

Early Music

REVIEW

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After several years of minimal use, our *Poppea* edition has taken off this year, even to the extent of two simultaneous uses in London last week. Not that either were visible to the public, but Rinaldo Alessandrini was recording it for BBC2 (the Welsh National Opera production, to be shown in five daily half-hour programmes) while Richard Boothby & Co were rehearsing it to take to Japan. We hope to get some feed-back about the Japanese production later. I met Alessandrini after his last session; it was meant to be an interview, but by the time the session finished and we found a restaurant still open at 11 pm on a Monday night, we were too tired for serious talk, and there's not much space to take notes with four people round a small table, so I didn't try.

I know of at least three performances this year in English. Alessandrini, against the inclinations of the three Englishers in the company, advocated a performance in English, perhaps in a 17th-century style translation. We agreed that a successful translation could only be made if the notes could be adjusted to suit the change of language; so the translation could only be done by someone who understood the music as well as having a flair for pastiche English versification.

The main difficulty in most performances, whether in Italian or English, is the singer who does not understand and cannot sing the rhythm as notated but still feels capable of giving it expressive modification. (The worst example I can remember was the first time I played the *Combattimento*: the soprano refused to sing her last phrase as written, since her feeling of the music was that her last note should be delayed to the beginning of the last bar, thus ruining Monteverdi's precisely-notated effect.) There must be something lacking, not just in the ability to account, but in the understanding of harmony inculcated in the education of singers. This doesn't just affect early music: Alessandrini said it was a problem in Verdi too. Despite the rhythmic freedom of his performances, it was need for accuracy of rhythm that Rinaldo Alessandrini stressed most. You have to understand the rhythm and get it in your bones before you can do anything with it. CB

Books and Music

Clifford Bartlett

GREGORIAN RENAISSANCE

Katherine Bergeron *Decadent Enchantments: The Revival of Gregorian Chant at Solesmes* University of California Press, 1998. xv + 196pp, £22.50 ISBN 0 520 21008 5

This is a fascinating book, essential reading for all students and performers of plainsong, and of interest to all of us who have tried to revive other types of music of the past. The revival of plainsong preceded by a century any widespread attempt to perform music of the past in a different style from that of the present. The impetus was architectural: restored gothic churches needed to be brought to some interior life: 'Is not liturgy the soul of your cathedrals? Without it, what are they but immense cadavers in which the word of life is extinguished?' (Prosper Guéranger in 1840, quoted on p. 10.) By then, Guéranger had purchased a run-down and abandoned priory at Solesmes and the monks set to work on the restoration of chant. Bergeron relates their activity to the cultural and religious controversies of the time. She has a tendency to find a principle in every fact (a bit like the allegorising tendency of medieval authors), but generally her points are convincing, or at least stimulating. A discussion of the Solesmes typefaces is given surprising and justified prominence. The book ends with the victory of the Solesmes system but the marginalisation of Solesmes scholars by Pius X in 1904.

The problem for the monks was in deciding what to restore. They assiduously collected manuscripts and studied changes, but seem to have assumed that there was a best version of any chant that could be discovered by scholarship. A system

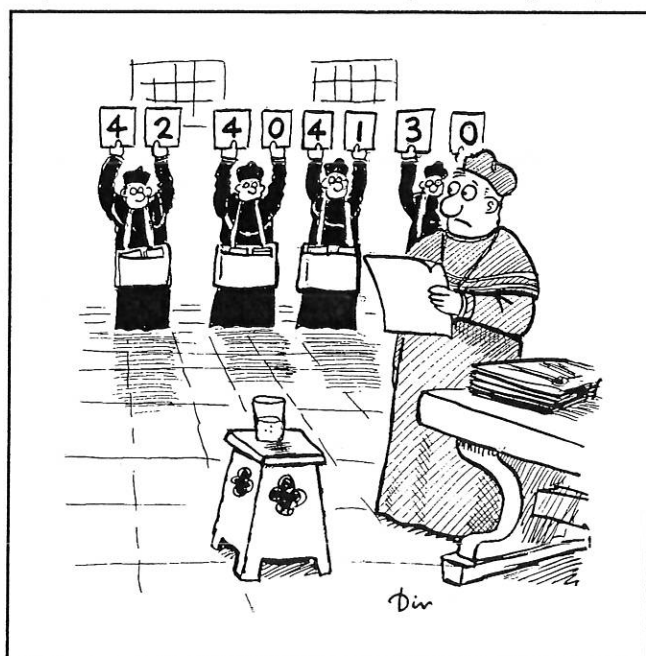
was set up by the Pope. Dom Mocquereau and his Solesmes colleagues sent revised versions of the chants to a committee in the Vatican. Dom Pothier, Mocquereau's estranged predecessor, sang each chant to a committee of ten, who voted on each variant separately. This seems an odd way of dealing with textual criticism, though with no objective criterion for deciding which version was more authentic, it had its merits. The methodology of evaluating variants neum by neum rather than considering a chant as a whole only made sense if there was a retrievable, single original lying behind the mass of variants; whether there was anything of the sort and how it might have survived through the various types of medieval notation is not dealt with in the book.

The Solesmes style of singing chant prevailed. Bergeron points out that the 1902 recordings of the castrato Moreschi reveal a whole tradition that had passed away whereas the recordings made in 1904, under various directors (Pothier and Mocquereau not differing fundamentally) follow what is still the predominant performance practice. That is why most chant sounds so 19th-century; it is difficult to escape the tradition. Those who try tend to be more iconoclastic than convincing. At least there is no longer any need get Vatican approval for experiments into different styles.

EARLY MUSIC LIBRARY

I seem to have missed out on several batches of this useful series from London Pro Musica: the last number in my box of them is 266, while the new batch comprises 323-328. Individual prices vary between £2.25 and £3.75, each set including enough scores for performance inside a cover with introduction. There is presumably still a subscription rate; anyone who collects them all will by now have built up a library of performing editions of good music of the 15th, 16th and early 17th centuries. Apart from individuals, any institution with early music performance on its syllabus should have the set, even if cataloguing it is labour-intensive.

Five settings of *Ave maris stella* from the Trent Codices (EML 323; £2.25) may seem more than most people might want at a time. But four are for the same clef combination (STT), so could be used for the four polyphonic verses needed if chant is used for verses 2, 4 & 6. The other setting (STB) is underlaid with verse 2, so can be used also for 4 & 6 if the chant is used for verse 1, 3, 5 & the Gloria. It is, though, a pity that the commentary doesn't state what is underlaid in the sources. Assuming that the DTO index is correct, all were originally underlaid (or at least entitled) *Ave maris stella*, and III has verses 1, 2 & 3 noted, i. e. the scribe at least did not expect *alternatim* performance. The edition gives no help with underlay of the lower verses,



being intended primarily for instruments. EML325 (£3.75) has another hymn from a century later, Luther's Reformation battle-hymn *Ein feste Burg*. It contains four settings for SATB or STTB by Agricola, Hellingk, Walther & anon and for SAABarB by Mahu; all except the Walther are from Rhaw's *Neue Deudsche Geistlichen Gesenge* (Wittenberg, 1544 – the LPM notes tend not to give the place of original publication, so I have included them here; references to voice are to original clefs, but remember that alto-clef parts are generally modern tenor range). Four have the tune in the tenor, but Hellingk's setting, the longest and most imitative, has it in the bass. Those who enjoy the Tenorlied will find the style familiar, and they are useful for concerts in that there is a fair chance that some of the audience will know the tune. All parts are underlaid with verse 1, with three other verses printed just once; the verse translation on the back cover doesn't work as underlay.

Three of the madrigals a3 from Michael East's second book (1609) are pastoral, peopled with Phyllis, Amaryllys and shepherds; *Follow me, sweet love* is not thus distanced, but is playfully imitative. The original clefs vary, but all four require two sopranos with a lower part in alto/tenor range, except that in *Follow me* it is lower. East isn't the most profound of madrigalists, but he always writes music that is grateful to sing or play. (EML 324; £3.75) Purely instrumental music from a few years earlier comes in EML 327 (£2.80): *2 Short English Fantasies (c.1600)*: an anonymous one from Kassel MS 4° 125 and one by Edward Blakes from the 'songs without words' MS BL Add. 31390 (a couple of decades earlier than 1600). Both were originally notated in SmSATB clefs. The Blakes is more quirkily interesting. *2 canzoni da sonar* (1608) a4 by Soderini are issued in two versions; EML 326 (£2.50) has the high-clef piece, *La Olegia*, transposed down, EML 326a has the low-clef piece, *La Scotta*, transposed up. The pair contrasts nicely. The series goes beyond its normal date for a Suite a4 from Theile's *Musikalisches Kunstbuch* (1691), a treatise on counterpoint with many musical examples. It is old fashioned, so fits quite comfortably into the expectations of the series (EML 328; £2.50). It comprises a Preludium, Aria, Courante and Sarabande, which fit a recorder quartet.

One final LPM piece from a different series is the complete set – 12 with text, 12 without – of Lassus's *Motette et Ricercari a due voci*, based on the first edition (Munich, 1577) but with the shorter title adopted later. They are here printed with unreduced note-values and no transposition. There are plenty of other editions of these works – Ut Orpheus Edizioni, for instance, issue them in two volumes with a choice of original or modern clefs, but rather more expensively; but this wins for its clear and unfussy layout and for having the two very different sets in one volume. The print is big enough for two to play (except perhaps with the larger viols) or sing from one copy. The blank page at the end could have contained translations of the texts. (LPM RM6; £5.50). There are vast quantities of *bicinia* available, but these, among the first, are probably the most rewarding.

GABRIELI 1615

Giovanni Gabrieli *Canzoni e Sonate 1615* London Pro Musica (GAB19-39), 1998. 21 vols, prices from £3.50 to £9.50 for score and parts

This instalment of *Andrea & Giovanni Gabrieli: Complete Instrumental Music* edited by Bernard Thomas contains the 21 pieces of the posthumous 1615 collection, beginning with a canzon a5 and expanding up to the impressive Sonata XX a22 before changing the pattern for *Sonata XXI a tre violini*, which isn't in the bundle LPM sent me. The music brings a new subtlety, sophistication and even humour to the canzona manner, and any cornett-sackbut ensemble will think of this as the climax of their repertoire. They will also need to cultivate the friendship of a violin or two (or three). Each piece comes as a folder containing score, parts (often with alternatives in different clefs) and a standard four-page sheet with introduction and brief textual commentary. The 1615 instrumental collection lacks the editorial problems presented in the large-scale vocal pieces issued in the same year. The introduction draws attention to a high E in a violin part of Canzon X, perhaps weakening one of the arguments for transposing Monteverdi's *Magnificat* a7 from the *Vespers*. In the Canzon both choirs are notated in high clefs so transposition is possible; the two cornett parts have a sensible range as notated, but the lower parts are strangely high. It is good that these works are now all available in good editions, and it is sensible for LPM to have done the whole set, even if that does mean competition with others (Beauchamp Press and King's Music, for instance). What a relief to pension off the *Le Pupitre* score (and even more its awkward parts)!

LONDON PRO MUSICA

The Gabrieli arrived along with various other LPM pieces. Thomas Simpson's *Opus newer Paduanen, Galliarden, Intraden, Canzonnen* a5 was published only two years later (Hamburg, 1617) but inhabits a different world. There is just one, rather Germanic Canzona. The standard ensemble is now the violin band and the texture fairly solid: there are remarkably few rests. Only the two violin parts have any flights of fancy. The piece most likely to be played in concerts is the concluding *Pasameza* with four variations. The title of the preceding piece is curious: what was Bleyer's armband? I'm puzzled at the statement that the parts include alternative transpositions of pieces in awkward keys: I can't see any of them. (LPM MP9: score £6.00, parts each 3.00) This is not the first edition. Oberst published the first nine pieces in score back in 1928. Score and parts of the whole set followed from Musica Rara in 1974 (edited by Bernard Thomas), while a selection appeared in LPM's TM15. Mönkemeyer edited the set in Moeck's *Monumenta Musicae ad Usus Practicum*, vol. 8. This cost £8.40 over ten years ago. It is more spaciouly laid out so that players can use the score without turns and has facsimiles of the original introductory material, which includes a Latin poem by Praetorius. The new edition is clearly the best value for

players, though the Moeck score is more elegant and has the extra material.

Another publication from an English musician in north Germany is William Brade's *Neue lustige Volten, Couranten, Balletten, Padoanen, Galliarden, Masqueraden* a5 (Berlin, 1621). In this case the edition is just a score, since no pieces have page-turns. Unlike the Simpson set, the dances here have no special elaborations in the violin parts and are more in the style of the big Praetorius collection. They were presumably intended for a violin band of two violins, two violas and bass; but ranges are mostly constricted and are given, so other instruments can be used. The original edition does not match the dances of the title with the actual pieces: Bernard Thomas modestly lists his matchings in the introduction rather than in the score. (LPM DM17: score £5.50, extra scores £3.50)

I had not realised that Kapsberger published any ensemble dances, so his *Libro primo de Balli, Gagliarde et Correnti* a4 (Rome, 1615) was a surprise. The book contains 8 *balli* (each comprising an *uscita* and a *ballo*), 6 *gagliardi* and 6 *correnti*; following the layout of a later chitarone collection, it may be sensible to perform suites of *ballo, gagliarda & corrente*. These seem not to derive from popular material; as a *nobile Alemanno* he moved in high social circles, and his reputation was to match that of Frescobaldi. These dances are harmonically more direct than the Anglo-German ones and have a figured bass, probably for theorbo. (LPM DM20: £4.50, additional scores £3.00)

SARABAND

I departed from a visit to Patrice Connelly in Sydney with four more of her Saraband Music editions. I quote the Australian dollar prices. The exchange rate had dropped to about three to the pound then – it was only two to the pound on our last visit two years ago. What prices are likely to be elsewhere is unpredictable, since postal costs are quite high, as Patrice always reminds us when she buys our music.

Elway Bevin's *Browning* (A\$18) probably exists in a variety of recorder editions and appeared in that frustrating big and note-reduced anthology of viol music, *Musica Britannica* 9. Originally notated in C2, C4 and F4 clefs, Patrice has put the score in TrAB and supplied parts also for a version transposed down a minor third for three bass viols; there is also an untransposed top part in alto clef. I can well believe her comment that it works surprisingly well on three basses (SM22). Marenzio is far too infrequently performed, so a pair of four-voice madrigals *Vezzosi augelli* and *L'amorosa ero* are welcome (SM21; A\$20). Patrice drew my attention to the fact that she had heeded my previous criticism and here includes full text so that vocal pieces which she is publishing primarily for viols can also be sung (and she agrees that the viols need the words to understand the music anyway). So I hesitate to make one further criticism. But the original clefs are not stated; since one piece looks as if it was notated in low clefs and the other in high, the

informed user requires this information. For the benefit of singers, it might have been better to have used octave treble for the tenor in the score. Good music, with plenty of word painting.

The *Sonata prima* (SM19) and *Sonata seconda* (SM20; each A\$18) from Dario Castello's *Libro primo*, in editions by Benjamin Thorn, are in competition with Diletto Musicale 942 & 943 as well as the SPES facsimiles (now marvellous value here at about £15, though with the oriental financial collapse they probably feel rather more expensive in Australia). There seems little to choose between the DM and SM, except that the DM production is better (though Saraband has a more honest cover, not implying that the upper instruments are two recorders or violins). I don't think that it is true to say that 'there is no particular suggestion that the bass line should be doubled'; there is a fairly clear implication that it should *not* be by the distinction between pieces for two trebles with continuo and for two trebles, obbligato bass and continuo. The figured parts, supplied with both editions, should be used by keyboard or lute players to save tuning, not given to cellos. There is a strange difference in the style of Thorn's keyboard realisation between Sonata 1, which is fine, and Sonata 2, which has lots of semiquavers in the right hand. The imitative ones in the opening section are OK (though the player is deprived of the surprise of discovering them), but doubling solo sections in thirds seems distinctly odd. Which edition is most accessible or cheaper may depend on where you live.

Two further titles have just arrived. SM25 (A\$15) contains the complete music of Francis Withy. He was less prolific than his father John; just three divisions (plus two fragments) on grounds for a bass, and one for a treble (probably violin) survive. Rosalind Halton has edited a hitherto-unknown Toccata in D minor by Alessandro Scarlatti (SM24; A\$10). It survives in Santini MS 864, where it precedes an autograph copy of the cantata *Quella pace gradita* (there is a Garland facsimile and King's Music edition) and seems also to be in the composer's hand – a facsimile would be more useful than the pictures of unidentified keyboard instruments that fill a blank page. The music is a written-out improvisation, with a somewhat meandering toccata before a closing fugue. Pieces like this should perhaps be used as models rather than played note-for-note. I would have had to think less while playing it if original accidentals had been retained.

WARD & DUARTE

Ian Payne has edited two six-part anthems by John Ward for voices and viols (Corda Music, CMP 458; score & parts £7.00, vocal score £3.50). Some reconstruction has been needed to provide bass parts, though other versions supply most of the notes. *Praise the Lord, O my soul* is a large-scale verse anthem for SSAABB and viols, with solo sections for each voice. The two alto-clef parts are transcribed in octave-treble clef and don't go above tenor G, a fact that would be more quickly noticed if the ranges were given.

The bass goes down to D, perhaps evidence for the minor-thirders, though such transposition is no use to viols or even cornetts and sackbuts. It is an impressive work. *This is a joyful, happy holy day*, somewhat jollier than Ward's image, is described as an occasional consort anthem. It is similarly scored, except that the fifth part is in tenor clef. The two would make a nicely contrasting pair, and can be sung with the same six singers, since the tenor-clef part of *This is a joyful* only appears in the chorus sections and could be sung by the first bass. One trivial point. According to the introduction, punctuation as well as spelling are modern; so shouldn't the second piece begin either *This is a joyful, happy holiday* or *This is a joyful, happy, holy day*? The vocal score is just the full score without the introduction; it might have been easier to rehearse if the page numbers had remained the same as in the complete copy.

Leonora Duarte is a new name to me (and to New Grove). David Pinto has edited 7 *Sinfonie a5* which survive in Christ Church MS 429, copied perhaps by her father. The edition (Corda CMP 448; £7.00) contains a biographical preface by Rudolph Rasch. Little is known about Leonora, but the family, descendants of Portuguese converted Jews living in Antwerp, seems quite well documented. Her father was in touch with Johannes Ruckers and Joannes Couchet and corresponded with Huygens, and she is often referred to as a singer. Leonora was born in 1610 and died perhaps in 1678. The MS of these, her only surviving compositions, dates perhaps from the 1640s. The style of the seven pieces is generally nearer that of English fantasies than anything else, apart from No. 6, which is an expansion of a Frescobaldi's *Recercar Settimo, Obligo sol, mi, fa, sol, la* (1615) from four to five parts. Nos 4 & 5 are based on unknown cantus firmi. The music is in a variety of clefs: for retrospective music like this, the fact that they are *chiavetti* may be significant. But they are edited here at pitch for TrTrTTB viols, with parts 3 & 4 also offered in octave treble clefs. They look worthwhile but not too difficult.

LE CAMUS

Sébastien Le Camus *Airs à deux et trois parties* edited by Robert A. Green (*Recent Researches in the Music of the Baroque Era*, 89) A-R Editions, 1998. xxi + 55p, \$34.95. ISBN 0 89579 407 1

Le Camus (c.1610-1677) was a theorbo and viol player who seems to have moved in quite high social circles. Thanks to a dispute between his widow and his mistress, his possessions at his death are documented in detail: the editor regrettably resists the temptation to list them. His son quickly had an authoritative edition of his songs published, *Airs à deux et trois parties...* (1678), of which 1000 copies were printed; previously they seem to have circulated with unauthentic basses. However, the testimony of Le Camus Jr that his versions are more correct may be exaggerated. This edition is based on the 1678 edition, printed as in the original with voice accompanied by figured bass, without realisation; the preferred accompaniment is theorbo. I wonder why in editions of 16th-century songs the singer is thought capable

of understanding *moy* but in 17th-century songs it has to be modernised to *moi*? Original orthography might have at least been retained in the separate texts, which are accompanied by translations. The songs are solos: the bass is not sung, although sometimes earlier editions provide a singable bass, as in the example reproduced in plate 3. This is a repertoire more available in facsimile than modern edition; but most singers will welcome this more user-friendly version of 29 refined songs and three duets.

CAPUANA MOTETS

Mario Capuana *Motetti Concertati a due, tre, quattro e cinque voci, Opera terza...* A cura di Livio Girgenti. Florence: Olschki, 1998. xvii+141pp, £1782,000. ISBN 88 222 4599 7

Capuana was *maestro di cappella* in Noto, near the southern tip of Sicily, in the 1640s. Five collections of church music by him appeared in Venice between 1645 and 1650, these motets posthumously in 1649. The fairly sparse biographical information is given in the introduction. The texts are, commendably, printed separately; as so often in motet collections of the time, many look familiar but are not strictly liturgical. Perhaps one day we will be able to check whether they were concocted for the occasion or were borrowed from collection to collection. Is it necessary to quote a specific modern edition of the Vulgate? The score is in the large format that I commended in previous volumes in the series, not so necessary here, but still convenient for these smaller pieces – 4 duets, 8 trios, 4 quartets and 4 quintets (for SSATB: the editorial contents list omits the bass voice from the last three pieces), all with organ. Two pieces require a pair of violins: *O beatum virum* for SA and *Ecce panis angelorum* for ST. One motet, *Mulier, quid ploras* (SSAT), begins as a dialogue ('Woman, why do you weep?' 'I weep because they have taken away my Lord...'), Mary Magdalene being sung by a tenor. The second section is not dramatic, except in as much as the soprano still has a solo role. It begins with the indication *a tempo*, though there are no preceding tempo marks: perhaps it means that, unlike the preceding dramatic section, the singers now have to keep to time. Musically, the collection is pleasing but a little predictable. Improvement is needed in the proportional spacing of the notes: the squashing up of crotchets compared with quavers in e.g. page 71 bar 25 makes reading the score more difficult than it need be. Most modern computer setting programmes are now more sophisticated.

BAROQUE VIOLIN

Baroque Violin Pieces... edited by Richard Jones. ABRSM Publishing, 1998. 4 vols, each £5.75

These four volumes progress from the Associated Board's grade 2 level to (and beyond) grade 8. Richard Jones is a first-rate scholar who has already done sterling work for the Associated Board, and these volumes are no exception. They are not primarily intended for players of the baroque violin, but the editor gives information on how some

features may have been handled by baroque players, leaving it for the teacher or student to decide how much he should follow this on his modern instrument. It slightly worries me that performance suggestions are made in the part that are not shown in the score: I can imagine some embarrassment when an accompanying teacher finds fault with a pupil who is only playing what is printed – though even at an early stage it is good if players realise that there may be several ‘correct’ ways of playing a piece of music. Surely even at an early stage the pupil should be given the idea that slurs from a composer have more authority than those of an editor? Most of the music comes from the first half of the 18th century, vols 1-3 containing mostly separate movements, calling on a wide range of composers, including even Mascitti (see below). Vol. 4 is worth buying irrespective of its educational aim for two fine, unpublished sonatas by Albinoni; it also has Telemann's Sonata in D (1715) and two Bach pieces which are not widely available unless you have Jones's Oxford UP edition of Bach's violin/kbd works: a *Cantabile* from a version of BWV 1019 and the Fugue in G minor BWV 1026. Modern violinists turning baroque may find vol. 3 useful as well.

MASCITTI REVIVED

Michele Mascitti [*Various works*] Revisori: Amadeo Grazia, Alessandro Di Vona, Massimo Spadano... Lanciano: Camerata Anxanum, 1997.

No prices supplied. Camerata Anxanum's address is Via Garibaldi 97, Lanciano (Ch), Italy. Tel & fax +39, (0)872 716350

I was pleasantly surprised a few months ago to receive a parcel containing 11 volumes of music (in score and parts) and a CD of music by Mascitti. These have been produced by the baroque string ensemble Camerata Anxanum (with three of the players as editors and the harpsichordist providing the keyboard realisations) in collaboration with the Servizio Promozione Culturale of the Abruzzo region. It is particularly altruistic of Abruzzo to honour Mascitti thus since, although born in 1664 near Chieti (about half-way down on the Adriatic side of Italy near Pesaro), he probably left in his early teens to study and work in Naples. From 1704 until his death in 1760 he was based in Paris, becoming a French citizen in 1739. His nine publications all first appeared in Paris. This series so-far comprises the following:

op. 1/1-6 *a violino solo col violone o cimbalo* (1704). As usual, the possibility of violin and cello without keyboard is not taken very seriously, since the cello has to read from a realised score with impossible page-turns. Curiously, the bar-lines run continuously through the score and do not break before the keyboard part: this applies to all volumes except the four a6 pieces of op. 7.

op. 1/7-9 *sonate a tre, due violini, violoncello e basso continuo*

op. 1/10-12 *sonate da camera a due violini e basso*

The distinction of sonatas with independent bass is preserved in the music and the edition, which has no separate cello part for nos. 10-12.

op. 3/1-6 and 7-12 (2 vols) *a violino solo col violone o cimbalo*

(1707) with violin but no cello part in the edition.

op. 7/1-4 and 5-8 (2 vols) *a violino solo, e basso* (1727). Here the absence of *o cimbalo* is used as a (welcome?) excuse not to print a realisation, though the cellist will need help with the page-turns in the score. But the part is figured, and I assume that by this date *basso* implies cello and keyboard.

op. 7/9-12 [called in this edition *Concert 1-4*] (4 vols) *à sei stromenti: due Violini e basso del concertino, è un Violino, alto viola col basso di ripieno*. The score has no realisation, but a written-out part is supplied, with the luxury of two realisations when the concertino and ripieno basses significantly differ. Unlike the other works, where the printing is bold, here the stave lines of the score are rather faint, so legibility might be a problem in the gloom of a church concert.

The accompanying CD contains the four concertos along with op. 3/4 & 5. The ten-year-old Camerata Anxanum makes a good case for Mascitti. The layout of the concertos, with no doubling of the second violin in tutti sections, means that they only work with small orchestras (unless you concoct a doubling part), but they are certainly worth playing. Falling into the trap of reacting more strongly to minor-key works, I'd particularly recommend the second concerto in E minor. I suspect that the omission of the repeat at the end of the last movement in one of the two early editions was correct: the return to minor after a movement in the major is an imaginative conclusion weakened by a repeat.

Mascitti was an important figure in introducing Italian music to the French, especially since he was actually present in the city. His earlier music was also republished in Amsterdam and London, but seems to have been eclipsed by the time of op. 7. He is certainly worth reviving: congratulations to the musicians and politicians who have so effectively produced these editions and recordings. If only Cambridgeshire Council would follow the example and subsidise the publication of composers of our area!

CUNNING ROUSSEAU

Jean-Jacques Rousseau *Le Devin du village* edited by Charlotte Kaufman. (*Recent Researches in the Music of the Classical Era*, 50). A-R Editions, 1998. xxxiii + 168p, \$64.95 ISBN 0 89579 399 7

The Cunning Man Taken from the *Devin du village* of Jean-Jacques Rousseau, Adapted to His Original Music by Charles Burney, with an Introduction by Kerry S. Grant. (*Recent Researches in the Music of the Classical Era*, 50 (supplement)). A-R Editions, 1998. xi + 68p, \$29.95 ISBN 0 89579 400 4

Rousseau may seem unmusical in his naive emphasis on melody in his musical polemics, but he was a better composer than most philosophers and a good modern edition of his famous opera has long been needed. I have seen the full score; also available is a vocal score (ISBN 0 89579 409 8, \$19.95) and orchestral parts (\$49.95 for a set). As always with A-R editions, the introduction is thorough and the texts are printed in full along with a translation, in

this case Burney's. It is excellent that Burney's bilingual score is reprinted entire – indeed, more than entire, in that the copy used is the composer's own with additional manuscript material. There is little need for a lengthy encomium: this is a work that needs to be available and is here presented in a fine edition that is suitable for performance and fulfils any scholarly need. Not all music can be treated thus, but here the needs of both are compatible.

HAYDN & BEETHOVEN

Haydn: The 'Paris' Symphonies Bernard Harrison (Cambridge Music Handbooks) Cambridge U.P., 1998. ix + 124pp. ISBN 0 521 47164 8, £25.00 hb, ISBN 0 521 47743 3 £8.95 pb

Beethoven: Eroica Symphony Thomas Sipe (Cambridge Music Handbooks) Cambridge U.P., 1998. ix + 146pp. ISBN 0 521 47528 7, £25.00 hb, ISBN 0 521 47562 7 £8.95 pb

A striking feature of the Haydn guide is the information on Haydn's popularity in Paris. It has been known before, but not with such convincing statistics. Of the 348 symphonies performed at the Concert spirituel from 1780 to 1790, 223 were by Haydn, the total rising from 5 in 1780 to 37 each (out of totals of 41 and 44) in 1788 and 1789. Having invested in the commissioning of six symphonies, the figure for those two years may just show a desire to get value for money, but Haydn's reputation was well established before then. Curiously, unlike Mozart, whose *Paris* symphony was performed 15 times by the same organisation between 1778 and 1789, Haydn had no direct experience of the Paris market (one wonders what Mozart may have told him) and seems not to have designed his works specifically for them. It would, however, have been interesting if there had been discussion of whether knowledge of the size of the orchestra had any effect on Haydn's writing. Chapters on learned and popular taste are useful for assisting the reader to understand how listeners of the time might have reacted to the works. There are also the expected analyses.

Only about a sixth of Thomas Sipe's study of the *Eroica* is devoted to a direct discussion of the music, and even that chapter is called 'interpretation' rather than 'analysis'. He is greatly concerned with the Napoleonic link, and lays out the political situation very clearly. His remarks on *The Creatures of Prometheus* remind us that the Prometheus of the ballet is not the Aeschylean figure which gives us the adjective promethean; the ballet is rather a demonstration of the enlightened ruler, one that the Austrian court would recognise. Beethoven seems not to have been a revolutionary in his politics. He was living for some time at the *Eroica* period with Stephan von Breuning, who was extremely well-informed on diplomatic activities. An explanation that fits this background is proposed for Beethoven's brief admiration for Napoleon. There is also interesting information on how the work has been received over nearly two centuries. The book treads deftly among much more weighty scholarship in a path of its own which feels, to someone who has read few of the titles in the select bibliography, as if it gives a plausible context to the work and hints on what it is about.

CLASSICAL CELLO

Valerie Walden *One Hundred years of Violoncello: A History of Technique and Performance Practice, 1740-1840* Cambridge U.P., 1998. xv + 311pp, £45.00 ISBN 0 521 55449 7

There is a problem with the sources of information on how to play the classical cello: the instruction books come predominantly from Paris whereas the music that is central to the modern performer is predominantly from the German-speaking world, chiefly Vienna. The music of Romberg, the German cello virtuoso whose *Complete Theoretical and Practical School for the Violoncello* is the main non-Parisian instruction book, is hardly on a par with that of Haydn, Mozart and Beethoven. Interestingly, Beethoven's op. 5/1 received its first performance from one of the Duports but its second from Romberg, whose methods of playing were very different. Beethoven apparently in general (there is no information on these particular performances) preferred Duport; but there is no easy way of applying the information so thoroughly presented here to his music.

Valerie Walden has consulted the major theorists and presents her distillation in chapters on the development of the instrument, bow and notation; the grip and hold; fingering techniques; bowing; and a variety of other topics. It is made clear that there is a big difference between playing solo and orchestrally, with larger instruments and different bows for the latter purpose. The consensus is that not even soloists used continuous vibrato. Some writers thought that the cello was too unwieldy to do everything that a violin could, but others were more ambitious. The book has a vast amount of technical information, but there are also points of interest to conductors, especially the use of cello chords in secco recit, a practice that is clearly documented here; several examples are printed. (The practice was not just another extravagance of the Lindley/Dragonetti continuo pairing that was ubiquitous in England for several decades and whose use of chords is widely known.)

I found the book somewhat heavy going. This is, of course, partly caused by the density of information, but the opening chapter, on violinists and schools of performance, contains much that might have been consigned to an alphabetical list of players, lacks momentum, and does little to entice the sort of reader who starts at page one and expects to continue to the end. But all classical cellists will

MUSIC FOR CELLO

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need to read it, and there is useful general information in the later chapters.

I have only had a cursory glance at Fuzeau's series Collection Méthodes et Traités, but vol. 2 Violoncelle is also likely to be of use to early cellists. It contains extracts from a variety of French cello treatises in facsimile. Cost is about £25.00. Vol. 1 is devoted to the gamba, vol. 3 to the oboe. If readers want copies, I can bring some back from the Paris Early Music Exhibition. Another publication that may interest readers is the facsimile of one of the most important items discussed by Valerie Walden, Jean Louis Duport's Essai sur le doigté du Violoncelle, available from King's Music at £40.00 – £36.00 to EMR subscribers (it's a big book, both in page-size and thickness!)

EARLY MUSIC INDEX

Early Music 25-Year Index compiled by David Roberts with a foreword by Tess Knighton, Oxford University Press, 1998. xiii + 188pp ISBN 0 19 922375 0

Early Music has now been going for 25 years under the guidance of three editors: its founder John Thomson (who returned to write in New Zealand), Nicholas Kenyon (1983-1992, who left to take over BBC Radio 3 and is now responsible for BBC millennium celebrations as well as the Proms) and Tess Knighton. It is frustrating how often one remembers having read an article or review in it but has forgotten when – 100 issues are a lot to check through. So any index would have been welcome. This one is thorough. Not, of course, the sort of index of names and topics that one might expect in a book, but at least of authors and the main words in titles; books, music and recordings reviewed are in separate lists, though the reviewers' names are in the main index. Big-headedly turning up my name, I found half a column with some items that I had completely forgotten: others may do the same in search of information for their CVs (or am I unusual in not keeping a list of everything in print under my name?) The index has been compiled with intelligence: there is, for example, an entry for *chiavette*, though none of the titles listed use the word. There is also a useful list of issues stating special topics and, for the first 8 vols, what supplementary matter was issued with the magazine. No index can be judged until it has been used for a while; but provided its limitations are realised, this should be a most useful document.

The information is, of course, also in RILM, both on-line and in the hefty annual volumes. The 1995 compilation is now available, 1060 pages of abstracts with another vol. of 400 pages of index. It hasn't yet covered anything in *Early Music Review*, though has noticed its existence. I was intrigued to note that Polish translations have appeared of some articles I wrote for *Leading Notes*.

BÄRENREITER CLASSICS

There has been plenty of publicity about the 75th anniversary Oxford University Press, rather less about

Bärenreiter, which was founded at the same time. Their course has run very differently, though there are a few overlaps (curiously, my OUP *Messiah* is promoted in Germany by Bärenreiter in competition with their HHA edition). The celebratory offer is a series of eight pairs of study-score and discs, priced at £14.95 except for the first (a two-disc set) at £19.95. The quality of the scores needs no comment, and the recordings are all commendable: Pinnock for the Brandenburgs, The Water & Firework Music and Mozart 49 & 41, Gardiner for Mozart Requiem and Berlioz *Messe solennelle* and *Symphonie fantastique*, Millova for the two Bach violin concertos (inclusion of the double would have made a more convincing package) and Brendel for the Trout quintet. Most of our readers will probably have scores and CDs anyway, but these sets should be attractive for those building up a collection of scores and recordings. See p. 28 for further comment on Bärenreiter opera editions.

LUTE SOCIETY

The latest *Lute News* (Number 47, September 1998) is even more impressive than usual. Its regular features include news and reviews and a register of makers, teachers and instruments for sale. There is a round-up of relevant articles in other magazines, including *EMR*. In May, the editor attended *Les Luths en Occident*, a colloquium in Paris's new *Cité de la Musique* with three days of dense sessions. (I wish those organising conferences would realise that time *must* be allowed for discussion of papers, which means not so much time for questions at the end as time for informal chat: a good rule is no more than two sessions without at least a half-hour coffee or lunch break. The success of a good conference depends on maximising informal interaction.) Chris Goodwin seems to have been indefatigable in paying enough attention at nearly all the sessions to write interesting summaries: congratulations! Discussion between Ephraim Segerman and Martin Shepherd on gut strings continues, and there is also an examination (with tracing of profiles) by Ivo Magherini of a 1694 11-course lute by Andreas Berr. The generous bundle of tablature sheets includes the complete lute music of Mathias Mason and John Marchant.

A further supplement of is particular interest, especially since the author makes her first appearance in our pages this month: a 23-page pamphlet by M. June Yakeley entitled *Le guitarra a lo español: aspects of guitar performance practice 1525-1775*. This seems, at least to an outsider, to be a succinct account of a subject that was never very clear to me, with ample references to the early sources and modern writers. I hope copies are available independently.

The success of this publication, presumably the result of enthusiasm from Chris Goodwin, makes me wonder if the Lute Society really needs a journal as well: it would seem that the quarterly magazine is not only lively but can also take scholarly material, and its A4 format is much more flexible than A5. Perhaps it should just be renamed, so that libraries will not have to reconsider their subscription.

London Music

Andrew Benson-Wilson

The Renaissance Singers celebrated their 53rd birthday with an open day of music making at St Pancras Church on 4 July. Members of this leading amateur choir and friends worked on a range of pieces, including Tallis's *Spem in alium*, under the direction of their current director, Edward Wickham and various guest conductors from the choir's past. The day ended with an informal concert of the pieces. The first Renaissance Singers concert was given as V2 bombs fell on London. The world has changed a lot since then, as has early music performance practice. So, for me, the most bizarre experience of the day was working on Palestrina's *Super flumina Babylonis* with Michael Howard, the choir's founder. With almost complete rhythmic freedom (if not anarchy) and a vast gamut of emotionally intense expression, not a single note could be taken for granted. The *Spem in alium* edition was a new one in preparation by Cantiones Press – each pair of choirs has its own full score, with the other six choirs represented in short score. Apart from a few niggles, a neat solution. As for the final concert, I am sure that informed listeners would have been impressed with the performance of the bass in choir 2.

The last of the BBC Singers' 'Power and Glory' series at St John's, Smith Square (10 July) featured music from the Capilla Real of this year's favourite King, Philip II of Spain. The concert started with the birth of Philip, and Gombert's sonorous setting for 4-part low voices of *Dicite in magni*. The fascinating aristocrat/composer Don Fernando de las Infantas was represented by three pieces, including his dramatic *Cantemus Domino* (written to celebrate a victory against the Turks), with its rhythmically complex depiction of the horse and his rider being thrown into the sea. The flowing lines of Bartolomé de Escobedo's *Agnus Dei* (from the *Missa Philippus Rex Hispaniae*) was contrasted with Victoria's punchy setting from *Missa pro Victoria*, with its rolling sound of distant muted bugles. The BBC Singers were directed by Bo Holton, whose angular and foot-tapping conducting style was occasionally distracting. He concentrated more on the broad sweep and dynamics of the pieces rather than on subtlety, with little shading of the vocal line. James O'Donnell demonstrated deft fingerwork in two groups of organ pieces (played on the large St John's organ), although there was little sign of the distinctive Spanish ornamentation or rhythmic conventions that much of this music demands. He concluded with that wonderful *Batalha de 60 tom* (possibly by Pedro de Aroujo), with its percussive depiction of the battle between good and evil.

After 29 years of broadcasting live lunchtime concerts from St John's, Smith Square, the BBC is moving to the Wigmore Hall. The last of the St John's concerts was given on 13 July by five members of The English Concert, directed from the

harpsichord by Trevor Pinnock, in a lively programme of instrumental music by Handel, Telemann, Mondonville and Rameau. Their playing produced a wide range of emotions, growing from a search for the musical detail inherent in each piece. The expressive slow movements were particularly effective, notably Lisa Beznosiuk's lilting flute in Handel's Op. 2/1 trio sonata and Jonathan Manson's lyrical viola da gamba in Telemann's A major Paris Quartet.

It is not often that organists of the international calibre of Jacques van Oortmerssen give concerts in Britain, so his visit to Oundle on 12 July was an important one. One of the leading Bach interpreters and a teacher of world repute (at Amsterdam's Sweelinck Conservatory), his all-Bach concert showed the musical insight and intuition that such an artist can bring to a performance. This was not playing of the 'in-your-face' school. With subtlety of articulation and a gently rhetorical inflection of the musical line, this was a masterly and mature interpretation by a player who clearly knows and loves every note. A well-balanced programme included the delightful double-pedal chorale *Wir glauben all' an einen Gott* (possibly by Krebs) and Bach's magnificent Partite on *Sei gegrüßet, Jesu gütig*, played in generally reflective mood. It was nice to hear one of Bach's Vivaldi transcriptions played in a style, and on registrations, that reflected the musical ambience of the original string version.

St Paul's Cathedral was the venue for John Eliot Gardiner's performance of Verdi's *Requiem* with his Monteverdi Choir and Orchestra Révolutionnaire et Romantique (13 July). Verdi was breaking new ground in his *Requiem*, particularly with his scoring for woodwind. Some of the instruments that he used were then very recent developments, and the sound world that they created was portrayed magnificently by Gardiner's players, including a delightfully buzzy *fagotta* in *Quid sum* in the *Dies irae*. The soloists were Lynn Dawson (a most effective last minute substitute), Bernarda Fink, Antonello Palombi and Alastair Miles. Their position, behind and to the left of the orchestra, seemed rather odd given the instrumental forces in front of them. Although they were audible from where I sat (towards the front of the north transept), their projection might have been better from closer to the front. The sound was clear and focused, although the sheer size of the forces (including a battery of not too brassy horns and two stupendous bass drums of Kodo Drummers proportions) clearly made for balance problems – indeed the opening few bars were more or less inaudible. But a fine performance, none the less, directed with authority and musical understanding. [Was the layout an attempt at authenticity? CB]

The star of the concert I attended on 14 July has to be the venue – the delightful little Chapel of St Peter ad Vincula in the middle of the Tower of London. The audience enjoyed the company of some 1500 headless corpses in the crypt, including two saints and three queens, and could afterwards witness one of the more bizarre of English rituals, the 700-year old Ceremony of the Keys, when the Tower of London is locked for the night. The programme of music by the incumbent Choir of the Chapel Royal was from the Iberian Renaissance, with music by Victoria, Lobo, Don Fernando de las Infantas (the remarkable *Loquebantur*, with its musical depiction of speaking in tongues) and Guerrero, with organ pieces by Correa de Arauxo. The organ playing by Colm Carey showed dexterity, but avoided the contemporary conventions of ornamentation and rhythmic fluidity. The case of the instrument (from the 1699 Father Smith organ in Whitehall Palace) is magnificent, but what is contained therein is dire. Matters are set to become even worse, as an appeal has been started for a completely misjudged polyglot-eclectic new organ by a French/Canadian firm of organ builders. In the Tower of London! What is this country coming to? And what a lost opportunity to recreate a little bit of musical history. Although the choir had its good moments, it was rather ragged around the edges, with shaky intonation and pitch control being the main culprits. The late introduction of the organ in some pieces unfortunately made the pitch's wandering all too obvious.

The recently-formed Classical Opera Company had its operatic debut in the Britten Theatre of the Royal College of

Music during the last week of July. An imaginative range of linked events culminated in the performance of two of Mozart's earliest works (written when he was 11), *Grabmusik* (a Holy week cantata on Christ's grave, K42) and his first opera, *Apollo et Hyacinthus* (K38). Both were impressively staged, presented and directed, with some fine acting from the generally youthful singers. *Grabmusik* is a dialogue between a soul and an angel. It was performed in its original version, without the concluding recitative and chorus that was added a decade later. The strong baritone voice of Ashley Holland produced a very earthy Soul, an effective foil to the sensuously angelic voice of Sarah Fox. *Apollo et Hyacinthus* is an astonishing achievement for an 11-year-old, at least on first hearing. Although there were weaknesses in some of the singers and instrumentalists, this was a good performance. The key roles of Oebalus and Melia were sung by Jamie MacDougall (in a demanding role for somebody with a sore throat) and Sandra Zeltzer (a powerfully operatic singer whose voice and stage presence would probably be more effective in a larger venue). Of the two countertenors, Lawrence Zazzo (*Apollo*) had the more effective control over the range, slipping more naturally into the tenor register than his colleague. But for me, Sarah Fox was the star. She combined a purity of vocal tone with a natural stage presence to produce a most endearing and vivacious portrayal of Hyacinthus. The instrumental group had the feel and sound of a scratch band with moments of awkward tuning, although there was some sensitive harpsichord playing by Jan Waterfield.

Interview with Jordi Savall

Robert Oliver

My 45 minutes with Jordi Savall were slotted between other representatives of the media. He was aware of *EMR*, but had not seen it. [But I hope he had been sent copies of our reviews: we've covered plenty of his recordings. CB] I described our readers as people seriously and intelligently interested in music of the past, including many professional musicians and scholars. I hope that includes everyone! I asked him about his new record label, Alia Vox, and he was disturbed to discover that we hadn't received the four new releases. [No criticism of their distributor, Select. They had been sent while we were away; Robert was staying at our house, but he was out when the delivery van called. CB] So he gave me *Les Voix Humaines*, in which he plays music by Marais, Abel, Schenk and Bach on a Barak Norman and Hume, Playford and anonymous lyra viol music on a 16th-century Zanetti, which he has owned for 20 years.

So I asked him about the importance of using renaissance instruments for renaissance music and baroque instruments for baroque music. Did the Zanetti have a soundpost, and

how was it strung? Straight away a surprise – the Zanetti has a soundpost and would not have survived without one. The belly, like the peg box but not the neck and fingerboard, is original; it is carved, not bent as I understood the practice to be, the wood curiously cut crossways, so that the grain lines are curved (though the Barak Norman soundboard is bent). He uses silver-plated copper-wound gut for the bass strings. I asked what he thought about the metal-reinforced strings that have been lately developed by soaking them in copper solution. He uses them on the treble for the bottom strings, but finds them less successful for the longer strings of the bass. He pointed to the painting on the cover of *Les Voix Humaines* which shows very obviously copper-coloured G and D strings on a bass viol, suggesting that they could already have been using metal winding by the early 17th century, when the picture, which shows an angel playing a bass viol, was painted. The problem of strings for modern players is still being solved. In ancient times string making traditions were developed and maintained in dynasties of craftsmen, which implies

particular strings, e.g. Firenze for the top strings. Which brought me to Venetian catlines – what did he think of them? He has not had the time to devote to them. Doing as many concerts as he does, he needs strings which are reliable and stable, and would need more time to be able to experiment with them.

Plans for the new label include baroque music, consort music, renaissance music, using his established ensembles – Hesperion XX, La Capella Reial de Catalunya, and Le Concert des Nations – allowing for many possibilities and giving him more control. The other three of the initial releases, which will be reviewed when they arrive, are devoted to music by Cabanilles (instrumental), Marin (songs with guitar), and the soundtrack for a film which includes music by Lully, Marais and Rossi. The cover shows an 18th-century beauty manipulating courtiers depicted as puppets on strings, and the title is *Marquise*. Coming soon to a cinema near you.

As for his own playing, I asked him if he planned to revisit the repertoire with which he made his name more than twenty years ago. He said he would, but with a different emphasis. For example, his next record will be on the theme of the *Folia*, and will include early Spanish examples, including Ortiz and some improvisation (I would have liked to pursue that but time was limited and the previous interviewer had discussed that), 17th-century Spanish examples, Marais and Corelli. Bass viol players will be familiar with the manuscript in the Bibliothèque Nationale, Paris, in which an 18th-century scribe has written out the whole of Corelli Opus V violin sonatas for bass viol, slightly adapting the chords, but mostly a literal transcription. It is all in alto or bass clef, except for the *Folia*, which is in treble clef. I always assumed that this was a pre-echo of the practice of later writers, such as C. P. E. Bach who wrote their sonatas for bass viol in treble clef, or the reverse of that of Telemann, whose suite for treble viol in *Der Getreue Musikmeister* is in alto clef. Savall however uses it as a cue to play the piece on the treble viol. And he goes further. He does it in A minor, for several reasons. One is that by putting it down a fourth, it utilises the bottom string of the treble viol in the same way that it uses the bottom string of the violin, in other words the same areas of the instrument, and the result, he said, is a brilliant sound. Further, the *Folia* bass then is all open notes on the viol: A E A G C G A E etc. A typical example of Savall's original approach, which will surely work brilliantly with his superb skills as a player.

I asked how he started on the viol. As so many have done, he was studying the cello but found himself drawn to the music of the bass viol. He played Bach of course, but then Marais, Schenk and Ortiz, arranged for cello. He was excited by the quality of the repertoire and pursued it further, getting microfilms so that he could see the originals. There was a music academic in Barcelona who had an amateur viol consort, and they lent him an instrument. He set to work with the original material – Hume, Ferrabosco,

Corkine, as well as Marais, again relying on microfilms. In addition to the quality of the music for the bass viol, he was drawn by the challenge of the lost tradition and excited by the rediscovery of the language of the old music.

In 1966 he visited London, and saw at first hand the consort music. He met the Dolmetsch family, and his wife had lessons on the treble viol from Cécile. Then in Paris he was able to study the sources for French Baroque music. In 1968 he went to Basle, to study with Wenzinger, but not in the normal way. At the outset he explained to Wenzinger that he had brought with him the books of Marais, Forqueray in the original, documents such as Forqueray's letter on viol playing, and he wanted to learn about the instrument from them. He did not want to learn to play like Wenzinger, whose style he felt was too cellistic, but wanted his guidance and criticism. Wenzinger accepted this, and immediately said that he would not play the viol in their sessions. Savall was with him for a very valuable two years.

He wanted to become so immersed in the music that the language became natural and the flow of the music would become spontaneous. He drew the analogy of the Zen technique of contemplating an action until it happened spontaneously. He did not begin recording until 1976, several years after his period with Wenzinger.

I asked him about his earliest experiences of music. As a child he went to a catholic school where mass was sung every day. He asked if he could sing as well, so that for many years he sang Gregorian chant, and sometimes polyphony, every day experiencing music as a significant language. He doesn't sing now, but his playing and phrasing has the directness and immediacy of song.

My time was up. Another interviewer was baying at the gate. Topics lay discarded like my unfinished coffee. But I heard the concert that evening, where much was borne out. Andrew Benson Wilson will review it next month, but there are some points which relate to our conversation. The first surprise was that he played a group of Ortiz *Recercadas* on his treble viol rather than the expected bass, and it was brilliantly effective. The concert was devoted to Spanish music, and particularly Spanish song, including a brilliant set of instrumental variations on the *Folia*, which he played on the Zanetti. The instrument had a warm, mellifluous sound, very resonant, almost as boomy as a baroque instrument, perhaps because of its soundpost. The bass was not particularly strong, at least from where I was sitting. He played with all the brilliant virtuosity that one would expect, together with that impulsive phrasing that gives his playing such power. The concert was marvellous, with the songs of Marin, beautifully sung by Monserrat Figueras, accompanied by harp and guitar. There were two percussionists, one of whom played castanets, who at one point got up and danced, reminding us that Spain had inherited from the Arabs the art of rhythm, so subtle and special, full of wit and sensuality, together with that solemnity which seems so especially Iberian.

Rogue Singer: José Marín's *Tonos*

M. June Yakeley

José Marín *Tonos for voice and guitar* Heidelberg: Chanterelle/Pacific MO: Mel Bay, Publications, Inc., 1997. DM55,00 US\$25.00

Occasionally a personality epitomises and becomes a metaphor for his period. José Marín (?c.1619 - Madrid, 1699), singer, rogue and composer is one such person. When young, he held a well paid post in the Spanish Royal Chapel, but tried unsuccessfully to go to the Indies. He was a priest, but involved in criminal activity, including murder. At his death he merited a notice in the official *Gazeta de Madrid* extolling his fame in Spain and abroad as composer and singer, but died impoverished.

Marín's most famous legacy is a manuscript *Cancionero* of 51 songs for voice and five-course guitar. The title page states: 'This book belongs to Miguel Martín, Musician to his Majesty in which are included the following tonos copied by Martín García de Olague religious of the Holy Trinity and important organist at said convent and arranged by D. Josef Marín.' This dates the manuscript between 1686 and 1694. It was acquired by the Spanish musicologist, Francisco Asenjo Barbieri in the 19th century. It was sold by Maggs, the London booksellers, in 1928 to the musical Hispanist, J. B. Trend, who left it to the Fitzwilliam Museum, Cambridge, where it is now Ms Mus. 727.

The *Cancionero de Marín* is an important document. It is one of the few dated Spanish vocal collections from the second half of the 17th century with complete notation and realised continuo parts. It contains some of the most outstanding and popular Spanish secular tonos which were sung throughout the Hispanic world.

Editions Chanterelle/Mel Bay have published the *Cancionero* as voice part, tablature and transcription, making the music accessible to someone who wants to play early music as well as the early music specialist who prefers tablature. The type is easy to read and the layout clear with extra pages to avoid awkward page turns. The paper could have been better quality as there is see-through, but the price of US\$25.00 (£15.50) is very reasonable.

Alicia Lázaro prepared the edition some years ago and some aspects reflect this. Only two time signatures, C and C3, are used in the original. In the transcription original note values are retained for C but halved for C3, with original ones over the tablature. Original notation for C3 should pose no problem for users of the edition. The combination is unsuitable for early or modern practice. In the original, the voice part is partially barred and the guitar part fully barred, enabling the composer to use propor-

tional notation for rhythmic patterns which cross bar lines. Ms Lázaro generally solves this problem well with dotted lines for editorial bars so that the singer can see the original rhythmic patterns. Her application is somewhat inconsistent, creating another unsuitable mix of original and editorial.

Spaniards used transposing clefs; G2 clefs were transposed down, usually a fourth, so that singers read music in no or one flat. Certain pieces were always notated at certain pitches irrespective of the voice of the singer. (Pitch transposition was achieved by using different sized guitars.) Transposing clefs are described briefly by Ruiz de Ribayaz (*Luz y Norte*, 1677), and extensively by Nassarre (*Escuela Música*, 1724). Unaware, perhaps, of these clear expositions, Ms Lázaro presents an explanation which confuses more than enlightens. The transcription of the guitar part is acceptable as a guide for the singer more than as a realisation of the voice lines. Guitar parts seldom maintain a constant number of voices. Rather than accept this, the editor indicates voice leadings (downward leaps of a 7th!) which are as unacceptable today as they were two centuries ago. In the 17th century, Spanish language was in a period of transition. Wisely Ms Lázaro retains original spellings, but misguidedly adds modern accents. As with the notation, this is a confusing mix, conforming neither to modern nor 17th century practice. Finally, the order of the pieces is changed without reference in the notes, creating unnecessary problems of references to the original.

The notes display a lack of professionalism. It is unacceptable to omit the studies by Rita Goldberg (1986), Louise Stein (1987, 1994), the editions by John Baron (1985), and the Baron and Sage entry in *The New Grove* on Marín. Included are attributed concordances from the Biblioteca Nacional, Madrid, but missing are numerous other concordances. Non-Spanish speakers will welcome English translations of the – sometimes incorrect – Spanish notes, but the English adds more inaccuracies. The suggestion that a scribbled 'Miguel' near the end of the book is the signature of Miguel [Martín] the first owner, is pure invention, while one named concordance has a completely different musical setting.

The publication of this *Cancionero* is welcome as an important source of Spanish music in an area largely unknown to non-specialists. With care it is usable as a performing edition and is far superior to existing editions of individual songs. Unfortunately, insufficient attention has been given to accurate notes, translations, and transcriptions. I regret such a missed opportunity.

A recording of songs from the MS will be reviewed in the next *EMR*.

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Dario Castello – Exultate Deo

Ex - ul - ta - te, ex-ul - ta - te De-o, ex - ul - ta - te, ex-ul - ta - te De-o

9
a - - - - - diu - to - ri no-stro, ex - ul - ta - te, ex-ul - ta - te De-o

17
a - - - - - diu - to - ri no-stro. Iu-bi-la-te, iu-bi-la-te,

23
iu-bi-la-te De - - - o Ia - cob, iu-bi-la-te, iu-bi-la-te, iu-bi-la-te De - o

28
Ia - cob. Su-mi-te psal-mum et da - te tim - pa-num, su - mi - te psal-mum et da - te

36
tim - pa-num, su - mi - te psal-mum et da - te tim - pa-num psal - te - ri-um iu-

44
-cun-dum cum Cy-tha - ra, psal - te - ri-um iu -cun-dum cum Cy-tha - ra, cum Cy-tha -

52
-ra, psal - te - ri-um iu -cun-dum, psal - te - ri-um iu -cun-dum cum Cy - tha - ra. Sinf.

59

Buc-ci-na - - - te,

64

buc-ci-na - - - te in ne-o-me-ni-a tu - - ba, in ne-o-me-ni-a tu - -

68

-ba, in ne-o-me-ni-a tu-ba in in-si-gni di - e So-lem-ni-ta-tis N.

75

ob cu-ius fe-sti-ni-ta-tem om-nes, om-nes læ-tan-tur, ob cu-ius fe-sti-ni-ta-tem

82

om-nes, om-nes læ-tan-tur, om-nes, om-nes læ-tan-tur, om-nes, om-nes

92

læ-tan-tur. Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-

98

-ia. Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia. Al-le-

106

-lu-ia. Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia. *pian.*

Bars 73-75: add the name of the appropriate saint in the genitive, e.g. *San-cti Io-an-nis*.

The Proms

Shane Fletcher & Andrew Benson-Wilson

The relationship between early music and the Proms has always been slightly uneasy. Apart from obvious problems like what on earth to play in a space like the Albert Hall, the normal policy of mixed programming does not easily lend itself to much of the early repertoire. That said, there have been a number of early music concerts this year. The period instrument bands made but few concessions to the vastness of the auditorium – unlike the early days of such performances, where the need to fill the space with sound seem to predominate. The audiences have been quickly getting used to the fact that they will not be bombarded with sound – the cough quota between movements indicated how much they had been concentrating. The excellent programme notes by Lindsay Kemp also deserve a mention.

AB-W

The news that Nicholas Kenyon will continue to look after the Proms when his time as Controller of Radio 3 comes to an end will please all early music Prom goers – a large number of people if the full houses at this year's concerts are anything to go by. He has managed to stage events that reflect the 'early music approach' but are still appropriate to the Albert Hall, no mean achievement. This is certainly true of the two baroque events which I attended, Rameau's *Zoroastre* and Handel's *Solomon*. *Zoroastre* was given on 18 July by William Christie and Les Arts Florissants in not just its first Prom performance but possibly a UK première of the complete score.

Rameau's music is full of the most exciting and original gestures right from the start, with an overture that is more like a Wagnerian prelude in the way in which the themes of the opera are introduced. And just as this listener was becoming worried that the dramatic pacing was becoming a little relaxed, Rameau's central third act intensifies the plot with larger-scale scenes, more dramatic arias and wonderful chorus writing. The success of the performance was largely to Christie's credit; his pacing of the score was vital to the evening's success and the chorus and orchestra responded superbly. An excellent team of soloists was led by Mark Padmore in the title role: he, more than anyone else, made those of us sitting at some distance from the stage feel included in the action.

Christie had also conducted this year's Glyndebourne Handel offering, *Rodelinda*. After the wonderful treat of last year's *Theodora*, this was a veritable dog's dinner – not because of Christie, but because he had to conduct his way through a production that was completely at odds with the libretto and score, inviting laughs at the work's most dramatic moments and with a director suffering from 'now what shall I do with the *da capo*' disease. It was time to shut

your eyes and listen. One of the delights of the evening was the singing of Andreas Scholl, whose flexible alto has given a new lease of life to the voice. He was the perfect choice for the title role in Paul McCreesh's *Solomon* on 27 July.

I had not heard Paul McCreesh working with music as late as this before and it was a revelation. From his experience in Venetian music, he has learnt the importance of where to put your forces on the Albert Hall stage. The two choruses were entirely separated by the orchestra and pulled forward so that they were in touch with the audience. If this meant that there were one or two moments of uncertain ensemble in the orchestra in the overture, it was a small price to pay and should not detract from the superb playing of the Gabrieli Players. It was quite right to use a bevy (is that the right collective noun?) of eight oboes in tutti sections, especially in the *sinfonia* before the Queen of Sheba Act, and the sound of 18 violins playing *all' unisono* was exciting because they were so well rehearsed in ensemble not just of synchronisation but of expression too. The solo team, undoubtedly led by Scholl, was of top quality, with Alison Hagley as a sympathetic First Harlot and Paul Agnew as a first-rate Zadok. This was a near-complete *Solomon*, but not an endurance test; it is not often that one emerges so enthralled from a three-hour concert.

Shane Fletcher

The Kings Consort moved into McCreesh territory (on 31 July) with *Lo Sposalizio*, an evocation of the musical events surrounding the annual Ascension Day symbolic wedding of Venice to the sea at around the end of the 16th century. With vocal music chiefly by A. and G. Gabrieli, together with a range of instrumental pieces, the ceremony and the concert fell into two parts: the procession and journey across the lagoon leading up to the Doge throwing the symbolic ring into the sea, followed by a Solemn Mass held in the church of San Nicolò (appropriately, the patron saint of sailors). Use of the three-dimensional possibilities of the Albert Hall seemed constrained by the live radio broadcast, although there were blasts from the Gallery and periodic percussion processions, setting up some wonderful echoes. This physically-focused performance may have been more effective on the radio – in the differentiation of multiple choirs, if nothing else. With such excellent players and singers, highlights can be invidious, but I did like Robin Blaze and Bernhard Landauer singing *Lieto godea*, even if their position facing each other across the stage curtailed projection into the body of the hall; I wondered how so sensuous piece was performed during a real-life *Sposalizio*.

Eight of the Proms have been lunchtime chamber affairs, held in the elegant and acoustically appropriate Lecture Theatre of the Victoria and Albert Museum. On 3 August,

the 10 singers of The Cardinal's Musick were directed by Andrew Carwood in a programme of Byrd, Tallis (*Miserere nostri*), Gibbons (the penitential *O Lord, in thy wrath*) and de Monte; his *Super flumina Babylonis*, an offering to the beleaguered catholic William Byrd which prompted the almost defiant response *Quomodo cantabimus*, opened the concert. Other Byrd pieces included *Ne irascaris/Civitas sancti tui*, the Propers for the feast of SS Peter and Paul and *Turn our captivity, O Lord*, with its word play as the two opening voices invert (turn) each other's lines. Carwood veers towards the windmill school of conducting, producing a good sense of the ebb and flow of the music. This style ought to be less effective when picking out matters of detail, but there was no audible evidence of this. He has an impressive group of singers to work with and they produced a rich tone. But, as with many such vocal groups, individual voices occasionally dominated. This was noticeable when the two sopranos increased volume (or, possibly, didn't rein the volume in enough) as the pitch rose – a common problem. One of them also let slip the occasional slide up to high notes. That said, a very satisfying concert.

The other V&A chamber concert was given by London Baroque with Catherine Bott on 17 August, with a theme of Roman music of exile. Sighs of regret were clearly the order of the day, and Gasparini's doleful *Quanto sei penosa*, reflecting his departure from Rome, set the scene. Corelli and Alessandro Scarlatti both wrote music for the exiled Queen Christian of Sweden, including the Trio in G (op. 1/9) and the Arcadian vision of *Correa nel seno amato*. It was in these chamber concerts that the otherwise informative programmes produced by the BBC fell apart; fascinating as the spoken introduction is (which is, of course, all that the radio listeners get), texts and translations to vocal pieces really should be provided. Innocenzo Fede was Master of Music to the Court of James II in St Germain-en-Lay, and his poignant song for the exiled King, *Sei pur dolce*, was contrasted with Catherine Bott's coquettish performance of *Bellezze voi siete*, with some lively syncopated harpsichord accompaniments from Terence Charleston. Despite the pathos of much of the music, this was an agile and vibrant performance. It sounded better in the flesh than on the repeat of the live broadcast, when Catherine Bott's voice had an slight edge to it that wasn't apparent in the hall.

Politics was the theme of the concert by the Orchestra of the Age of Enlightenment on 12 August. Directed by Heinrich Schiff and featuring the baritone, Thomas Allen, the programme was of Haydn (insertion arias from Italian operas), Gluck (arias from political operas) and Beethoven (3rd Symphony). As a warm up to the politics, Haydn's Symphony 70 was given a lively performance, the remnants of the declining Sturm und Drang style being apparent in the final movement. *Dice benissimo* (added by Haydn to a performance of Salieri's comedy *The School for Jealous Husbands*) tells of the difficulties of finding a wife – 'Girls are so roguish, so wilful, sullen, irresponsible, impertinent, that you cannot be sure of finding two good ones in two thousand'. Gluck's overture to *Alceste* showed the new role

for the operatic overture, the pathos and drama setting the scene for the tragedy that was to follow. Thomas Allen's resonantly lyrical voice came into its own with arias from Gluck's *Iphigénie en Tauride* (1779) and *Iphigénie en Aulide* (1774). Faced with story lines of unbelievable stupidity, Allen bought a knowing smile to all fathers in the audience as he pondered the prospect of murdering his daughter. Schiff changed into a black shirt for a spacious and expansive performance of Beethoven's *Eroica* Symphony. Apart from some slightly unsteady brass in the double fugue of the second movement, this was excellent playing. Schiff brought clarity to Beethoven's portrayal of man as a human being, with all his frailties, rather than the Nietzschean idea of the superman.

On 17 August, The Academy of Ancient Music introduced their 25th anniversary year with a celebratory performance under their director, Christopher Hogwood and leader/concert-master, Andrew Manze. With music by Handel, Bach and Vivaldi, including *Zadok the Priest* and *Nulla in mundo pax sincera*, this was not really a programme for the musicologist or seeker of the obscure. But the capacity audience clearly loved every minute, particularly the vocal pyrotechnics from Mark Padmore, a very golden Emma Kirkby, and some staggering violin virtuosity from Andrew Manze – they also liked the massed boys and men of the Choir of New College, Oxford, although I was slightly less impressed with their musical contribution in the cavernous acoustic. It being the Proms, there was of course a theme – music written for Kings and Princes; Vivaldi's Concerto in F (RV 571) was once performed in front of a Prince-Elector. With a band that included 12 first violins, 6 oboes, 4 bassoons, 3 trumpets and several yards of theorbos, there was no sense of straining to fill the space. Emma Kirkby's motet was expansive and confident, with stylistically sympathetic ornamentation of the *da capo* sections, a grandly operatic cadenza and a sweepingly virtuosic Alleluia. Much reduced forces supported Andrew Manze as director and commanding soloist in an emotional performance of the Bach E major Violin Concerto. The audience seemed almost hypnotised by his huge silence after a *diminuendo* cadenza in the first movement and his 'lazy days of summer' swing to the Adagio. It was nice to hear Water Music pieces independently of their usual suites by key. A fun, if slightly lengthy, evening. [I saw the abridged television version and found the Water Music sequence too long but was extremely impressed by Emma Kirkby's *Nulla in mundo*: it is possible to have a voice big enough for the Albert Hall that can still sound pleasing and musical when singing virtuosic runs and remain beautifully in tune. Am I the only person not to realise that its recent popularity comes from the film about a mad Australian pianist? Andrew Manze's refusal to accept that Bach's status requires a respectful absence of fantasy was most refreshing. CB]

It is rare to read such consistently high reviews in the national daily papers as greeted Philippe Herreweghe's performance of Bach's *St Matthew Passion* on 23 August. But they were right – it is almost impossible to fault this

performance. The well-spaced choruses and orchestra of Collegium Vocale, Ghent, supported in Part 1 by the boys of the Schola Cantorum Cantate Domino, were on superb form. There were some excellent contributions from instrumental soloists, in particular Sirkka-Liis Kaakinen's liquescent violin playing in *Erbarne dich*. Herreweghe's approach was broad-brushed, never losing sight of the overall canvas despite the level of musical and emotional detail. His beat was impossible to follow at times, but he puts over the mood to great effect. Speeds were comfortably brisk, but the chorales (so often rushed) were paced and shaded to allow their reflective meditation to show full expression. But the stars have to be the vocal soloists. Although the tenor and bass soloists (Werner Guera and Dietrich Henschel) sounded slightly restrained, Henschel exposed real emotional depth in his singing. Sibylla Rubens was slightly too operatic a soprano for my taste, but Franz-Josef Selig gave a strong and resonant portrayal of Christ. Ian Bostridge was magnificent as the Evangelist. His story-telling style of declamation was entirely appropriate – even in the huge space of the Albert Hall, he seemed to be talking directly to us, wringing an exquisite range of expression out of the recitatives. And then there was Andreas Scholl – what can one say? Clearly the darling of the audience, the resonant clarity and purity and the emotional depth of his voice really is quite something.

Sequentia, who have done so much to promote the music of Hildegard of Bingen, gave a late night performance of her morality, *Ordo Virtutum*, on 8 September. Staging and dress were simple and effective, with some incursions off the stage and into the arena and a Devil who, on his first appearance, leapt dramatically out of a stalls seat. Recalling another performance with a very hunky-looking Devil in full evening dress, I did wonder why The Soul was so taken with this gruesomely hooded fiend. I would have thought most women would have run a mile if they were confronted by such a weirdo but – The Soul still went off for a good time with him. Yet it all ended in tears. There were eight women singers and four players (three fiddles and a medieval flute). If instruments are to be used (a tricky question with Hildegard), then a portative organ and harp or psaltery might have been more appropriate for the period. The main use of the players was in instrumental interludes, in a style which sounded rather late and secular for Hildegard. The singing was only occasionally accompanied, and then generally by a flexible drone. The vocal colour of Sequentia's singers was consistently dark and earthy – an occasional light voice would have helped in the projection of the many different characters portrayed. Intonation was hindered by vibrato and/or a nervous edge to the voice from many of the singers, and The Soul was also hindered by Concorde's noisy passage overhead as she invoked the Virtues. But a performance that held the attention of the sizable audience.

AB-W

One of the great successes of the early-music movement has been the way in which it has had a profound influence on conventional music making. This was strikingly true of the

penultimate night, when Nikolaus Harnoncourt conducted Beethoven's *Missa solennis* with the Chamber Orchestra of Europe and the Arnold Schoenberg Choir. Harnoncourt set up Concentus Musicus Wien over forty years ago and the principles behind that group were alive in this *Missa solennis*; his starting point was the score and the musical tradition that Beethoven had inherited rather than the tradition that grew out of the work and ran up to the 1950s.

There are some traits of Harnoncourt's work with choirs that I find irritating, such as chains of very short phrases, each one with an exaggerated rise and fall; but there were few of those at this performance. Instead there was clarity in the polyphony, because there was perfect matching of articulation in the choir (and, for once, in the quartet of soloists). Only the tenors, choral and solo, were disappointing. Otherwise, choir and soloists were first-rate in this most demanding of scores, especially Bernarda Fink, whose alto lines were tellingly expressive while never deviating from Harnoncourt's meticulous ensemble. The singing was perfectly matched by extraordinary playing, as one would expect from this orchestra. But for all the key-covered oboes and chin rests, this was an 'early music' *Missa solennis* – and not just because of the classical trumpets and timpani and the hushed, vibrato-less string tone at the opening. It was controlled by 18th-century dance rhythms, it was steeped in the Austrian tradition of baroque fugue, and it breathed the air of the classical operatic aria. This may sound academic, but under Harnoncourt it added up to a *Missa solennis* to love and not, as so many are, merely to admire.

Shane Fletcher

CHRISTOPHER STEMBRIDGE'S COURSE (see p. 19)

David Culbert is a historian and church organist from Baton Rouge, Louisiana, who learnt about the course he so enthusiastically attended from its listing in the *Early Music Review* Diary. Further information about his courses can be obtained from: Christopher Stembridge, Wiesen 167, 39040 Pfitsch (BZ), Italy, Tel/fax +39 472 767366 e mail: stembridge@iol.it or from the *Early Music Review* Diary.

Christopher's edition of Frescobaldi *Fiori musicali* can be obtained from King's Music. For other repertoire of the period he recommends working from the S. P. E. S. facsimiles of Frescobaldi Toccatas I & II and Merulo's Toccatas I & II, which we can also obtain (though we don't usually keep multi-copies in stock). His recording of the Gabrieli's organ music can be ordered from Lindum Records.

Christopher Stembridge tells me that there were also concerts at the end of the course; David Culbert had left by then. The excitement that his account suggests should be enough to tempt more organists to visit Italy next time, while the event in Cambridge in January will be nearer home for most readers.

CB

Christopher Stembridge's Course on Early Italian Organs

David Culbert

Christopher Stembridge offered a course on early Italian organs, 10-18 July, in Brescia, Venice, Arezzo and Sienna, including everything but meals – themselves inexpensive – for £260. 13 participants from eight countries arrived by car and train on July 10th, travelling to the outskirts of town where we stayed in a modern convent, a brisk twenty minutes walk from the nearest bus. Brescia is a beautiful city, off the map as far as most American tourists are concerned. It is an hour east of Milan, and, according to one of many guides to Italy urging folks to head elsewhere, is the world centre for the manufacture of landmines. The historic centre contains no less than four important 16th century organs.

The seminar met at San Guiseppe, where Benedetto Marcello directed the music; Madonna del Carmine, the Vecchio Duomo and San Carlo. Three of these churches have Antegnati organs; he and Marcello are buried at San Giuseppe. These 16th century organs have beautiful flat cases, a rudimentary pull-down pedal board, a single manual, meantone tuning, and are much larger than one might imagine, with 16' and even 24' *Principale* stops. It is essential to hear the gentleness of these foundation stops, but also to realise just how full a sound one can achieve on these very large instruments. Only seminar participants love these instruments. They are never used in services from one year to the next; congregations prefer the *organo liturgico*, as electric organ translates into Italian.

The seminar moved to Venice for one day, including a chance to hear and play newly restored instruments at San Zulian and the 1751 Nachini in the Ospedaletto, the latter a fabulous chapel, once the centrepiece of medical treatment, but now an architectural masterpiece off-limits to the average tourist since the hospital is still very much in business.

Christopher Stembridge began the week with a brilliant recital at San Guiseppe, in which he made his case for embellishment, developing problematic Frescobaldi cadences, and shaping the tempo of *adasio* markings. Each seminar participant was able to purchase a copy of his new open-score edition of Frescobaldi's *Fiori Musicali* at a reduced price; Stembridge insists that Frescobaldi be played as published, in open score, though he provides the performers with modern clefs. I have the ancient Breitkopf edition (old enough to have been dedicated to Rheinberger) and in recent weeks have spent a good bit of time trying the same pieces on two staves versus open score – yes, the open score does make one aware of the inner voices.

Those interested in hearing how Christopher realises the organ music of Andrea and Giovanni Gabrieli can hear him playing the 1534 Cortona organ at Arezzo Cathedral,

another Antegnati instrument; his CD includes precise information about the registration for each piece played, and demonstrates his enthusiasm for freedom in performance.

After Venice, the seminar moved to Arezzo and Sienna. On the final evening participants gave a formal concert on the 1519 Piffero organ in the Sienna cathedral, one of the most brilliant small (4') surviving Italian 16th century instruments.

For the musicologist, the topic for continuing debate is the issue of changing tempo within a particular movement. Christopher vigorously defends this practice. He makes frequent use of Michael Collins, *The Performance of Coloration, Sesquialtera, and Hemiola (1450-1750)*, a 1963 Stanford dissertation. He insists that Frescobaldi be played with substantial ornamentation, giving us a copy of a table of ornamentation published by Antonio Brunelli (Florence, 1614) to suggest examples. He feels that early Italian music must be played with clear articulation, avoiding an excessive legato, and with a flexible attitude towards tempo both within one section of a piece, and from one section to another. He made much of Frescobaldi's preface to the *Fiori Musicali*, where the organist finds a practical service tip 'They may bring the Canzonas to a full close at any Cadence, and likewise the Ricercars also, should the composition otherwise like to be too long'. Stembridge insists that *Adasio* literally means 'at ease', and signifies a relaxing of the regular beat rather than the strict introduction of a new, radically slower tempo; the 't' at the beginning of Ricercars and Canzonas refers to upper-note ornaments which begin on the main note. He urged us time and time again to contemplate the Italian *Principale*, not a heavy Principal, but a stop with much more weight than any flue one might encounter on later organs in England and America.

Christopher Stembridge will give a course for the Royal College of Organists at Cambridge, 2-4 January 1999 along with John Butt and Kevin Bowyer. He will also give another Italian organ summer next summer. He is an inspired teacher, patient both with students and the vagaries of the Italian church administration, in which calling ahead to arrange for churches to be unlocked was rarely the end of the matter. I would rate Stembridge as the finest performer-musicologist currently working in this area of early Italian organ music. Those unable to attend the course next summer should read his chapter 'Italian Organ Music to Frescobaldi' to appear in the forthcoming *Cambridge Companion to the Organ* edited by Thistlethwaite and Webber.

See also note on opposite page.

RECORD REVIEWS

We are sorry that some reviews have been held over until next month; I am not the only reviewer who hasn't found time to catch up after summer trips. CB

MEDIEVAL

Hildegard of Bingen 900 Years. Sequentia DHM 05472 77505-2
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This is the most comprehensive recording of Hildegard's works, bringing together six issues from the last four years (*Ordo virtutum* and *Saints* are two-disc sets). They share a consistently high standard of performance and recording, with just two disadvantages. Financially, anyone who is likely to want to spend this amount of money on Hildegard is likely to have bought some of these discs already, so there is no economy in buying the package. Artistically, although Sequentia are utterly convincing in their interpretations of this music, there are other ways of performing it that are equally plausible. I would discourage making your image of Hildegard's music dependent on any one style of interpretation. Variety, irrespective of overlap of titles, is more revealing and stimulating than having the maximum number of pieces from one ensemble. I suspect that I will use the booklets for the texts and translations as much as the discs: a separate index of first lines would have been convenient. If you are wealthy, like the music and poetry of Hildegard, but have so far avoided Sequentia's recordings, I strongly recommend this package: if not, sample one disc but try other performers too. CB

A Lammas Ladymass 13th and 14th century English chant and polyphony Anonymous 4 Harmonia Mundi HMU 907222 (64' 08")

As a complete break from my normal listening for the month, I've listened to two early offerings. The incongruity between the huge commercial success of A4 (as they are abbreviated on the publicity material that accompanies this disc) and the lack of musicological approval for their recordings has puzzled me. On reflection, it appears that the successful performance of medieval music depends as much on the listener as on the sounds he or she hears and, as someone who thoroughly enjoys the pure and mellifluous qualities of some human voice types, I found this a soothing and relaxing experience. One man's bland and boring is another man's blissful tranquillity, you might say, and I will regularly return to this disc for that release from the stresses of life. BC

Ludus Danielis; The Play of Daniel Harry van der Kamp *Balthasar*, Douglas Nasrawi *Daniel*, Ian Honeyman *Darius*, The Harp Consort, Andrew Lawrence-King 77' 33" Deutsche Harmonia Mundi 05472 77395 2

In stark contrast to the Anonymous 4 disc above, this set is very much a theatrical production with the rich tapestry of sound which we've come to associate with Harp Consort recordings. The vocal timbres tend to be rougher at the edges (and that is not a negative comment – it's symptomatic of the singers' characterisation, and much to be commended), the rhythmic drive is quite mesmeric at times, while the instrumental passages are lively and colourful. As with the A4 recording, the surviving material is notationally slim; Lawrence-King and co. skilfully build their *Play of Daniel* in an enthralling and exciting way. Whether or not it is correct we shall never know – all one can really say is that it is extremely enjoyable. BC

A volume of essays on the *Play of Daniel*, together with facsimile of the manuscript and a new transcription, has recently been announced by Medieval Institute Publications of Kalamazoo at \$30.00; I hope to review it soon and will anyway order a few copies, so interested UK readers may like to order it (£20 + post). The manuscript was checked for the above recording by Blaise Compton. CB

16th CENTURY

Josquin des Pres In principio The North Sea Project, Matthew Vine 52' 03" Forties Recording Company FRC 204
Gombert *Angelus Domini*; Jachet of Mantua *Pange lingua*; Josquin *In principio*, *Missa Pange lingua*

Overlooking the rather eccentric aspects of the presentation of this disc, the performances by this Dutch/English quartet are very confident and polished. The ever-reliable Harry van der Kamp, cornerstone of several fine Flemish ensembles, provides a sonorous bass line and William Purefoy also deserves special mention for his fine alto singing. The two tenors are Harry van Berne and the director, Matthew Vine. Josquin's motet *In principio erat verbum* is given a masterly reading and the Mass is well sung too – clearly much thought and rehearsal preceded the group's concert debut and this recording in early December 1997. The five-part *alternatim* setting of the hymn *Pange lingua* by Jachet of Mantua (vel Jacques Colebault) is rather restrained, in marked contrast to Gombert's flamboyant *Angelus Domini ad pastores*. Pronunciation is 'standard', the mass movements appear without chant context, the disc is just 52' 30" and there is a cough; but these are performances of enormous musicality and technical assurance which I have no hesitation in recommending. D. James Ross

Le Febure Motetten Currende, Erik van Nevel 59' 05" Eufoda 1273

Eufoda continue their fascinating and open-ended exploration of the Flemish masters of the Renaissance with the practically unknown Johannes le Febure, employed in Austria and

Germany towards the end of the 16th and the beginning of the 17th century. The music is rich and expansive, influenced by Giovanni Gabrieli, and confidently composed and performed. The rich voices of the Currende Consort and Capella are supported by organ and violone, and Erik van Nevel does an admirable job in exploring the neglected corners of this unfamiliar repertoire. If I have one minor criticism, it is that the similar nature of much of the chosen repertoire could lead to monotony; but I think this is successfully avoided due to van Nevel's inventive approach, the alternation of solo voices and full choir and the very persuasive and texturally varied singing of all concerned. A particular highlight is *Angelus ad pastores*, with stratospheric angels contrasting with earthbound shepherds, before the two elements join forces at the end. A truly revelatory disc. D. James Ross

Philippe Rogier Missa tribus choribus Domine Dominus noster Choeur de chambre de Namur, La Fenice, Douce Memoire, Ricercar Consort, Jean Tubery 60' 36" Ricercar 206152

I don't quite understand why, because Rogier wrote a mass for six voices that is not extant for the marriage of a daughter of Philip II on 11 March 1585, that occasion should be chosen as the basis for a realisation of a complete mass based round the three-choir *Domine Deus noster* setting. Never mind, it's a fine piece. I spent a week playing it at the Beauchamp Summer School in July (performance material is available from Alan Lumsden) and can testify that it is rewarding to sing and play. It is richly presented here, both in terms of instrumentation and in being placed among the propers and readings of the mass. The mass is in high clefs, but has the organ parts transposed down; unfortunately, the CMM edition gives no information on the date of the MS nor says whether the organ parts are of the same date as the rest. The performance here, with the mass down a minor third from the notated vocal pitch, is lively and clear, helped by audible differentiation in the scorings of the three choirs. Rogier's discography is chiefly confined to one motet misattributed to someone else, so this disc would be welcome even if it were not so well done. CB

English Ayres Sharon Cooper S, Matthias Spaeter lute, Ensemble de violes Orlando Gibbons 59' 29"

Euterpe 90201 (rec 1989)
Songs by Daniel, Dowland & Morley

Sharon Cooper is unashamedly modern in her approach, eschewing the boyish sound, with vowel sounds mannered, and generally somewhat legato. Some might be put off, but there is much to admire in this reissue. She is a very musical singer, with a mezzo register and excellent control, and is well

accompanied. For the low-set songs – and that is most of them – she sings with very little vibrato and lovely tone. The three Morley songs are all higher, and here her approach becomes too full-toned and modern. She has a habit of attacking some notes from underneath, and this is particularly inappropriate in *Flow my tears* at 'sad infamy', and 'my weary days', for example. But it's not all like that, and her *piano* attacks in *I saw my lady weep* (she does both the Dowland and the Morley settings) are very beautifully done. The viols accompanying her in *From silent night* and *Go nightly cares* also have a modern approach, legato with some vibrato; but it's beautifully together and the balance throughout is nicely judged. Robert Oliver

English Consort Music: 'Browning my dere' Marion Verbruggen, Flanders Recorder Quartet – Vier op'n Rijn 63' 21
Vox Temporis: René Gailly VTP CD92 012
Music by Baldwin, Bevin, Byrd, Dering, Dowland, Okeover, T. Simpson, Stonings, Tye, Ward, Woodcock,

This recording forms an excellent overview of English consort music in the 16th and 17th centuries, covering a wide range of compositional styles. Five settings of the popular song *Browning* are introduced at intervals throughout the disc, opening with Byrd's impressive and well-known *The Leaves be Greene*. This magnificent piece shows a clear development from the earlier and less complex versions by Woodcock and Stonings which feature on the disc later on, and provides an interesting comparison with the three-part settings by Baldwin and Bevin. John Dowland's remarkable contribution to this repertoire is represented, amongst other pieces, by the beautiful *Lacrimae antiquae* and the self-referential *Semper Dowland semper dolens*. For me though, the most remarkable works here are the fiendishly complex *Sit Fast* by Tye and Baldwin's *Proportions to the Minum*, both of which exploit inter-part time relationships to the limits. The Flanders Recorder Quartet are joined by Marion Verbruggen, and together they communicate a real sympathy with the repertoire. The performance quality is superb throughout; highly recommended. Marie Ritter

17th CENTURY

Bertali Sonate Festive Musica Fiata, Roland Wilson 78' 17"
cpo 999 545-2

No prizes for guessing that I'm thrilled to have this recording: not only is Bertali one of my (several) pet composers (I'm hoping that someone will now look to his extensive choral music), but I felt sure that Roland Wilson's were safe hands. The pieces on the disc range from the *Ciaccona* for solo violin and continuo to three sonatas a13, a14 and a15 and give a comprehensive overview of Bertali's instrumental oeuvre. The large-scale sonatas with trumpets ring with majesty (as, Leopold I would no doubt have expected of his *maestro*) and there is an appropriate intimacy about the trio and quartet sonatas. If this recording doesn't convert you to Viennese music of this period, nothing will! BC

Biber Missa Salisburgensis Musica Antiqua Köln, Reinhard Goebel; Gabrieli Consort & Players, Paul McCreesh 71' 52"
Archiv 457 611-2

Also includes *Sonata Sancti Polycarpi* & *Sonatae tam aris quam aulis V & XII*

The massive 53-part *Missa Salisburgensis* is one of the most colourful and extravagant works ever to have been written. Long thought to have been written in 1628 by the Italian composer Orazio Benevoli, it now seems most likely that it was composed by Heinrich Biber for the celebrations which took place in Salzburg in 1682 marking the 1100th anniversary of the founding of the archdiocese of Salzburg. The disc contains not only the *Missa Salisburgensis* but also the motet *Plaudite tympana* which is in the same massive manuscript score (83 x 66 cm) now kept in Salzburg Cathedral archive. Also included are two sonatas (nos V and XII) from Biber's *Sonatae tam aris quam aulis servientes* (Salzburg, 1676) and two fanfares, one each by Bartholomäus Riedl and Pater Ignatius Augustiner.

That the *Missa Salisburgensis* is by Biber is almost certain, although we cannot prove this. However, having recently prepared an edition of his unpublished *Missa Christi Resurgentis* I must disagree with Reinhard Goebel's assertion in the sleeve notes to this recording that 'we cannot point to any passages [in the *Missa Salisburgensis*] that are beyond question in Biber's "handwriting", nor to anything so clumsy as to be unworthy of him' (p. 8). There are sufficient stylistic similarities between the *Missa Salisburgensis* and the *Missa Christi Resurgentis* (the latter has strangely been neglected in the discussions of authorship of the former) to strengthen the case for them both having been written by the same composer.

Recording a work of this scale is no easy task, as was discovered by the performers involved in the recording made in Salzburg Cathedral for Harmonia Mundi in the mid seventies: the problems of ensemble and balance were so great that the musicians had to abandon the cathedral and move to a smaller venue, the nearby Collegiate Church. Paul McCreesh and Reinhard Goebel have admirably managed to produce a recording which not only demonstrates superb musical and interpretative sparkle, but also immense clarity of the individual parts, even during sections involving the whole ensemble. My only reservation is that the opening fanfares have been recorded at a lower volume, and with less clarity of line than is present throughout the rest of the disc. It would have been helpful also to have been given some basic biographical details in the sleeve notes about Riedl and Augustiner. These are, however, minor criticisms of a fabulous disc of immediately attractive music which is extremely well performed, and which I would recommend highly to anyone. James Clements

We have not been able to run off the corrections to our edition yet; readers who are happy to have an uncorrected score (mistakes are very minor except for a recorder part being a bar out for several pages) can bid for the remaining copies at £10.00 + post. Correct copies will eventually be available @ £30.00. CB

The Instrumental Theatre of Biber & Schmelzer Musica Antiqua Russica, Vladimir Shulyansky 55' 56"

Antrop ATR 98012

Biber: *Balletti lamentabili*, *Mensa sonora* 4, *Rosenkranz* 10, *Serenada* a5; Schmelzer: *Fechtschule*, *Lamento sopra la morte Ferdinandi III*

This is a most interesting release from an ensemble consisting of five string players with theorbo/guitar and harpsichord/organ (the latter player is Vladimir Radchenkov – his name only appears in Cyrillic on the cover), which gives stylish performances of what might be called the highlights of this repertoire. One added accidental in the *Lamento* threw me at first, but their sound and vision (the English sleeve notes – which are markedly different in style from the Russian ones – discuss musical imagery at great length) soon convinced me and, in any case, there was no doubt, within moments of the recording's having begun, that I was going to enjoy it. I have very slight reservations about the use of double bass in the *Rosenkranz* sonata and the bass voice in the *Nightwatchman* is just too fruity. Still, I look forward very much to hearing more from this group. BC

Buxtehude Membra Jesu nostri Bach Collegium Japan, Masaaki Suzuki 59' 08"
BIS-CD-871

This is another excellent recording from the Bach Collegium Japan and Suzuki. Overall this is a crisp performance, which is further enhanced by the resonant acoustic, which lifts the whole experience in quite a disembodied manner. The soloists are in fine form as usual, effortlessly interweaving the often complex lines. My only criticism would be a suspicion of a lack of sincerity (or perhaps understanding) regarding the texts. The choir and instrumentalists likewise perform with mastery, revealing a deep involvement and remarkable subtlety of expression. Daniel Baker

Dario Castello In stil moderno La Fenice Ricercar 206422 54' 00"
see p; 23 *The Heritage of Monteverdi* 4

Charpentier De Profundis, Caecilia Virgo et Martyr, Funeral Music for Maria Theresa Gents Madrigaalkoor, Cantabile Gent, Chœur de Chambre de Namur, Musica Polyphonica, Louis Devos 105' 38" (2 CDs)
Erato 3984-24232-2 ££

These are re-issues from Erato's Ultima series. The funeral music disc is from 1988, the other from 1986. Generally, the performances still have much to commend them – the slightly bitter-sweet string sound is still something I associate with this music, and the singing is excellent, particularly that of Howard Crook, here called counter-tenor, but what we refer to nowadays as a high tenor. For this price, an ideal way to boost your Charpentier collection. BC

D'India Il terzo libro di madrigali La Venexiana 57' 23"
Glossa GCD 920903

Good though it is to have a recording of d'India's five-part madrigals, I would not have chosen this group to perform them. Their stated aim is to 'use a mobile tactus that helps the words... without losing sight of the complex harmonies and dissonances'. This dramatic device is used in the extreme, but unfortunately the diction and conviction are not clear enough to make it work well; the excessive vibrato adds further to the confusion. The most enjoyable madrigals are on the whole those with continuo (two theorbos and harpsichord), where the pace is better controlled, though the presence of the instruments does point out some dubious tuning. The sopranos are good at singing duets, as in *Io mi son giovinetta*, but when singing with the men (who have fine, rich voices but are rather distant from the microphone) they seem to make no attempt to blend, but are impelled to squeeze an unforgivingly wide vibrato out of every note longer than a quaver. This tendency, together with the similarity in keys, makes the disc hard listening, extraordinary as the music is. I would love to hear Cantus Cölln sing this! Selene Mills

There is an edition of Il terzo libro in vol. 15 of the series Musiche Rinascimentali Siciliane, costing a bit under £30.00 CB

Frescobaldi Works for Organ Liuwe Tamminga on the organs at San Petronio, Bologna 76' 10"
Accent ACC 96120 D

This is a CD to melt the heart, with its magical combination of one of the finest (and oldest) organs in the world, ravishing music by the Italian keyboard master and playing of the highest order by the resident organist. San Petronio has two single-manual organs facing each other on galleries either side of the choir. The famous older organ, on the right, was built in 1471 by Lorenzo da Prato and enlarged by Facchetti in 1531. The smaller organ was added by Malamini in 1596 (and only used once on this CD, for a *Toccata per l'Elevazione* using the 19th-century *Voce umana*). Although the vast space of San Petronio produces a reverberation time of more than 10 seconds, the recording is nicely focused, allowing the detail and subtlety of the playing to emerge – the acoustic only really becomes apparent at the end of pieces. Liuwe Tamminga has his roots in the Netherlands but has lived in Bologna for some 16 years, studying with his illustrious predecessor at San Petronio, Luigi Ferdinando Tagliavini. He has thoroughly absorbed the distinctive Italian early baroque style of playing, with its fluidity of metrical pulse and rhythmic conventions. He plays with confidence and musical maturity. An essential CD – buy copies for your friends! Andrew Benson-Wilson

Thurston Dart plays Froberger & Early English Pieces 65' 55"
JMCD 5 rec 1954 & 1961

The first time I heard a clavichord was at a lecture-recital Thurston Dart gave at Jesus College, Cambridge, in 1960 or 1961, and

under the influence of that, the first keyboard instrument I acquired was a clavichord. By current standards, the Thomas Goff instrument, in the Dolmetsch tradition, may seem a bit modern in style, but it seems to suit the player well. An extrovert man, Dart's clavichord playing avoids the dreamy and a-rhythmic manner that the instrument can encourage, combining sensitivity with as much vigour as the instrument can take. This 1961 recording stands, apart from its historic interest, as a useful anthology of Froberger's music, with three Laments, five Suites, a capriccio, a fantasia, a ricercar and two allemandes. Five other pieces complete the body of Dart's recordings on the clavichord (apart from a Bach disc to be reviewed next month): three rather unclavichordish songs or dances from the Mulliner Book, including the two whose titles are quoted in a Farnaby madrigal popularised in Dart's *Invitation to Madrigals 2*:

Pearce did dance with Petronella

La Chemise and La Douncella

but probably not to the clavichord, *An Allemande fitt for the Manicord* from a MS which he owned, and a *Sarabanda* by Croft. This is issued in association with the British Clavichord Society and includes a subscription list with about 75 names: I hope that many more buy it. CB

Pierre Gautier de Marseille Symphonies La Symphonie du Marais, Hugo Reyne 69' 16"
Auvidis Astrée E 8637

Yet another new French composer of the 17th century – a Provençal Gautier, whose *Symphonies* (mostly trio sonatas) were published a decade after his death at the end of the 17th century – this making them some of the earliest written in France. They cause one to hope that more of his music will appear. There are movements of real beauty – a stunning *Allemande*, a *Chaconne*, and a *Passacaille*, an amazing, hypnotic *Sommeil* – played with breathtaking ensemble. The most frequent combination is 'sonate en trio' with violin doubling recorder on each part, fraught with danger, but the blend throughout is superb. The phrasing is beautifully coordinated and the recordings have a lovely woody sound, with which the violins (always in tune, with no vibrato and a warm reedy sound) combine to produce a composite, very expressive line. The dynamic range is inevitably subdued, which produces a satisfying balance with the continuo group of cello (also warm and reedy), harpsichord and theorbo/guitar. The style is marvelously deft – I enjoyed the dancing rhythms and the notes inégales, never dull or predictable. Robert Oliver

Marini Moderne e Curiose Inventioni...
Ricercar 205852
see p. 23 The Heritage of Monteverdi, 3

Monteverdi Vespro della Beata Vergine (1610) Sophie Marin-Degor, Maryseult Wiczorek, Artur Stefanowicz, Fabián Schafrin, Paul Agnew, Joseph Cornwell, François Piolino, Thierry Félix, Clive Bayley SSAATTTBB, François Piolino, David le Monnier, François Bazola *chant singers*, Les Sacqueboutiers de

Toulouse, Les Arts Florissants, William Christie 100' 01" (2 CDs in box)
Erato 3084-23139-2

Monteverdi Vespers of 1610 Janice Chandler, Karen Clift, Richard Croft, Lynton Atkinson, Brad Diamond, Christophersen Nomura, Jeff Mattsey SSTTTBB Boston Baroque, Martin Pearlman 93' 20" 2 CDs
Telarc 2CD-80453

Twenty years ago I would have been enthusiastic about the Christie recording. But times change, and despite the marvellous solo singing, this sounds like a nostalgic recreation of ideas of the 1970s with the standards of the 1990s. Iain Fenlon's notes, excellent in themselves (but *four* trombones in the Sonata?), omit explanation of such features as the displaced *Duo Seraphim*. They draw attention to the lavish instrumentation; but what *sacella sive principum cubicula* (to quote the 1610 title page) could produce a choir of 27 with nine additional solo singers? It is difficult now to maintain that this is a work (or collection of pieces) for choir (fun though it may be to perform it thus), that an organ part is improved by the addition of a cello (or the corny dulcian in *Laetatus sum*) and that much 'orchestration' is needed. Whether the editor, the double-bass player Jonathan Cable, or Christie is responsible for the instrumentation is not stated.

The Pearlman performance is also choral (30 singers plus seven soloists), has an even more prominent cello, was similarly glad with a curtal, and manages to employ five violins. The undisclosed edition is probably mine. Both sets include chant antiphons: Christie's those for Sancta Maria ad Nives (the feast is not stated in the booklet), Pearlman's are for the Assumption. Christie adds the two sonatas by Cima familiar from the Parrott recording, which still remains favourite. There is, of course, much to enjoy in both recordings. Christie's is generally suaver and more elaborate, though with a few odd effects (like the separation of words at the opening and the fussy *omnes* in *Audi coelum*). Pearlman's singers at times vibrate inappropriately, but his version has a vigour that I find refreshing, even if sometimes excessive. It is disappointing that he does not adopt the now-customary transpositions for *Lauda* and *Magnificat*. But there are enough Vespers on the market already. If my assumptions on performance practice are wrong, I am more likely to change them by hearing new ideas than by the return to older ones. CB

Monteverdi Il combattimento di Tancredi e Clorinda; madrigali guerrieri & amorosi Les Arts Florissants, William Christie 58' 47"
Harmonia Mund Suite, HMT 7901426 ££

Listeners with high expectations of this recording (made in 1992 and 1993) will not be disappointed: full-blooded, dramatic and committed performances of great music. The singing is mostly very good, sometimes marvellous, occasionally disappointing. The main work, the *Combattimento*, uses a baritone, Nicolas Rivenq, as Testo, and I found him at times a bit stentorian in a role,

which, though low, does need a lighter voice. However, I found his performance overcame my reservations and made them irrelevant. He sings with passion and understanding, ranging from tremendous excitement to great tenderness. Continuo support is superb, using harpsichord and cello* then, when warranted (such as 'Notte...') liron and theorbo. I was very moved. The remainder includes tenor duets (Mark Padmore and Jean-Paul Fouchécourt who are superb, so well matched, yet quite individual), *Con che soavità*, in which the soprano, Claire Brua, doesn't succeed in matching her sound (too much vibrato) with the instruments, a couple of strophic songs from *Scherzi Musicali* beautifully sung by Sandrine Piau, a soprano duet, a brief quartet, too richly-toned to work well, and a 7-part and an 8-part madrigal which are marvellous. Highly recommended. Robert Oliver

*Is that what Monteverdi's 'contrabasso da Gamba, che continuerà con il Clavicembano' means? Alessandrini's Combattimento will be reviewed next month. CB

Monteverdi *Scherzi musicali a tre voci* Patricia Vaccari, Roberta Giua, Antonio Abete SSB, Sergio Vartolo 69' 50" Naxos 8.553317 £

There is something wrong with a disc of 18 *Scherzi* that nearly all sound heavy and lack humour. At times the otherwise-superfluous percussion brings a bit of life, but the dearth of much feeling of enjoyment makes this much too sombre. The most substantial piece, *De la bellezza*, has moments of beauty, but it opens so slowly: does a C signature really mean counting four crotchets? (The same question arises in Alessandrini's *Ballo dell' ingrato*.) I'm inclined to the view of Denis Stevens that some sections need a couple of viola parts and that the repetition pattern is more complex. The disc makes available some little-known music, but I'm not sure that it does the composer a favour. And why the curious and annoying little twiddles at the ends of pieces? CB

Sances *Missa Sollicita, Sacred Motets* Musica Fabula, Jan Walters dir, harp 72' 45" ASV Gaudeamus CD GAU 180
Also includes Marini *Sonata per sonar con due corde*

So far it is the smaller-scale cantatas and motets of Sances that have been revived; here we have one of his 54 masses, mixed with nine motets and a litany. The opening piece, for SATB and unusually without continuo, is not the best track by which to judge the disc, since the tuning isn't secure enough. Fortunately, it improves, and this becomes a fascinating collection, interesting, apart from the intrinsic merits of the music, for the variety of continuo textures: organ, gamba, theorbo, guitars and harp. But somehow the performers don't quite reach their full potential. The programme includes *O Deus meus*, printed in *EMR* 36 because I was so impressed by Wills Morgan's concert performance of it; he also sings it with panache here. CB

The Instrumental Theatre of Biber & Schmelzer see p. 21

Schütz *Geistliche Chor-Music* 1648 Weser-Renaissance Bremen, Manfred Cordes cpo 999 546-2 100' 30 (2 CDs in box)

Last month I reviewed the same ensemble's Peace of Westphalia commemorative set. The present set also comes hot on the heels of the Bach Collegium Japan's recording on BIS (they include *The Seven Last Words* while Cordes opts for Psalm 116 (*Das ist mir lieb*, printed in 1623) and the six-part *Litania*. I enjoyed the entire set, which overall has a more robust impression of Schütz, as compared to the slightly precious quality of their oriental rivals (and that is not intended as a negative comment – there is much in this music to be cherished!) The test piece was my new favourite motet *Auf dem Gebirge*: a starker contrast is difficult to imagine – Suzuki, with his gentle viols, sublimely beautiful singing and lasting over five minutes; Cordes with two virile singers, slightly brash trombones and lasting just over four. Could it really be the same piece? Well, yes, actually and I'm not entirely sure which I prefer. The performers show remarkable versatility. When he's not singing, one of the alto soloists plays organ continuo; the chitarrone player doubles on trombone, as does Cordes himself. That instrument known only to translators, the silent cornett, makes another appearance. BC

Schütz *Musicalische Exequien* American Bach Soloists, Jeffrey Thomas 60' 48" Koch International Classics 3-7432-2-H1
Also SWV 283, 285, 309, 310, 356, 360

Despite the American cast, the funeral music feels rather Anglican to me: coolly beautiful, fine if the event is a for someone passing away full of years and ready for death, but no comfort if you are consumed with grief. Since the music is more of the first type, this is a suitable and impressive performance, though the triple-time chorales are incongruously hearty. The remaining 30 minutes are taken up with some lesser-known and appealing smaller-scale pieces, a good reason for preferring this version of the *Exequien*. Unlike the Sances disc, where direction from inside the group is not entirely successful, Jeffrey Thomas has no difficulty in doubling roles, directing as well as being one of the mellifluous singers. CB

Flow my tears: larmes baroques Jean-Loup Charvet haut contre, Les Passions de l'Âme Auvidis Astrée E 8634 53' 47" Music by J. C. Bach, F. Couperin, Dowland, Dubuisson, E. Gaultier, Handel, Hume, J. C. de la Barre, Lambert, Purcell, Rameau, Vivaldi

A programme round the theme of tears is an attractive idea, and brings together 17th- and 18th-century songs from, inevitably, Dowland's *Flow my tears* to Vivaldi's *Piango*, gemo with instrumental solos by Hume, Gaultier, and Rameau. The falsetto sound is mellifluous and the whimsical phrasing reminds me of Deller. Unfortunately Charvet is often flat, and his English pronunciation is careless: 'Harpy, harpy dey dat in hell...'! I cannot recommend the recording, despite the interesting programme and some lovely instrumental playing. Robert Oliver

The Heritage of Monteverdi 3
Marini *Moderne e Curiose Inventioni...* La Fenice with Maria Cristina Kiehr, John Elwes & Ulrich Messthaler STB 54' 30" Ricercar 205852

The Heritage of Monteverdi 4
Dario Castello *In stil moderno* La Fenice Ricercar 206422 54' 00"

These two discs have only the series title on their spines, so they may not be filed under Castello or Marini. Castello's music tends to be appear only on anthologies or to provide contrast in vocal programmes, so it is good for his reputation to be awarded a disc of his own. It even includes his only vocal piece, an *Exultate Deo* [for an edition, see pp. 14-15], nicely sung by Maria Cristina Kiehr, though I'm not convinced by the continuo's counterpoint in bars 58-62. Castello seems to have been a colleague of Monteverdi; his wit and imagination make him one of the few composers who can stand in his company, though Castello does not have Marini's ability to produce a simple but moving phrase or the sustained pathos of the 1655 *Passacalio*, here played, to surprising effect to those who know it as string music, on trombones. Castello's aural imagination and his demands on the players are exciting, and this recording does them full justice. The Marini is not in direct competition with Andrew Manze's anthology. Overlap is minimal and La Fenice have a far wider range of scorings, including some vocal pieces. The longest item is a setting of the *Miserere* (with a Gloria, which has, I believe, some liturgical significance) for STB, an intensely emotional setting which is most expressively performed. The notes, by cornettist Jean Tubery, for both discs are extremely informative. The Marini recording is promoted by Neuburg an der Donau, where he worked from 1623 to 1649; the booklet includes an old picture of the town and details of its tourist office. CB

Italian violin music of the 17th century St Petersburg Baroque Trio 57' 51" Antrop 98011

Castello *Sonata prima & seconda*; Cima *Sonata in d*; Fontana *Sonate prima & terza*; Frescobaldi *Toccata per spinetta e violino*; Marini *Preludes La Gardana & La Orlandina* op. 1, *Sonata sonar un violino per sonar con due corde* op. 8, *Sonata* op. 22; Uccellini op. 9 no. 1, *Sonata detta la Lucimonia contenta* op. 4 no. 2

The three players on this disc from the new Russian company Antrop are members of the ensemble Musica Antiqua Russica, whose debut recording of Biber and Schmelzer is also reviewed above. The fiddle playing is consistently very good and the gamba gives the bass line a distinctly melodic feel when required. The organ was preferable as a keyboard instrument, as I occasionally found the spinet slightly obtrusive. Nevertheless, this is a polished and accomplished disc, which bodes well for the future of the Russian early music scene. BC

£ = bargain price
££ = mid-price
Other discs, as far as we know, are full price
All discs available from Lindu Records

LATE BAROQUE

Bach Organ Music. 3 CDs by Jean Ferrard playing organs in Belgium by André Thomas.

SIC 001-003

1. Muerringen. *Duets* BWV 802-5, *Chorales* 697, 722, 723, 709, 1090, 1092, 1113, *Ach, was soll ich Sünder machen* (from Rudorff collection), *Violin sonata* 1005 transcr. organ, *Concerto* 975, *Pedalexercitium* (598)

2. Abbaye de Leffe. *Chorales* 599-606, 611, 696-701, 703-4, *Pastorale* 590, *Canonic variations* 769a, *Praeludium und Fuge* in D 532

3. Saint-Remacle à Spa. *Chorales* 618-630, *Toccata Adagio und Fuga* 564, *Fantasia* 572, *Partite: Sei gegrüßet, Jesu gütig* 768

These three recent organs are built in the style of surviving organs by Gottfried Silbermann, the leading organ builder in Saxony at the time of Bach. Muerringen has two manuals and 13 stops, 7 of which are playable on either keyboard. The other two instruments are both of two manuals and 25 stops and have similar specifications. Each programme is well thought out, with the large number of short pieces balanced by some meatier fare. Each CD is nicely presented in a stylish card box with detailed information about the organ, although the style of the programme notes is rather precious at times, particularly in SIC 001 (which announces itself as 'an auditory reflection of multiple pleasures'). The Muerringen CD ('Unknown Bach') is a fascinating collection of Bach's early works, including some rarely heard pieces, such as the recently published *Ach, was soll ich Sünder machen* and the bizarre little pedal exercise. There are also some real oddities, such as a transcription of one of the solo violin Sonatas, or rather, its complete re-composition, including turning a solo line into a spurious 3-part chorale trio. The Leffe CD has an Advent theme, with relevant *Orgelbüchlein* and Kimberger chorales and the *Pastorale*. The organ tone on these first two CDs is harsh and occasionally shrill in unhelpful acoustics. The playing does not help – insistently heavy touch and unobvious articulation become all too apparent in such an acoustic. The violin transcription is an interesting idea, but I really cannot imagine any violinist playing in such an inflexible way. The Spa organ is in a far more generous and forgiving acoustic. The programme has an Easter theme. It is good to hear the magnificent *Sei gegrüßet, Jesu gütig*, played using one of the alternative orders of variations, although I prefer a consistent pulse between each variation. *Andrew Benson-Wilson*

Barsanti 6 Concerti Grossi (from Sonate Notturme Op. 6 by G. B. Sammartini - 1757)
Banchetto Musicale – Il Piacere 73' 06"
Dynamic CDS 213

This recording is a collaborative effort between a group based near Lucca and another in Vienna. Barsanti was in his 60s when he transformed the trios of Sammartini's original into seven-part concertos (although, of course, Avison and Geminiani had been there before him). In this case, there is never the slightest hint that the orchestral

version might not have been the original. The playing is extremely stylish (there are very minor moments of insecurity in the fiddles' upper range) and this is yet another feather in Dynamic's cap, as far as unearthing worthwhile, little-known repertoire is concerned. The notes include an interesting feature about the collection in which the edition used is preserved, and an invitation to the reader to visit it, the Frank V. De Bellis Collection at San Francisco University: we doubt if the British Library would have been so overtly welcoming, had their set been used! *BC/CB*

Clérambault Cantatas & Simphonias Luc Coadou B, Les solistes du Concert Spirituel Naxos 8.553743 (66' 02") £
La Mort d'Hercule, Poliphème; La Magnifique, L'Impromptu, Chaconne, La Félicité, L'Abondance

This is a companion release to that which I reviewed in *EMR* 42. Since Naxos has recycled the liner note I am tempted to recycle the review, including the point that a 15-minute cantata needs index points. After all, these are provided for the much shorter, multi-sectional sonatas. These are elegantly delivered, with plenty of graceful ornaments, including *battements*, which I suspect many players underuse. However, as before the most arresting music is in the cantatas – obvious texts for a bass voice. Luc Coadou – a graduate of the Jacobs/Herreweghe/Christie academy – has the tonal weight these pieces need if not always the range at the bottom. He sings with both understanding and taste and is more willing to dramatise than the previous issue's soprano, being good at the contrasts within as well as between the movements. Clérambault really did have a 'wonderful talent for cantatas' (du Tillet); if there are further issues in this series, I hope they will occupy the greater share of the discs, rather than the slighter *simphonias*. *David Hansell*

Elisabeth Jacquet de la Guerre Sonatas Camerata Moderna 76' 12"
Dabringhaus und Grimm MDG 605 0807-2
Trio sonatas in C, c & D; rec sonatas in a & d; Pièces de clavecin in d

It is often assumed that the social conventions of the 17th and 18th centuries prevented female players and composers from gaining any real reward or respect for their work. The achievements of Elisabeth Jacquet de la Guerre are thus all the more remarkable; a child prodigy in the court of Louis XIV, she was later to be held in the highest esteem in France (particularly by the King) and her music was well known in other parts of Europe. Although some works are lost, recorded here is good cross section of her extant instrumental music: in addition to an inventive set of *Pièces de Clavecin* in d (1707), Camerata Moderna have transcribed three trio sonatas and two solo sonatas (originally for violins) for recorders and continuo, all of which work extremely well. The music is, for its time, forward looking and original: Elisabeth Jacquet was clearly influenced by the Italian style, and the works with recorders move away from the older dance suite and

take on a more unified, sectionalised sonata form with Italian tempo markings. Camerata Moderna's performances are consistently well-paced, expressive and communicative. This is clearly music deserving more widespread recognition, and this recording should go some way towards achieving it. *Marie Ritter*

Graupner Music for Chalumeau (Darmstadt ca. 1740) Graupner Ensemble, Igor Bettens 57' 39"

Vox Temporis: René Gailly VTP CD92 009
Overtures for 3 Chalumeau in C (no. 73) & F (No. 43), for 3 chalm & str in C (no. 2); trio for bsn, chal & hpacd

Two curiosities on one disc, you might say: music for chalumeau consort and music by Graupner. It isn't every day that one has the opportunity to hear either. So there are two reasons to welcome this disc. A third must be the excellent playing, some slightly dubious tuning notwithstanding – this may be part of the very nature, and, indeed, attraction, of the instrument. The two suites for three solos are cleverly written (given the limited range of the instrument). I'd often pondered Graupner's frequent combination of bass chalumeau and bassoon but, having heard this trio sonata, I'm convinced it isn't just another of his quirks. The suite with strings is another unqualified success. A delightful disc. *BC*

Handel Admeto René Jacobs *Admeto*, Rachel Yakar *Alceste*, Ulrik Cold *Ercole*, Rita Dams *Orindo*, James Bowman *Trasimede*, Jill Gomez *Antigona*, Max von Egmond *Meraspe*, Il Complesso Barocco, Alan Curtis 216' 47" rec 1977 Virgin Veritas 7243 5 61369 2 2 (3 CDs in box)

Admeto is perhaps the best of the five operas Handel wrote for the 'rival queens', the sopranos Faustina and Cuzzoni. The libretto is a complex elaboration of the story of Admetus and his wife Alcestis (Faustina), who in this version kills herself to save her husband's life and is rescued from the underworld by Hercules only to find a second woman, Antigona (Cuzzoni), vying for her husband's affections. This fine, virtually complete, recording was made in 1977 and originally appeared on the German EMI label, extravagantly spread over five LPs. It had a brief life and was never reissued. Its appearance on CD, with good notes and an English translation of the libretto (not previously provided), is therefore very welcome. The performance bears its age well, largely because Alan Curtis researched the musical sources thoroughly and took account of what in the 1970s were quite recent insights into Handel's performing practice, including a lute in the continuo. Tempos, however, do occasionally reflect earlier Handelian tradition – players today would, I think, allow *Andante* and *Larghetto* movements to flow faster – but a slow tempo at least communicates an affection for the music, which is never the case with the breakneck speeds now fashionable in some quarters. The cast is a strong one, with a real sense of dramatic commitment. It would be good if this set encouraged more revivals of the opera in the theatre, where it has not yet had its due. *Anthony Hicks*

Handel *Acis and Galatea* (1718) HWV 49a
Kym Amps *Galatea*, Robin Doveton *Acis*,
Angus Davidson *Damon*, David van Asch
Polyphemus & director, The Scholars Baroque
Ensemble 79' 38"
Naxos 8.553188 £

As everybody knows (especially since the publication of the Halle Edition score in 1993, the year this performance happens to have been recorded) *Acis* was conceived as *A Masque for Five Voices*, namely STTTB, and was first performed domestically at Cannons, near Edgware, in 1718. Unlike Handel's later versions for London, beginning with the expanded Italian-English version produced at the King's Theatre in 1732, the 1718 performance may well have been given with one-to-a-part singers and instrumentalists. This is what the Scholars attempt here, but their voices are SATB and they take the view that the music should be adapted to suit them, not vice versa. Though an extra tenor seems to have been available for the chorus 'Wretched lovers', the second solo tenor role of *Damon* is here (according to the notes) given to a counter-tenor, as in the King's Theatre performances, and his two arias have been arranged for the Scholars Baroque Ensemble by Andrew Lawrence-King. The reference to the King's Theatre version is nonsense – *Damon* disappeared as a character and there was no countertenor soloist – and the arrangements are indulgent, 'Consider, fond shepherd' being substantially recomposed, with radical changes to Handel's melodic lines. ('Consider' is also shortened to A/B/coda form, as is 'Love sounds the alarm'; these cuts, together with the omission of 'Would you gain the tender creature' and the use of the short form of the final chorus – which does date from 1732 – enable the work to be fitted on a single CD.) Another annoying feature is the pronunciation of *Galatea* as if it were Italian: the third syllable is *tee* not *tay*. Nevertheless there is much that is likeable about the performance, particularly Kym Amps's sensitive *Galatea*. Robin Doveton's *Acis* is brightly accurate, if not much more, and though David van Asch's *Polyphemus* lacks menace, his overall direction of the ensemble, with convincing tempos and good instrumental balance, can be commended. At about £5 for the disc Naxos undoubtedly provides value for money: for a complete *Acis* with the right voices you have to go to Gardiner on Archiv or King on Hyperion, neither entirely satisfactory and each costing about six times as much. Anthony Hicks

Handel *Semele* Highlights. Anthony Rolfe Johnson, Norma Burrowes, etc Monteverdi Choir, English Baroque Soloists, John Eliot Gardiner 74' 02" (rec. 1981)
Erato 0630-15734-9 ££

This is reminder of my past career, since I did quite a lot of work on the performance material, including spending some time with the autograph, while preparing the BBC parts for the broadcast which preceded this recording: I don't think BBC librarians do that sort of thing now. It was also nice to hear Norma Burrowes (a fine *Semele*) again;

I remember her sexy student *Poppea* in the late 1960s and was sorry she vanished from the scene (according to *New Grove Opera* she retired in 1982). This is a most enjoyable disc, except that the omissions are so frustrating. Why include a song that Handel cut, especially as *Come, Zephyrs, come* spoils the sudden E major of *Oh Sleep, why dost thou leave me*. The marvellous performance just whets my appetite for the complete work (and nags my conscience that it is about time I finished off for ENO the score that BC put on computer this summer.) CB

Handel: *The Chamber Music*, vol. IV: *The trio sonatas op. 5* L'École d'Orphée 70' 18"
crd 3376 (rec. 1991) ££

L'École d'Orphée's recordings of Handel's chamber music have long been in my collection as cassettes. It was really nice to discover that I would have a chance to review the re-release of the one volume I had missed. OK, so there may be problems with some of the patchwork nature of the opus 5 publication, but there's no denying that it is good music, or that it is extremely well played (as you'd expect from players of this calibre!) Two violins rarely balance as well as this, and it's difficult to recall clearer cello lines. The recording may be seven years old, but there's certainly nothing better on the market. BC

Hasse *Cantatas, Ballads & Sonatas* Julianne Baird S, Nancy Hadden fl, Erin Headley gamba, Malcolm Proud hpscd 74' 53"
crd 3488 (rec. 1994) ££

Fille dolce mio bene, Quel vago seno O Fille; Sonata in b op 2 no 6; hpscd sonata op 7 no 6; Aria from *La conversione di Sant'Agostino* arr gamba and bc; 4 Venetian ballads

If there is one element which distinguishes Hasse's output, it is his unerring ear for a good tune. Throughout this wonderful disc, his melodic gift never deserts him. With four such distinguished performers, it's hardly surprising that crd have chosen it for re-release: Julianne Baird's voice can sometimes have a very slight edge to it, but just listen to the first aria of *Quel vago seno* if you need convincing of this disc's merits! Nancy Hadden is outstanding in the flute sonata; I enjoyed hearing Erin Headley in a solo melodic role for once; and Malcolm Proud, as both accompanist and soloist knows how to make the most of Hasse. BC

Leclair *Sonatas for 2 violins op 3 & 12* Banchini, Holloway 132' 56" (2 CDs)
Erato 3984-24245-2 ££

Leclair's violin duets are among some of my favourite fun things to play – difficult enough to be a real technical challenge, but a substantial thrill when everything comes together. Chiara Banchini and John Holloway clearly have none of the technical failings which I have to endure and these two discs are wonderful. I've owned the op. 12 set since it first appeared in 1989; the op. 3 set dates from the year before, but the playing there – as well as the music itself, of course – is stunning too. BC

Alessandro Marcello *Concerto for oboe and strings, Unpublished concertos and cantatas* Paolo Grazzi ob, Sylva Pozzer S, Roberto Balcon A, Accademia di San Rocco Orchestra Barocca di Venezia, Andrea Marcon 58' 17"
ARTS authentic 47505-2 £
Concerto in d; Concertos X con l'eco, XIV in A, XVI in F; *Irene sdegnata, La lontananza* [from Codex marciano It. IV-573 (=9853)]

This is an excellent recording of a fine orchestra playing in the precise configuration of Marcello's introduction to his printed set, *La cetra*. The music, apart from the celebrated oboe concerto (Grazzi is typically lyric and virtuosic by turn), comes from a manuscript collection and includes three concerti grossi (with flutes in one and oboes in the others), together with two vocal works setting texts by the composer. These reveal him to be a skilled writer for voices and the singers here make a convincing case for the music's expressive quality. In fact, there is far more variety here than in the aforementioned print, and it is good to have a wider view of the composer's output. BC

Mascitti *I Concerti dell' Opera Settima; Sonate IV e V dall' Opera Terza* Camerata Anxanum 64' 20"
Camerata Anxanum ABO 001

See review of the edition on p. 6

Oswald *Airs for The Seasons: Floral Suites* The Broadside Band, Jeremy Barlow 60' 25"
Dorian DIS-80164

For the last year or so, I have been cataloguing the Wighton Collection, to all intents and purposes, the remnants of a private library donated to the city council of Dundee last century. Wighton was keen enough on Oswald's music to have collected various of his prints, including a now unique copy of the second set of *Airs for the Seasons* and, in addition, a manuscript volume, which might turn out to be in the composer's hand. It was, therefore, an especial treat for me to hear this disc, for, although the music is extremely simple, it does have a certain charm, which reveals Oswald as a shrewd artist, who could make a living without really selling his artistic (or, indeed, his Scottish!) soul. The *secondo* part, published later is sometimes added for repeats, sometimes throughout and, on occasion, omitted altogether. BC

Tartini *The Violin Concertos*, vol. 2 6 Violin Concerts, op. 2 L'Arte dell'Arco, Giovanni Guglielmo, dir 109' 47" 2 CDs in box
Dynamic CDS 190/1-2

As I think I said of the first volume of this set, the record company deserves to be commended for undertaking such a thorough task (there are even three additional tracks of variant movements), but the actual performances are not the best. If nothing else, they certainly reveal what an outstanding player the composer must have been. The seven parts of the original print have been reduced to five by

omitting the *ripieno* violins in tutti sections, which scarcely makes a difference to the sound. The pyrotechnics of the solo part are the primary source of discomfort (and each of the three violinists struggles), and in general terms the tuning is not 100% and the violone is a little too prominent for my liking. Treat with caution. BC

Telemann Church Cantatas and Arias Greta de Reyghere S, Telemann Consort, Vokaal Ensemble Rundadinella – Ghent, Florian Heyerick 56' 26"

René Gailly CD87 019

Cantatas *Durchsuche dich, Du bist mir, Ein heisser Durst, Sie verachten das Gesetz*; arias *Blitz der Herz, Heult heult verruchte Sünden-Knechte*

This CD sets out to present an anthology of Telemann's printed sacred output from his years in Hamburg. One cantata comes from *Der Harmonischer Gottesdienst*, two from its *Fortsetzung* (with two melody instruments – in these cases flutes – instead of one) and the fourth from his *Lob Gottes in der Gemeinde des Herrn* of 1744 for three voices (SSB) and instruments. The arias (for voice and continuo) are from the *Aufzug* of 1727. Greta de Reyghere does not need any recommendation from me and she is more than ably accompanied by the various players. The only problem with this disc is the slightly curious tracking, which runs the last two cantatas together. There are 10 index points, but this will be of little use, if you machine cannot read them. BC

Vivaldi Motets for soprano Karina Gauvin S, Les Chambristes de Ville-Marie

Analekta fleur de lys FL 2 3099 58' 38"

Motets: *Sum in medio tempestatum* RV632, *O qui in coeli* RV 631, *Laudate pueri* RV 600

I've done a fair bit of work on Vivaldi's church music in recent weeks, so it was nice to get the opportunity to hear some performed by humans (rather than the sound processor of my computer!) The star of this particular release (at least according to the publicity materials) is soprano Karina Gauvin, and she does indeed have a lovely voice, with a warm tone and the ability to give semiquaver runs and other melismata a variety of shapes and subtly different articulations. The players, too, have clearly thought hard about how their notes can be crafted into something special. The acoustic is a little dull for church music, but that's a minor quibble with an engaging disc. BC

Vivaldi Orlando Furioso Highlights. Marilyn Horne, Victoria de Los Angeles etc, I Solisti Veneti, Claudio Scimone 72' 42"

Erato 0630-13819-9 (rec 1977)

This is not really an *Early Music Review* disc: the 1978 performance is very 1978 and, although there is some exceptional singing by its own standards (and Marilyn Horne has the decorative skills and some of the masculine timbre that we associate with castrati), it has little in common with what most of our readers would expect of a Vivaldi production. Of course, it confirms the fact that *il prete rosso* was as at home in the theatre as he was in the chapel, and that

the operas remain a sadly neglected part of his output. BC

Vivaldi Il Pastor Fido: 6 Sonatas for Flute and Continuo op. 13 Roberto Fabbriani, Carlo Denti, Robert Kohnen 55' 51"

Arts 47299-2 £

It hardly seems possible that the CD market will sustain any more recordings of Vivaldi chamber music, particularly ones of such poor quality as this. Whilst I am very open minded about use of modern instruments for early music, the distinct lack of involvement and historical awareness on this recording is quite disturbing. The flautist, Roberto Fabbriani, is consistently sharp and the accompaniment unnecessarily heavy-handed and insensitive. Worst of all are the appalling programme notes which with excruciating indelicacy (compounded by bad translation) wax lyrical about 'Don Antonio's enraptured sounds' and 'arabesques of exquisite elegance' with no reliable historical information at all. [No hint, of course, that if these works do embody 'a leap forwards for the flute as far as both technique and expressive range are concerned', that is due to Chédeville, their arranger. CB] Avoid! Marie Ritter

CLASSICAL

C. P. E. Bach 4 Symphonies (H663-6, Wq 183), Concerto for hpscd & fp, Concerto for 2 hpscds Oboe Concertos, Flute Concertos Ton Koopman with Tini Mathot fp, hpscd, Ku Ebbing ob, Konrad Hünteler fl, Amsterdam Baroque Orchestra 245' 40" (4 CDs) Erato 0630-16180-2 ££

I'm not sure why this set of the 'Ton Koopman Edition', which was circulated last year (see *EMR* 33 p. 26), is re-released: perhaps it was full price then. Kah-Ming Ng wrote in his brief, enthusiastic review: 'The solo playing, cadenzas and continuo interjections make this set worth acquiring at any cost'. The chance to acquire a substantial swathe of C. P. E. Bach's orchestral music on fine performances at a good price is another reason to buy this set. CB

J. C. Bach Symphonies Concertantes Vol. 2 Graham Cracknell, Anna McDonald vlms, Anthony Robson ob, Jeremy Ward bsn, Sebastian Comberty vlc, The Hanover Band, Anthony Halstead 52' 26"

cpo 999 537-2

Symph Conc in Bb vln & vlc; F ob, bsn; D 2 vln

J. C. Bach Symphonies Concertantes Vol. 3 Graham Cracknell, Anna McDonald vlms, Rachel Brown, Lisa Beznosiuk fl, Anthony Robson ob, Colin Lawson, Gary Brodie clar, Jeremy Ward bsn, Sebastian Comberty vlc, The Hanover Band, Anthony Halstead

cpo 999 538-2 52' 37"

Symph Conc in E 2 vln, vlc; Eb 2 cl, bsn, 2 hn, fl; in A vln vlc; fl concerto in D

Two further volumes in CPO's admirable and highly commendable recording project of J C Bach's orchestral output. The playing is, without exception, excellent, particularly Rachel Brown's beautiful Larghetto in the E major concerto. As Ernest Warburton's

notes suggest, this is nice music, lacking any profundity and I don't really recommend extended listening. It is easy, however, to appreciate Mozart's affection for and high opinion of Bach's pieces in this genre. I look forward to the next volume. BC

Dittersdorf Sinfonias Failoni Orchestra, Uwe Grodd 70' 28"

Naxos 8.553975 £

in a *Il delirio delli compositori, ossia Il gusto d'oggi*; in D *Il Combattimento delle passioni umanii*; in A *Sinfonia nazionale nel gusto di cinque nazioni*

Gossec [5] Symphonies London Mozart Players, Matthias Bamert 66' 56"

Chandos CHAN 9661

Op. 5/2 & 3, 12/5 & 6, D (B86)

Although the playing style on these two discs is quite different from the J C Bach, I am happy to recommend them both. Von Dittersdorf's music continues to be little heard, which is frustrating as, on this evidence at least, there is much to recommend it. Gossec, too, is surely worthy of more note than to be part of Chandos's *Contemporaries of Mozart* series. Still, if that's how his music can be brought to a wider audience, then full credit to Bamert & Co. for their efforts (three of these performances are premiere recordings). BC

Kunzen The Hallelujah of Creation, Symphony in G minor, Overture on a theme by Mozart Elmark, Lillesøe, Larsson, Voigt, Arvidson SSATBar, The Danish National Radio Choir, The Danish Radio Sinfonietta, Marschik Marco Polo dacapo 8.224070 (74' 31")

This is all new material to me. Friedrich Ludwig Aemilius Kunzen (1761-1817) was court conductor in Copenhagen from 1795. *The Hallelujah of Creation* (1797) seems to have enjoyed a particular popularity during his lifetime and for some time after his death, having been performed as far away from Denmark as Lucerne and Prague. This is hardly surprising, since it is an extremely lyrical and well-crafted piece by a talented composer. On this recording, the solo singing and playing are very good; the choral sound is a little too large for my liking, but I have to confess that I found myself listening to the CD several times for pleasure... (A recommendation indeed!) The Mozart theme is the fugue from the *Magic Flute* Overture. BC

L'orgue français à la Révolution André Isoir *Calliope Approche* CAL 6917 73' 43" (rec 1974, 1885)

Balbastre, Beauvarlet-Charpentier, Calvière, M. Corrette, d'Aquin, De L'Isle, Lasceux, Moyreau, Sejan,

This reissue of recordings going back to 1974 should convince people that organ music isn't just boring fugues. Having reached the musical peaks of De Grigny and Couperin in the last decade of the 17th century, French organ music slid into decadence as the Revolution approached – or so it seems to us. But what this music loses in spiritual depth, it certainly makes up for in tone colour and rumbustious good fun. The many Noel variations are well

known, but do listen to Moyreau's *Les cloches d'Orléans*, Beauvarlet-Charpentier's *La Victoire de l'Armée d'Italie* or Balbastre's *Marche des Marseillais et Ça ira* for an idea of this remarkable period in the history of organ music. Isoir is the ideal interpreter for this repertoire and his playing has not dated.

Andrew Benson-Wilson

19th CENTURY

Mendelssohn *String Quartets op. 12 & op. 13*
Quatuor Mosaïques 57' 00"
Auvidis Astrée E 8622

I shall be extremely surprised if this disc does not make the short list for next year's Gramophone Awards: the Mosaïques are acknowledged as the period instrument quartet of the moment and their latest disc is absolutely stunning. Mendelssohn may just have had time to assimilate the form of the mature Beethoven quartet by the time he composed opp. 12 & 13, as the sleeve-notes suggest, but the characters of the two men were, obviously, quite different and the Mosaïques are, in my opinion, right to treat these as youthful outpourings, no matter how accomplished the writing is. With their meticulous tuning and phrasing, these are performances of distinction, which should persuade even the most sceptical listeners outside the early music world. BC

Also available: a sampler disc of the Quatuor Mosaïques with movements by Beethoven, Boccherini, Haydn, Mozart, & Schubert 69' 13" E 8646

CENTURY CLASSICS

All DHM; numbers prefixed 05472 and suffixed 2

Century Classics I 1000-1400 77600 66' 03"
Century Classics II 1400-1500 77601 67' 24"
Century Classics III 1500-1600 77602 68' 38"
Century Classics IV 1600-1700 77603 67' 33"
Century Classics V 1700-1800 77604 72' 15"
Century Classics VI 1800-1900 77605 74' 20"

This is an interesting collection for dipping into, and unless you own lots of DHM CDs, you will find here excellent performances of music you may well not know, though the contents area bit erratic if you want a concise, history of early music. Virtually all the first disc is by Sequentia; good though they are, there are other, equally-legitimate ways of performing the music; and similarly there is rather a lot of Pro Cantione Antiqua on disc two. Vol. 3 has too much dance music from Collegium Aureum, compensated by madrigals from Cantus Cölln. There are intriguing, out-of-the-way items in all discs, except the 19th century one, which includes the whole of Beethoven's op. 95 from the Smithsonian Chamber Players and songs by Schubert and Schumann by Prégardien and Steier in what is probably the most satisfactory programme. As a whole, the set is better than Classic FM for a long car trip. I have been a bit slow writing about this and there are now further discs with similar titles. CB

VARIOUS

Song of Songs: come into my garden Tapestry
Telarc CD-80486 61' 22"

This collection of settings from the Song of Songs ranges from Hebrew chant and medieval songs (including Hildegard's *O Ecclesia*) to modern works by William Sharlin, Max Helfman and Ivan Moody. The performers are three sopranos (Laurie Monahan, who directs, Cristi Catt, and Sandra Morales-Ramírez, who also plays percussion) with alto, Daniela Tosic, and Shira Kammen on vielle and harp, as well as contributing as composer. The mood of the whole disc is sustained (before hearing it, I wondered why the wealth of renaissance and early baroque settings of the *Song of Songs* were excluded, but the style wouldn't fit). A consequence is that you will either love it or feel distinctly cool. The langorous torpidity is a little overplayed, though in other respects the performers are fully up to their task. CB

A La Via! Street music from the 13th to the 16th century Ensemble Anonymus, Strada
Analekta fleurs de lys FL 2 3070 (50' 24")

One thing that cannot be said about this recording is that it lacks spirit. It combines performances by two Canadian groups, playing a wide array of instruments. The variety of textures is considerable, and there is an omnipresent foot-tapping beat. Sometimes the atmosphere seemed a little false – five people trying to generate the atmosphere of a medieval street can be reminiscent of stage productions of *Zorba the Greek*! And one of the tracks sounded more like something from the Andes than from the Med. Overall, though, this is a really enjoyable disc, which conjures up some wonderful images.

Daniel Baker

SAMPLERS

Abundance: Opus 111 New Releases, Autumn 1998 66' 06"
Opus 111 OPS 1008

This is a tantalising foretaste of excerpts from forthcoming issues: Hildegard from *Discantus*, a *Cantiga de Santa Maria* from *Micrologus*, two anonymous items from Alla Francesca's mid-15th century chanson collection, Monteverdi's *Combattimento* (the excerpt demonstrates some fine *rrrrs* and varied tempi) and movements from *Stabant matres* by Pergolesi & Scarlatti from Alessandrini, a *Dixit Dominus* from *Vespers* by Provenzale, Bach from an anthology by the Flanders Recorder Quartet, a Tassarini *Sinfonia* from *Musica Petropolitana* (though the disc described is headed Manfredini & Khandoshkin), plus later Russian music and two excerpts of Schumann. I'm not sure of the economics of such promotional discs, but would have thought that anyone listening to it right through is likely to want to buy a few of these releases. CB

Opus 111's UK distributor is now Select.

Dario Castello *Exultate Deo*

Exultate Deo, adiutorio nostro. Iubilare Deo Jacob.

Sumite psalmum et date timpanum, psalterium iucundum cum cythara.

Buccinate in neomenia tuba in insigni die solemnitatis N ob cuius festinitatem omnes laetantur. Alleluia.

Psalm 80, 2-4 (Vulgate)

Sing we merrily unto God our strength: make a cheerful noise unto the God of Jacob.

Take the psalm, bring hither the tabret: the merry harp with the lute.

Blow up the trumpet in the new moon: even in the time appointed for the commemoration of X, because of whose feast all rejoice. Alleluia.

Psalm 81, 1-3 (BCP)

The psalm text ends at *solemnitatis*. At N, the singer needs to add the name of an appropriate saint in the genitive.

The edition is slightly more pedantic than our usual style, in that all expansions of the text, even when indicated by a sign (a line above a vowel for a following *m*, a subscript squiggle to turn *e* into *ae*), are shown as editorial.

For edition, see pp. 14-15

Clifford Bartlett

Letters

We received an e-mail from Paul Hillier which, after compliments on our mixture of personal anecdote with informed opinion (no, we don't always discuss the food we eat and the buildings we visit), continued:

Jerome Weber's observation of the two errors in our recent *Monastic Song* is, of course, quite correct: the *Planctus Cygne* is mistakenly attributed (not by me) to Abelard, and the last portion of one of the *Las Huelgas* laments is indeed missing. I am tempted to hint at the vagaries of medieval manuscript transmission, and of how this oversight reflects the fate of so much music from the distant past, etc, etc. But I don't think I'd get away with it. To those who, quite reasonably prefer their laments complete, I make apology – though I do think that we made quite a nice musical shape with the four laments overall. But in the light of recent Clintonian history, I had better just admit that it was a good old-fashioned mistake. As one columnist put it, *mea culpa, mea minima culpa*.

Paul Hillier

Alkor-Edition Kassel, which deals with Bärenreiter's dramatic hire material, has replied to my comments about their performance material of Handel operas (EMR 42 p. 7).

...Not only has the orchestral material of *Tamerlano* been redone, but also the performance materials of *Alcina*, *Tolomeo*, *Rinaldo* (version 1711) and *Rodelinda*, all excellently, of course. The HHA scores of *Tamerlano* and *Rinaldo* (in two versions, 1711 and 1731) have already been published, the *Tolomeo* score will follow in 1999, *Alcina* in 2000 and *Rodelinda* in 2001. For present performances of these operas as well as for production of the orchestral materials preliminary scores (without critical report) presenting a totally correct and revised musical text have been produced and can be obtained on hire only.

This information is welcome. It would, of course, have been interesting to have had a list of whether there are other operas for which the parts are not so good! (We always warn customers who order direct of the nature of our parts.) There certainly was a clash between the quality of some scores and parts in the past, as well as hire material for operas for which there was no published score (for instance, *Giulio Cesare*, I believe) and which were presumably based only on *Chrysander*. But I hear that the *Tamerlano* material was excellent, derived from the computer-setting of the score, and no doubt future new issues will be similar. I hope the material includes parts of all performable alternative settings: as I noted in my review, the *Alcina* vocal score is less than complete in that respect. Some people have the naive belief that you can produce parts from a computer-set score just by pushing a few buttons. It is a skilled task to get a practical lay-out; so the fact that there is a computer-set score doesn't necessarily mean good parts will follow, though at least they should be accurate. Sadly,

reviewers generally don't see orchestral parts. When there are rival editions, performers make their choice either on the basis of the scores or in accordance with the publisher's reputation rather than from any comparison of the parts.

An e-mail on another subject concluded with the following:

Why don't concertgoers hear the unprogrammed dissonances produced by, say, string quartets with very wide vibratos? Do they think those dissonances are part of the music? I think they are so used to them. When I suggest after a concert that much of it was out of tune (for want of a better term), others often say: 'Oh no, not at all.' When they hear the same music played 'period style' they are horrified by the lack of those same dissonances: 'it sounds out of tune' they often say! They criticise the intonation when it was not false in any way. Audiences also often seem more comfortable with Bach, Haydn and Mozart played off the string on modern instruments to sound *olde* rather than on period set up instruments played full on the string. I'm sure it has much to do with lazy listening habits. Michele Kohler

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