Early Music REVIEW

Number 2 July 1994

Price £1.50

Early Music Review is published on the 1st of each month except August and January by King's Music, Redcroft, Bank's End, Wyton, Huntingdon PE17 2AA UK

Subscriptions:
UK: £10.00
Europe (airmail): £13.00
Rest of the world
(airmail): £20.00 (surface): £13.00

£UK cheques payable to King's Music.
$US checks ($30.00) and French Franc cheques (FFR115,00) payable to C. A. J. Bartlett,
Other foreign subscribers may use:-
Eurocheque
Sterling cheque drawn on a UK bank payable to King's Music (Branch code: 20 4363; Account No. 20551015)
National Girobank (Postscheque) payable to C. A. J. Bartlett (account no. 42 129 3705).

Please make sure that the amount we receive, after any bank charges, is the total named above. Subscriptions are normally for one year, but those received between May and September 1994 will cover 12 issues from June 1994 to July 1995 inclusive.

On our way home from Lismore (see page 12) we revisited Tintern Abbey and were very impressed by the selection of church music available there, with recordings of chant and renaissance polyphony on sale There was a pie chart displayed to show what a large part of the day the monks devoted to the liturgy. But the well-stocked book-stall had nothing to explain how the services functioned and what the music was like.

At a time when there is a wide interest in all aspects of the past and all our old buildings are swarming with tourists, it is sad that there has been so little attempt by those who understand medieval music to offer non-technical guides to what went on in a medieval cathedral. The current fashion for singing monks is an interesting phenomenon. But so far its devotees seem to be prepared to accept plainchant as formless music for meditation or relaxation unrelated to meaning or function.

There is now a marvellous opportunity for musicologists to reach out and bring life and understanding to those bare stones. Other disciplines have managed it with ease. I bought at Tintern a clearly-written and well-illustrated account of a tour of Wales by Giraldus Cambrensis, known to medieval musicians for his puzzling remarks about improvised polyphony (Charles Knightly: *A Mirror of Medieval Wales: Gerald of Wales and His Journey of 1188* Cardiff: Welsh Historic Monuments, 1988, £3.95). I know of no book on medieval music that manages to be anywhere near as informative, and this is written in a language that school children could understand. *Clifford Bartlett*

****

We have passed the hurdle of our first issue without too many disasters. Thank you, subscribers; and thank you, those who have written with congratulations and comments. Robert King was surprised that David Munrow was still active; we replied that we imagined his current occupation was more likely to be organising the celestial trumpeters than relaxing to consume pâté de foie gras. Our Handelian mis-dating is corrected on page 3. No-one commented that the contents list was completely wrong. There are fewer records reviewed this month, but we already have many in hand for the next issue in September.

If our publicity has been too efficient and you received two copies of the June issue, please pass one on to a friend.

BOOKS AND MUSIC

Clifford Bartlett

HANDEL

The early volumes of the *Hallische Händel Ausgabe* were musicologically naive. Among the first batch was 'Die Acht grossen Suiten', prepared with no consultation of the source material. A devastating review in *Music and Letters* (vol. 37, 1956, pp.400-403) by Thurston Dart concluded: 'Such a text is little short of a musical disaster'. The HHA has improved since then, and that early volume has now been replaced with a properly-edited version by Terence Best (Bärenreiter BA 4049; £85.80). The music has been completely reingraved, not just corrected (though the page-layout is preserved). Instead of Steglich's outmoded comments on performance there are proper critical introductions (in German and English) and the 'two inadequate facsimiles, little bigger than Readers' Tickets to the British Museum and far less useful' (to quote Dart again) are replaced by a well-chosen group of facsimiles of prints and autographs. Best aims to give an ideal text of the edition published by Cluer in 1720 (with Handel's comments on previous 'Surrepticious and incorrect copies'), but with corrections as incorporated in Cluer's later editions, along with further corrections apparent by comparison with the autograph. The edition also includes a dozen earlier versions of movements.

One criticism of Dart's which the editor fortunately does not take up is his desire for an edition that corrects what he called Handel's slipshod notation of dotted rhythms and careless omission of ornaments. We now separate the establishment of a reliable text from the study of performance practice. Best has his own opinions, which he expresses in his introduction, pointing out, for instance, where assimilation of dotted patterns is inappropriate. Not all performance aids have gone; editorial marks still indicate division between hands and a few gaps are filled by small notes: at page 42, bar 17, the crotchet F of the earlier Bärenreiter edition seems more idiomatic than the replacement minim. Best adds accidentals to trills, though the original editor, Rudolf Steglich, left them to the good sense of the player. It was clearly necessary for the self-respect of HHA to produce this edition. When a cheap version appears it will probably be the best buy, but most players can survive on existing editions.

I quoted the Dart review because it was that which first gave me the ambition of being a Handel editor. Those who read the King's Music advert last month will know that I have recently produced editions of two Handel operas, so I have a particular interest in how a more prestigious scholar and publisher approach the task. J. Merrill Knapp's edition of *Flavio* (HHA II/13; £149.60) gives the chance to find out.

Obviously, each of Handel's operas is different. There is, however, a general agreement that the autograph is the main authority for the notes themselves and other details of the musical text but that the choice of what to include should be determined by what was performed at the first production – and that is determined chiefly by the performing score (I prefer Knapp's title to the more usual conducting score), the printed libretto and perhaps the contemporary abbreviated publication. Knapp lists the other sources and provides a *stemma*, though they rarely contribute to the text he prints.

This edition is commendable in nearly all respects. It includes all the music connected with the opera. Appendices give both music which Handel abandoned and music he added for a revival. The original libretto with translation is printed in full in facsimile (followed by a German translation). The critical commentary is included with the score, not in a subsequent pamphlet. It includes useful lists of the contents of the two main MSS. For each movement we are told how many staves there are in the main source. This is important, and enables the wary user to spot a defect in the edition: the treatment of the oboes.

Handel is extremely casual about his references to them. Only when they have an independent part do they have a stave of their own. Many movements have no mention of them; others only have *senza oboi*, perhaps at the vocal entry, to show that they have been playing. Very rarely are their presence and absence unequivocally shown. It is thus misleading that the editorial oboe parts are set down so specifically on separate staves. I favour retaining Handel's number of staves when possible and cuing the oboes in and out as necessary, and when preparing parts I always give the oboes the complete violin I part (except where Handel explicitly has oboe II with violin II) so that the conductor can easily make his own decisions. Saving space in the score is important, since wherever possible the turn back for a *da capo* aria should be only one page – more is awkward for the harpsichordist. This score has not been laid out by someone aware of that consideration.

Good though the edition is, the snag is price: about ten times the Kalmus reprint of Chrysander (Knapp helpfully points out its few defects) or about five times what I charge for the operas I have edited. How can scholarship and affordability be combined? Will the traditional Gesamtausgabe price itself out of the market? My copy of the original edition of the *Suites*, bought in 1960, is marked 11/- (£0.55). Admittedly, that was unbound and the new edition has 30 additional pages of alternative versions; but even if we guess that the old volume might have cost a pound, multiplying other prices of the time by 85 gives some

strange comparisons: my student grant was the equivalent of £28,000! I began my subscription to the HHA as a poor student (I was living only on my state grant and a holiday job book-fetching in the British Museum): what student could afford that now? I am not criticising Bärenreiter in particular. But inflation has hit musicological publication very hard, and attempts must be made to take advantage of technological change to make editorial research financially accessible; and that can only be done by cutting out as many as possible of the labour-intensive stages which go into the production of a traditionally-produced edition.

Erratum. In the last issue the date of the first version of Scipione *was given, both in the review of the FNAC recording and in the King's Music advertisement, as 1724. It should be 1726; 1724 is the date of* Tamerlano, *which was more in my mind at the time.*

OCKEGHEM Vol. III

It has taken 65 years to complete the three volumes required to contain Ockeghem's Collected Works; the Masses appeared in 1927 and 1947, but it was only in 1992 that the remaining volume with the motets and chansons appeared – long after the compete chansons were available on record. I did not get a copy at the time, so neglected to welcome it as promptly as I should have done. I bought it recently, and cannot resist saying a few words of praise (though the conventional 'it was worth waiting for' is inappropriate: it should have appeared decades ago, and it is sad that the production of editions seems to be so low in academic and publishing priorities). It is divided almost equally between music and commentary, the former compactly set (in my eyes, a virtue), the latter clear except for some fearsome lists of variants. There are ample discussions of each piece, and texts are printed alongside translations. My doubts on editorial policy are related to the words. Surely the editors are better qualified to underlay the complete text of a *rondeau* than singers who might use the edition. French texts are not modernised, so why treat Latin differently from the vernacular? If the Chigi scribe wrote *exulibus* and *leto* in *Intemerata Dei Mater*, why change them? As scholarly editions go, this is good value at $85.00, or $64 to members of the American Musicological Society (from E. C. Schirmer, Boston), and one advantage of the long wait is that the user is spared the variety of clefs of vols 1 & 2.

JOHN MASON

Who? you may well ask. It was not a name I remembered (even though I must have read Bernard Rose's *Musical Times* article) until I received the two latest of Nick Sandon's reconstructions of the Peterhouse Partbooks. Enough is known for over a page of biography, and there are two works surviving. *Quales sumus o miseri* (Antico RCM114; £6.50) is for two high tenors, lower tenor, baritone (an editorial part) and bass. It is a setting of an unidentified poem, if that is the right word: it rhymes but doesn't scan. The editor plausibly suggests that it was concocted by the composer himself and may well have been topical. *O rex gloriose* (RCM102; £7.00) is the Holy Week antiphon for the Nunc Dimittis, set for the same voices (though with lower tessitura); two parts are editorial, though one is the easily-inserted cantus firmus. The chant for the Nunc Dimittis itself is included; both volumes also include facsimiles of sources of the chant. This volume is completed by one of the two anonymous works in the partbooks, a setting for SATTB of *Vidi aquam egredientem*. Here only the cantus firmus is missing, but needs some manipulation to make it fit. It is a more problematic piece than the other two, though all should appeal to those who enjoy Taverner and Ludford: singers need not be bound by the distrust record companies have for unknown names.

LASSUS

The two latest issues in the Bärenreiter Collected Works, *Sämtliche Werke Neue Reihe*, 23 (BA 4283; £151.20) & 24 (BA 4284; £160.60) are devoted to liturgical works. Vol.23 has various mass propers for five voices, plus another set of questionable authorship, mostly for different services, for six voices. Vol. 24 begins with 13 settings of *Nunc dimittis*, three of *Benedictus Dominus Deus Israel*, one *Miserere mei Deus*, 18 Holy Week responsoria (a 4) plus six more for other occasions, sets of antiphons for Vespers of Corpus Christi (a 6) and Saint Michael (a 4) plus a dubious *Benedictus* and three items for Compline in Quadragesima.

There is little music here that is likely to be familiar except for the eight-voice *Stabat Mater*, edited for Novello by Clive Wearing. (His Lassus knowledge and enthusiasm is sorely missed this year). This is perhaps misplaced here, since it does not survive among the more specifically liturgical manuscripts sources of the works which surround it but in a published collection of motets. Some of the other pieces were edited by Rudolf Ewerhart in the 1960s. Most of both volumes are quasi-homophonic, practical and simple settings of service music. Some are for double, unequal choirs which mostly alternate. The Penitential Psalm, for instance, is cleffed C1C1C3C4 & C1C3C4C4F4, with the two groups only singing together for the last verse, which has a strange harmonic basis: of its 17 bars, 7¼ have G major chords, 4 have Bb major, 2¼ have C major, 2½ have F major and the final bar is D major. Monotonous or impressive? Only performance in context will tell.

These are substantial volumes, 356 & 366 pages long, with 40 pages of introductions and facsimiles, so the prices, though high, are not out of phase with, say, EECM, which comes unbound. The editor, Peter Bergquist, has born in mind that the music needs chant before it can be performed. What he has not done, however, is to face the problems of pitch notation that this implies. The Nunc dimittis *Susanne un jour* follows the chanson in being notated in high clefs. The editor realises that it is at the wrong pitch-level to correspond with the chant. But instead of adjusting the polyphony, he transposes the chant up so that it has a top F and an uncomfortably-high reciting note of D. He has done the opposite with the sequence *Lauda Sion,* putting the chant down a fifth rather than the polyphony down a fourth. There is a case for a collected edition preserving the original notation of more famous works, especially if they present notational or interpretational problems and if there are separate practical editions. But that is unlikely for these these works. Being so intimately related to the chant, the high-clef pieces should have been notated with the same tessitura as normal-clef ones. That apart, these are fine volumes, beautifully printed, with one exception: the item numbers in vol. 23 do not appear with the titles at the head of each piece, making reference to the commentary difficult.

ROBERT PARSONS

It must be nearly thirty years since I first sung *Ave Maria* in a small group conducted by Nicholas Steinitz, whose OUP edition (with transposition and slight adjustment of the parts to fit an SATB ensemble) has made the work a favourite among renaissance singers. I am equally fond of the large-scale (and more archaic) *O bone Jesu*, which I have sung from an unpublished edition by Philip Oboussier: if I had been concentrating on this sort of music, I would have published an edition of it long ago. These and seven other works are contained in *Robert Parsons: Latin Sacred Music* edited by Paul Doe (*Early English Church Music*, 40. Stainer & Bell; £45.00). It is marvellous to see the music in such an uncluttered form, with original note-values and pitch-notation, and with unobtrusive barring. One piece might seem to raise transposition problems similar to those of the Lassus edition. The alternatim hymn *Iam Christus astra ascenderat* is set by Parsons with the chant in the treble a fourth higher than usual. The editor therefore prints the chant at that pitch, giving it a range from the F below middle C to the G above, hardly comfortable for unison singing. There seems, however, to be no call for transposing the setting, which has a three-octave compass from low to high G, with clefs G2 C1 C3 C4 ? & F4 (one part is missing). So who sang the chant in performances of such works, and was it acceptable to use odd tessituras because of the demands of the polyphony? Some comment would have been welcome.

In other respects, the edition is helpful to performers. It commendably gives ranges, though the low Ds shown for some bass parts are misleading: they are only cadential alternatives. Congratulations to the editor on not cluttering his underlay by italic for expansion of *ij* marks: the usual practice makes an exaggerated difference between precise underlay and editorial imagination. It is tempting to have long melismas at the opening of *Ave Maria* but the repeated breves sadly make that unlikely. Latin orthography is sensibly standardised to late-medieval forms appropriate to music that is a late manifestation of medieval traditions: too many editions still take their texts from the modern Roman books. Differences, however, are minimal.

The attempt to link *Ave Maria* with Mary Queen of Scots seems to me a wild guess, though quite why Parsons set that text towards the end of his life (if one can deduce that from its more modern style) is a mystery. The origin of the text of *O bone Jesu* is mysterious. The first two verses are the same as in the setting variously ascribed to Compère/ Anchieta/Penelosa (in Stainer & Bell's *Invitation to Medieval Music* 2, p.9); are the other verses strung together from liturgical fragments, rather than direct from the Psalms? Should there be an editorial 'meus' added at bars 20-21?

At a guess there is a CD's worth of music here: who will transfer this fine edition into sound?

DOWLAND SONGS

One of the most enterprising facsimile series was that produced by the Scolar Press of the English Lute Songs. When Scolar Press abandoned it (ironically a couple of days before a concert they were sponsoring to advertise the series) Brian Jordan took the stock over and has kept most volumes in print. So it seems pointless for Performers' Facsimiles to reproduce the same items. Their versions of Dowland's first three books cost £14.00 each, 20p more than Brian Jordan's, which have more introductory material. The facsimile market is a small one, and I would have thought that direct competition was counter-productive; there is no dearth of other music to publish.

EARLY MUSIC LIBRARY

I have just received nos. 239-244 of this essential and economical series from London Pro Musica. (I have already written on 245-250 in *Early Music News.*) All sets include enough scores for performance and have translations of the texts. The earliest (EML 239), *4 Ballades* by Machaut, shares the inconvenience of the Ockeghem edition mentioned above in that only the first verse is underlaid. The solutions are not obvious, and the editor can hide behind the excuse that six lines of words under a stave is confusing. The conscientious singer, however, will enjoy working it out for him/herself. The basic edition prints the music at pitch, with all parts in octave-treble clef and the melody for high tenor or very low alto; the alternative edition up a fourth or fifth will be better for singers of the melody, but pushes the contratenor and tenor into that same awkward range. Transposed versions are also available of *8 Pieces from the*

Apel Codex (c.1500) (EML 240). These are short cantus-firmus settings (original clefs C1 C3 F4); the plainsong could be sung, but this seems to be instrumental music and the high-pitch version will suit loud wind best. They are in the scurrying style typical of German music of the period.

Functional dance music is provided in *4 Dances (1583) for 4 Instruments* from Elias Nikolaus Ammerbach's *Orgel oder Instrument Tabulaturbuch* (EML 241). Since Ammerbach's collection includes so many transcriptions, it is quite proper to transcribe some of his pieces back for ensemble. All fit modern SATB recorders. More sophisticated are *2 Paduanen (1597) for 6 instruments* by Paul Lütkman – at least, there is more movement of the parts, though again they are probably wind-ensemble music. It is unhelpful to pair a high-clef and a low-clef piece, since the ranges are different.

Gesualdo's madrigal *O come è gran martire* is unexpected in this series, but most welcome (EML 243). It is a fine but not too weird piece in two sections for SATTB and, more than many other of his madrigals, would work on instruments. Gesualdo is also one of the composers in *8 Neapolitan Dances c. 1620 for 4 instruments* (EML 242). Three pieces come from the ballet *Delizie di Posilipo*, the others from Naples Conservatory MS 4. 6. 3. (Both sources have been edited by Roland Jackson in A-R's *Recent Researches in the Music of the Baroque Era*, vol. 25.) This seems to be mostly string music, though the 'Dance of the Savages' is for wind.

OBRECHT & STRADELLA

These are not composers one would naturally associate: the connection is merely that Oxford has published books on them together and that, having read them consecutively, my mind is full of comparisons between them. When I first saw it, my reaction to Rob C. Wegman's *Born for the Muses: the Life and Masses of Jacob Obrecht* (Clarendon Press, Oxford; £35.00) was disappointment at another of Oxford's incomplete 'life and works'. There were, indeed, times when I felt that the book might have been improved by a fuller coverage of Obrecht's motets and secular music. But its strength is the author's deep knowledge of the mass repertoire which Obrecht is contributing to, reacting against and developing, and to expect a similar grasp of the secular background would be unrealistic.

Carolyn Gianturco, on the other had, gives us a complete life and works in *Alessandro Stradella (1639-1682): His Life and Music* (£40.00). In theory, she should bring us nearer to her composer by covering the whole oeuvre, but in practice I still have a very nebulous idea of Stradella and his works. She has, in comparison with Wegman, a wealth of biographical material, but his biographical sections are far more readable, and the world in which Obrecht lived comes over more clearly than that of Stradella. He also focuses in a far more precise and elegant way on the nature of the music. If I came across an anonymous mass movement from the late 15th century, I would, after absorbing Wegman's analysis, have some idea whether it might be by Obrecht. But Gianturco's more naive stylistic comments give no comparison between Stradella and his contemporaries and there is little attempt to pinpoint particular characteristics of his musical language. If Wegman can date a mass almost within a year, it is rather an admission of defeat for Gianturco to ascribe an oratorio to Stradella, Luigi Rossi or Marco Marazzoli. It is not just that late-17th-century style is less individual: Talbot is much more precise in his recent study of Vinaccesi.

The Stradella book follows the Master Musicians form, beginning with biography then the works surveyed by genre. Previous knowledge of Stradella's life has been confused, first by several novels, even an opera (by Flotow) and by the biography of Giazotto (which seems to have be as imaginative as his 'Albinoni Adagio'); Gianturco at first believed him, so information in her article on Stradella in *The New Grove* is wrong (including his birthdate: this book would otherwise have commemorated the 350th anniversary of his birth, an occasion which has now been missed). Here everything is based on the sources, and an appendix contains Stradella's own writings.

Wegman alternates life and discussion of the Masses. He has a problem in that the book is dependent on his creating a chronological sequence for music which often has only internal criteria for dating. So it is possible that a new discovery or a fresh analysis could subvert the structure. Also, the compression in Obrecht's period of Mass writing

(leaving his last decade comparatively mass-free) may seem unlikely in principle, though is well argued here. The stylistic insights, however, are of intrinsic value in helping us understand a composer whose music has been neglected compared with his reputation.

Wegman does push his imagination rather far in trying to reconstruct Obrecht's early days through documention of his father. (It would be an interesting test of methodology for young musicologists to be given half a dozen facts to construct their professor's early life!) I am suspicious at the assumption that Obrecht senior, a member of the guild of trumpeters, moved in the world of musicians: were not trumpeters of a higher social status? It is difficult to read of the conversion of currencies to the Flemish groat with a straight face: Wegman is presumably unaware of the wildly fluctuating Crinkly Bottom groat.

Gianturco has produced a book that, in conjunction with the thematic catalogue by herself and Eleanor McCrickard (Pendragon, 1991), covers the basic information about her composer, with much descriptive information about the music. It is particularly useful for its discussion of the texts, with summaries of the operas and comment on the poetic forms; but we await a further study to relate that music to Stradella's predecessors and contemporaries.

FROBERGER

Keyboard players interested in Froberger can choose from the three volumes in DTO published around 1900, Howard Schott's four volumes for *Le Pupitre* and the facsimiles issued in Garland's *Seventeenth-Century Keyboard Music* vols. 1-4 (now remaindered). To rival these comes the first of a four-volume edition by Siegbert Rampe for Bärenreiter (BA 8063; £34.30). He is probably unfair to blame Howard Schott for the lack of critical information in his edition: I suspect that the publisher demanded the omission. Rampe is better served. He provides a generous introduction (16 double-column pages in both German and English) with extensive and up-to-date biographical information, a thorough survey of the sources, beautifully-printed music, and textual notes. The only misprint I have noticed is the absence of a few lines of introduction on page xxii. Vol. 4 will contain a catalogue of works, and each item is here given an FbWV number. The number of *auff Die Maÿerin*, FbWV 606, looks horribly large, but the hotel room system has been followed with each category beginning a new hundred. Each section starts with Adler's DTO numbering, so most numbers can be deduced provided one knows that Toccatas begin at 101, Fantasies at 201, Canzonas at 301, Ricercars at 401, Capriccios at 501 and Partitas etc at 601. Vocal works start at 701. This seems a sensible system, though I find my fingers very reluctant to hit the lower-case 'b' in FbWV.

The edition stays closer to the sources than previous ones with regard to original bar-lengths and accidentals. For the latter, he uses the principle I favour of retaining all accidentals except on repeated notes. Since there are surviving autograph copies, we have a fair idea how the composer liked his music to look, so it is sensible to preserve as much of that appearance as possible. The oblong format, while to modern eyes implying the use of organ, follows that of the Vienna presentation copies (though with a far better density of music per page) and is, I find, a better shape than the portrait format generally favoured for harpsichord music. This is an edition which is a joy to use: I hope it will be quickly completed.

NEW BACH

Vol. I/17 of the *Neue Bach-Ausgabe* is divided into two. The combined size would not have been particularly large, but I suppose it keeps the unit price down. 17.1 (BA 5080; £61.80) contains the cantatas for the fourth Sunday after Trinity. There are three of them, none particularly well known. It begins with *Barmherziges Herze der ewigen Liebe* (BWV 185), one of those Weimar pieces which were revived at Leipzig and survive in a complex mixture of keys which will need detailed study of the critical report to unravel (this is issued simultaneously with the score at £46.20, but I haven't seen a copy). Two versions are printed; curiously, the editor leaves the oboe part of the first as a transposing instrument (though NBA normally prints all instruments in C). In the final version, it is headed 'Clarino' (though it seems to be for slide trumpet) and is printed at sounding pitch in G minor. There are also problems over the Clarino in the next cantata, *Ein ungefärbt Gemüte* (BWV 24). This strangely has a chorus as the third rather than the first movement, and closes with a chorale with instrumental interludes. The remaining cantata, *Ich ruf zu dir, Herr Jesu Christ* (BWV 177) begins with a lengthy chorus movement featuring a solo violin, and there is later a tenor aria accompanied by solo violin and bassoon. The double figuring in the closing chorale clutters the score with information that belongs in the commentary.

17.2 (BA 5081; £63.80) has two cantatas for the fifth Sunday after Trinity (93 & 88) and two for the following Sunday (170 & 9). *Vergnügte Ruh* (170) is the best known (there is even an essay on it by Tovey), thanks to its economical use of only one voice, an alto, with no final chorale and with just strings plus an oboe d'amore doubling violin I. Two movements have obbligato organ. For the second of these there is an alternative flute part; strangely, on the original title page *Flauto* is substituted for *Organo obligato*, but the first organ movement would need two instruments to replace it. I don't know if the NBA has left the publishing of the cantatas with more editorial complexities till later; but there do seem to be more problems than in earlier volumes, so the introductions could perhaps be fuller (and even like the Handel bilingual?)

Has anyone assembled statistics of the frequency with which Bach changed instrumentation for revivals? I wonder if we would be following the spirit of Bach's performances by being a little more flexible. Perhaps we should think of

the surviving material telling us, not that a cantata is scored for particular instruments, but that on a particular date Bach chose those instruments. On another date, he might have made a different choice.

These works are all, of course, available cheaply in Kalmus miniature scores. But the NBA scores are, apart from being more informative and accurate, so much more user-friendly that they really are worth having, despite my comments on Handel above. Issuing scores, however, is not enough: performance material is required too.

BRASS

Although generally I ignore transcriptions for modern instruments, there are two anthologies of Canzonas which are neatly done and will certainly be useful for those teaching modern ensembles. They are edited with modern brass in mind, but the first could be used more generally. A booklet in the series *Bärenreiter-Blasmusik* called *Doppelchörige Canzonen alt-italienischer Meister* (BA 6697; £5.30 for a single score) contains Bramieri's *La Foccara* (homage to the Augsburg Fugger family) plus two vocal pieces (with texts not underlaid but printed on the cover), Vecchi's *Surgite populi* and Croce's *Laudate Dominum*, all presented on four staves with manageable page-turns. Players need to be able to read untransposed treble and bass clefs. Praetorius is called on to justify the doubling of the bottom line by the tuba! *The Big Book of Brass Quartets: 10 pieces from the Renaissance* (Tezak/R. Schauer; £19.90 for score and transposed parts) has five Fantasias by Banchieri, three by Bargnani, Sonata 12 by Pasino and a version of Ximenes' organ *Batalla*. As with some of the Musica Rara brass arrangements, the Trumpet in B flat parts preserve the original pitch, with score and trombone parts transposed; there is an alternative third part for horn in F.

Wind music of a different style is the speciality of McNaughtan (in the UK from Richard Schauer). Most welcome is an edition by Edward Tarr of Fasch's *Concerto à 8* (FWV L: D1); there is a 1964 edition by Sikorski which this new one should replace. The scoring is for a single trumpet, 2 oboes and strings. It is a lively and entertaining piece, and could be useful for programmes with Bach cantatas with a single trumpet (e.g. BWV 51). Score and parts cost £28.70, trumpet & piano £8.40.

Hertel's first trumpet concerto completes the publication of his music for trumpet and orchestra: previously it had only been available with piano. It is a good edition by Irmtraud Krüger of an exciting work. I have seen an unpriced full score; parts and reduction will presumably follow. I have also been sent the trumpet/piano version of Molter's 2nd Concerto (£7.80) and the full score of Neruda's horn/trumpet concerto in E flat (score & parts £54.20).

LCT Publications has produced an edition of F. Krommer's *Concertino* for flute, oboe, 2 vlns, vla, vlc, db & 2 horns op. 65 (miniature score £15.00, parts £25.00 from Schauer).

RECORD REVIEWS *continued from page 15*

ROMANTIC

Méhul *Piano Sonatas op. 1 & 2*
Brigitte Haudebourg (copy of 1794 Dulcken). (72'10")
Discover **DICD 920152**

This is a welcome introduction to the little-known keyboard music of a composer who was famous primarily for his operas. Brigitte Haudebourg brings out the dramatic qualities of the music with robust, clean playing, but occasionally more variety of tone colour would be appropriate. The sonatas follow classical principles, but dissonances such as those in the c-minor sonata are far from conventional, and the later sonatas contain some idiomatic piano writing. The instrument is a reproduction of the 1794 Dulcken grand at The Hague, which is curious, since this particular instrument had a non-original harpsichord action replaced with a copy of a Stein piano action in 1791. (MC)

MISCELLANEOUS

Fanfares de Venerie; Fanfares de Fantaisie
Rallye trompes de' Hertongenwald. (70' 52")
Ricercar **RIC 137103** (Gamut)

I had not expected to lay our new magazine open to attacks from the animal rights lobby! But whether the modern conscience can approve or not, the music of the hunt has been a typical rural sound for centuries. This recording belongs to the category of discs of bird song or railway engines (one pieces is actually called *Le passer du chemin de fer*). The 73 items for hunting horn (confusingly called *trompe*) range from functional calls lasting half a minute to more substantial *Fanfares de fantaisie*, which signal the hunter's success or 'gladden the heart of the hounds'. Chronologically they range from about 1700 to 1900. The booklet is uninformative about the dozen players and the pedigree of their style (especially the vibrato, so wide as to be indistinguishable from the trill), and I wonder whether it is about as old (or new) as Solesmes chanting (of which I am less respectful than NOR)! I'm sure we will hear snippets from this as TV and film atmosphere music for years to come; but it needs to be taken in very small doses. (CB)

WHERE TO FIND US

We shall be visiting various early music exhibitions during the rest of this year and would welcome seeing as many customers as possible. Our itinerary is:–

- July 9-10: York (The Guildhall)
- July 22-24: Urbino (Corso Int. di Musica Antica)
- August 11-13: Glasgow (Glasgow Art Gallery)
- October 14-16: Paris Conservatoire, La Villette
- October 21-22: Berlin (Schauspielhaus)

We will include reports of these events in future issues; also perhaps of Utrecht; we booked too late to be sure of a place at the exhibition (Sept.2-4) but may be there.

MONTEVERDI VESPERS

Since its publication, the best score of Monteverdi's *Vespers* has been that by Gottfried Wolters (Möseler, 1967). Since 1990, this has been joined by my own edition, less elegantly produced but with better instrumental parts and with transposition options. The English market has been dominated by Novello's memorial to Denis Stevens' pioneering attempt to place the work liturgically, which was soon outmoded by a geater understanding of how the liturgy worked. This is due to be replaced by a revised and unabridged edition from Novello soon, and another is on its way from OUP. The only miniature score has been a reduced-size version of Jürgens Jürgens overpriced edition for Universal (Philharmonia), which pointlessly expands the score by printing optional doublings in full.

Now Eulenburg has filled an obvious gap in its catalogue with a new edition by Jerome Roche. It is not in miniature score format, but gains from the extra legibilty, and I doubt whether reducing the size would have enabled much reduction in the price (£16.95). In the major matter that requires an editorial decision, Roche accepts the argument that *Lauda Jerusalem* and *Magnificat* should be performed a fourth lower but presents the music in its original notation on the grounds that he is producing a score for study, not performance (though performance material is advertised). He suggests that pitch in northern Italy was at the time a tone or more higher than A=440; it is a pity that there is no more on this, since it goes against Andrew Parrott's investigations (which suggest a pitch near 440). Roche's preface touches deftly on such matters as whether the *Vespers* is an entity, its flexibility and whether the published order is liturgically correct: it is a masterpiece of compression.

There are several respects in which he follows more closely than other editiors the notation of the 1610 edition (now available in facsimile from Alamire). He takes the barring of the Bassus generalis part seriously, noting when he regularises it. He also includes (as did Malipiero) the short score that is printed there for some movements. Conceptually, it is odd to include in a full score an abbreviated version of it (like printing a piano reduction in a full score of Verdi's *Requiem*). It would be in the way in a performing edition, but it is useful to have it in print. Although in other circumstances such organ parts may have been intended to be played as written, it seems unlikely that at the opening of *Pulchra es* the organist should play an elaboration of the vocal line. I think that more will be learnt about the pre-printing history of the work than performance practice by the study of this part.

It is a pity that Roche uses modern conventions for accidentals. In a work where there are so many problems in this area, it is important that as much information as possible be retained from the source,

There are various detailed points of difference between editions. In *Dixit Dominus*, is 'Dominus a dextris' a major chord? Roche prefers minor, but if so, where did the sharp come from? A printer is far more likely to print a wrong note than add a symbol not in his copy text; I think the 1615 editor was right in leaving the sharp and emending the clashing C natural. (Roche nowehere mentions the 1615 reprint of the first two movements; it has no independent authority, but is useful for showing a contemporary reaction.) In *Audi coelum*, he rightly corrects the rhyhmic problems of the voice parts at 'gaudio/audio' from the Bassus generalis but ignores the sharp (= natural) before the last B in the vocal parts. One can imagine that the part the printer was using was rhythmically unclear, so in that respect it is sensible to follow the more coherent version. But the printer would not have invented the sharps, and it makes perfectly good sense to lead up to the cadence with a B natural, followed inevitably by an editorial C sharp.

The Bassus generalis of *Laetatus sum* raises problems ignored here. While it is perhaps anachronistic to expect consistency in partially-parallel passages, the B three notes before the end of the stalking bass has a sharp in bar 8 but no sharp in bars 27, 58, 77 & 99. In bars 77 & 99 it needs an editorial sharp/natural to match the bass voice. There is nothing in the music to tell the player that 77 & 79 are different from 27 & 58; would not an alert organist have taken the hint from bar 27 and raised the note throughout? There is a similar discrepency with the E at the end of bars 7 & 26 (no accidental) 56 & 75 (flat, as is bass voice) and 98 (no accidental, but should it and the bass voice be flattened?) Roche does not comment on these passages.

There are three appendices. The 6-voice *Magnificat* is included, an alternative which enables a normal Vespers service to be performed by voices and continuo alone. Chant is provided for two major Marian feasts, Our Lady of the Snow (5 August) and the Assumption (15 August). There is no comment on the possibility that it might have been sung rhythmically; some evidence is presented, along with chant for other Marian feasts, in the pamphlet I have produced to accompany my edition, which also includes the chant for several other feasts. The text (though not the additional liturgical material) is set out in English, Latin, German & French.

As the field stands at present, the only comparable edition is my own. Essential differences in the musical text are minimal. The Eulenburg is better produced and clearer to read; on the other hand, some may prefer my more compact layout (146 pages with carefully-placed page-turns rather than 210 excluding the extra Magnificat, which King's Music issues separately). I doubt if the Eulenburg performance material can meet the variety of options available from King's Music, which can personalise an edition to the needs of an individual performance, and perhaps I can be excused for admitting that I will still use the B4-format score of my edition as my working copy. But we have long needed a good edition readily available on the shelves of any decent music shop, and this is it.

JEROME ROCHE (1942 - 1994)

The last academic event Jerome attended in England was the Monteverdi Conference at Goldsmiths' College in December 1993, and there is some irony in his final professional conversation here. I was talking to him about the forthcoming Eulenburg edition of the Monteverdi 1610 *Vespers* and we were joined by Rafaello Monterosso, who asked him whether he would be interested in editing the *Vespers* for the Cremona Edition, utterly unaware that both Jerome and I had edited the work already. Jerome then dashed off to catch a plane to another conference in Germany before travelling on to his Italian holiday home for Christmas. He had a stroke on 23 December. He was taken to a local hospital, where he stayed until he died on 2 June. His wife Elizabeth and daughter Helen have had a tough time during this period of illness; may the sympathy of his friends and colleagues help to console them.

Jerome will be missed in the academic world, especially in Durham, where he has been a member of the music faculty since 1967. He read music at Cambridge and completed his PhD in 1968; this was eventually published as *North Italian Church Music in the Age of Monteverdi* (Oxford: Clarendon Press, 1984). He has been most generous to all who have been involved in reviving that repertoire. Being old enough to have been brought up as a catholic before the destruction of the Roman liturgy, he had an awareness of it as a living practice and could offer valuable advice to those wishing to perform the music within its liturgical context. He was also very generous in making his own editions available. In response to my first article in *Early Music News*, he sent me photocopies of his card-index of Italian church music of which he had rough transcriptions, and offered to supply photocopies of any of them to our readers; in my small-print retyping it runs two four double-column pages. It would be a suitable memorial to him if this music could be made readily available.

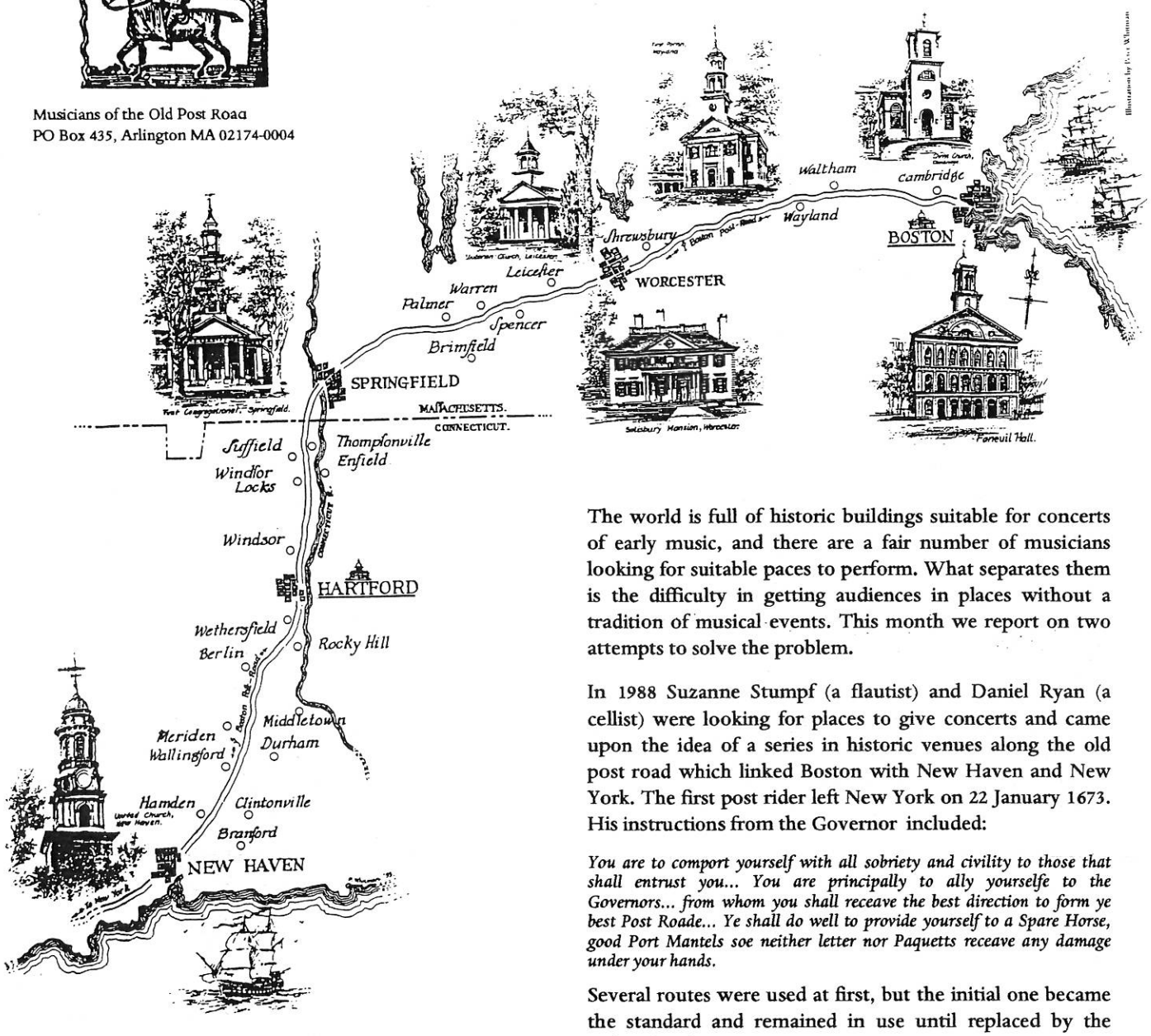
It is a pity that he missed the Lassus celebrations this year, since the only English book on his music is his contribution to the Oxford Studies of Composers series (OUP, 1982). Jerome also wrote a book on *The Madrigal* (Hutchinson, 1972) and edited *The Penguin Book of Italian Madrigals for four voices* (1974), which was revised as *Introduction to the Italian Madrigal* (Galaxy, Boston, 1989) and augmented by two volumes for larger ensembles *The Flower of the Italian Madrigal* (Galaxy, 1988). (C. B.)

CHRISTOPHER KITE

We have just heard of the death of Christopher Kite, a distinguised fortepianist, teacher and administrator at the Guildhall School of Music and Drama. It is a double blow for the Early Music Centre to lose both its Adminstrator and Chairman within a year.

Musicians of the Old Post Road
PO Box 435, Arlington MA 02174-0004

PLAYING WITH HISTORY



The world is full of historic buildings suitable for concerts of early music, and there are a fair number of musicians looking for suitable paces to perform. What separates them is the difficulty in getting audiences in places without a tradition of musical events. This month we report on two attempts to solve the problem.

In 1988 Suzanne Stumpf (a flautist) and Daniel Ryan (a cellist) were looking for places to give concerts and came upon the idea of a series in historic venues along the old post road which linked Boston with New Haven and New York. The first post rider left New York on 22 January 1673. His instructions from the Governor included:

You are to comport yourself with all sobriety and civility to those that shall entrust you... You are principally to ally yourselfe to the Governors... from whom you shall receave the best direction to form ye best Post Roade... Ye shall do well to provide yourself to a Spare Horse, good Port Mantels soe neither letter nor Paquetts receave any damage under your hands.

Several routes were used at first, but the initial one became the standard and remained in use until replaced by the railroad in the 1840s.

The period in which the road was used corresponded with that of the music that they wanted to play. So they set out to find a series of buildings of the time. Visitors to the Boston Early Music Festival will know the marvellous buildings available in Boston and Cambridge. New England has an amazing number of elegant churches and other buildings of the 18th and early 19th centuries, and the series has used a selection of these in such places as Wayland, Worcester, Springfield, Hartford and New Haven. (Perhaps an English equivalent might be a series linking Oxford and Cambridge along the route of the now-defunct railway.)

This has provided a framework for five concert seasons, spreading the idea of historical performance from the bastions of Yale and Harvard to areas which are less accustomed to it.

The Virtuoso Double Bass Musicians of the Old Post Road: David Sinclair (d/bass), Suzanne Stumpf (fl), Stephen Marvin (vla), Daniel Ryan (cello), James Mosher & John Aubrey (natural horns). (62' 42") Titanic Records **Ti-219**

This is a delightful CD of attractive, if not great music beautifully played. The Austrian repertoire for concertato double bass depends very much on having a suitable instrument correctly tuned, and this ingenious selection of music by Vanhal, Haydn, Mannl and Sperger shows that some implausible-looking ensembles actually work very well. (CB)

ANCIENT ECHOES

heard by Alison Bagenal

Turning from Cambridge, Massachusetts, to Cambridge, England, we find another scheme for bringing music to old buildings, sponsored by Cambridgeshire County Council and its libraries and by the Eastern Arts Board and organised by Selene Mills of the Eastern Early Music Forum. Thanks to the co-operation of various local organisations the result has been full and enthusiastic houses, or rather churches, as the venues are all ecclesiastical. Each concert was introduced by the county archaeologist, Alison Taylor, whose short and vivid talks set the historic buildings in context. Attention was also drawn to features of note by spotlights directed towards carvings on pillars and arches, splashing them with a variety of colours – slightly startling, but arresting.

The first concert, at Steeple Gidding Church, was by Sirinu, who quickly established rapport with their audience. They dress informally, present the music well and used the church porch and side aisles for processions with great effect.

Steeple Gidding

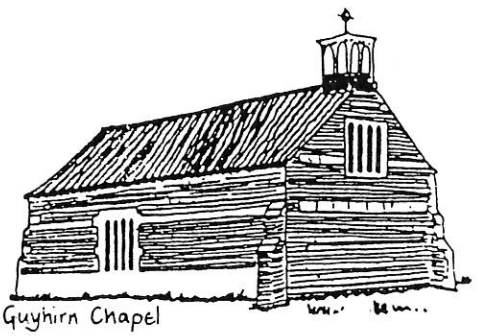
Musica Antiqua of London at Ramsey Abbey (famous for its new organ 1003 years ago) were more formal in presentation, but again the audience responded intently to the drama of their performance of music from the Palace Songbook of Ferdinand and Isabella.

The Dufay Collective, perched like ravens in the apse of Isleham Priory, long and narrow, had more difficulty in warming the hearts of their audience, wrapped in rugs against the Norman draughts (on 10 June!) But never mind, there was wine in the interval and an exhibition of local medieval finds to examine, and in the final number the slide trumpet and shawms made the rafters ring.

We missed Trecento (three sopranos) singing at Duxford Chapel, built as a hospital, converted into a church and later used as a barn, and there are two concerts to come. Sinfonye are holding a workshop as well as giving a concert at Little Gidding. It is now the home of a religious community, as it was under Nicholas Ferrar in the 17th century. George Herbert visited it, and three centuries later T. S. Eliot named one of his Quartets after it.

Little Gidding

I Fagiolini will sing motets and madrigals in the unusual puritan chapel at Guyhirn in the heart of the fens.



Guyhirn Chapel

Apart from the delight in experiencing music in contemporary buildings, the series was successful in attracting people who had never heard such music before but were evidently enjoying it.

WEST WATERFORD FESTIVAL

Clifford Bartlett

Earlier this year, we received an invitation to attend the Second West Waterford Festival to set up a stall for King's Music. The programme from the previous year looked enterprising, so we thought it might make an interesting weekend and give an excuse for my first visit to Ireland. It took place at Lismore, about 30 miles NE of Cork near the Cork-Waterford border. It was an interesting experience, maybe not very high in any international ranking, but a brave effort which shames many larger communities.

Despite being, by most standards, just a village, Lismore boasts a Church of Ireland cathedral (1633) and a Catholic one (1885), both dedicated to St. Carthage. His name is absent from my ecclesiastical reference books, but my breviary has a Hibernian supplement and the lessons for his feast (14 May) reveal that he was bishop and founder of a monastery and school in Lismore in the 6th century. There is also an impressive castle, owned once by Sir Walter Raleigh; he sold it to Richard Boyle, the Earl of Cork, whose 14th son was the Robert famous for Boyle's Law. Since 1753, it has been owned by the Dukes of Devonshire and was more recently inhabited by Fred Astaire's sister. It is available for hire (so a guidebook informs us) for £15,000 a week for parties of a dozen.

The town has a hotel, a street of shops, and the expected plethora of pubs. A notable feature of the festival was the way these were drawn into the proceedings. Several groups of musicians toured them during the evenings, and the days ended with a procession in the main street with musicians leading the festival staff and any who cared to join them.

Most performers, amateur and professional, along with the festival's organisers, were dressed up in some sort of antique garb. This can be forced and phoney, but seemed to work here; at one stage, we were not sure whether we were seeing genuine nuns or ladies in costume, and the real Franciscan friar's habit was of an older style than anything borrowed from the Lismore Dramatic Society.

Outstanding in dress and the musical lynch-pin of the event were the York Waits (six of them, not just the trio in the illustration). They were omnipresent, playing in the street, in the pubs, in processions and in the formal pagentry that was invented for the occasion. They also gave a very fine concert in the cathedral. Having been reading about Obrecht's masses recently (see page 5), I was pleased to be reminded of the excellence of his secular music (especially *Ic draghe de mutse clutse*). It is difficult to make a concert of pieces with such a wide variety of instrumentation cohere without introducing over-didactic groups of pieces based on the same melody, and continual pauses for instrument-changes can be a problem. The York Waits overcame these with panache. The playing was confident and exhilarating. They took just the right tone with the audience; introductions were well prepared and apposite, funny but not wantonly flippant.

Alas, this was not the case in the concert by Dublin Viols. Andrew Robinson needs to work out in advance what he is going to say and say it very clearly. The damp atmosphere in the Cathedral may have been of advantage for the floral decorations, but the visible mould showed it to be a chronic condition. This affected the viol strings and the flow of the concert was necessarily interrupted by tuning before each piece. The consort suffers from an inconsistent level of ability among its players: if it is to continue to play as a professional ensemble, it needs to make some difficult decisions over personnel. The simpler music was performed affectingly, and Vasquez's *Gentil señora mia* was particularly memorable. But the programme was ambitious and not entirely judicious: some pieces were too difficult, and can fretted instruments ever play Gesualdo's 'Moro, lasso' in tune? They also had problems with their singer.

Apart from the first piece (which was too high, presumably a *chiavette* piece needing downwards transposition), she sounded fine; but she looked so miserable! If the performers are not enjoying the music, they can't expect the audience to. There was some very impressive recorder playing from Jenny Robinson, but adding a single recorder to a viol ensemble tends to make it sound like a soloist, and that was not always appropriate.

We had travelled by the overnight ferry from Swansea, arriving at Cork at 7.00 am, so there was plenty of time to dawdle through the villages, stopping off at castles, a beach, a whiskey museum and an art gallery on the way. It was like stepping back into childhood, with small shops, a lot of hitch-hikers and walkers on the roads, and cars being servants rather than masters. Double parking on both sides of the road was common, with drivers stopping for a chat, and the main Cork to Rosslare road was completely blocked for a lorry to unload beer at a pub.

The final concert, however, showed a disadvantage in what is in other respects a beneficial isolation from modern developments: a performance of *Judas Maccabaeus* that showed virtually no awareness of the stylistic changes of the last thirty years. The East Cork Choral Society (about 60 singers) was impressive and well trained. The orchestra seemed to be left to itself (the conductor, Colin Nicholls, was using a vocal, not a full score and often needed to keep his place by running his finger along the page in sections that were purely orchestral) and did as creditably as could be expected under the circumstances. The instrumentation was cut somewhat: harpsichord right-hand is no substitute for horns. There was an impressive group of soloists. Sadly, Robert Beare, the tenor, despite his panache, did not have the range (A415 would have helped him); but he is evidently a fine teacher, since the other four singers were all his pupils and gave fine performances.

There were a variety of smaller concerts, most of which took place while I was selling our music in the church hall. The musical director, Jan van Putten, despite hobbling around on crutches (he had tripped over his dog and broken his leg), gave an organ recital; his programme fortunately did not require pedals. He had commendably assembled a plainsong choir for alternatim pieces. Bonnie Shaljean played the harp in one of the short concerts in the hotel. I managed to catch a modern brass quintet there; it suffered from the fact that you cannot whisper a bar-number to a wandering colleague while blowing. Locke's Sackbut and Cornett music impresses in any scoring, but how could anyone arrange Pachelbel's Canon in such a way as to lose the canon?

There were three services with music. I missed what was called Vespers, with a wide variety of music (not all Christian) sung by Nóirín Ní Riain, and the Anglican Evensong, with Gibbons' Short Service. I was interested to hear Monteverdi's posthumous Mass sung liturgically and anticipated a welcome change from mere liturgical reconstructions; but the rest of the mass was spoken. I wondered whether such music as Monteverdi's was ever foisted on general congregations in the 16th & 17th centuries as it was on this occasion (there must have been nearly 500 attending their normal Sunday mass, with only a handful of musical interlopers). Sadly, I did not find the experience illuminated the music. I was, however, amused to hear the priest tell his flock not to park in the main road that afternoon to leave it clear for the festival procession: was the church still the hub of Irish society? In fact, the message was also announced in the bars and yellow cones appeared as well, along with yellow-clad civil-defencers.

Socially, the event was a considerable success. Several thousand people turned up on the Sunday afternoon for a procession of all the players through town and the crowning of the King of Utopia (Thomas More would not have been amused), though the stalls were no more elaborate than what we expect of a Cambridgeshire village fete. It encompassed the host community in a way that no other early music events which I have attended have been able to do. But from an international viewpoint (we did, in fact, choose Lismore instead of Berkeley) it did seem more provincial than it might have been. Perhaps next time it could appoint a musician in residence who is familiar with a wide variety of early performance styles and techniques to direct one or two concerts and pass on ideas to the smaller groups.

But we enjoyed our weekend. So many people were self-evidently enjoying themselves, and everyone we met was extremely friendly. We were particularly fortunate in our accommodation at Kilmorna; its complement of children, chickens, cats, dogs, horses, sheep, cows etc. delighted our children. The facilities were superior to what one normally expects from a hostel and it was remarkably cheap. Sibylle Knobel, one of many foreigners settled in the area, could not have been more helpful.

RECORD REVIEWS

CHANT

Easter Gregorian Chant.
Maundy Thursday Gregorian Chant
Monastic choir of St Peter's Abbey, Solemes; Dom Jean Claire.
2 CDs: 44' 52" & 60' 10"
Association Jean-Bougier **SOLESMES S.822** & **S.831.** (Priory Records)

Plainchant has recently become fashionable, but recordings of the monks of Solesmes have been around for a long time. Pioneers in the chant revival, they survived the near-death-blow of the Second Vatican Council, as witnessed by these two contrasting CDs (reissues of recordings dated 1980 and 1987). One has propers for Easter and Low Sundays, together with some interesting later-medieval hymns and sequences. The Maundy Thursday CD gives us plainchant in context: a complete Latin sung mass according to the *Missa normativa* of Paul VI; the monks have typically gone back to ancient sources to provide a liturgically and musically satisfying setting which should inspire other communities. Solesmes was also a pioneer in chant scholarship and the accompanying booklets contain a wealth of both spiritual and historical information. The style of singing may sometimes seem a bit insipid by comparison with other recent recordings, but this is still in many ways the genuine article. (NOR)

MEDIEVAL

Bold, Fearless & Rash: Music from the Courts of Burgundy 1363-1477 Sirinu (Sara Stowe, Matthew Spring, Jon Banks, Henry Stobart). (51' 32")
Ensemble Music Label **EML 007**

One adjective is missing from the Valois Dukes of Burgundy whose nicknames form the title of this lively anthology; 'good' presumably does not sell. It is also too weak a word for Senleches' *La harpe de melodie*, certainly the highlight of this month's records. It is first played by Jon Banks on the harp without the canonic top part, which is then added by Sara Stowe; the experience of rhythms that are almost unrelated vertically yet are repeated by the canon is astonishing. As a whole, the programme suffers from its attempt to be too varied; apart from any theoretical considerations, *haut* and *bas* instruments inhabit different sound worlds and don't mix well, nor are players of one sort usually as good on the other. Also (without bringing in theoretical arguments), I find the combination of voice and plucked instruments more successful than with recorders, and I missed hearing voices alone (tantalisingly, we nearly get them in *Il sera pour vous*). Nevertheless, a fine record, with captivating singing by Sara Stowe. (CB)

(Available from Forties Recording Co, 44 Challacombe, Furzton, Milton Keynes, MK4 1DP ; tel 0908 502836).

RENAISSANCE

Busnois *'In hydraulis' and other works* Pomerium, Alexander Blachly. (72' 01")
Dorian **Dor 90184**

In spite of the veritable explosion in recent years of recordings of early choral music, the 15th century court of Burgundy has been surprisingly neglected. So it is a pleasure to hear a collection of choral works by the composer of one of the first *L'homme armé* masses. Antoine Brumel is a master of inventiveness and originality and Pomerium negotiate some hair-raising changes of pulse and harmony with great panache to give us a series of impressively-confident readings of his quirky motets, chansons and the mass *O crux lignum triumphale.* The admirable notes give us fascinating information about the music and highlight how much remains to be discovered about the man. Perhaps the concerted cataloguing of Flemish musical archives currently under way will enhance our knowledge. (DJR)

Rore *Missa Praeter rerum seriem, etc.* The Tallis Scholars, Peter Phillips. (72' 10")
Gimell **CD Gim 029**

Cipriano de Rore is probably better known for his madrigals; but this enterprising disc amply demonstrates that, like so many composers of the renaissance, he was able to apply his gifts equally convincingly to the sacred and the secular. At times the music recalls Willaert, at times it points the way to Monteverdi. The Mass is a parody of the famous motet by Josquin (also recorded here); Rore adds an extra soprano part and interweaves an alto cantus firmus, setting words in praise of Hercules II of Ferrara. This is only the start of a process of transformation which involves masterly use of canon and antiphonal development to create a work rich in technical wizardry, or which when listening one is blissfully unaware – the true mark of genius. (DJR)

EARLY BAROQUE

Purcell *The Complete Anthems and Services, Vol. 8* (Z 4, 9, 11, 16, 57, 135, 185, 230, 231). The King's Consort, Robert King. (65' 05")
Hyperion **CDA66686**

This begins with a lovely performance of the unjustly-neglected *In thee, O Lord*: the opening string ground should entice anyone to buy the disc. The note for the next item, *Blessed is the man*, quotes the heading from the Gostling MS, the most authoritative source, but does not justify ignoring its organ part. The choir (with the best boys assembled from a variety of cathedral & collegiate choirs) performs convincingly when it has the opportunity. It is disappointing how small is the choral contribution to most of Purcell's best church music, so it is easy to understand the desire to include it in *Jehova quam multi*, though I am not convinced that it is a Chapel Royal piece. The temptation to extract the maximum of emotion here hasn't been resisted. The other familiar item is *They that go down to the sea in ships*, a fine conclusion to the disc even though Michael George can only just manage a bottom D (or E flat at this pitch). (CB)

Purcell *8 Suites & transcriptions* Martin Souter (1700 Tisseran harpsichord, Bate Collection, University of Oxford). (70' 33")
ISIS CD004

The whole of Purcell's posthumous *Choice Collection of Lessons for the Harpsichord or Spinnet* (1696) is included here, together with four miscellaneous pieces from Oxford MSS. The choice of the Bate's recently-acquired Joseph Tisseran instrument is apt (though see page 16). It enables Martin Souter to portray the different moods and styles of the eight Suites perfectly. He has a fine sense of the lyrical flow of Purcell's more exotic movements and he uses both ornamentation and *notes inégales* to good musical effect. An attractive booklet (with excellent colour photographs) includes details of the instrument and music as well as a nice little essay on the A=405 pitch and the modified maen-tone temperament used for the recording. (Contents: Z 630/1, 645, 660-3, 666-9, T675, T678, T680, T684, T687, T 697-8.) (ABW)

Bruhns, Buxtehude, Reinken, Tunder & Bach. Matthias Eisenberg (1718 Silbermann organ, St Georgenkirche, Rötha). (57' 43")
Priory Records **PRCD 411**

We have so often been misled by recordings of Bach played on North German, Schnitger-style intruments, so it is ironic that Buxtehude and his North German friends should suffer the opposite fate here of performance on a Gottfried Silbermann organ – arguably the ideal organ for Bach but far removed from the sound world of Lübeck and Hamburg. This curious choice of programme reinforces just how different Bach's Thuringian background was. The playing is competent but a little overblown for my taste. Bach's *O Mensch bewein* (listed as *Omerich bewein* by Buxtehude) is beautiful enough without drawing out each of the closing languid notes. Bach's G minor Fantasia and Fugue offers some redemption and shows the powerful Silbermann sound in all its glory, although the equal-sounding temperament adds a harshness to the sound. With some rather curious statements in the notes, this CD is not up to Priory's normal high standards. (ABW)

LATE BAROQUE

Rameau *Pièces de clavecin en concerts (1741)* Catherine Mackintosh (vln), Laurence Dreyfus (gamba), Ketil Haugsand (hpscd).
Simax **PSC 1095** (Gamut) (68' 52")

Anything from the Dreyfus-Haugsand partnership is always eagerly awaited. Their latest endeavour, in partnership with Cather-

ine Mackintosh, represents another success in their steady output, even though it comes at the tail-end of a string of recent releases of the *Pièces*. It is an ebullient and energetic rendition, beautifully played and articulated, especially in the *Quatrième concert*, where a certain élan emanates from the blend of the gut-strung instruments. The harpsichord sound is too recessed: these are after all primarily *clavecin* pieces. Haugsand relegates some of the figurations to the quieter manual instead of allowing Rameau's rhythmic ingenuity to surface. In many instances these performances emulate the Hüggett/Cunningham/Meyerson in Frenchiness and poise. (KMNg)

English 18-Century Keyboard Concertos Paul Nicholson (hpscd, organ, fortepiano), The Parley of Instruments. (76' 02")
Hyperion **CDA66700**

This begins with two Handel works from outside his main sets, a version of the Chaconne in G with orchestral framing and the two-organ version of op. 7/4. We then progress through the century with Roseingrave, Chilcot, Nares, Philip Hayes and Hook. The keyboard concerto was, thanks to Handel, integral to the musical life of England at a time when elsewhere it was a rarity. Sadly, although plenty of keyboard parts survive, instrumental parts have often gone missing. This disc includes some convincing reconstructions (Robin Langley of Chilcot, Peter Holman of Roseingrave and Hook). Paul Nicholson plays a variety of instruments superbly, and this is a valuable survey of a genre too often assumed to be of minor interest. (CB)

CLASSICAL

Boccherini *String Quartets op. 58. The Revolutionary Drawing Room* (Graham & Alison Cracknell, Judith Tarling, Angela East).
CPO 999 070-2 (2 discs, 113' 45")

Boccherini may be a figure of the *ancien régime* rather than the revolution, but on the strength of these quartets I would say that, progressive or not, he has been grossly under-rated. These are impressive works from late in his life (published in 1799) and are given a performance worthy of their merits by a quartet that sounds as if it has had them in its repertoire for years (though in fact it hasn't). They clearly enjoy the music more than their photograph suggests! Congratulations on the detailed notes. (CB)

Haydn ***Orgelsolomessen*** (H.XXIV/4 & 7) **Salve Regina in g** (H.XXIIIb:2)
Dorothea Röschmann, Bernarda Fink, Helmut Wildhaber, Klaus Mertens; Hugo Distler Chor, Wiener Akademie, Martin Haselböck. (68' 47")
Novalis 150 095-2 (Gamut)

The concertante organ in sacred choral music is a genre uniquely cultivated in the South German-Austrian region. Haselböck's period band more than packs a decent punch, though they are not well-matched by the choir, whose sopranos, despite an over-reverberant acoustic, suffered under the Viennese *Chorton* of A=450. The balance is most felicitous in smaller ensembles, especially the quartet of soloists with two violins and continuo in the *Kleine Orgelsolomesse*. Clearly audible is the way Haydn parcels out the text, with different sections sung simultaneosuly (in suitably Teutonic Latin) to enable the Gloria to be despatched in less than a minute. These fine works are well worth exploring. (KMNg)

Haydn ***Five 1776 Sonatas & Fantasia in C Major (Hob. XVI:27-31, XVII:4)*** Lola Odiaga (f/piano). (73' 17")
Albany **TROY 094**

The excellent recording enables one to hear the Walter fortepiano copy at its best. The music is played with style and the tempi are good, except that the occasional slowing down at the ends of small sections within movements leads to a slight loss of momentum. With 73 minutes music, this is good value, but it is a pity that the sonata in b minor (Hob.XVI:32) is omitted, since it is generally considered to be the best of the set. There is no need for a fantasia for comparison with the sonata style because the first movement of the sonata in E flat (no. 28) has a true improvisatory style. (MC)

Haydn ***Symphonies 85-87*** The Hanover Band, Roy Goodman. (79' 15")
Hyperion **CDA66535**

These three symphonies show contrasting responses to the 1784 commission from the *Concert spirituel* and are elegantly played by Goodman's band in its usual fresh and robust fashion. It is a relief to hear the Hanoverians without the halo of cosmic reverberation which beset earlier recordings: one can now experience some very exciting precision playing. The traditionally top-heavy balance is redressed, with the bass-line given the weight it deserves. This can be justified by the influence of Fux's *Gradus* (on which Haydn was brought up) and the boisterous bass-line disposition of the Parisian opera orchestras, presumably emulated by other bands. (KMNg)

Hvad glans, behag och smak ***Eighteenth-century Sweden in Music*** Various performers Musica Sveciae **MSCD 903** (Gamut)

Musica Sveciae's sampler features music by the leading lights of 18th-century Swedish music: Roman, Wikmanson and Kraus, as well as Wesström, Bellman and Uttini. Performers include Barbara Bonney, Anne Sofie von Otter, Drottningholm Baroque Ensemble and The Orchestra of the Age of Enlightenment, as well as some of Sweden's leading chamber orchestras and folk-singers. The sleeve-notes provide a potted history of the period and there are translations of the vocal numbers (handy for non-Swedish speakers!) As expected, I was most impressed by the Kraus, in particular the OAE's Overture to *Olympie*, which is typical of the Sturm und Drang writing that so appealled to Haydn. Lena Willemark's fireside rendition of *Lille Charles* by Bellman was also very effective. This is an excellent introduction to an unfamiliar, but quality repertoire. (BC)

Mozart and his predecessors Brigitte Haudebourg (hpscd, f/piano). (67' 30")
Discover **DICD 920143**

This disc starts with a light and lyrical two-movement sonata with simple harmony by J. C. Bach (op. 17/4) and becomes more interesting as it progresses towards Haydn (Sonata in F, Hob.XVI:23) and Mozart (Fantasia in d, K.397). The recording and performance of sonatas by J. C. and C. P. E. Bach (in E, H.83) and Honaüer (Book I/1 in G) on a copy of a Taskin harpsichord is very good, but the recording of the fortepiano is less satisfactory, with action noise audible especially in the first two movements of the Schobert sonata (op. 17/2 in F). The instrument sounds as if it needs regulating. The notes provide helpful information on the composers but are muddled on the history of the piano: Erard did not make his first grand piano until 1796 and his famous double escapement action was developed after all the composers here were dead. (MC)

Mozart ***selection*** *(*K 2, 4 ,5, 236, 299 Ov, 408/1, 453a, 485, 492 Ov, 617*)* **Haydn** ***Symphony 67*** **C. P. E. Bach** ***Sonata in A (H 133)***
Martin Souter (1785 Seede organ, Lulworth Castle). (75'02") **ISIS CD006**

William Drake's recent sensitive restoration has once again brought this fine late 18th-century organ to life. Although the music chosen sounds well, I question the assertion in the notes that there is no 'obvious native repertoire'. The keyboard arrangements of *The Marriage of Figaro* and Haydn's 67th Symphony were both made in the last years of the century and sound dramatic on the gutsy registrations – a more domestic sound might have suited the smaller-scale Mozart pieces and C. P. E. Bach's Sonata in A better. The playing is persuasive, accomplished and controlled, though the fine sense of touch is less apparent here than on Soutar's Purcell recording. (ABW)

The Early Clarinet Family Keith Puddy & others. (65' 14")
Clarinet Classics **CC0004**

For its fourth release, this enterprising new label has assembled some fascinating baroque and classical music performed by one of the leading exponents of the early clarinet. It is a delight finally to have a satisfactory version of Handel's trios for two clarinets and horn as well as some delightful anonymous duets from about 1712 and a chalumeaux trio by Graupner which belies his standard epithet of 'worthy'. That Beethoven's duo for clarinet and bassoon outlives its welcome is the composer's rather than the performers' fault. The real treasure is a sonata by Danzi for basset-horn and piano. A collection like this argues the case for the early clarinet family very eloquently. (DJR)

CD reviews continue on page 7

PERFORMING PURCELL – UNANSWERED QUESTIONS

Andrew Parrott talks to Clifford Bartlett

The Purcell Companion, announced for publication by Faber in September, will include a substantial article by Andrew Parrott on the surviving evidence on how Purcell's music was performed. It will cover such topics as the fingering, ornamentation and temperament of keyboard instruments, size and composition of orchestras, bowing styles of string instruments and the use of vibrato and tremolo, voice types, vocal style and composition of choirs. It does not cover tempo and rhythm.

I asked Andrew whether he might supplement that by providing a list of topics on which there are no clear answers. His response was a long phone call. I made some notes, and wrote them up; the draft then underwent further telephonic clarification. We hope that some of these areas are less murky to others than they seem to us. If any reader can shed light on them, please respond, either by referring to published or forthcoming discussions or by writing us a brief article (800 words maximum); but read Andrew's 58 pages (with 222 footnotes) first.

It so happened that Andrew phoned while I was working on *The Indian Queen,* where his first point is apposite: how do we interpret the confusion and ambiguity in the sources with regard to the use of hautboys, trumpets and kettle drums? Is the texture of trumpet and hautboy on one line, the second hautboy on another (which is what the scores sometimes seem to tell us) right? Should we add kettle drums when not notated? (We are both much more cautious about this than we were a few years ago.) Do hautboys double the strings most of the time? If so, do they double violin I in unison? How normal was the use of two hautboys with tenor hautboy, as specified in the printed score of *Dioclesian*? What was the appropriate bass instrument? Did that bass instrument play when the hautboys just doubled the top line?

Are there really no surviving parts that can be connected with Court or Chapel Royal performances of the 1680s and 1690s? How important are the Bodleian parts of the 1692 *Song for St Cecilia's Day* (I've been trying to change the title of such pieces from *Ode*, since that is a poetic form, but havn't had any success yet) and what can we learn from them?

What plays the continuo? This probably differs from one repertoire to another, and perhaps from building to building. If there were two bass viols on duty in the Chapel Royal, how were their parts distributed? Were continuo instruments used with four-part 'orchestral' textures? Is the French practice of their absence in five-part textures an inappropriate model for four-part English ensembles?

What was the harpsichord of Purcell's period like? How typical is the only example from the period, the Charles Haward at Hovingham Hall, with two 8' and a lute stop? Despite the probably greater importance of the theorbo, we know even less about what sorts of theorbo were in use in Purcell's time. Locke also uses the word 'archlute'; does anyone else, and what sort of instrument was available?

To what extent had the viol consort survived? When did the cello replace the bass violin, and was there a period when they were mixed? Did the great bass viol survive, and does that affect scoring of the Fantazias? Should they be accompanied by organ (and is the surviving autograph score in fact the organ part?)

What was the internal balance of the string band? How often was it just a quartet? When, if at all, was a 16' bass instrument used? If so, what was it? Is it fair to assume that the absence of a viola part implies solo violins? How often did tutti strings accompany solos?

Is there any evidence to support the deduction that quarter-comma meantone is the most appropriate temperament? How were remote keys dealt with? (Perhaps two harpsichords tuned from different pitches.) How carefully did they tune?

For many of the questions there will not necessarily be a single answer. But they are all matters upon which a performer needs to make a decision. We still hear Purcell played far too often in an all-purpose late-Baroque manner; it would be nice if next year more performers would assimilate what is already known and then experiment with different solutions.

Computerset by King's Music
Printed by H. A. Burton & Co Ltd, Hanover Works, Scotland St, Sheffield S3 7DA