*

**Purcell *Odes*** Vocal Ensemble Quink & The New Consort 54' 07"
Ottavo **OTR C79555**
Great Parent, hail! If ever I more riches did desire;
Why are all the muses mute?

A problem which the recording industry has yet to solve is how to record music written for 'occasions'. Two of the three works on this disc, *Great Parent, hail* and the 1685 Welcome Song are just such pieces, their texts inseparably linked with particular royal events. It is not difficult to imagine the live atmosphere which must have framed the first performances of these works. Yet in these recordings the performances have no such frame, rather dissolving outwards into the echoing empty space of a Dutch church. Perhaps as a result of the environment, the performances themselves stand well back but fail to light the blue touch paper first. In general the melting music, such as the tenor solo 'She was the first who did inspire' in *Great Parent, hail*, is beautifully served. Purcell's rhetorical side comes off less well, but this may be in part be because the English pronunciation of Quink lacks the final ring of truth: listening to 'Awful Matron' from *Great Parent, hail* I wondered whether the spirit of Queen Elizabeth, addressed by the text, would really have considered 'Offal Matron' a reasonable or treasonable substitute. *Simon Ravens*

**Schenk *L'Écho du Danube: Sonatas, Fantazia & Suite*** Capriccio Stravagante
Auvidis *Astrée* **E8566** 65' 29"

Only one sonata is from the *Echo du Danube* collection; the rest of the programme is taken from the *Scherzi Musicali* and *Nymphe di Rheno*. Schenck simply does not stand a chance in this otherwise beautifully recorded reading. Bernfeld's seasickness-inducing *messa di voce* does not pass as sensitive *enflées* and his wayward self-indulgence is exacerbated by constant slow-motion highlights as he zooms in on the interesting bits. Sharing the multiple stoppings with the second gambist takes away the virtuosic element of Schenck's writing. With so much good (though technically difficult) bass viol music by such and under-rated composer, why do we have to have 11 minutes of August Kühnel's *Herr Jesu Christ*? Mercifully, Sempé's

notes are shorn of the usual biographical hype. This does not match their Lully and Monteverdi recordings. *Kah-Ming Ng*

**Stradella** ***Motets*** Gérard Lesne, Sandrine Piau, Il Seminario Musicale 61'37"
Virgin *Veritas* 7243 **5 45175 2** 5
Benedictus Dominus Deus, Chare Jhesu suavissime, Da cuspide ferrate (*Cantata: Crocifissione e morte di N. S. Giesù Christe*), O vos omnes, Vau: Et egressus est (*Lamentatione per il Mercoledì Santo*)

A highly-enjoyable recording of music that will be new to most listeners. The Italian sacred cantata is accessible in the Garland facsimile of Stradella's cantatas; otherwise, if you want to sing the music yourself you will need to do a lot of library-grubbing. The continuo sound is suitably rich and the solo singing convincing. I felt at times that the rhythm was just a bit free, but perhaps that is the Englishman in me. *CB*

***Sound the Trumpet... Henry Purcell and his Followers*** Mark Bennett, Michael Laird *tpts*, Frank De Bruine *ob*, Judy Tarling *vln*, Parley of Instruments, Peter Holman 70' 26"
Hyperion **CDA66817**
Barrett *Sonata in D (Tunbridge Wells)* 1703; Corbett *Suite in D* op. 3; Croft *Overture in D* 1713; Eccles *Suite for the Queen's Coronation* 1702; Finger *3 Sonatas in C* (BL add. 49599); Paisible *Sonata in d* (add. 49599); Purcell Z333/1, 628/33 630/5

There have been several records of English trumpet music of this period; what distinguishes this one is the way the string playing gives greater stature to the music as a whole. There is, for instance, an extraordinarily Handelian (and I don't mean pompous) movement for strings in the opening Suite by Corbett. As always, Peter Holman has a nose for pieces that work, and the string band gives the excellent trumpeters strong support. Had the English Orpheus been a trumpeter, this is how he might have played. *CB*

**Viadana** ***Missa solemnis pro defunctis (1604)*** Sylva Pozzer, Fabian Schofrin, Mirko Guadagnani, Miguel Bernal, Giovanni Dagnino *SATTB*, Vox Hesperia, Ensemble de cuivres anciens du Conservatoire Superieur de Lyons, Romano Vettori 61' 58"
Stradivarius **STR 33430**

One of my first *EMR* reviews was of a disc of music by Viadana and it is a pleasure to see his music gradually receiving wider attention. This Requiem Mass is more animated than much of his other church music and is vigorously performed by Vox Hesperia of Bologna with cornetts, sackbuts and organ and double bass gamba continuo. The recording is to my ears a little immediate for this repertoire, a particular disadvantage in the spacious opening movements which simply sound a little sloppy. Later the performers settle in well, and the *Sanctus* (7) would be a good track to sample as being representative of the overall quality of the recording. The five Absolutions which conclude the recording have a splendid atmosphere of living liturgy about them. *D. James Ross*

***in Stil Moderno: the fantastic style in seventeenth-century Italy*** Ingrid Matthews *vln*, Byron Schenkman *hpscd* 70' 30"
Wildboar **WLBR9512**
Caccini *Aria sopra la Romanesca, Amarilli mia bella*; Castello *Sonatas 1 & 2* (1629); Fontana *Sonata 2*; Frescobaldi *Toccatas, Cento Partite*; Leonarda *Sonata 12*, op. 16; Marini *Romanesca* op. 3, *Sonata 4* op. 8; Picchi *Toccata* (FWVB); Uccelini *Sonata 2 La Luciminia contenta* (1645)

This disc features sonatas and arias for violin and harpsichord as well as solo pieces for keyboard. Ingrid Matthews is very much in the Andrew Manze mould: these are not simply sequences of notes but emotional outpourings, and if a few notes get bent in the process, that's OK. In fact, the more often I listened to the disc, the more I was forced to accept that, in this repertoire at least, the approach has its dividends. If the harpsichord is slightly subservient, it has nothing to do with the quality of the player, as his captivating Frescobaldi reveals: sustaining my interest for nearly 16' minutes of the *Cento partite* is no mean feat (though that hardly justifies printing two biographies of him in the booklet). *BC*

## LATE BAROQUE

**Bach** ***Cantatas vol. 2*** Midori Suzuki, Aki Yanagisawa, Yoshikazu Mera, Gerd Türk, Peter Kooy *SSATB*, Bach Collegium Japan, Masaaki Suzuki 62' 35"
BIS **CD 781** BWV 71, 106, 131

An enormous welcome must be accorded to this, volume 2 of BIS's enterprising new Bach Cantata series from Bach Collegium Japan. This immediately challenges Ton Koopman's Erato project [vol 2 to be reviewed next month] by equalling or excelling their first 3-disc set in cantatas from Bach's earliest creative years in taste, in accuracy and in scholarship, so that the Far East now has a really distinguished and a truly authoritative assembly of prime musicians in this competitive field. The European soloists Gerd Türk and Peter Kooy hardly sound any more assured or at home in the German language than do the two Japanese sopranos and the remarkably intelligent singing of the Japanese countertenor Yoshikazu Mera. A slight tendency of the chorus to sing somewhat syllabically augurs well for later issues in which direct four-part chorale-settings will very probably be heard to benefit from such a distinguishing interpretation. A series to watch, and already a musical development of tremendous significance. *Stephen Daw*

**Bach** ***Harpsichord music in the grand manner*** Robert Edward Smith 60' 56"
Wildboar **WLBR9501**
*BWV 903, 912, 933-938, 972, 992*

The 'grand manner' is delivered on a big harpsichord with an overwhelming 16' which shows the final stage of the development from little, sensitive harpsichords to the large concert instrument, controlled by pedals. Indeed, there is one phrase where the hands remain in the same motion throughout, but the tone is built up by the pedals, and indeed it is effective. Robert Smith says in the notes that old Italian harpsichords were like a box with a bottom, but the later twentieth century concert ones often had no bottoms and were a sound board on a frame, open underneath. Mr Smith is a brilliant player and the notes fall in such a deluge that a little girl after a concert said it reminded her of a chain saw. It would be impossible to show the little nuances at this tempo and loudness. This is the extreme of the early twentieth century 'concert' tradition, and I must say that, although I have always advocated playing of original instruments, I cannot help but feel a certain sympathy and admiration of Mr Smith, who is brilliant and effective. *Michael Thomas*

**Bach** ***The Six Partitas, Clavier Übung I, Opus 1 (1731)*** Edward Parmentier 140' 38"
Wildboar **WLBR 9101** 2 CDs

This record is exactly the opposite of Mr Smith's. It is on a smaller harpsichord which becomes very flexible in its expression just by using the fingers and all the notes, with a gentle rubato which emphasises every phrase and gives it shape so that it becomes expressive and musical. It is surprising how much variety there is between the pieces although they are all played on the 8' stops. The flow of the rhythm seems to control the motion as the current of a stream makes the water grasses wave gently from side to side on its bed. When I look at the number of records I have had to review and all the pleasure most have given me (except the hurried ones), this I think would be my favourite. So instead of writing more I'll listen to it again: my favourite music, a lovely harpsichord, and gentle swaying rhythm. Self perpetuating, more like a diesel than a chain saw. *Michael Thomas*

**Bach** ***Organ Works vol. 4*** Piet Kee (organ of Martini Church, Groningen) 66' 03"
Chandos *Chaconne* **CHAN 0590**
BWV 528, 545, 552, 562, 645-650

The fourth of the *Piet Kee plays Bach* series moves from St Bavo Harlaam to the rather less well known organ in the Martinikerk in Groningen. With a history going back to at least 1450, the organ was substantially rebuilt by Arp Schnitger in the early 1690s. It has been restored in recent years by Ahrend. It makes a fine, rich sound in a generous acoustic. Like so many Dutch Baroque organs, it is well suited to Bach's music. Following the other CDs in the series, the programme is presented as a balanced recital rather than a chronological or other academic grouping of pieces. It hangs together well, starting and finishing with substantial Preludia, and including a Trio Sonata, the isolated Fantasia in c and the 6 Schübler chorales. Of interest for the interpolation of the Largo from the 5th organ sonata between the Prelude and Fugue in C (BWV 545) – in accordance with an early manuscript. For some reason, Kee plays the final Schübler chorale *Kommst du nun* before the others; in the past, Kee has had an interest in number symbolism in

Bach, and this re-ordering of pieces negates one related theory that the four notes appearing in the numerical centre of the whole of the Schübler set spell out the name B-A-C-H. Kee has a real feeling for the power of Bach's music. Good programme notes, with registrations. A CD worth buying. *Andrew Benson-Wilson*

**Bach** ***Concertos & Duets*** Christopher Hogwood, Christophe Rousset 65' 30
L'Oiseau-Lyre **440 649-2**
JSB *Concerto in C, BWV 1061a, Contrapunctus 1080/13;* WFB *Concerto F10;* CPE *4 Duets, H.610-613 (Wq 115);* JCB *Duet in G, op. 15.*

This is the sort of performer-scholar enterprise that attracted me to the early music movement in the first place. Lucidly informative notes by Hogwood prepare us for first-rate performances from an eminent partnership on meticulously chosen original instuments: harpsichords by Ruckers/ Taskin and Hemsch for the JSB, two Hass clavichords for WFB & CPEB and square pianos by Pohlmann and Zumpe/Buntebart for JCB. *Kah-Ming Ng*

**Handel** ***Alcina, Terpsichore, Il pastor Fido: ballet music*** English Baroque Soloists, John Eliot Gardiner 46' 21" (rec. 1984)
Erato **4509-99720-2**

While there is nothing wrong with the playing, this has short measure for a CD, and *Alcina* is an opera that should be in any decent record collection complete. So I would not make buying it a high priority. But the music is concise and entertaining and balletomanes will be interested in the Marie Sallé connection. The list of contents confuses the dances in Acts II & III. *CB*

**Handel** ***Tamerlano*** Derek Ragin *Tamerlano,* Nigel Robson *Bajazet,* Nancy Argenta *Asteria,* Michael Chance *Andronicus,* Jane Findlay *Irene,* René Schirrer *Leone,* English Baroque Soloists, John Eliot Gardiner 193'
Erato **4509-99722-2** 3 CDs (rec 1985)

One may take issue with the conductor's choices from the surviving material for this work, but at least he tells us what he has done and includes a couple of fine items that he feels are redundant on stage. This is most welcome re-issue with some excellent singing, and is certainly the best of the Handel opera recordings I have heard in the past few months. It's also one of Handel's most impressive operas, an additional recommendation to acquire it if you don't have it already. *CB*

**Handel** ***Suites for Keyboard*** Keith Jarrett *piano* 74' 33"
ECM New Series **445 298-2**
Suites I/1, 2, 4, 8 + HWV 440, 447, 352

There are two ways to play harpsichord music on the piano: with a clean, clearly-articulated style to create an effect not dissimilar from a harpsichord, or with a lusher approach that takes full advantage of the pedal and more mellow sound of the modern instrument. If you are taking the latter method, it is difficult to know where to stop and you finish up with Liszt or Busoni. Jarrett takes the former, not slavishly imitating the harpsichord, but using the piano the way a good harpsichordist might. Having discovered Handel's keyboard music by playing it thus (though considerably less well) on a piano, I have enjoyed this CD immensely, if perhaps nostalgically. Younger readers may see little point in it, but Jarrett's evangelical zeal for the music, allied to his reputation as a jazz player, should carry Handel's music in an idiomatic performance to listeners that more obviously 'authentic' recordings might not reach. *CB*

**Locatelli** ***10 Sonatas op. 8*** The Locatelli Trio, Rachel Isserlis 115' 35 2 CDs
Hyperion **CDA7021/2**
Wallfisch's Locatelli

The ten sonatas comprise six for solo violin and continuo, three for two violins and continuo and one for violin, cello and continuo (the sleeve note wrongly states that Rachel Isserlis plays second violin in the tenth piece too). From the violinist I once called Locatelli incarnate, it is absolutely no surprise that these are enthralling performances; what I particularly enjoyed, though, was not the virtuoso violining – there's nothing of the complexity of *L'arte del violino* – but rather the way in which the players engage in a very real musical conversation. How refreshing to hear the cello in an active role rather than the usual subservient accompanist. A highly recommended set. *BC*

*There is a review of a score of this on p. 4.*

**Telemann** ***12 Fantasias for Violin Solo; Gulliver Suite for two violins*** Andrew Manze, Caroline Balding 78' 18"
Harmonia Mundi **HMU 907137**

The twelve Fantasias for solo violin by Telemann pose problems quite unlike those of the Bach sonatas and partitas: where the latter exploits multiple stopping and harmonic writing suggestive of several voices, Telemann's melodic lines often conceal the contrapuntal complexity of his writing. The influence of the Polish bagpipers is often in evidence, as are signs of the move towards a more *gallant* style. Andrew Manze gives exemplary performancesof the set: judicious choice of tempi and some genuinely enriching embellishments brought new insight to pieces I've used for teaching for years. In the marvellous *Gulliver Suite,* he is more than ably supported by Caroline Balding, their two violins joining forces for a rousing *Intrada* and they thoroughly enjoy the remainder of the witty five-movement suite. I read in the current Gramophone that Philippe Herreweghe believes that life is too short to play Telemann – his loss, I say! *BC*

**Telemann** ***Matthäus-Passion (1746)*** Collegium Vocale des Bach-Chores Siegen, La Stravaganza Köln, Ulrich Stötzel 78' 40"
Hänssler **98960** (2 CDs)

As far as I can ascertain, this is the only available recording of any of Telemann's 21 extant Passion settings; he composed 46 in all for performance each Easter in the five Hamburg churches during his time there. This 1746 setting is a fine one, with some superb crisp choruses, imaginative settings of Christ's words (with strings, a tradition we know from Bach) and eight fine arias, each with different obbligato wind instruments.The Evangelist's recitatives are set in the French style, with exact notation and differing time signatures, giving both rhythmic flexibility and precision. With such a short running time for the 2 discs, this is an expensive recording in terms of listening time, but very rewarding for its quality. Starting somewhat later in the narrative than Bach does and finishing with the death of Christ, its brevity is enhanced by simple opening and closing chorales, which are somewhat hastily brushed aside here. All soloists are excellent (Barbara Schlick *S,* Claudia Schubert *A,* Wilfred Jochens *Evangelist* and Achim Rück *Jesus)* with the exception of Stefan Dört *T,* whose somewhat nasal tone in his virtuoso aria on Peter's denial is disappointing. There is immense variety in the soprano and alto arias, a gentle 'Sleep' aria with 2 flutes, another with expressive oboe d'amore, and two with virtuoso horn deserving special mention, where the style of writing begins to approach the pre-classical. Thoroughly recommended, provided that you wash the Bach setting from your mind first.
*Ian Graham-Jones*

*There is a Kurt Redel recording of the 1730 Matthew Passion with modern instruments. CB*

## CLASSICAL

**Haydn** ***Theresienmesse, Kleine Orgelmesse (Missa brevis S. Joannis de Deo)*** Janice Watson, Pamela Helen Stephen, Mark Padmore, Stephen Varcoe, *SmSTB,* Collegium Musicum 90, Richard Hickox
Chandos *Chaconne* **CHAN 0592** 59' 58"

The odd unstylish gesture apart, Hickox's performance of the *Theresienmesse* is an impressive, large-scale reading with sensible tempi and showing a due awareness of the symphonic structure of the work. Choral singing and orchestral playing are of a high standard, the mixed-voice Collegium 90 Chorus producing a thrilling, vibrant sound in the gloriously affirmative passages with which the mass abounds. Unfortunately the contribution of the two lady soloists will do nothing to allay concerns expressed recently in *EMR* , for we are back with the old vibrato problem, here cast into sharp relief by the stylish contribution of their male colleagues. The performance of the *Little Organ Mass* falls victim to the extraordinary decision to reduce the strings to one-per-part whilst maintaining the same choral forces (24) used for the later mass. To compensate, the four strings have been pushed right under the microphone, resulting in an unnatural sound image. A mixed start to what is planned as a new series of Haydn masses. (What happened to

Hyperion's Winchester Cathedral/Brandenburg Consort project, seemingly abandoned after only one fine issue, which included a considerably more satisfying version of the *Little Organ Mass*?) *Brian Robins*

**Mozart & Haydn *Songs & Canzonettas*** Anne Sofie von Otter, Melvyn Tan 63' 07"
DGG Archiv **447 106-2**
Mozart K 307, 308, 351, 472, 474, 520, 523-4, 596
Haydn *Arianna a Naxos*, H. XXVIa 25, 27, 30, 31 34, 36a, 41

The most successful performance here is that of Haydn's great cantata, a superbly dramatic reading of great depth and insight. The violently fluctuating emotions of the deserted Ariadne are conveyed by von Otter to intensely moving effect, and she is admirably supported by Tan's equally characterful accompaniment. Elsewhere some of the simpler songs are in danger of being buried beneath an artifice that is quite foreign to the style, the worst example being Mozart's *Die betrogene Welt* (K474). There are times, too, when von Otter's mannered swoops and ungainly ornamentation come as a surprise from a singer with such long experience of 18th-century music. But this is well worth hearing for the cantata and for those songs in which she is content to use the natural beauty of her voice without superfluous affectation.
*Brian Robins*

**Mozart *Complete Works for Flute and Orchestra*** Konrad Hünteler *fl*, Helga Storck *harp*, Orchestra of the 18th Century, Frans Brüggen 78' 21"
Philips **442 148-2**
Flute Concertos in G & d, K. 313, 314; *Andante* in C, K. 315; Concerto in C for flute & harp, K 299.

It is hardly surprising that all of Mozart's works for flute and orchestra should fit on one generous CD. After all, he was supposed to have loathed the instrument. Or did he? Hünteler argues that this myth came about through a misunderstanding of a correspondence which, if read in context, was merely Mozart's feeble ploy to justify to his father his indolence in honouring a contract to provide flute quartets. 'Ein Instrument, das ich nicht leiden kann' seems to me to be difficult to misinterpret. Brüggen, cadaverous portrait notwithstanding, provides perfunctory accompaniment to a genial Hünteler. Several early 18C pedigree flutes are mentioned in the biodata as being in Hünteler's proud possession, but I can't find one to match the recorded pitch of A430Hz. *Kah-Ming Ng*

**Mozart *String Quintets K. 515, 516, 593, 614*** Hausmusik London 130' 38" (2 CDs)
Virgin *Veritas* 7243 **5 45169 2** 4 (rec.1991/2)

Another excellent re-release of recent Virgin material. Four masterpieces intelligently and sensitively played: what more could you want? Perhaps K174 & 406. I did find that the players occasionally rushed through expressive passages but contrarily sometimes tried too hard with longer notes, but not enough to upset me or be a deterrent to strong recommendation. *CB*

**J. Stamitz *Orchestral Trios vol. 1*** New Zealand Chamber Orchestra, Donald Armstrong 63' 48"
Naxos **8.553213**
Op. 1/1-3 in C, A & f; op. 4/3 in c
**J. Stamitz *Symphonies vol. 1*** New Zealand Chamber Orchestra, Donald Armstrong
Naxos **8.553194** 71' 47"
op. 3/2, in D op. 11/3 in Eb, 3 Mannheim Symphonies in G, A & Bb, Trio op. 5/3 in E

Yet again, Naxos have shown the way! The range of their bargain price recordings continues to spread apace. Here we have ten orchestral works by Johann Stamitz (1717-1757) played with considerable style (as you'd expect of anyone trying to emulate the famous Mannheim orchestra) on modern instruments. Both discs are first volumes in projected series, which, if the standard is maintained, will be well worth buying: there is a wealth of interesting music here, from the famed crescendo to the potent chromaticism of the Adagio of the Trio in E major (strangely enough on the symphonies disc). The Orchestral Trios CD even goes as far as to encourage other people to perform the works by advertising the availability of the music on the back cover. *BC*

***Quatre Quatuors*** Quatuor Les Adieux 65'23"
Auvidis *Valois* **V 4761**
Cambini *Livre 18/2 in g, Livre 20/6 in f*, Chevalier de Saint-George *op. 14/6 in g* Vachon *op. 5/1 in A*

The four pieces recorded here are new to me; if they are typical of the Parisian repertoire of the period (1772-1785), I look forward to hearing more – particularly if played by this fine German quartet, made up of players familiar from Baroque recordings (Mary Utiger and Ursula Bundies, violin, Hajo Bäß, viola and Nicholas Selo, cello). Dominated by expressive melodies and somewhat *Sturm und Drang* [or *strum and drag*, as another reviewer reports finding in a student essay] sentiment, the four quartets distribute prominence quite evenly between the individual instruments, although the technical feats of the first violinist are perhaps the most demanding (one or two minor tuning problems in the very high register are forgivable!) In a review last month I pointed to the quartets of Vanhal as a potentially rich area of exploration for classical quartets – here is another! *BC*

## 19th CENTURY

**Beethoven *Complete Works for Cello and Fortepiano vol. 3*** (op. 69, 102/1 & 2) Anssi Karttunen *cello*, Tuha Hakkila *fp* 58' 18"
Finlandia (Warner) **4509-99955-2**

Excellent balance is immediately obvious here, in the quality of the recording, the instruments, and in the musicianship of the performers. For this third disc of the set Tuija Hakkila has switched appropriately from a Walter to a Conrad Graf fortepiano. The performers have an ability to express poignancy even within the opening allegro of the Op. 69 sonata in a way that one rarely experiences outside live performances. The tempi are most apt – the timing in the tricky Op. 69 scherzo is perfect, and there are beautiful long phrases in the adagio of the D major sonata. *Margaret Cranmer*

## MISCELLANEOUS

***Close Encounters in Early Music*** 64' 17"
*Opus 111* ***OPS 3000***

This is a thoroughly enticing sampler disc, with tracks from their medieval and Russian Orthodox CDs, information about the performers, and full texts and translations. At its low price, it is worth trying, and may well entice you to buy some of the discs represented.

*We hope to print an article on Opus 111's approach to early music soon.*

***Four Square: C18th and early C19th piano pieces played on square pianos of the period*** Joanna Leach 61'42"
Athene **ATH CD3**
Bach *Partita 1 in Bb*; Haydn *Sonata in C* H.XVI:1; Mendelssohn *Lied ohne Worte* op. 19/1; Mozart *Fantasie in d* K387 *Sonata in A* K331; *Schubert Impromptu in Ab* D899/4; Soler *Sonata 90 in F♯* (Bach played on a Longman & Broderip c.1787, Haydn on Broadwood 1789, Mozart & Soler on Stadart c.1823, Mendelssohn & Schubert on D'Almaine c.1835.

It says a lot for Joanna Leach's fortepiano playing that I thoroughly enjoyed the two pieces on this disc that were composed for harpsichord – her skill at interpreting Bach's counterpoint made me wish that she had included all the movements of the partita, and there is vivacity in her Hadyn interpretation. Those who might wonder why she plays Soler on an 1823 Stodart square piano will discover that this sonata extends one note beyond the 5 octave compass of the Broadwood and Longman & Broderip pianos used for the Haydn and Bach. I grumble about the marked changes of tempo and additional pauses in the Soler sonata because they segment the music too much. I would have liked a piano with better damping than the c.1835 D'Almaine for the Schubert, but this is because excellent playing deserves a piano to match. It is a pity that there is such a shortage of Viennese pianos – reproductions never match up to a good original, and Schubert really does need a Viennese instrument, though a superb performer on a first class English fortepiano can be a good substitute.
*Margaret Cranmer*

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A new company this month: Wildboar. When introducing Joseph Spencer's letter last month I did not realise that somewhere on a slow boat from California (or are surface mail packets now sent by air but artificially delayed like 2nd class post?) was evidence of his activity as a CD producer, and that 2430 Bancroft Way, Berkeley CA 94704 houses a recording company as well as record shop and cafe. American distribution is by Harmonia Mundi USA; the items reviewed are available in the UK from Lindum Records.

# REISSUES

The number of reissues is increasing rapidly and they have been exceptionally plentiful this month. The major companies have many recordings of early music which they reckon still have selling power and smaller companies are picking up older curiosities (though the change in copyright giving recordings protection for 50 years throughout the European Union may diminish this). Yet there is a difference between reissung standard orchestral works and reviving early-music recordings from the 1960s. On the whole, the playing of major orchestras has not changed significantly; some orchestras may have got better, others worse. Recording techniques have improved a little, even if conductors haven't. But there is nothing inherently inferior in recordings of Beethoven and Stravinsky made thirty years ago.

The situation with regards early music is very different. Most obvious is the use of period instruments and associated vocal styles. While not denying that recordings by non-specialist groups (and, indeed, some specialist groups of the 1950s and 1960s that used modern instruments) can be extremely successful, I suspect that most of our readers can only listen to them by making a conscious act of historical adjustment and that they are only prepared to do that for really outstanding performances.

Then, even when early instruments are used, there is the difficulty that they were not always played as well as now. If you earned your living from your modern violin and played baroque only in your spare time, it is not suprising that your baroque fiddling was less good than it is when you can play baroque full-time (though there is always the chance that your initial enthusiasm may have produced more exciting performances). I'm not a believer in progress *per se*, but the idea of small waves of progess and decline makes sense. In early music there has certainly been progress: the question is whether it has reached the crest of its wave.

There has also been musicological progress that has affected performance practice. Single voices in Bach may still be *sub judice* (see p. 6), but 17th-century performance has been transformed by questioning the earlier assumptions that music of any significance must be choral and orchestral. I now find it virtually impossible to listen to a recording of Monteverdi's *Vespers* and other similar music recorded with choir and orchestra, and even the solo movements are ruined in such performances by cellos, gambas and even double basses playing the organ parts.

Some changes of style may be seen as fashion (as, indeed, the whole concept of historically-aware performance). But I would argue that a lot of the instrument-based early recordings of medieval music are also outmoded since they so often neglect the texts. However, that is still a current issue, as the Gautier de Coincy issue this month shows (see p. 12).

Our record companies have much of interest and value in their archives. But I would caution a more selective attitude to re-issue than might be appropriate for their more recent repertoire and suggest that they concentrate on issues that are of outstanding quality, or are of genuine historical importance, or comprise unavailable repertoire. That would also avoid flooding the market and diminish the likely success of new recordings.

We intend in future to list in concise form reissues about which we receive information. We will print reviews of samples from each batch; but they will have been chosen merely because they look interesting, so the inclusion of a review of some discs does not imply that the others are inferior.

♯ indicates a separate review in this issue.
♯♯ indicates review scheduled for the May issue.

## *Archiv Masters*

**447 299-2** *Gregorian Chant for Easter* Munster-Schwarzach Choir School, Godehard Joppich
**447 298-2** Buxtehude *Membra*, Schütz *O bone Jesu* Monteverdi Choir, John Eliot Gardiner
**447 297-2** Bach *Hpscd music BWV 903, 910, 911, 992* Kenneth Gilbert
**447 300-2** Handel *5 Organ concertos* Simon Preston, English Concert, Trevor Pinnock
**447 301-2** Vivaldi *Concerti con molti istromenti* English Concert, Trevor Pinnock

## deutsche harmonia mundi
*Baroque Esprit.*

Eight discs feature the Collegium Aureum, an early period-instrument band which many critics found not quite period enough.There are good soloists: Gustav Leonhardt, Bob van Asperen, Jos van Immerseel, Barthold Kuijken, Hans-Martin Linde and the band's leader, FranzJosef Maier; the Handel concertos are played by Rudolf Ewerhart, the Mozart by Jorg Demus.

**05472 77410-2** C. P. E. Bach *Double Concertos*
**05742 77412-2** Bach *Concertos BWV 1044 1052 1060*
**05472 77411-2** J. S. & C. P. E. Bach *Magnificats*
**05472 77412-2** Handel *Firework & Water Music*
**05472 77433-2** Handel *Organ concertos op. 4*
**05472 77415-2** Haydn *Piano concerto in D; Sinfonia Concertante in Bb*; Hofmann *Fl concerto HVIIf/D1*
**05472 77421-2** Mozart *Piano concertos K.246, 488, 537*
**05472 77420-1** Rameau *Les Indes Galantes suite*
**05472 77424-2** Vivaldi *op. 8/1-6*

Other issues are more varied, extending in both directions beyond what the word Baroque usually means.

**05472 77426-2** *Vir Dei Benedictus: Gregorian Chant for St Benedict of Nursia* Munsterschwarzach Choir School, Godehard Joppich
**05472 77412-2** *Music in Reims Cathedral & Notre Dame in Paris* (Machaut *Mass*, Perotin, etc) Deller Consort
**05472 77431-2** *Codex Engelberg 314 – Music of the Late Middle Ages* Schola Cantorum Basiliensis
**05472 77418-2** Palestrina *Missa Papae Marcelli, motets* Regensburg Choir Boys, Georg Ratzinger
**05472 77429-2** Rore *Passio...secundum Johannem* Huelgas Ensemble, Paul van Nevel
**05472 77423-2** Victoria *Missa pro defunctis; 3 Lamentations* Capella de Montserrat, Pro Cantione Antiqua
**-5472 77427-2** *Virtuoso Chamber Music from the 16th Century* Schola Cantorum Basiliensis
**05472 77430-2** *Lamento d'Arianna* (Monteverdi, Bonini, Costa, Il Verso) Consort of Musicke
**05472 77434-2** Sweelinck *Works for Organ* Gustav Leonhardt
**05472 77425-2** *Original harpsichords from Italy, Germany & the Netherlands* Gustav Leonhardt
**05472 77428-2** Locke & Gibbons *Cupid & Death* excerpts. Consort of Musicke, Anthony Rooley
**05472 77419-2** Purcell *Airs & Instrumental Music* Capriccio Stravagante, Howard Crook, Skip Sempé
**05471 77422-2** Telemann *Die Tageszeiten* Collegium Musicum Freiburg, Wolfgang Schäfer
**05471 77421-2** Schubert *Sonatas in G D.894, & Bb D.960* Jorg Demus

## Teldec

**4509-99873-2** Bach *Harpsichord concertos* BWV 1052, 1061, 1064, 1065
**0630-11427-2** Bach *Cantata 4*, CPE Bach *Flute Sonatas*
**4509-99872-2** Bach *Symphony in Bb* (?), CPE Bach *Symphony in D*, Mozart *Symphony 29*
**4509-97902-2** Bach *Weihnachts-Oratorium* (3 CDs)
**4509-97901-2** Bach: *Organ Works* BWV 527, 530, 538, 572, 590, 768
**4509-97903-2** Bach *Brandenburg Concertos* (2 CDs)
**4509-97904-2** Bach *Goldberg Variations, Partitas 1-6* (2 CDs)
**4509-97900-2** Handel *Organ Concertos* op. 4 & 7 (2 CDs)
**0630-10329-2** Mozart, Haydn, Gluck *Flute Concertos etc* (3 CDs)
**4509-97926-2** Mozart *Requiem*

## Erato

John Eliot Gardiner
**4509-99721-2** Handel *Concerto grossi* op. 3
**4509-99720-2** Handel *Alcina/Terpsichore/Il Pastor Fido dances* ♯
**4509-99723-2** Handel *L'Allegro* (2 CDs)
**4509-99722-2** Handel *Tamerlano* (3 CDs) ♯

Others
**0630-12980-2** Cavalli *Ercole amante* English Bach Festival, Michel Corboz ♯♯
**0630-12979-2** Buxtehude *Organ works* Marie-Claire Alain
**0630-12978-2** Bach *Cantatas 7, 11, 30, 68, 104* Schütz-Chor Heilbronn, Pforzheimer Kammerorchester, Fritz Werner
**0630-12982-2** Couperin *Concerts royeaux* Laurence Boulay, Françoise Lengellé
**0630-12983-2** Duphly & Boismortier *Pièces de clavecin* Jos van Immersel, Laurence Boulay
**0630-12986-2** Rameau *La Princesse de Navarre* EBF, Nicholas McGegan ♯♯
**0630-12988-2** Tartini *Violin concertos* I solisti Veneti, Claudio Scimone
**0630-12984-2** Galuppi *La Caduta di Adamo* I Solisti Veneti, Claudio Scimone
**0630-12977-2** J.C.Bach *6 Quintets op. 11* Trio à cordes Françaises
**0630-12985-2** Haydn *Cello concertos, Sinfonia concertante* Frédéric Lodéon, Theodor Guschlbauer
**0630-12987-2** Salieri *Concerto for kbd in Bb, Concerto for fl & ob* I Solisti Veneti, Claudio Scimone

## Teldec *Das Alte Werk*

**4509-97914-2** Biber *Battalia, Pauern Kirchfahrt, etc* Concentus musicus Wien, Harnoncourt
**0630-12319-2** Handel *Ode for St Cecilia's Day* Concentus musicus Wien, Harnoncourt
**0630-12323-2** Telemann *Pimpinone* Ensemble Florilegium, Hans Ludwig Hirsch
**0630-12326-2** Bach's Sons *Double Concertos* Gustav Leonhardt, Nikolaus Harnoncourt
**0630-12322-2** *Historic organs of Switzerland* Siegfried Hildenbrand

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Thanks to readers who responded to my request for information on the female baritone last month. The story hit the news the following week and I subsequently came across several references. A lady baritone tried to show that the authorities of St. George's Chapel, Windsor, illegally discriminated against her on sexual grounds when rejecting her application to become a lay clerk. Their action was upheld by an industrial tribunal since the religious and charitable institution was not bound by the act. (What else can collegiate choirs do that is illegal for the rest of us?) She seems also to have lacked relevant experience and qualifications.

David McGuinness asks whether Bruckner's *Requiem* (1849) is the last known example of a figured bass intended for practical use? 'I played organ in the SCO for performances under Andrew Parrott and Charles Mackerras the other week, and was quite amazed when I saw the score for the first time; it had a meticulously figured bass line, complete with short sections in C clefs where the lowest part in a contrapuntal section is not the bass. Does anyone know a later one?' (Brahms' *Ein deutsches Requiem* has unfigured organ cues in the score.) We'd like to know.

## GIOVANNI BATTISTA DONNACCIA
### Artist and Artisan?

*With the recent discovery of manuscript fragments in London, Quebec and Vilnius, the music of Giovanni Battista Donnaccia is beginning to interest both musicians and historians alike. For musicians, the discovery of basso continuo parts of intriguing modernity is significant, whilst historians are fascinated by the fact that sundry manuscripts from the same hand should be found in several 17th-century cabinets around the world.*

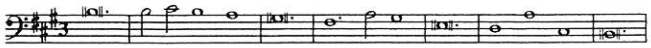
*Donnaccia was admitted as a baby into the Venetian conservatoire 'Mendicanti' along with three sisters in the year 1652, and this has commonly been held as the year of his birth. However, in the Venetian mercantile records of 1652 there are several oblique references to an apparently infamous case of bankruptcy and the subsequent jailing of an unsuccessful merchant Benedetto Donnaccia, husband of Anna Maria and father to three daughters and a son 'barely in his second year'[1]. 1651 is now generally accepted as the year of Donnaccia's birth. The fate of Anna Maria is unknown.*

*Though already serving as an apprentice cabinet maker in 1660, his compositional powers reached maturity at the tender age of thirteen; surviving manuscripts include sketches of solo and trio sonatas and a concerto grosso. His works were to remain unpublished for several centuries.*

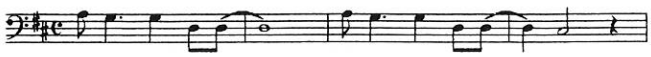
*In 1665, Donnaccia's employer, Antonio Frederico Gaspacci, moved lock, stock and barrel to Bologna upon marrying Chiara, the daughter of the wealthy Bolognese banker Paolo Steffano di Veneziano. Here he was to continue trading until his untimely death in 1669[2].*

*Gaspacci's will included a more than generous legacy to the Bolognese Accademia Filarmonico, which was obviously intended to 'assist' the admission of Donnaccia to the Academy. There is no record of such an admission, and there is no further record of Donnaccia until his entry to the Florentine Cabinetmakers Guild in 1677[3].*

*Examination of the fragments of part-books reveal an enthralling symmetrical relationship with his professional and personal life. The basso continuo to his only embryonic concerto grosso displays remarkable proportionality with the dimensions of the London Cabinet[4]:*



*In the following example the linkage between his composing, personal life and cabinet making is most evident. The Gdansk Cabinet[5] is inscribed on the belly of drawer no. 4 with exactly the same rubric as is spelt by his continuo part for a passionate song in the 3rd MS: this may well be an encodement of his nomignolo for Chiara.*



*Although much remains to be revealed of the life and works of this provincial cabinet-maker, there is a growing appreciation of the newly-discovered genius of Giovanni Donnaccia*

Antonio Agnelli, 1.4.96

1. J. Gammon: A documentary history of 17th-century European trading practice. Anglia Press, Ipswich, 1973.
2. Richard J. Asprey: Italian cabinet making 1538-1742. MacMurdoch & Sons: Edinburgh, 1932.
3. Giuseppe Bontempi transl. W. Lawrence: Florentine tradesguilds in the 17th century. Firenze, 1968.
4. Listed in the Sotheby catalogue of March 1972, lot. 154.
5. Currently on loan to the Chicago Museum of European Antiques, courtesy of the Polish Museum of Fine Furniture.

We print this article as we received it. Unfortunately the heading to the fax on which it came is unclear: only the first few digits (01222) are visible. So we have been unable to confirm the authority of some of the surprising statements that it contains.

## MORE PROVOCATION
### John Catch

Where had I read something like this [Michelene Wandor's article in *EMR* 17] before? In Roger North (p. 239 of Wilson's 1959 edition): 'The fault lyes on all sides: the learners will not have patience, and the teachers not [the] will to goe regularly to work with them. What shall they get by making them capable to teach themselves? '

The general standard of amateur viol playing, a century after 'revival', continues to be very disappointing and it is regrettable that no teacher has provided a methodical and properly graded course of study such as an adult beginner on violin or cello would work at; but I don't believe that our teachers are being selfish or bloody-minded. The fault is with us, the amateur students, for unthinking acceptance of a mythology.

For a mythology of the viol has grown up. You can play well without working at it. Technical study is inimical to artistry. Anything beyond the simpler consort music is 'virtuosity' and highly suspect. Many of those I talk with have hardly any idea that there is any other music for amateur viol players, and have no conception of the standards which obtain in the greater world for the competent amateur, the workaday professional, and the virtuoso. I recall a summer school brochure which had to stipulate that applicants for the 'advanced bass' class should be able to read the alto clef. Unless we get our ideas right our teachers cannot be expected to take us very seriously.

This mythology arises from a corruption of the ideals of Arnold Dolmetsch. Play for yourself, even if not very well – fine; I'm all for it. But that doesn't mean that we should all be content to go on scraping unskilfully and unmusically (as I am afraid we commonly do) without making some effort to do more justice to fine music and fine instruments; nor should we set aside as unattainable so much fine music which amateurs played in the past.

I shall myself be provoking Viola da Gamba Society members in their April Newsletter mailing to disentangle their 'stereotyped apperception-masses' and to give real thought – not just knee-jerk reactions – to this business of learning to play more competently, and I toy with the notion of a propaganda group WHAG (Wider Horizons for Amateur Gambists) a kind of Davidsbund. Who will join the WHAGs?

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*Two examples from John's latest anthology of quotes:*

The present system which allows the overprivileged, possessors of nimble fingers, quicker wits, or perhaps who simply work harder, to perform pieces which are out of reach of the rest of us, is a glaring example of social injustice. *Ruth Daniells in 'The Viola da Gamba Society Bulletin' 17, Feb. 1962*

After only forty-eight lessons... the monkey, Tabitha, who is a real ornament to her sex, could play scales with surprisingly delicacy. *'The Musical Times' Sept. 1886*




# EOSTRE CUSTARD

**Jennie Cassidy**

The name Easter derives from the Anglo-Saxons' spring goddess Eostre whom they celebrated at the festival of Eosturmonath. Eggs were sacred to Eostre as symbols of rebirth and new life. They were collected by the priests in the middle ages as an easter tithe. If you are in the habit of blowing eggs for decoration, this Tudor recipe will be useful for using them up.

*To make a good Eostre custard*

Pastry
- 4 oz plain flour
- ¼ tsp. salt
- 2 oz soft butter
- 2 oz vanilla caster sugar
- 2 egg yolks
- 1 egg white

Filling
- 1 egg
- 1 oz sugar
- 1 tbsp. rosewater
- pinch of saffron threads (optional)
- about 1/3 pint of milk (6 to 7 fluid ounces)

Oven temperature: 120°C / 250°F / Gas mark 1

Pastry

Sift the flour and salt into a bowl. Put the egg yolks, butter and sugar into a measuring jug and blend until smooth. Put this egg mixture into the flour and mix well until a dough is formed. Roll out the pastry thinly on a floured surface. Cut circles (about 3") and use to line a small (about 2") greased non-stick bun tins. Brush the pastry well with egg white and bake for a couple of minutes to seal.

Filling

Meanwhile, break (or blow) an egg into the measuring jug (no need to have washed this). Add the sugar, rosewater, saffron and sufficient milk to make up to ½ pint. Whisk together until combined.

Pour the egg mixture into the pastry cases and bake for about 30 minutes at 120°C, and then increase the oven temperature to 160°C /325°F / Gas mark 3 for about 10 minutes to colour the tops.

These are delicious cold, but in the meantime, mind you don't burn your mouth!