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The one-to-a-part Bach chorus controversy has depended to a considerable extent on attitudes to the surviving orchestral material. If you are editing an early work and an autograph is extant, it is natural to take that as the major source. But it does not tell you everything. Even standard orchestral scores of the 19th and 20th centuries (and probably the 21st as well) rarely give any indication of the expected string strength. Often, the composer is not concerned, within certain limits, and assumes that those limits are understood. But how far do those limits extend? Is it acceptable to play Elgar with more double basses than cellos, for instance? The earlier back we go, the less we know about what composers may have assumed, so the disparaging of the fortunate existence of authentic performance material for Bach is odd. We are less lucky with Handel, the chief exception perhaps being the Foundling Hospital *Messiah* parts, not in themselves reliable but probably representing the parts Handel used in the 1750s. There may be various ways of interpreting this information, but it is surely almost a deception to list in a CD booklet the maker of each participating instrument if they are being combined according to a modern, not an early configuration.

Earlier, there is less information, but again our obsession with scores can confuse. We need to imagine what written music was available for a performance of, for example, Monteverdi's *Vespers*. The 1610 publication has no score. Is that a defect, or was the *partitura* of the continuo book deemed to be adequate? There are certainly problems in that the printer may well not have been entirely successful in allocating parts so that performance can take place from a single set of books; but later Venetian mass-and-psalms prints are clear enough. There are certain ways which you can perform from them, and certain ways which you can't. If a passage isn't in a player's part, it is difficult to insert it from somewhere else. Praetorius says that you can create extra *capellae* by copying out extra parts, though even he seems to imply that if you have eight extra voices, you have two *capellae*, not one big one, and that may well be more a German than an Italian practice. Many performances of early music are directed by conductors who only see scores, and I suspect that their understanding of performance practice suffers. *CB*

BOOKS & MUSIC

Clifford Bartlett

THE OFFICE

The Divine Office in the Latin Middle Ages: Methodology and Source Studies, Regional Developments, Hagiography Edited by Margot E. Fassler, Rebecca A. Baltzer. New York: Oxford UP xxiv + 632pp, £50.00. ISBN 0 19 512453 7

First, a warning. Despite the fact that the editors are both professors of musicology, this is very much a liturgical book, and only a few chapters focus particularly on music: in fact, it hardly features at all in the first 200 pages. The first contribution that does so, by Susan Rankin on Cambridge UL Ff.1.17(1), concentrates on a repertoire that is 'on the margins' of the liturgy and introduces a topic that recurs elsewhere: how melodies come to differ. I wonder how singers remembered minor differences: or did notation and performance not actually correspond, with differences in written transmission and memory not always being reconciled (just as printed opera libretti were not always changed to relate to minor alterations of the sung text).

The book is dedicated to Ruth Steiner, whose knowledge and organisational skill lies behind so much of the contents. It is not quite the 'practical guide to the Divine Office for students and scholars' that the blurb promises but a survey of individual topics covering a period of a little less than a thousand years from, roughly, the Rule of St Benedict. A few topics are distinctly obscure, such as the way St. Olav's life was sanitised and sanctified in the readings of his Office (is that why Tony Blair began his election campaign in a school partially dedicated to him?) Many are on more central issues. Since a recurring topic is the individuality of particular liturgical settings, the reader needs some idea of the increasing degree of uniformity of the Office during the period. 'Nonconformity' seems an odd word to use (pp. 372-397), since, on this side of the Atlantic at least, its associations are with protestant denominations that avoid formal liturgies. Non-specialists may be interested in the two final chapters, which describe and illustrate attempts to use computers to handle large quantities of data. It is quite depressing to see how progress can occur in a way that does not allow automatic updating of old data. In my naivety, I'd had assumed that digitalising data was a once-for-all-time process (though had learnt my error from a recent radio programme, which must have been virtually the last broadcast by Douglas Adams: apparently paper is more permanent). The book was published last August: I really needed from then, not just a month, to absorb it. The 23 contributions by leading chant scholars are too rich and varied to summarise. It is unlikely to be read for non-professional reasons, but the blurb is right about its 'accessible style', and anyone interested in the Western medieval liturgy will need to have an easily-accessible copy.

PRAETORIUS

Michael Praetorius *Syntagma Musicum*. Bärenreiter, 2001. 3 vols, £34.00. ISBN 3 7618 1527 1

Facsimiles of the three important theoretical works by Praetorius have long been available; they are now reprinted in a smaller format (reducing margins more than print-size) at an affordable price. Vol. I, in Latin, shows Praetorius as renaissance antiquarian; has anyone worked through it to pick up any passing references to *musica practica*? Vol. II, *De organographica*, is the source of the frequently-reproduced pictures of renaissance instruments (so often misused for his French string dances) and much valuable, if difficult to interpret, information about them. Plates XXXVII and XXXVIII are reproduced smaller to avoid fold-outs; but they contain a ruler, so the change of ratio only matters when following an argument from someone quoting actual measurements of the original rather than using the scale included in the plates. Vol. III is on what we would now call performance practice, with much very specific information that desperately needs a translation, coordinated with the instructions in *Polyhymnia*. But however well these are translated, much of the meaning depends on controversies over the exact meaning of words, so any study must depend on the original text. These are essential for those performing music of the decades around 1600, even if your German is sketchy and you have difficulties with Gothic type.

Available from King's Music at £30 plus post. However, a set weighs 1540g even without wrapping, so post is not cheap.

PRB VIOL

William Cranford *Consort Music for Three Viols* edited by Virginia Brookes (*Viol Consort Series No. 29*). PRB Productions, 2001. 5pp + 3 parts. $8.00. ISBN 1 56571 190 4
William Cranford *Consort Music for Four Viols* edited by Virginia Brookes (*Viol Consort Series No. 33*). PRB Productions, 2001. 17pp + 4 parts. $16.00. ISBN 1 56571 152 1
John Maynard *Seven Pavans for Lyra Viol and Bass from "The 12 Wonders of the World", London, 1611* edited by Joëlle Morton (Viol Consort Series No. 41). PRB Productions, 2001. 14pp + part, £12.00. ISBN 1 56571 185 8
Christopher Simpson *Little Consort: Suite 1 in G minor* edited by Ila Stoltzfus. (Viol Consort Series No. 43A). PRB Productions, 2001. 25pp + 3 parts, $16.00

Cranford is an interesting, quirky composer. He is particularly interested in brief themes (preferably of one or two notes) and treats them with ingenuity. Both sets are quite difficulty, both technically and musically, but probably

more entertaining for listeners then the smoother fantasies of earlier in the 17th century. There are two Fantasies a3, both in D major (despite lack of signature) followed by an unrelated Almaine in G minor. The editor does not discuss instrumentation, but both trebles go up to top C, and I would have thought that the obvious scoring was two violins and bass viol with organ. The four-part set is more violish (two equal trebles, alto and bass), though the bass has bottom Cs in Fantasia 2 & 3. There are four fantasias, together with fine set of eight variations on *Walsingham*, which is anonymous in its source, but if an attribution will encourage it to be played, so much the better. Whether or not sensible for other editions in the series, Cranford's music would fare better with a policy of retaining original accidentals. Virtually all the editorial commentary is taken up by noting 'hidden' editorial accidentals, and there is a prominent place in Fantasia 1 a3 (bar 8, top part, note 4) where even if the original notation had been preserved, a cautionary natural would have been helpful – or is it just a misprint? It's right on the computer-played CD that was helpfully supplied to facilitate score-reading.

Maynard's *12 Wonders* have not won many friends, though there's an *English Lute Songs* edition by Anthony Rooley and a Scolar Press facsimile. This edition contains the seven Pavins ('Lessons to play Lyra-ways alone, or if you will, to fill up the parts, with another Violl set Luteway') that conclude the volume. They are edited in tablature printed above the bass part, with a separate bass part that gives the whole lyra part in staff notation as cue (with a lot of high leger lines), which is also useful for non-tablature-reading scholars. Lyra music is notoriously difficult to evaluate from the printed page, since it looks so skimpy, so I won't comment on that aspect – I forgot to ask Robert Oliver to play it through when he was here recently. The main editorial problem is chords that include both B flats and B naturals, which the editor sees no way to avoid. In no. 1, bar 8 has a G major cadential chord, followed at the half-bar by a top B flat starting a new phrase; in bar 13, although its a bit early in the phrase for a cadence, the section begins with a D major chord in bar 13, so it is appropriate that the next chord is G major, but the B flat (sounding after the B natural lower down the chord so played first) makes sense as a continuation. Such examples are too common to write off as misprints.

There are four 'settes' (suites) by Simpson for treble (viol or violin), lyra viol, bass viol and continuo; the first one will soon be followed by the rest in this edition. The score prints the lyra part both in tablature and transcription, the latter in smaller print, though curiously the realised treble stave of the continuo part is in large print. It frequently avoids filling thirds of chords. But if you are writing the simplest possible part and then expect players to expand it, you need to include the essential information of what each chord is. Grasping the harmony from the whole score is not easy, since the sort of player who needs help will find the presence of the lyra chords in the bass clef in the stave above his treble-clef realisation difficult to read, and I would have thought it more helpful for the separate keyboard part to have included the treble part and simple bass figures rather than this uninformative half-realisation. The bar numbering is confusing. The edition appears to preserve differences in the barring of the original, with the result that the lyra viol part of the first movement has only four bars between 10 and 15. In Corant 1, the score has an extra dotted barline in the middle of bar 2 in the lyra part, which is added to all parts in the parts. I would have thought the editor should just have barred consistently and reported minor irregularities in the commentary. I'm also intrigued by the remark on the illegibility of the original continuo partbook, which 'was reconstructed by comparison with the bass part book': a bit more information is needed. I don't want to quibble, though: when I first started playing the viol (and those who have heard me will be glad to hear that I have long stopped) the likelihood of repertoire like this being so readily and legibly available was utterly remote, and such excellent editions are a sign of the establishment of the lyra viol as a widely-played instrument. The music is more straight-forward than Cranford's, of higher quality than Maynard's.

We enjoyed a brief visit by Peter Ballinger and his wife recently; we first met at the Jenkins Conference in 1992, before he had started PRB, and I have watched PRB's progress with interest and admiration.
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NOVELLO SCHÜTZ, HANDEL & HAYDN

Schütz *Christmas Story. Historia der Geburt Jesu Christi (SWV 435, 435a)* for soprano, tenor and bass soloists, choir and orchestra. Vocal score (English/German). Edited with a new translation by Neil Jenkins. Novello (NOV 072525), 2000. ix + 72pp, £6.95
Handel *Zadok the Priest... Edited by Donald Burrows.* Novello (NOV 290704), 2001. [Vocal score.] 16pp, £1.95.
Haydn *The Seasons. Die Jahreszeiten (Hob. XXI: 3)* for soprano, tenor and bass soloists, SATB choir and orchestra. Vocal score (English/German). Edited with a new English translation by Michael Pilkington. Novello (NOV 072493), 2001. x + 243pp, £12.95.

The chief *raison d'être* of the Schütz and Haydn editions is their English translations. They both include the original German, but the English is printed above it, which is fine if you want to sing the translation with an eye on the original text, but definitely second-best if you want to sing the German. I don't think I have ever heard the Schütz in English, and I have some doubts about the need for it. I'm not averse to the principle of the vernacular, but the distinctive scoring of the interludes encourages the use of early instruments, and with the corresponding emphasis on the actual sound, the balance between the sound of the music and the understanding of the text is likely to be skewed towards the former. There isn't a lot for the chorus to sing, so it is an unlikely choice for *The New Novello Choral Edition*. The language (and, indeed, the use of the inap-

propriate vocal score format) makes it a sensible choice for the non-specialist church or chamber choir, though the sort of performers who read *EMR* are more likely to use the Carus edition or ours – both of which are full scores with performance material for sale, whereas Novello only hires the full score and parts. However, if you want a conventional vocal score with English text, this is very well done.

Neil Jenkins is no stranger to historical performance, being a memorable evangelist for Andrew Parrott, whose version of the missing opening chorus is included here. His translation is mostly very effective. But as with his English versions of the Bach Passions, he is just a little too respectful of the original. In bar 2 of the first recitative, for instance, the German sets *zu derselbigen Zeit* to quaver Bs except that *-bigen* has semiquaver B A. The English has a syllable less *pass in those same days*. Jenkins places *same* under the semiquavers, thus breaking the normal one-note-per-syllable for no particular effect. It would be better to replace the BA semiquavers by a quaver A. The lapidary statement of the opening chorus presents a problem, which he can only solve by an expansion that weakens the text.

> *Die Geburt unsres Herren Jesu Christi wie uns die von den heiligen Evangelisten beschrieben wird*

[The birth of our Lord Jesus Christ as it was written for us by the holy Evangelists] becomes

> *Let us sing of the wondrous birth of Jesus Christ in the words of the holiest Gospels of Matthew and Luke.*

(*Holiest* makes one wonder if Mark and John are less holy!) Since the vocal parts are editorial, there is no reason why they could not have been written for a more literal translation. I can't imagine German choirs singing from an edition with the English text given prominence, so the need for a double underlay is not a consideration. But I don't want to draw too much attention to the weaknesses: in general, a difficult task is handled with amazing success. When the notation for the English and German differ, it might have been easier if the English (being the upper text) always had the stems up and the German the stems down, rather than following the normal rules for large and small notes.

The other reason for using the Novello edition is pitch. Like Mendel's Schirmer vocal score, the work is transposed up a tone. This is plausible, though the introduction is based on Mendel's research rather than more recent studies. It is not the pitch of German organs that is significant (players could transpose) but of other instruments. The editor points out that a coincidental advantage of this pitch (chosen, of course chiefly for vocal convenience) is that the *violette* parts can be played on violin. The score includes a few editorial footnotes, mostly rather fussy ones about the length of cadence notes which could be covered by a sentence in the preface. The added dynamics puzzle me. An evangelist who needs such guidance shouldn't be singing the role at all, and an *f* before *Glory to God* is surely stating the obvious (though less so before *peace on earth*). Against my better judgment, I've been decorating an edition of madrigals etc for another publisher with a variety of such dynamics: do conductors still need to have them set forth in hard print? At least they are bracketed here.

My welcome for the Schütz may be a little less than enthusiastic (although I hope it encourages performances in English in places where German would be unacceptable). But there is a real need for an English *Seasons*. *The Creation* is long established as an English repertoire piece, despite problems with the translation (recognized by Anne Hunter as early as 1800). Van Swieten's libretto for *The Seasons* was based on an English original much more freely than his *Creation*, so when he prepared the bilingual first edition, he had no English text to work from, and what he produced was entirely unsatisfactory. The relationship with Thomson's *The Seasons* is too distant for it to be of any help in representing the German text. Later attempts, including the previous Novello editions, have not improved matters very much. Michael Pilkington has surely made the right choice to ignore both Thomson and the previous versions and produce a completely fresh one. *Come, gentle spring* remains, but not much else. As with the Schütz, the edition prints both texts. This is a distinct improvement on anything available, and I hope the translator's labours are rewarded by performances: this is ideal choral-society material. The layout looks good, with a very clear and playable piano reduction. The editorial basis is the first edition and the critical commentary to Mandyczewski's 1922 Breitkopf edition, though the double bassoon part of Nos. 1-16, discovered subsequently, is included in the hire score and and parts. A proper critical edition is evidently needed. Tim Crawford and I were involved in preparing a fresh version for a performance by Roger Norrington a couple of decades ago; neither of us remember any details (the BBC presumably still has photocopies of the early parts we used). But study of the sources is unlikely to affect the vocal score itself, which can be heartily recommended.

Finally, it is nice to see a replacement for the old edition of *Zadok*. Not that there's much editorial difficulty, but it is nicely laid out with a keyboard reduction that gives a better idea of the instrumentation than other editions. Unlike the other two items reviewed here, the standard octavo format is retained. There are no serious editorial problems: the odd divergence between bass I & II at the end of bar 49 of No. 3 is footnoted (but with 49 misprinted as 39). The *Soft* at the opening of the anthem and *Loud* at the choral entry are omitted, presumably on the grounds that they are warnings to the organist rather than general dynamic instructions, and replaced by [*mf*] and [*f*] with no crescendo. Since Oxford UP does not issue my edition of *Zadok* separately, I can unequivocally recommend this.

BREITKOPF BACH & HANDEL

Bach *Ouvertüre (Suite) Nr. 2... for Flute, Strings and Basso Continuo in B Minor BWV 1967*. Edition for Flute and Harpsichord (Piano) edited by Werner Breig. Breitkopf & Härtel (EB 8717), 2001. 20pp + part, DM21,00

Händel *Konzert für Orgel (Harfe) und Orchester B-dur op. 4 Nr. 6 HWV 294* Edited by Ton Koopman. Breitkopf & Härtel (PB 5386), 2001. 16pp, DM 20.00.

There is obvious sense in having a keyboard accompaniment available for flautists learning Bach's second orchestral suite, though I don't think I'd like to hear more than a couple of dance movements at a concert. The editor makes rather heavy weather of the obvious point that you can play a more complicated reduction in an adagio than a presto. His version works well, except for the *Double* of the Polonaise, where the right-hand continuo realisation is too obtrusive and doesn't give the listener any idea of a change in texture. Whether or not the original needs a 16' violone, I think I would discourage playing the bass in octaves on a piano, so it is just as well that such doublings are not notated. A useful publication, with a clean text, apart from useful *solo* & *tutti* marks in the part.

More important is the first (at least, the first that I have seen) of the back-continuation of Ton Koopman's edition of the Handel organ concertos from op. 7 to op. 4. Most of the bilingual introduction is general to the organ concertos as a whole, just one paragraph relating to the work at hand. The editorial commentary is in German only. The openings of movements 1 & 2 are reproduced from the autograph, showing the instrumental specifications – which is as well, since the way the continuo instruments are printed in the edition would lead the user to presume that they are not named in the sources. These do no offer any clue to what was played by the lute and lyrichord, which are mentioned in the cue for the concerto in the 1736 libretto of *Alexander's Feast*. This is a fine score for conductor or scholar, but less useful for the sort of soloist, like the editor, who wants to direct and play the solo, since the page-turns in the first movement don't work; starting on a verso would have increased the chance of making it practical. The harp part (which I haven't seen) is edited by Andrew Lawrence-King: I wonder what he has done to it. The omission of *solo/tutti* markings from the score is not important except to the extent that it may lead to their absence in the parts: this has happened in the op. 7 organ parts, which is unhelpful. As far as I know, Bärenreiter hasn't yet replaced its distinctly non-Urtext parts of op. 4, so this new edition is welcome.

FUX & VIVALDI

The latest batch of Musica Rara issues from Breitkopf & Härtel are new, not reprints as some previous items we've received. Fux's Overture to *Pulcheria*, an opera of 1708, has a prominent solo trumpet part and is otherwise scored for two oboes, strings and continuo. As is common in trumpet pieces, full advantage is taken to exploit areas away from C major in the movements where the trumpet is tacet. The repeat marks surrounding the whole of the penultimate (and longest) movement make me wonder whether they somehow were meant to indicate that the movement is repeated after the six-bar final Adagio. The type-setting (by the editor, Carolyn Sanders?) is a bit amateurish: the staves are much smaller than is necessary for the format, and it is easier to read five consecutive staves in the treble clef if there are brackets or bar-lines linking groups of instruments. The parts are a better size, and the piece could make a good start to a concert. (MR 02252A: tpt & pf, DM16,50; 02252B: score & parts, DM31,50)

The Vivaldi Sonata in B flat RV 34 has generally been assumed to be for violin, and was numbered thus by Ryom. The non-autograph MS in Dresden has no instrumental designation. According to Sandro Caldini, the editor of this new edition (MR 2258; DM19,50), it was probably copied by the violinist Pisendel, which was the reasons for assuming that it was for his instrument – though Ryom does not mention the name of a scribe, so cannot have been thus influenced. But the editor is right to suggest the oboe: the part fits the instrument, and contains nothing idiomatic to the violin. So this usefully doubles the number of Vivaldi oboe sonatas. It takes some ingenuity to set out an 8 page score so that, if all repeats are taken, the keyboard player has to turn the pages mid-movement ten times.

HANDEL ARIAS

Handel arias seem to be very popular at present, especially among countertenors. But the publishing of a wide range of individual arias is not an economically-viable proposition. We deal with the problem by having an increasingly-large number of titles for which we sell Urtext scores accompanied by instrumental parts (generally £3 per score, £1 per part), but we don't bother with piano reductions. I was interested to receive a few months ago from Classical Vocal Reprints four collections of arias for voice and trumpet, edited by James Ode, who has gone back to the autographs and produced excellent editions, except for the serious fault of not distinguishing between piano reduction and realisation. Surely singers must find it upsetting when they come to perform with orchestra and find that the string support suddenly disappears? There is a volume each for soprano, alto, tenor and bass, each with different pieces, priced at $15 and including a part for trumpet in D. (Classical Vocal Reprints, P. O. Box 20263, New York, NY 110023-1484. ClasVocRep@aol.com. There is not very much early in the catalogue, but vast quantities of later vocal repertoire.)

Musica Rara/Breitkopf has issued an edition by Ann Knipschild of 'Will the sun forget to streak' from *Solomon* (MR 2254; DM22,00). Visually, this is the best of the recent Musica Rara batch. Handel's accompaniment is odd: two violins and continuo lie below an obbligato-ish line headed *Hautb. solo [e] travers. tutti*: an interesting and unusual texture. It makes sense to issue it for solo oboe, soprano and piano, though the market might more than double if *flute* were added to the cover and a couple of violin parts would be useful as well as oboe and cello. A single-line voice part is also provided. Here the single bar with keyboard realisation uses small print. The slurs over dots which Handel wrote over the first few beats are missing: maybe they are unhelpful for a pianist, but they should be in the cello part: another example of the need to include everything in the score to make sure the part is correct (cf the review of op. 4/6 above). It is strange to suggest the

obvious rhythmic emendation of the four-note oboe phrase erratically: surely once is enough? Are unmarked phrases to be played literally? The Afterword does not say that this is the longer of the two versions, and had the editor gone back to the autograph she would have bracketed the *f* in the oboe part at bar 40. Otherwise this is an accurate edition of a fine song.

HILLER ON SINGING

Johann Adam Hiller *Treatise on Vocal Performance and Ornamentation* translated and edited by Suzanne J. Beicken. Cambidge UP, 2001. ix + 199pp, £45.00 ISBN 0 521 35354 8

This is the second of Hiller's vocal instruction books. His *Anweisung zum musikalisch-richtigen Gesange* (1774) is more basic and technical than its successor, *Anweisung zum musikalisch-zierlichen Gesange* (1780) translated here, which is concerned with how the singer adjusts and supplements the written notation. It has, of course, been called upon for various modern manuals on historical performance, but it is always better to see a writer's remarks in context. Hiller's intention was to encourage Italian vocal practice in Germany. It should thus be used with caution for the interpretation of earlier German music. Indeed, the editor quotes a valuable section from the preface to the first treatise that confirms that the lack of reference to matters of technique in earlier educational material is not accidental: 'of good use of the voice, of the comfortable drawing of breath, of a pure and clear pronunciation, however essential these elements of singing were, little or nothing was mentioned' – he is describing actual teaching practice, not textbooks. The reader should also be aware that composers were beginning to notate the practices that Hiller is describing. But his viewpoint seems to be a moderate one, so the extent of ornamentation implied here, whatever one might do in particular cases, needs to be taken seriously. In introducing an Aria with free variations he points out (p. 135) that they can be made in three ways: by adding notes, by changing them, and by reducing the number of notes: the last practice that is rarely quoted. He stresses the importance of starting with the words (chapter 3), and suggests that the singer may improve the underlay (examples on pp. 69-70). This is essential reading for singers of later 18th-century music. The repertoire with which Hiller is chiefly concerned is not one that is central to most performers, but nevertheless he deserves to be seriously considered. The editor supplies a useful introduction and appends biographies of singers mentioned.

LONDON OPERA 1773-1778

Ian Woodfield *Opera and Drama in Eighteenth-Century London: The King's Theatre, Garrick and the Business of Performance* Cambridge UP, 2001. xiii + 339pp, £40,00. ISBN 0 521 80012 9

I anticipated that this would be a hard read, but was pleasantly surprised. There is a story and an argument, which carried me through a topic in which I had no particular interest. The book's title isn't as specific as it might have been: the period covered is about five years, and the hero (in fact, somewhat surprisingly, a heroine) is Frances Brooke, a minor author, who took over running the King's Theatre to spite Garrick for rejecting a play she had submitted and made a considerable success of the job. She failed in her major objective: getting permission from the government to perform plays (including, of course, her own) as well as operas there, and running an opera-house seems not to have been her major interest in life. But she proved to be a business-woman and impresario with flair and this was one of the more successful attempts to supply Londoners with the fashionable entertainment of Italian opera. The Burneys loom large in the narrative: Charles was a musical advisor to the company and other members of the family provide documentation from the viewpoint of the audience. The book is underpinned by the surviving bank accounts. It would, I suppose, be possible to write a rival account of the period underplaying Frances Brooke and giving more weight to the activities of her colleagues, but the balance given here seems convincing. One detail caught my attention. A visitor in 1772 comments that there were two harpsichord, no organs (p. 27): the inference that he expected even one organ, let alone more, is interesting.

Chapters 6 & 7 overlap and don't properly dovetail with each other, as if 6 was written as an independent article. Some musical examples have scores split so that the instrumental staves appear at the bottom of one page with the voices and continue at the top of the next (44-5 & 46-7). It is, however, commendable that full scores are printed, not just piano reductions, and a merit of the book is the presentation of Sacchini as a composer of interest. These blips don't spoil an unexpectedly fascinating book.

Reviews to follow next month

Federico Maria Sardelli *La musica per flauto di Antonio Vivaldi (Studi di musica veneta: Quaderni vivaldiani 11)* Florence: Olschki, 2001. ix + 250pp, LIT52000

John Warrack *German Opera From the Beginnings to Wagner* Cambridge UP, 2001. xiv + 447pp, £45.00 ISBN 0 521 23532 4

Bärenreiter vocal scores of Handel's *Radamisto* and *Tamerlano*. the new *Gloria* and Haydn's *L'anima del filosofo*, Vivaldi's *Seasons* edited by Christopher Hogwood, Bach Motets and French Suites, etc.

CAVALIERI REVIEWED

Barbara Sachs

CAVALIERI

Warren Kirkendale *Emilio De' Cavalieri 'Gentiluomo Romano'* (*Historiae Musicae Cultores*, 86) Florence: Leo S. Olschki, 2001. 551pp, 56 plates (12 in colour). £IT149.000, €76.95. ISBN 88 222 4969 0

The subtitle of this monograph is: 'His life and letters, his role as superintendent of all the arts at the Medici court, and his musical compositions – with addenda to *L'Aria di Fiorenza, id est il Ballo del Gran Duca* (1972) and *The Court Musicians in Florence – during the principate of the Medici with a reconstruction of the artistic establishment* (1993). The addenda are given as line references and notes. The present book is complementary to them does not duplicate the important material that they contain. Originally Kirkendale planned to confine *Cavalieri, chief court musician in Florence* to *The Court Musicians*, a 752-page tome which discusses his relationships with Caccini and Peri; but since his activity was not limited to Florence, his life and career required separate treatment. The *Aria di Fiorenza*, one of the most influential pieces ever composed (sung chorally and danced to in the Intermedi of 1589), was his composition.

After tracing the Cavalieri family back to the 9th century, outlining the high offices held by members of the family, Kirkendale devotes considerable space to Tommaso, Emilio's father, whose long, intimate relationship with Michelangelo (letters date from 1532 to 1561) inspired some of the latter's most important drawings and sonnets. An artist and architect in his own right, whom art historians have long studied, Tommaso supervised the contruction of the new Oratorio in S. Marcello, where both Emilio and his brother Mario were responsible for musical productions. Ferdinando Medici, a cardinal before he inherited the Grand Duchy of Tuscany, thus knew Cavalieri in Rome, and brought him to the Medici court as administrator of musical and artistic activities, as diplomat (to further the election of popes in the interest of Tuscany), and as a secret agent (to incorporate the republic of Lucca into the grand duchy; to report on Roman affairs) in which capacity he served even after his definitive return to Rome.

The complexity of Cavalieri's administrative office makes one wonder why a 'musician' should be in charge, not only of organ building and theatrical spectacles, but also of painters, sculptors, goldsmiths, jewellers, architects, carpenters, illuminators, gardeners, arquebusiers, cosmographers ('Immense, prestige-motivated expenditures for "space research..." '), draughtsmen, carvers, engravers, etc. Not only did every palace and church have to be decorated and filled with objects, but products containing 'gems, pearls, crystal, gold and silver, ivory, ebony, amber, coral' and furniture made from precious materials had to be sent abroad as gifts to other princes. In the last decade of the 16th century the superintendent's decisions thus guided all artistic activity in Florence; and yet it was never forgotten (by the official historian of the Grand Duchy) that this man was a Roman, 'Emilio dei Cavalieri Gentiluomo Romano'. He was first and foremost an able and trusted 'manager'; an amateur musician (at least in terms of how much time he could devote to music), it was his innovative musical creativity which earned him his place in history.

The fifth chapter documents the contracts and payments Cavalieri made for the building of organs in Rome, Florence, Pratolino and Pisa. Some were enharmonic, which demonstrates his interest in contemporary problems of tuning and harmony, documented also by his correspondence with Luzzaschi and by passages in his own compositions.

The sixth chapter presents new documentation on Cavalieri's participation in the wedding celebrations of 1589, a year after his arrival in Florence. He worked together with Giovanni de' Bardi, despite resentment over reliance on this Roman gentleman being manifested immediately. The music was mainly composed by C. Malvezzi and L. Marenzio, with single pieces by A. Archilei, G. Caccini, G. Bardi and J. Peri, and two pieces by Cavalieri. Of these, the first, 'Godi turba mortal', was for soprano and chitarrone (invented for this occasion), in the tradition of a two part polyphonic madrigal with one part embellished, a practice he later rejected. The second is the climax of the Intermedi, the *Aria di Fiorenza*, the choral ballo aptly titled 'O che nuovo miracolo'. The exceptional quality, success, and long influence of this piece reflects its unique genesis: Cavalieri first created the choreography, then the music; the text was added last, by Cavalieri's friend Laura Guidiccioni. It continued as a model for other compositions, 'coincidentally disappearing only in 1737, the very year the Medici family became extinct.'

A chapter on Cavalieri's three (lost) Pastorales attests to their high quality and to Cavalieri's priority as the creator of opera. The only way to credit Caccini and Peri with the invention of opera would be to adopt restrictive definitions of what the genre entailed: while Cavalieri used less solo recitative, he may have been inspired by a broader idea of ancient Greek musical drama; so it is ironic that his greater use of choruses, dances, ensembles and polyphonic styles actually saved his music from the (tedious?) limitations of the Florentine Camerata. The 'myth' which attributes the creation of opera to the Camerata just begs the question!

Cavalieri left a manuscript copy of two settings of Lamentations: one complete set of the 9 Lessons and 9 Respon-

sories, followed by one incomplete set (6, with anonymous alternative verses). Kirkendale recommends the edition by Murray Bradshaw (American Institute of Musicology *Miscellanea* 5: *Early Sacred Monody*, vol. III) but disagrees with the historical account and dating of the music. Musically the pieces are effective, varied, and chromatic, with a microtonal enharmonic passage on the word 'amaritudine'. The monodic portions, the use of basso continuo and the notation in score are further examples of the innovations and expressivity of Cavalieri's music.

The chapter devoted to his most famous work, the *Rappresentatione di anima et di corpo*, epitomizes the interdisciplinary approach which sheds so much light on the circumstances surrounding the performance of this highly influential, moving and enjoyable early opera. Cavalieri's direct contact with Filippo Neri and the spirit of the Roman counter-reformation; the preoccupation with salvation in the Holy Year of 1600; Cavalieri's own preoccupations with strengthening his position in Rome by dedicating the work to the powerful cardinal Pietro Aldobrandini (enemy of Ferdinando Medici); the hypothetical original authorship of portions of the libretto (S. Carlo Borromeo), completed by Agostino Manni; the existence of a second libretto published for a staged version without music which adds two more speakers (*Timoroso & Elevato, giovani*) to those of the Proemio (*Avveduto e Prudentio, giovanetti*); the literary genre of dialectic dialogues in general, and of *sacre rappresentazioni* and the use of allegorical figures in particular; the antecedents of such devices as the 'monodic ambivalent echo', the depiction of life as a struggle against temptation, the iconological evidence for portrayal of the allegorical figures (and Michelangelo's *Last Judgement* itself as a direct inspiration of the work) – these are just some of the many rewards of Kirkendale's exhaustive research.

Most of the documents appear in the original language (generally Italian, sometimes Latin or French); the exceptions are those quoted in the text as well as in the appendices. The letters are often quite colourful, Cavalieri expressing his annoyance with sarcasm. He refers to Ottavio Rinuccini, the greatest librettist of the early operas, as 'Ranocchino', which literally means 'little frog' and figuratively 'little boy'; he complains that Gesualdo forced him to hear his playing and singing for so many hours that he thinks he doesn't want to hear any more music for the next two months; he marvels at the malignity expressed by those who consider Giulio Romano (Caccini) the 'Dio della musica', which makes him wonder if he is indeed in Rome or in Turkey; he boasts of the approval shown him by Claudio [Merulo] (mistakenly called 'Merula' by Kirkendale) and Luzzaschi, adding that 'were Giulio Romano to live for a hundred years he would still have things to learn from me'. He vindicates himself by claiming to have been penalised for being faithful and for walking on a straight path, shunning adulation and greed: in effect he was following all the precepts he so masterfully and sincerely recommended in *Anima e corpo*!

The book is rigorously geared to providing historical and biographical information, with comparatively little space devoted to musical description. The reasons for such intense dislike of Caccini must be sought in the previous volume. Cavalieri, whose 'universal *intelligenza*' was praised by Ferdinando Medici, has had the biographer he deserved, one who has devoted thirty years to archival research on his behalf. We can expect that Kirkendale's next book will contain addenda to this one and the previous two.

GROVE [7] – EARLY COMPOSERS

Jerome F. Weber

We printed Jerome Weber's survey of chant on Grove[7] in April (EMR 69, p. 12). This continuation should have appeared in EMR 70, but was a casualty of our erratic receipt of emails. Our apologies for its delay. CB

While the chant articles in Grove[7] illustrated the need for a new edition of this work, composers of medieval and early Renaissance music make an even stronger case. Some of these composers have recently enjoyed the fruits of active scholarly work. I was struck by the disappearance of the peculiar conceit of a previous generation of French musicologists. Léonin and Pérotin are now listed under the only forms of their names known from Anonymous IV: *Leoninus* and *Perotinus*. But the graphic distinction between the 13th-century scribe and the 20th-century vocal ensemble is now lost, for the medieval writer is consistently cited here (for the first time known to me) as Anonymous 4. [The group does not warrant an entry.] Ian Bent's articles on both composers have given way to articles of nearly twice the length by Edward Roesner. He adopts the prevailing view of them, including Craig Wright's recent attempt to identify Leoninus. But it seems narrow-minded to omit from the bibliographies any mention of an opposing view of the matter that has been not so much refuted as simply ignored by the scholarly community: 'Anonymous IV as Chronicler' by Hendrik van der Werf, has been published in *Musicology Australia* 1992, after several better-known journals had declined to do so and the author had even printed it privately.

Suzanne Clercx-Lejeune's *Ciconia* was badly in need of revision, for it was already outdated when it appeared. In an article twice as long, Giuliani Di Bacco, John Nadas and Margaret Bent distinguish the composer from his presumed

father and furnished new dates of birth (conjectural) and death. The additions to the bibliography are extensive.

Martin Picker's *Busnois* has yielded to Paula Higgins' *Busnoys* that is three times as long. The editor of the proceedings of the quincentenary conference of 1992, she has provided a longer works list and bibliography. Her essay provides a much deeper insight into the composer, among whose contemporaries only Ockeghem is mentioned in the same breath. They were regarded with equal respect by their contemporaries, and this multifaceted view of his life and works may restore that balance.

In a decision that was made only in the past year, the editors have accepted Alejandro Planchart's choice of *Du Fay* as the composer's name. His article replaces Charles Hamm's, and once more the additional bibliography is extensive. Planchart has already published his research on the early life of the composer, accounting for an article that that runs several pages longer than the earlier one.

Another change of name identifies *Josquin (Lebloitte dit) des Prez*, combining the newly discovered family name with Edward Lowinsky's choice of spelling (in Grove[6] it was Desprez). The authorship of the older article was divided between Gustave Reese (life) and Jeremy Noble (works). Noble deftly expanded his part to take account of numerous discoveries, but Patrick Macey's treatment of the life is much longer and different from before. The work list, given more generous white space on the page, occupies 21 pages rather than eight, and there are almost three pages of new bibliography. The date of birth is no longer 'c1440' (a date that was proposed as recently as 1956) but 'c1450-55'. The identification of Judochus de Picardia (in Milan, 1459) with Josquin is dismissed in these words: 'Recent archival discoveries have... finally proved him distinct from Josquin des Prez'. A brief entry under *Judochus* states the same conclusion.

Wulf Arlt's *Machaut* replaces Gilbert Reaney's. The additional bibliography occupies almost a page. The treatment of the various *formes fixes* is reordered to clarify their development in Machaut's work. Rather than grouping lais and virelais as mostly monophonic songs, he groups motets and lais as forms surviving from the past, leaving the virelai to be treated last. While Ernest Sanders' *Vitry* enjoyed less than six pages in Grove[6], Margaret Bent and Andrew Wathey devote more than ten pages to him. The works list is more extensive, starting with eight 'secure or plausible' attributions, continuing with 20 other works of varying degrees of authenticity, and concluding with a list of works mostly lost.

Edgar Sparks' *Obrecht* yields place to a treatment twice as long from Rob Wegman, the current authority on the composer. He is assigned a newly established date of birth, and most details of the life and works have been revised. Just as Busnoys is being elevated closer to his contemporary Ockeghem, the new view of Obrecht raises him to the level of his contemporary Josquin des Prez. An unusual facet of this is an explicit citation of Sparks' previous article pointing out the contrast between that view and the revised evaluation.

Although Leeman Perkins wrote *Ockeghem* in both editions, he has completely rewritten the piece at almost twice the length. The additional bibliography is more than a page long. It is curious that the date of birth is still given as c1410, although the new text states: 'A clear preference for about 1420 seems to have emerged in the biographical literature... but Ockeghem could have been born as much as a decade earlier.'

Certainly no other composer has had more attention in this period of time than *Hildegard of Bingen*, virtually ignored until her anniversary date of 1979. Ian Bent wrote two and a half pages for Grove[6]. Although the new article, twice as long, is credited to Bent, revised by Marianne Pfau, it has in fact been entirely rewritten. The works list (formerly cramped as in MGG) is now more legible in Grove's tabular format, and the new bibliography is extensive. *Mouton* has also had his works list expanded from cramped to tabular form. I mistakenly expected recognition of David Skinner's 1997 findings about the works of William Cornysh. David Greer's *Cornysh* has been lightly revised to include an indication (in two places) that 'it has been suggested' that the Eton Choirbook music was written by the elder of the two composers, but the works list keeps the old arrangement, crediting all of the music to the younger man. The editors evidently remain unconvinced. The most obvious of the few changes in Margaret Bent's *Dunstaple* is her preferred spelling of the name, and her *Power* is hardly changed at all. David Fallows' *Binchois* also remains intact.

As a postscript to my account of chant articles, I have discovered Ann Buckley's *Celtic chant*, four times as long as Aloys Fleischmann's *Celtic rite*. She treats every aspect of Celtic history, but the beginning of the section 'Notated sources' goes down a dead end: 'There are no notated manuscripts from the Celtic regions dating from before the 12th century.' Unlike the other chant articles, this one includes a discography of four recent CDs, but of the three that I have heard, none contains any Celtic chant.

LONDON CONCERTS

Andrew Benson-Wilson

With the major festival season well underway, the mid-summer months are an exciting time to be within reach of London. As the London Handel Festival ends, the Lufthansa and then the Spitalfields festivals start, with the Covent Garden Festival just one of the other major London events that also feature a fair share of early music.

Of the concerts outside the Festivals, one choir in particular impressed. Canticum, an amateur choir but singing to a more than professional standard, gave Bach's B minor Mass at St John's, Smith Square (15 May) under Mark Forkgen with the Orchestra of the Age of Enlightenment and an impressive line up of soloists. The B Minor Mass is one of a number of works that I would like played at my funeral – an event that promises to be quite a lengthy affair. Although not specialising in early music, Canticum clearly know how to sing the stuff. Their clear pronunciation, consistently focussed and bright tone and their ability to work as a team were an object lesson to many professional choirs I could name. Adopting a position far from the one to a part theory that would put choirs like this out of the Bach business, the 45 singers nonetheless sang with one voice. The soloists were extremely well chosen to match the tonal resources and style of the choir – a welcome relief from the 'authentic' choir and band mixed with operatic singers that can bedevil the concert platform. Deborah York is one of my favourite sopranos. She is now Berlin based, and it is a shame that she does not sing in England more often. Her voice, although not devoid of an occasionally operatic twinge, has a superb tone quality and free-flowing ebullience that is ideal for the music of Bach, Handel and Vivaldi. Elizabeth Atherton's clear and unaffected soprano voice had something of the mezzo about it and was appropriate foil to Deborah York. The countertenor Mark Chambers, tenor James Gilchrist and bass Brindley Sherratt were also all on very good form. Mark Forkgen was an inspirational conductor, with a fine sense of the architectural structure of the work. The Orchestra of the Age of Enlightenment are Britain's finest period instrument band. They were also on excellent form in what might have seemed something of a routine engagement for them.

Charivari Agréable's Purcell Room concert (14 May) was based on their CD *Two upon a Ground*, and featured two of our best viol players, Susanne Heinrich and Susanna Pell. As befitted the refined generosity of the music (by the likes of Jenkins, Simpson, Lawes and Purcell), these two worked incredibly well as a team. There was no sense of competition as themes and motifs were graciously handed back and forth between them, generally with a smile, to be developed and elaborated before being gently returned. Each half ended with one of Christopher Simpson's Divisions. The concluding set in G, with its catchy rhythmic structure featuring a hemiola every other bar, was treated to a particularly effective build-up of tension and rhythmic energy. A Locke Fantazia (with an unexpectedly inventive 3rd note to its theme) and Saraband featured the two solo bass viols, and Susanna Pell gave a sensuous solo performance of Tobias Hume's *Loves Farewell*. Susanne Heinrich also gave accompanied solos of works by Godfrey Finger. Lynda Sayce was a sensitive continuo player on baroque guitar and English theorbo, as was Kah-Ming Ng on virginals. But I was less happy with the organ playing. When playing continuo to bass instruments it is not always possible, or even desirable, to stay below the pitch of the soloists, but at least the continuo should be moderate when it appears on top. The organ trills at the beginning of the Lawes Suite in G were just one example that unnecessarily drew attention away from the soloists. Tomkins' working of Campion's *What if a day* didn't really work on the organ – the bass twiddles in the 3rd variation were rather lost and the arpeggios of the 4th variation caused complaints from the organ's wind supply.

Earlier that day, The Dowland Consort had joined with singers Patrizia Kwella, James Bowman, Philip Salmon and Peter Medhurst in the Queen Elizabeth Hall to present a Masque sequence based on the life of Sir Henry Unton as part of a study day on the Elizabethan Masque. The famous memorial painting to Unton, now in the National Portrait Gallery, dates from around 1596 and shows various aspects of his life and death, including depictions of a consort of viols and the performance of a masque with a number of instruments (although, curiously, the Dowland Consort didn't attempt to match the instruments shown in the painting). The dancers of Danse Royale provided visual support. The singing and playing was good throughout, although director Jacob Lindberg's lute was rather too busy rather too often – a common and understandable failing amongst instrumental directors. The talks during the morning were given by the event organiser, Peter Medhurst, and art historian Rebecca Drew. Peter Medhurst's contributions on the background to the masque were sound and informative, unlike the efforts of the Rebecca Drew, whose breathlessly excitable delivery added a layer of fog over some rather shaky scholarship and wholesale plundering of the Angela Cox's booklet on the Unton painting. What amazed me was the size of the audience – to have at least half filled the Queen Elizabeth Hall during the day on a Monday was quite an achievement. It would have been interesting to know whether the audience was predominantly from the art history or the musical side. There is clearly a market for this type of event, although the audience deserved much better fare on the art history front.

PASSACAGLIA

The recorder-based group Passacaglia have been using one of my reviews in their publicity material, so inviting me back to have another go was a brave thing to do. But they need not have worried. Their St John's, Smith Square concert (5 June), joined by guest artist, the Swedish recorder player Dan Laurin, was outstanding. Three recorders, viola da gamba and harpsichord/organ might not foretell the most varied evening of entertainment, but there was contrast aplenty. This ranged from a clever and extremely virtuosic solo recorder version of Marais' *Les Folies d'Espagne*, played (and arranged) by Dan Laurin, to a delightful Suite by the 31-year-old Timothy Coker which included such movements as *Mrs Bradbury - Her Courante, Ms Ichise - Her Loure, Ms Knight - Her Passacaglia* and *Mr Bigwood - His Passepied.* I don't know the members of the group well enough to know how well the music fitted their characters, but Bradbury came out as bustling, Ichise as mournfully lyrical, Knight as ethereal, dreamy and really quite long, and Bigwood as short and busy. Robin Bigwood's musical and restrained continuo playing featured some deft switching between organ and harpsichord, the latter sitting on top of the former in two-manual fashion. This worked extremely well, the organ blending particularly well with the recorders and gamba. It was good to hear a harpsichordist who eschews the current fad for glitzy and over-dominant continuo playing – my only quibble was a couple of occasions when he added an ornament on the very last note of an arpeggiated final chord, taking attention away from the soloists. His two harpsichord solos demonstrated a fine sense of metrical structure and pulse and some mature interpretations. Louise Bradbury and Annabel Knight matched each other very well in tone and intonation, both having the ability to shade and colour a note without wreaking havoc on the pitch. All three soloists combined in an attractive version of Vivaldi's *La Primavera.*This made a real change from the string version and it was good to hear a performance where no one instrument predominated. Reiko Ichise gave a delightfully lyrical and sensuous performance of Telemann's *Sonata Seconda* in B minor for viola da gamba, displaying a wide range of tone colour and emotional depth. Passacaglia remain one of my favourite instrumental groups, combining a well-honed sense of musicianship with a naturally restrained virtuosity that is never overstated.

GROSVENOR CHAPEL

I am not the only organist to hold the William Drake organ in London's Grosvenor Chapel in high regard. Built in a broad English 18th-century style, but after no specific model, it is housed in a genuine 1730s case in a delightful church in Mayfair. May saw its 10th anniversary and Gustav Leonhardt, who had given the opening recital, returned to see if it had survived its first 10 years. Curiously, considering the event, he only played for about 20 minutes on the organ, and only included one English composer – and that dating from the generation before the eighteenth century. But it is always fascinating to hear a revered master at work. In the past I have generally found Leonhardt's organ playing understated when compared to his demeanour on the harpsichord, but this was an exception. The opening Couperin pieces did not really work on this organ, and the sinuous melisma of Couperin's glorious *Tierce en Taille* was rather tame and smothered by the accompaniment. But two of John Blow's more tortured voluntaries showed a much greater musical insight. The first, with its dreamily unfolding harmonics, was enriched with intricate French-style ornamentation whilst the chromatic lines of the second, played on a full organ including the trumpet stop (and a naughty burst on a 16' pedal reed that Blow would never have come across), showed the Italian influence introduced by Froberger. Fischer's substantial Passacaglia completed the organ set and showed that Leonhardt can occasionally be prepared to play loudly. But he still seemed far more at home on the harpsichord with works by Reincken, Böhm, Leroux, Balbastre and Duphly. Böhm's *Partite sopra Ach wie nichtig, ach wie flüchtig* was fluid and coherent, in keeping with a work that probably stemmed from improvisations amongst friends in a domestic setting. Each variation was run into the next, giving a good feeling of flow. The French pieces were the highlight of the concert, with Balbastre's resonant *La d'Hérincourt*, with all the action in the tenor register, far from the silliness that composers like Balbastre are often associated with.

Other Grosvenor anniversary events included some lunchtime recitals and a discussion day looking at the influence of the early English organ which, as is so often the case, came to no real conclusion. The home organist, Richard Hobson gave a lunchtime recital (15 May) which compared English 18th-century composers with their continental contemporaries, giving the home team a clear advantage by pitting them against distinctly slight works by the distinguished visiting side – Mozart's *Adagio for Glass Harmonica*, three of Haydn's clock pieces and C. P. E. Bach's occasionally monumental *Sturm und Drang* Prelude in D. John Keeble was the highest scorer for the home team with his periodically anarchic Voluntary No 1 in G. William Russell's rather academic Voluntary in G minor (Set 1/10) was not his most interesting and the technical difficulties of playing John Stanley's delightful Voluntary in D (Op. 5/8) on a two (rather than three) manual organ were not altogether overcome. But an enjoyable concert of music that deserves to better known. The lunchtime concert the following Tuesday featured works by Maurice Greene, Handel, John Stanley and Samuel Wesley, but the less said about that the better!

COVENT GARDEN FESTIVAL

The Covent Garden Festival has pruned some of its usual early-music performers but retains a strong early-music interest, usually with a twist. The Festival makes use of some of London's most interesting buildings, although this policy does not always work – two concerts this year suffered from the choice of venue. Such is my knowledge of London's nightclubs that the relevance of the venue for Handel's extended 1707 cantata *Clori, Tirsi and Fileno* (performed in the Heaven Club under the catchy title of

'Handel in Heaven', 16 May) completely passed me by. There were vague references in the publicity to a surprising ending to a love triangle that (I eventually realised) was going to become rather more triangular than most, in this interpretation at least. By returning a rejected duo between Tirsi and Fileno (the two male suitors for Cloris rather elusive and devious hand) alongside the usual concluding trio, and by some none too subtle translations, director Lee Blakeley turned this tale of a fickle woman into a story of a love that usually dares not sing. It is not often that the plot of a piece is given away by looking round the audience in the bar before the show, but this version of Handel was clearly aimed at a particular sector of London's musical life. Any lingering doubts were cleared when Fileno's aria, 'I am like the helmsman' was translated as 'I feel just like a sailor'. The guffaws from some of the audience suggested that he wasn't the only one. But there was something here for all tastes – the first Act concluded with a merging of the more traditional kind, to the words 'Now I have reached the shore' and then, 'Now I am in the harbour'. Although Clori's hand might have been elusive, other parts of her body seemed more readily available, at least to Fileno, sung with emotional intensity by Kathryn McCusker who, in the spirit of the event (and to my eyes at least) looked extremely fetching in her waiter's outfit. Simon Baker was an equally impressive singer as the unfortunate Tirsi while Zoë Todd took the vampish role of Clori. They all coped will with the complexities of performing in and around the audience. The band used modern instruments, including an electronic harpsichord, but was nonetheless impressive in often demanding music. All that Handel's libretto ultimately offers between Tirsi and Fileno is 'amico e compagno' and a general whinge about women who, 'like the sun, are a miracle while they shine'. But it was clear that one or other of them was likely to end up with another combination of sun and shine – as one of the less adventurous members of the audience I was, for once, relieved that one of the male leads was a rather nice soprano in a trouser role.

ALEXANDER'S FEAST

One group that the Covent Garden Festival would never reject is The Sixteen and The Symphony of Harmony and Invention directed by Harry Christophers. For many, their annual showpiece performances are the highlight of these festivals. But this year the venue was against them. Rather than their usual imposing Freemasons Hall, this time it was the uninviting Peacock Theatre that hosted *Alexander's Feast* (26 May). The layout of the stage, with a deep section in front of the safety curtain, meant the performers were at the back of the stage remote from the audience, the choir singers particularly so. The wide auditorium also didn't give the sound a chance to coalesce or the audience to feel part of the action. Despite its foundation in the power of music, and the eulogy to the power of the organ as the premier instrument, I am afraid that this is not my favourite Handel work. It was great to hear the two lengthy instrumental concertos (for harp and organ), but they come at awkward times in the development of a plot that never really gets going at the best of times. Of the various versions available, the one chosen was that of 1736, but excluding the C major Concerto Grosso and the cantata *Cecilia, volgi un squardo*. With one exception, I cannot fault any of the performers, or Harry Christophers, who all gave characteristically professional and musical performances of the highest order. Maxine Eilander and Paul Nicholson were both adept in their respective finger-twisting concertos. But the let-down for me was Anthony Rolfe Johnson. He seemed unfamiliar and ill at ease with the piece, with his head sunk in the score and an unvarying and unattractive tone throughout. Handel's admittedly tricky runs were blurred and slithered as he wandered aimlessly around the notes. To add to that, he then stood right in front of cellist Jane Coe as she concluded her beautiful cello solo at the end of 'Softly sweet in Lydian measures'. But the first few notes from the superb soprano Carolyn Sampson showed just how it should be done. She was undoubtedly the star of the evening.

For their dressed-up Handel, the Covent Garden Festival turned to *Partenope*, given by rising stars, The Early Opera Company in the sparse, but quiet, setting of the Linbury Studio theatre at the Royal Opera House (26 May). The story is set in the court of Partenope, Queen and mythological founder of Naples who legend believes was also one of the Sirens who attempted to lure Odysseus onto the rocks. The Queen has three admirers (Arsace, Armindo and Emilio). As the opera opens, her favourite, Arsace, is surprised to see his former lover (Rosmira) turn up disguised as a man (Eurimene). As a man, Eurimene manages to set herself up as a rival for the Queen's affections whilst, as a women and only recognisable to Arsace, she proceeds to mock and goad Arsace to the extent that the Queen demands that they fight a duel. Arsace, wanting to reveal Eurimene's true identity manages to get the Queen to agree that they should both fight topless. Unfortunately for the dirty old men in the audience, Eurimene gives in at this point and reveals herself as Rosmira. I presume they all lived happily ever after. The story is an attractive one, with plenty of scope for drama, betrayal, intrigue, humour and sexual goings on. The libretto was rejected by the fledgling Royal Academy of Music in 1726 for reasons that went beyond unease at the potential for bare breasts on the London stage, but by 1730, times had changed for the London opera scene and Handel produced his version. There are some extremely attractive musical moments, with Handel at his bittersweet best. The performance seemed jinxed – there was a short-notice stand in for Rosmira/Eurimene who had already sung the part from the pit in two earlier shows. But on this occasion she had got stuck on a train in York and couldn't arrive until half an hour after we were due to start. A patient audience and a few cuts meant the evening didn't finish too late. Louise Mott made up for her unavoidable delay by sweeping straight into her role with aplomb. She was assisted by some superb acting by Assistant Stage Manager Natalie Hobday who took over the stage role. William Purefoy was excellent as the confused Arsace, as was Diana Moore as Armindo. Jeni Bern had some shaky moments and had trouble keeping up with the band, but improved as the evening

unfolded. Stephen Rooke was an imposing Emilio. Director Christian Curnyn led an impressive band with his usual drive. A good evening.

The biggest failure of venue for this year's Festival was staging a viol consort concert in St Paul's church, which backs on to the noisiest and busiest part of the Covent Garden piazza, with street entertainers drawing large crowds which they then encourage to produce as much noise as possible. But Concordia are made of sterner stuff and carried off their concert as if oblivious to the racket from outside. Concordia are another Festival favourite, always coming up with something inventive. This year it was *The Regina Monologues,* a collaboration by Concordia's Mark Levy with director Susannah Waters and designer Jenny Tiramani based on the ageing Queen Elizabeth reminiscing about her past life and loves, notably Robert Devereux, Earl of Essex. Penelope Keith portrayed The Queen with characteristic stature, although couldn't help giving her a healthy guffaw of a laugh. Her script was a delight – she admitted that she 'didn't like executing people who had loved her', but nonetheless had just done for the unfortunate Essex. As she confided in the audience, Robin Blaze sang songs by John Dowland, mostly of poems by Essex, and Edward Johnson's *Eliza is the Fairest Queen.* The five viol players of Concordia (Mark Levy, Joanna Levine, Emilia Benjamin, Reiko Ichise and Alison McGillivray) were joined by lutenist Elizabeth Kenny, and Gary Cooper played a warm and slightly muffled pair of virginals – an instrument the queen herself played. Kenny and Cooper jammed away as the audience entered, looking as though they were having great fun, but were completely inaudible as the audience tried to match the yelling from outside. Noise apart, this was a most successful concert. Concordia were on top form, playing better than ever. Robin Blaze is one of the finest countertenors around today, Herr Scholl notwithstanding. The sheer beauty and clarity of his tone are just the beginning – he somehow manages to make each line, each word, mean something to the listener. He is totally without pretension, with a style that is unaffected and genuine. And once we realised that she was no longer playing one of her pushy middle class ladies, Penelope Keith made a grand but human Elizabeth. This was another successful Festival – one of London's most imaginative.

LUFTHANSA FESTIVAL

The theme of this year's Lufthansa Festival of Baroque Music was Distant Voices – an exploration of the human voice. The only London festival to concentrate on early music, this Festival has gone from strength to strength under Musical Director Ivor Bolton and Artistic Director Kate Bolton. With fourteen concerts, the choice is enormous. This year the Artist in Residence is countertenor Michael Chance, who featured in a concert of German choral music from Schütz to Bach with an extended Purcell Quartet (St John's, Smith Square, 29 May). The concert opened with Christian Geist's *Vater unser,* a straightforward chorale setting for the vocalist but with some exquisite writing for two violins, viola da gamba and organ. The subdued mood continued with the aching introduction to Schütz's *Erbarm dich mein, o Herre Gott.* The litany-like repetitions of the opening and the similar treatment of the four note phrase on 'Missetat' were both memorable. Buxtehude's funeral ode, possible intended for his father *Muß der Tod denn auch entbinden* showed Chance's ability to cope with a huge range; the sonorous and trembling accompaniment again set a mournful mood which wasn't lifted by Johann Christoph Bach's scrunchingly-beautiful lament *Ach daß ich Wassers genug hätte.* Like waves gently breaking on the shore, the lachrymose motif underlies this piece, transforming into a dying phrase at the very end. Buxtehude's *Jubilate Domino* and *Jesu meine Freude* changed the mood in the second half. William Hunt's gamba accompaniment in *Jubilate Domino* was a real test, with notes well beyond the frets and, in at least one case, beyond the fingerboard itself. J. S. Bach's *Widerstehe doch der Sünde* is one of those pieces with a magical combination of melody and harmony that, once heard, will always be remembered. A fitting end to a most moving concert, dedicated to the memory of John Toll.

Sarband's late night concert (29 May) was similar to their Spitalfields Festival concert last year, contrasting some exotic Swedish psalms from the rural tradition with medieval Spanish polyphony and music from the early Middle Eastern Aramaic repertoire. My biggest problem with this group is still the percussion. Even for the sake of variety, let alone any questions of authenticity, using exactly the same drum and the same edge tapping, boom, thwack, tap, boing, bonk sounds for Hildegard, Syrian chant and Medieval Spanish polyphony is just too much.

English Voices joined The St James's Baroque Players for a performance of Handel's *Joshua* (31 May). After nearly three centuries of listening to variations on Handelian-style choruses and arias, I guess the effect of the original product is less today than it was to the opening audiences. At times, it can sound just all too jingoistic. Handel portrays Joshua as a bustling and bombastic character, although he does have some beautifully lyrical arias to suit James Gilchrist's voice, including his opening 'While Kedron's Brook'. The later 'Haste, Israel, your glitt'ring arms prepare' is more typically vigorous, and allowed Gilchrist to demonstrate his assured grasp on Handel's acrobatic melismas. David Wilson-Johnson was very effective as Caleb, with some superb singing of recitatives; 'See, the raging flames arise' and 'Shall I in Mamre's fertile plain' were other highlights. Michael Chance sang the role of Othniel, with striking arias in the 2nd Act, including the fanfare-like 'Heroes, when with glory burning' and the more flowing 'Nations who in future story'. Nancy Argenta, a stand-in as Achsah, disappointed: her pinched tone lacked resonance and subtlety, making the words hard to enunciate and the trill applied to every note just made her grasp on the note sound unsure. Ivor Bolton has a distinctive conducting style. Ebullient and exciting, he can range from a broad sweep to the occasional little flourish where he seems to be conducting every semiquaver. It certainly grabs the attention of the performers and he is careful to acknowledge their contribution.

The evening of the General Election might not have been the most appropriate time to have trumpeters and drums resounding around Smith Square, but it no doubt cheered up the reporters and cameramen waiting outside Conservative Central Office (7 June). But our minds could equally well have been on the troubled Ministry of Agriculture and Fisheries in the opposite corner of Smith Square. For it was an announcement by the Doge that the plague that had beset Venice in 1630 was over that opened the Mass of Thanksgiving for Santa Maria della Salute and the dedication of the foundation stone of the Salute Church that still dominates the Grand Canal. The fact that the same Doge died the following day only stresses the link with the political deaths that befell many Smith Square regulars. The Gabrieli Consort and Players used the research work by James Moore, Andrew Parrott and Hugh Keyte as the basis for their reconstruction, with contributions on the liturgical side from John Bettley. Using music by Monteverdi, Rovetta, Croce, Picchi, Usper and Bendinelli, the ceremony covers the Mass in St Mark's before a procession led over a boatbridge to the site of the Salute.

The biggest problem with this was perhaps one of expectation. When we read of ceremony, pomp, fanfares, magnificence and drama, we expect a degree of volume and action. The opening Introit started with the singers somewhere in the bowels of St John's, almost inaudible. Unfortunately they stayed that way until a door was opened, and the volume suddenly increased as they started to process into the church. There was little sense of the lengthy processions working their way around St Mark's Square that we know so well from pictures. Apart from the processional when a marching band (with six, rather than the original twelve, trumpeters) entered St John's through a side door from the street outside, there was little to grab the attention. The music was fine, the singing excellent, but the mood was lyrical. A number of the settings were for solo voice, with fairly minimal accompaniment. These forces may well have filled the central space of St Mark's, but presented from the stage at one end of St John's, Smith Square, they were distinctly underwhelming. Was this just 21st century ears not appreciating the impact of volume on 16th century listeners? The 12 singers of the Gabrieli Consort were, with the exception of the sopranos, on good form with some fine soloists drawn from the ranks.

INTERNATIONAL ISRAEL VIOL WORKSHOP

Myrna Herzog

The International Israel Viol Workshops were created in 1994 by your reporter (so not an unbiased one) at Bar Ilan University with the aim of inspiring, encouraging and helping the development of viol (especially consort) playing in Israel as well as promoting the development of a healthy attitude of research – fundamental for the development of every player who wishes to call himself a violist – and the advancement of viol-related topics (viol building, strings, bows, care and maintenance).

This was the fifth workshop I have directed at Bar Ilan (the previous ones were held in 1994, 1995, 1997, 1999), and we have been striving for continuity, so that people come to expect the workshop every two years. This is the only workshop devoted to viol consort music in the Middle East, and some of the players prepare for it months in advance. Israel is quite isolated in terms of the general viol picture, and for this reason, my concern and policy have been to bring each time different people, even from different countries (so far we have had Britain, Germany and France), in order to offer a more varied perspective.

The Fifth Israel Viol Workshop (29 April - 1 May, 2001) was attended by 12 students. The faculty comprised Alison Crum and Roy Marks (The Rose Consort of Viols, Britain) Ephraim Segerman (Editor FoMRHI, Britain) and myself (PHOENIX, The Israel Consort of Viols, Israel). It also offered lectures and two concerts: on 28 April at the Bible Lands Museum, Jerusalem, and on 1 May at Bar Ilan University, with the programme *The PHOENIX meets the ROSE* , which promoted the encounter of viol players from the two viol consorts; in addition to the faculty, Lilia Slavni (Israel) played the treble viol and baroque violin.

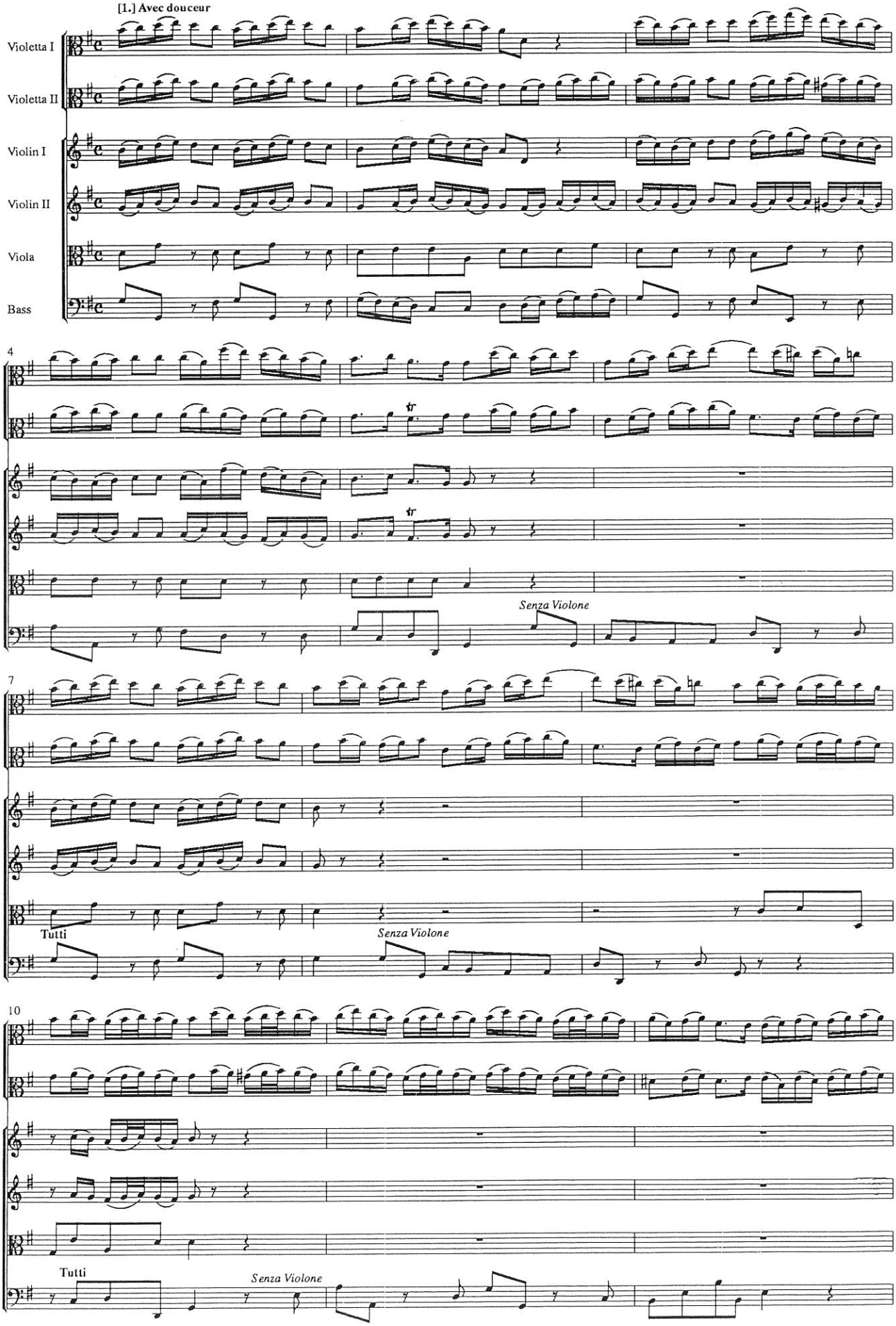
The last concert was preceded by a fascinating lecture by Ephraim Segerman on 'New ideas on the development of Renaissance bowed instruments' in which he addressed the extremely rich panorama of medieval instruments, including the interconnections between plucked and bowed, and the existence of dual-purpose instruments.

During the workshop, Segerman lectured on English viols, addressing sizes, tuning pitches, construction and playing style, pointing out the importance of performers responding to more recent historical research. One of the fascinating points discussed was Robinson's bowing instructions (1603): 'Hould your bow or stick, hard by the Nut of it, with your forefinger, above the stick, your second and third finger (in the hollow of the Nut) betwene the heire and the stick, and your little finger beneath the heire, slack quite from it' which actually match very well the high frogs of contemporary bows. He also lectured on strings in general, addressing specifically the types of strings available for viols today. He described how each one was made, and its relative advantages and disadvantages. His lectures generated great interest among the students.

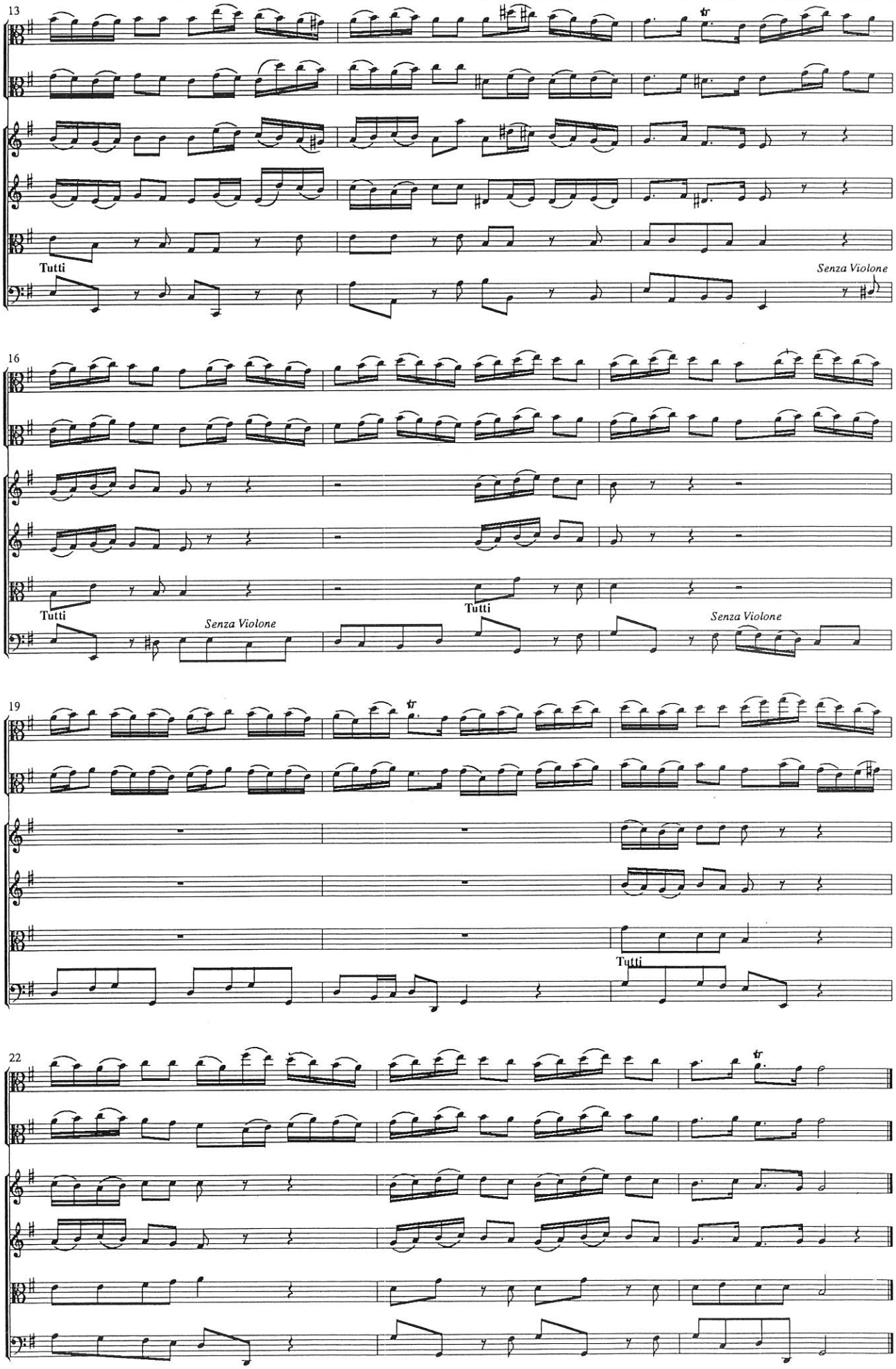
The bulk of the workshop was devoted to playing English consort music, coached by the teachers. Alison Crum showed us why she is so highly appreciated as a viol teacher, tackling difficulties in a very effective way, and encouraging students with her kind manner. Roy Marks conquered everyone with his very individual sense of humour, and gave us wonderful ideas concerning different possibilities of performance. In the last session of the last day, PHOENIX, the Israel Consort of Viols, played for our foreign guest a selection of Prelude and Fugues from the Well-Tempered Clavier, arranged by Villa-Lobos (part of a project we have been now presenting in concert).

The workshop had a wonderful atmosphere of cooperation and exchange which enriched us all.

Telemann – Concerto in G (TWV52: G3)



edited by Brian Clark



Reduced-size copy of the first movement.

Score: £6.00. Parts £2.00 each.

JOHN TOLL

John Holloway

Born 1.10.1947, Little Wymondley, Herts
Died 26.5.2001, Hamstead Marshall, Berks

The music profession has many unsung heroes – people little known outside the circle of colleagues with whom they make music, pupils whom they teach and inspire, and devoted fans of their particular kinds of music. The Early Music world has just lost such a hero. John Toll, who has died after some seven years' struggle with cancer, was organist, harpsichordist, conductor, teacher, enjoyer of good food and wine, devoted fan of big-band jazz, lover of the English countryside. He helped form some of the outstanding ensembles in the Early Music renaissance of the last quarter-century, and through dozens of recordings and countless concerts throughout the world established a reputation as one of the very best keyboard continuo players anywhere. The art of adding harmony to a bass line to enhance its essential role in the music of the 17th and 18th centuries has rarely been more comprehensively mastered, or better taught.

John was the third of four children. His two elder brothers played cello and violin respectively, so it was perhaps to form a family piano trio that he was encouraged to play the piano. He studied with Mary Nicholls, and also took organ lessons with Percy Wells, director of music at St Mary's Parish Church, Hitchin. John gained his ARCO while still at Hitchin Grammar School. He went on to the Royal School of Church Music for a year, was awarded the FRCO and took up the organ scholarship at Magdalen College, Oxford in 1966. Although he was always careful to acknowledge the influence of the then Director of Music, Bernard Rose – a noted advocate of pre-classical repertoire – he actually devoted a significant part of his music studies to the operas of Wagner. On leaving Oxford he went into music theatre, but of a different kind, writing and directing musicals and becoming Music Director at the old Mermaid Theatre under Sir Bernard Miles. He then took a job teaching at the American College of Switzerland for a year, before returning to England to become keyboard player to the Bournemouth Symphony Orchestra and Sinfonietta. This presented him with such varied challenges as the notorious piano part in Stravinsky's *Petrushka* and harpsichord continuo in the rapidly growing 18th-century repertoire of the Sinfonietta. It was here that he first encountered a really good harpsichord (by Michael Johnson – John immediately ordered one for himself) and here where we formed our first ensemble devoted to baroque chamber music (I was Principal 2nd Violin in the Sinfonietta at the time). Of course, we still played on 'modern' string instruments, which were all we had; it was John's intense curiosity about the newly developing world of historically-informed performance that took us to a workshop taught by the Belgian baroque violin pioneer Sigiswald Kuijken, which in turn led to my career on baroque violin.

Back in London, we formed L'Ecole d'Orphée in 1975, to play baroque chamber music on appropriate – baroque – instruments. Among the other founder members were Ingrid Seifert and Charles Medlam; in 1977 they founded the ensemble London Baroque, and John joined them in 1978. In the following 10 years they played an astonishing 528 concerts together, and made 18 recordings of music ranging from Marin Marais to Mozart, from sonatas to opera. Astonishing in that at the same time he was establishing himself as the first-choice keyboard player for Andrew Parrott's Taverner Players and Roger Norrington's London Baroque/Classical Players. I have countless happy memories from this time of playing orchestra-leader with his sumptuous but always tasteful harpsichord playing. Among the best is his splendid performance of Bach's 5th Brandenburg Concerto on the Taverner Players' recording, a project which showed his modesty and sheer competence in equal high measure. Like all great keyboard players, he had his own sound and his own ways of drawing the listener into his personal musical thoughts. His was a musical language based on great knowledge and insight, but also full of spontaneity and the joy of live music-making.

As the early music world developed in the 1980s and '90s John became an ever more central figure. He was a regular continuo player for the Orchestra of the Age of Enlightenment, especially for projects directed by Gustav Leonhardt; he became Music Director of Kent Opera, enabling him to deepen his knowledge and love of baroque music theatre; his work on Monteverdi's operas, begun with Roger Norrington, blossomed in projects for Kent Opera, and with Ivor Bolton at the Maggio Musicale in Florence, Bologna Opera and the Bavarian State Opera in Munich. The Munich Monteverdi opera cycle will be completed this summer using John's edition of *Ulysses*. In the 1990s he also co-founded two new ensembles – Musica Secreta with singers, and Romanesca with lutenist Nigel North and violinist Andrew Manze, thus helping to launch the career of one of the more recent stars of the early music scene. It was this period which included another precious memory for me, a shortlived but hugely enjoyable project called 'Three Parts upon a Ground', with John and Nigel playing continuo for three very different violinists: Andrew, Stanley Ritchie and myself. As befits the 'sopranos' of the ensemble, the violinists drew a lot of attention to ourselves, but it was of course the superb continuo playing which once again held it all together and gave it musical coherence and stability.

John's passionate interest in all aspects of the music he loved and his rare intellectual integrity made him an outstanding teacher. As well as his longstanding posts at the Royal Academy of Music in London and the Birmingham School of Music he taught countless workshops all over Europe and the USA. Some of these in turn developed into longterm relationships, especially with the Dresden Akademie für Alte Musik and the Jerusalem Early Music Course. Hed Sella, the director of the Jerusalem course, has kindly provided some thoughts about John:

John first taught in the annual Jerusalem Early Music Course in October 1993. In spite (or perhaps because) of his somewhat reserved, English temperament, he hit it off very well with the outgoing, demanding Israeli students, some of whom returned loyally year after year. Apart from his vast knowledge, patience and attentiveness to the students' needs, he made himself useful in a hundred ways to the course management, his colleagues on the faculty, students from other classes – in short, anybody who needed a word of advice or a helping hand: he put me in touch with many leading Early Music performers, like Nancy Argenta, Peter Harvey, Andrew Manze and John Holloway, who consequently were all invited to teach with him in Jerusalem at one time or another; he diligently spread the word in various countries and schools where he taught, attracting gifted students to join our course; he helped us acquire what became the best harpsichord in Israel; he took charge of putting together concert programmes, always coming up with fruitful and original ideas for repertoire and liaising with musicians who lived in different countries; and, not least, he initiated and directed some of the most impressive and successful projects in the 18-year history of the course, including, among others, Handel's Apollo and Daphne *and* Acis and Galatea.

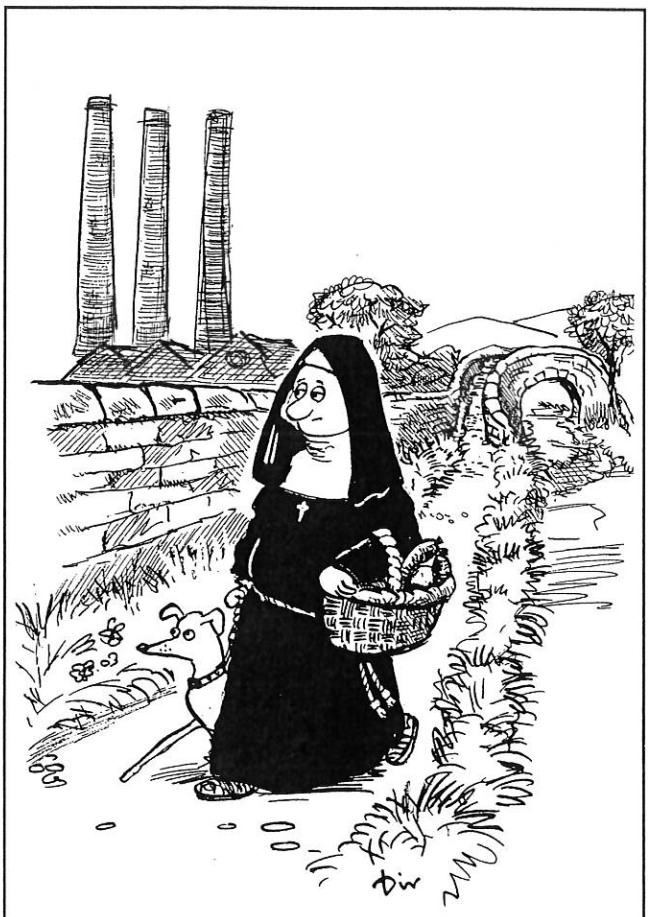
He was the embodiment of all that is good and exciting in Early Music: broad and deep musical and cultural knowledge that never gets in the way of natural music making; respect for the composer, the text and, above all, his colleagues – never at the expense of fun, drama and spontaneity in the performance; great attention to fine details, without ever losing sight of the larger picture; curiosity for and mastery of rare, often astounding, repertoires that hadn't been explored previously, or had never before been given such a convincing rendering, and, above all, the treatment of music as a human and interhuman experience, a process rather than a product.

All this he did with his typical extreme modesty, which could sometimes be confused with a certain lack of charisma. But you only had to listen to a few minutes of his playing or teaching to be totally taken by his intellectual and artistic integrity, exquisite taste, and natural gift for making music such a pleasing and meaningful experience. His contribution to the young, small Early Music scene in Israel, struggling to develop against a conservative mainstream establishment, has been invaluable. It is very hard to imagine the course without him. We wanted and expected him to stay with us much longer, and will miss him terribly.

So will we all.

FASCH FESTIVAL

Although it's some months ago now, I've been asked to say a few words about the Seventh Internationale Fasch-Festtage, which took place in Zerbst in early April. Every two years, this small town in Sachsen-Anhalt hosts a series of concerts and a musicological conference dedicated to the life and works of the most famous Kapellmeister to the court there, Johann Friedrich Fasch. The theme of the conference this year was Fasch and his work for other courts. Several new biographical details emerged, and considerable light was shone upon musical activities at the Dresden court. Newspaper and other media coverage was outstanding – even thought I wasn't actually there, I made it into the papers several times (I'd edited some music for various of the concerts). There were seven concerts (featuring groups like Ensemble Zefiro, The Freiburger Barockorchester Consort and Capella Savaria), with a 98% sell-out rate! The winner of this year's Fasch Prize was the star of the former East German music scene, piccolo trumpeter Ludwig Guettler, who gave final concert of the week with his group, the Virtuosi Saxoniae, who were the first group I ever heard playing Fasch. All in all, I think the Internationale Fasch-Gesellschaft did themselves, their cause and the town Zerbst a great service (again!), and the success of the Festival should be an example to musical organisations around the world. *BC*



Hildegard of Bingley

MARYLAND HANDEL

Anthony Hicks

The first Maryland Festival was held in November 1981 on the campus of the University of Maryland at College Park (just outside Washington, D.C.), the venue for all subsequent festivals. It was the brainchild of two members of the university's music faculty. Paul Traver was the conductor of the university choir and was primarily concerned with performance practice and practical musicianship, while Howard Serwer, a former accountant who had turned enthusiastically to musicology in his mid-30s, had developed a special interest in Handel (after work on F. W. Marpurg, C. H. Graun and Haydn) and was engaged in editing *Esther* for the Hallische Händel-Ausgabe. Both men were convinced of the need for a forum in which scholars and performers could come together and benefit from each other's expertise, and both were concerned to assist East German scholars working on the HHA, then significantly failing to meet the standards of a major critical edition. Communication difficulties between east and west were the major cause of the problem. Thus the pattern of a long weekend came into being, with the performance of at least one large-scale choral work and a conference (open to the public) on a related theme. Senior and junior scholars from Britain and the two Germanies were invited, and Britain's Andrew Porter was the conference moderator for the first three festivals.

Inevitably, *Messiah* was the work in focus for the first festival, but the decision was then taken to continue with performances of Handel's dramatic oratorios in chronological order, beginning in 1982 with *Esther* (the 1718 version in Serwer's edition). It was a bold aim, requiring continuing generous support from the university; but with the occasional hesitation the support was forthcoming. Traver managed the feat of conducting the entire oratorio series and brought it to completion at the sixteenth festival this year with *Theodora* (4 May) and *Jephtha* (6 May), the latter distinguished by an intelligent and sensitive Iphis from Sherri Karam. Serwer, alas, was not there, having died after a long illness just as last year's festival began. (His role as organiser of the conference, held since 1987 under the auspices of the American Handel Society, had been ably taken over by Richard King.) The performances took place in the university's newly-built and generally superb Performing Arts Center, though its grand concert hall was not as kind to the combination of large amateur chorus and smallish period band (Kenneth Slowik's Smithsonian Chamber Orchestra) as the previous venue of the Memorial Chapel; but the acoustics have not yet been settled.

The ending of the oratorio series, coupled with Traver's retirement, has brought the Maryland Festival to a natural close, with its primary aims achieved. The gatherings of the 1980s were especially important in fostering good relations between musical scholars of east and west prior to the reunification of Germany. They also brought about the formation of the American Handel Society in 1985 (the founders being Traver, Serwer and the late J. Merrill Knapp) and prompted the founding of the Handel Institute in Britain two years later. Both these bodies played a role in making new constitutional arrangements for the HHA which still pertain today, each body nominating two members of the HHA editorial board. In addition, the performances of the dramatic oratorios at Maryland usefully stimulated new thought about the critical stance presented in Winton Dean's magisterial study (Dean himself was a regular visitor to the Festival), and the work done in preparing performing texts often uncovered previously unnoticed textual errors or confusion. (The oratorios were generally given in the version of their first performances, and the programme books were always issued with facsimiles of the original librettos.)

The loss of the Maryland gatherings leaves the conferences promoted by the American Handel Society temporarily without a base, but the assumption is that they will become peripatetic – there are, of course, other American early music festivals to which they might be attached – and the AHS board is very keen for such events to continue. Maryland has provided a model for future developments, among which will, I hope, be the study and performance of relevant works of Handel's contemporaries, giving a more public view of his 'borrowings' and more clearly defining his individuality.

RECORD REVIEWS

MEDIEVAL

Gaucem Faidit & Bernard de Ventadorn: *Chansons de Troubadours et dances de Jongleurs* (Ars Trobar I) Millenarium (Carole Matras *voice & harp*, Christophe Deslignes *orgenetto*, Thierry Gomar *perc*) 63' 10"
Ricercar **233462**

I've mentioned before that I'm an old-fashioned librarian trained to take the title page as the authoritative source for a title, but am puzzled where to take the titles of CDs from. I quote the cover above, but the back features the series most prominently, adds an alternative title *Joy*, and only includes composer names in the list of the the 11 items in the programme, which has two songs by Ventadorn and three by Faidit, along with one each by Thibaut de Champagne and Beranguier de Palol, three labelled traditional and one anonymous. Regular readers can predict my suspicion of troubadour music from three performers, one of whom is a percussionist. The songs are impressively sung in a rather rhapsodic way, with plenty of atmosphere. I have suspicions that Faidit may have been puzzled had he heard them, and even more by the textless pieces; but who knows? At least we get genuine performances with shape and feeling. *CB*

15th-CENTURY

Napoli Aragonese: Musica profana per la corte Aragonese Napolitana, seculo XV Micrologus 65' 27"
Opus 111 **OPS 30-215**
Music by Cornago, Guglielmo Ebrea da Pesaro, Pere Oriola & (mostly) anon

This is an attempt to get behind the courtly repertoire of the main sources and see to what extent they can provide a glimpse of the music that may have been performed at a *festa* in Aragonese Naples outside court circles. It draws on the three major sources copied in the area (Escorial IVa24, Monte Cassino 871 & Perugia 431), the selection emphasising features of theatrical farces performed during *feste*: 'parody, comic imitation of court officials, licentious language and swearing, and wild dancing', to quote Dinko Fabris's note. Despite such a build-up, the performances are not over-the-top and the slight hardness in the vocal sound is just right. The scorings always feel appropriate: altogether an enjoyable disc. *CB*

16th-CENTURY

Cabezon *Tientos y Glosados* Ensemble Accentus, Thomas Wimmer 53' 21"
Naxos **8.554836** £

The dearth of 16th-century ensemble music other than dances and canzonas is a temptation to adapt the far more elaborate music for keyboard. Some of Cabezon's music is based on material that must have been played by ensembles of the period – settings of classic pieces like *Ancor che col partire* and *Susanne un jour* as well as less sophisticated tunes (though probably not hymns). But unless editors and players adapt it freely for the instruments they use, it still sounds unmistakably like transcriptions of keyboard music. Even the best recordings rarely succeed in this, and this disc also suffers from a lack of the panache that groups like Jordi Savall's bring to such enterprises. It is well played, with some nice inequality in the pieces played just as keyboard solos; but it is all just too cautious. The names of individual performers are not given. *CB*

Hoyoul *Sacrae cantiones* Ensemble Hofkapelle, Michael Procter 66' 42"
Christophorus **CHR 77243**

Hoyoul is a composer new to me and this recording of his best sacred music is certainly welcome. Active at the Stuttgart court from the 1560s to 1590s he studied with Lassus, as is evident from his penitential motets which get convincing performances here. This is a new German vocal ensemble and can sometimes sound more enthusiastic than polished, especially in the lighter pieces which are at times a bit rushed and unvaried. However, there is some fine singing too and some committed performances of very attractive music. *Noel O'Regan*

Morales *Requiem* Musica Ficta, Raúl Mallavibarrena *dir* 64' 14"
Cantus **C9627**

This excellent disc which we reviewed last month has turned up again with more lavish packing on a different label. I would not normally like my polyphony quite so slow, but it is utterly convincing. *CB*

Palestrina *Complete Four-part Madrigals* Consort Ars Musica, Raffaello Monterosso *cond* 184' 46"" (3 CDs in box) rec 1997
Regent Records, **REGFCM103/4/5**

This three-CD set represents the first complete recording of Palestrina's four-part madrigals. Quite an achievement in itself, this performance is the more remarkable in that the four singers – Caroline Trevor, Robert Jones, Philip Cave and Francis Steele, all familiar as members of the Tallis Scholars – (with a brief appearance by Steven Harrold) perform 79 tracks without succumbing to any signs of boredom! The madrigals are grouped according to source: CDs I and II comprise respectively the *Primo* and *Secondo Libri dei Madrigali a Quattro Voci*, and CD III contains those taken from other anthologies, and includes at the end three pieces played by Elizabeth Kenny in (anonymous) arrangements for lute.

The performances are admirable: easy, stable tempi, good enunciation, lovely phrasing, subtle dynamics and an interesting blend of voices, which are used quite instrumentally, as the servants of Palestrina's delicious melodies rather than as vehicles for demonstrating the musicality of their owners. The overall mood is one of moderation: no one could accuse Palestrina of being flamboyant, but Consort 'Ars Musica' expresses just enough to do the music perfect justice; nothing is missed, or over-exaggerated. For instance when, rarely, a cadence ends with a major third, the hearer needs no special effects for it to be noticed. The clear reproduction is ideal for this recording, which repays repeated listening. *Selene Mills*

Tye *Cathedral Music* Winchester Cathedral Choir, David Hill 64' 38" 64' 38" (rec 1990)
Hyperion **Helios CDH55079** ££
Missa Euge bone, Miserere mei, Omnes gentes, Peccavimus cum patribus, Quaesumus omnipotens Deus

A most welcome reissue. We generally hear the lavish, pre-Reformation style from small, soprano-topped ensembles, so it is refreshing to hear it with a traditional cathedral choir; in more florid 'solo' sections, the boys are not quite as accurate, and the smaller specialist ensembles are just that bit more precise. But it's a disc well worth hearing, and Tye comes over as a stronger composer than on some of the more clinical recordings. *CB*

Robin Hood: Elizabethan ballad settings Paul O'Dette *lute, orpharion, cittern* 77'00"
Harmonia Mundi **HMU 907265**

I'm worried that whenever a documentary radio or TV programme deals with Robin Hood we will hear snatches from this excellent recording rather than music from the time of Richard I (not that we've much idea what might have been sung and played in Sherwood Forest, and to match the legend, it should sound unhistorical anyway). But as an illustration of 16th-century popular culture, at least as seen by the musically-literate, this is instructive and entertaining, and will be enjoyed even by those who generally find lute music a bit too refined and introverted. As always, Paul O'Dette recordings are enjoyable as programmes apart, of course, from being brilliantly played. CB

17th-CENTURY

Biber *Violin Sonatas, 1681 [Nos. 2, 3, 5, 7], Nisi Dominus, Passacaglia* Monica Huggett, Sonnerie, Thomas Guthrie B 64' 51"
ASV Gaudeamus **CD GAU 203**

This is a wonderful CD. It will come as absolutely no surprise to anyone that Monica Huggett has got well and truly under Biber's skin and performs as if the music had been specially written for her. The continuo team, of course, is outstanding, too. Add to this the beautifully

controlled sound of rising star, Thomas Guthrie, and you have a recipe for delight: the four sonatas are paced to perfection, the text of the psalm is clearly declaimed by the singer and adorned by the virtuosic violin writing, and I've played this CD on repeat several times because even over an hour of Biber like this isn't enough! *BC*

Carissimi *Mass for Three Voices, Six Motets* Consortium Carissimi, Vittorio Zanon 61' 25" Naxos **8.555075** £
Motets: *Confitemini Domino, Desiderata nobis, Ecce nos relinquas, Qui non renuntiat, Turbabuntur impii, Vidi impium*

I find Carissimi an uneven composer. At times his apparent compulsion to repeat his ideas either literally or sequentially produces music that can feel directionless and predictable while elsewhere inventive harmony or melody results in music that is compelling, not just attractive. The Credo of this mass is a microcosm of his styles and techniques; the motets, with their more dramatic texts, are more consistently inspired. The low pitch adopted here (A=390) makes it possible for the same three singers to perform all the music, despite the varied clefs of the sources, but this does force the bass into zones which, while impressive, are hardly beautiful and produces some uneasy moments for all the singers when they have to negotiate florid passages that do not fit as comfortably in the voice as they might. But overall these are well-paced readings that further enhance our understanding of a composer whose music was widely admired and circulated by his contemporaries, as the far-flung sources of these pieces demonstrate. *David Hansell*

Marais *Pièces de Viole* Cem Duruöz *guitar* Centaur **CRC 2498** 63' 18"
Suite in e, Suite in a (originally g), Le Tableau de l'Opération de la Taille, Les Relevailles, Chaconne en Rondeau (transposed to A from G), Marche à la Turque (transposed to C from A)

These performances were recorded in 1995, 1996 and 1998, and it's slightly puzzling that Centaur have decided to release them now (the copyright line is dated 2000, but we have just received the review copy). The principal problem is the fact that playing viol music without a bow inevitably distorts the relationship between the 'polyphonic' lines, where choices have to be made about the relative importance of one note in a chord over the others, whereas a guitarist can quite simply take in a range of notes without much of a problem: an essential element of the music is thus removed. The guitar has its own difficulties, however: simple trills become a matter of virtuosity, and modern players often have a slightly irritating habit of squeaking as they slide over the fretboard. Cem Duruöz plays brightly and clearly, but I'm afraid he offered me absolutely no new insight into Marais and he certainly suffers from squeaky fret syndrome! *BC*

Monteverdi *Vespers* [complete 1610 publication including *Missa In illo tempore* & *Magnificat a6*] Midori Suzuki, Yukari Nonoshita, Yoshie Hida *SSS*, Mutsumi Hatano *S/A*, Gerd Türk, Stephan Van Dyck, Yosuke Taniguchi *TTT*, Stephan MacLeod, Yoshitaka Ogasawara *BB*, Bach Collegium Japan, Masaaki Suzuki 128' 22" (2 CDs) **BIS-CD-1071/1072**

The unusual feature of this set is the inclusion of the complete 1610 publication. There is no historical reason why you should listen to the Mass in conjunction with the Vespers: even if performed in association with each other, several hours would have separated them, and the lavish use of instruments in the Vespers would make a substitution of the vocal Magnificat a6 sound very odd. But it is nice to have the whole 1610 print together, and it is a sensible way to fill two discs. It is the Mass, in fact, which makes this an essential buy: no other performance I have heard makes as much sense of the music – most other performances don't even get as far as recognising the implication of the clefs. A few years ago, I would have been full of enthusiasm for the Vespers performance. It is still, I think, one of the best available. But over the last few years I've veered towards a leaner approach. Although all the performances I have played in have been with choirs of various sizes, I find that I prefer a solo vocal ensemble (which is probably what *da concerto* in the title of the *Vespers* in the continuo book means) and, with a few exceptions, instruments playing only the parts the 1610 edition supplied. But setting that aside, this is a most impressive performance, with excellent singing and playing, and a spacing and shaping that works extremely well. Do listen to it. *CB*

I was intrigued to see that the edition of the Magnificat a6 is attributed to me, but that the booklet picture shows (reversed) the whole ensemble performing one of the larger items from familiar red scores, red meaning that they transpose (from an A=460 pitch). BC thought that Nisi Dominus *was a bit quick; but after the speed at which Philip Thorby took it (very effectively) in a performance in which we played recently, Suzuki sounded rather sedate!*

Monteverdi *'Salve Sancta Parens': Messa a4 da cappella (1650), Magnificat II a6 (1610)* La Stagione Armonica, Sergio Balestracci Symphonia **SY 00181** 68' 40"
+ G. Gabrieli *Canzon a4*, Merulo *Toccata*, Monteverdi *Jubilet*

Monteverdi's three masses seldom get an airing, so a warm, if ultimately qualified, welcome to this attractively packaged issue. Both works are notated in chiavetti, and a pragmatic approach to that ever thorny issue is taken, transposing a minor third down to a pitch which eliminates the screech factor while remaining realistic for a modern SATB choir. The presentation of the mass is enhanced by the interpolation of a set of plainchant propers and organ music by Merulo and Gabrieli; indeed without it the polyphony, performed continuously, could sound quite relentless – a comment on its relatively square rhythms and often-sequential harmony rather than on anything in the performance. This is decent and disciplined, though I personally do not like some of the tempo changes. The Magnificat is less successful simply because the soloists are not always bang in tune on the long notes of the cantus firmus and in other places do not make a particularly lovely sound. Neither of these works is over recorded and this disc is thus welcome, especially for the mass. *David Hansell*

Monteverdi *Third Book of Madrigals for viol consort* Sex Chordæ Consort of Viols, dir. John Dornenburg 55' 38" Centaur **CRC 2482**

There is no question that madrigals by Monteverdi and other Italian composers were played by consorts of viols in 17th-century England. I would have thought, though, that it had more to do with the exploration of new repertoire than actually performing it to anyone. The idea that a complete book merits a recording is, to my mind, slightly odd – especially when the pieces are re-ordered, but the texts printed (with translations) in the booklet (along with a running order of the original print!) What is not odd is the playing, which is very fine indeed – the sonority of the full consort is a joy. Some passages worked well as consort music – scurrying quaver runs and syncopated block chords recalled some William Lawes – but I was constantly nagged by the fact that something was missing: the text! *BC*

Schelle *Sacred Music* Soloists, The King's Consort, Robert King 78' 56" Hyperion CDA67260

Johann Schelle was Leipzig Thomaskantor between Sebastian Knüpfer and Johann Kuhnau. His music has some of the grandeur of Knüpfer's psalm settings as well as the more modern lyricism of the aria. This important recording is fine proof of Schelle's imagination and invention. I particularly enjoyed the rich string writing in *Christus, der ist mein Leben* and the sombre opening breaking into tuneful arias in *Aus der Tiefen*. More intimate is *Herr, lehre uns bedenken*, where a string trio with scordatura tunings plays chorale tunes to comment on the vocal text. The disc is distinguished by spacious yet vivid performances; among the singers, Robin Blaze and James Gilchrist feature prominently, whilst Carolyn Sampson and Rebecca Outram have a wonderful soprano duet tapering off at the sleep of death in *Christus, der ist mein Leben*. Robert King should be congratulated for an outstanding espousal of another of Bach's forebears. *Stephen Rose*

Capritio: Instrumental Music from 17th-century Italy Tragicomedia (Erin Headley, Paul O'Dette, Stephen Stubbs, Alexander Weimann) Harmonia Mundo **HMU 907294** 74' 35"
Music by Arrigoni, F.M, Bassano, Matteis, Pasquini, Rognoni, M. Rossi, A & D Scarlatti, B. Strozzi, Vitali

This is Tragicomedia's debut disc on Harmonia Mundi, so it is fitting that the repertoire is continuo-instrument orientated. There are sonatas for mandolin, harpsichord pieces (most notably Alessandro Scarlatti's *Follia* variations), and 'capritios' (hence the title) for bass. I particularly

enjoyed two pieces: one of Pasquini's sonatas for two basses (here performed by two pairs of players, guitar and viol in one, guitar and harpsichord in the other), and Nicola Matteis' sonata for guitar, played with guitar continuo, which was a lovely sound. I wasn't so taken by the mandolin sonatas, I have to say. The Vitali pieces overlap with the Italian CD I reviewed last month. Tragicomedia takes a more leisurely approach, to excellent effect: there is no suggestion that the gamba is some kind of soloist with a supporting cast. All in all, although I have to say that I could not sit through the entire disc at one sitting, this is a must have for fans of Tragicomedia and for continuo players everywhere. *BC*

Folias Festivas Belladonna (Margaret Humphrey *vln*, Cléa Galhano *rec*, Rebecca Humphrey *vlc*, Barbara Weiss *hpscd* 63' 34"
Dorian **DOR-93227** (rec 1998)
Music by Bertali, Castello, Falconieri, Marais, Merula, Ortiz, Selma y Salaverde, Storace, Tafalla

This is basically a showcase CD for an all-woman group, Belladonna. The line-up (recorder, violin, cello and harpsichord) doesn't really have much of an historical pedigree (the cover illustration of a female quartet shows a transverse flute and dates from around a century after the music on the disc) and some of the music (such as the fine Bertali sonata that brings the recital to a close) would really work better on two matching treble instruments. That said, there is much fine playing from all four musicians, and Belladonna is clearly a group to look out for. As collections of miscellaneous 17th-century music go, this set (featuring rather more than usual from Spain, as well as a healthy sprinkling of Tarquinio Merula) is more diverse than most, and features several pieces I haven't heard before. Recommended. *BC*

Music for San Marco Balthasar-Neumann-Chor & Ensemble, Thomas Hengelbrock 75' 58"
Deutsche Harmonia Mundi **05472 77531 2**
Cavalli *Canzon a8, In convertendo, Lauda Jerusalem, Magnificat* (1656) **Croce** *Incipite virgini, O viri veniti* (1610); **G. Gabrieli** *Deus meus* (1587), *Gloria* (1597), *O Jesu mi dulcissime* (1615); **Grandi** *Plorabo die ac nocte* (1616); **Merulo** *Canzon 18 & 23* (1608), **Monteverdi** *Dixit II (1640)*

Although there is no formal structure to this CD, it sometimes gives the impression of being a Vespers service, opening with a *Dixit Dominus* and ending with a *Magnificat*, with several psalm settings along the way. Apart from the *Dixit*, these are by Cavalli, and they confirm my impression that his church music has unjustly been neglected in favour of his operas. Maybe next year (the 400th anniversary of his birth) will be an opportunity to put that situation right. The remaining pieces include motets in the grand style by Gabrieli (a particularly fine *O Jesu mi dulcissime*), the slightly transitional Croce, and the completely continuo-supported Grandi, as well as instrumental pieces by Biagio Marini and Tarquinio Merula. Some of the soprano singing was not always to my taste, while some was stunning – Dorothee Mields, whom I've praised elsewhere, is outstanding. Elsewhere, both singing and playing are excellent – the fiddling in the Marini (*La Foscarina*) is wonderful. *BC*

Music from Ceremonial Oxford New Chamber Opera Ensemble, Gary Cooper 64' 49"
ASV **CD GAU 222**
Aldrich *Britannia (Dum Mopsa torpet)*; **Blow** *Voluntary in a*; **Estwick/Goodson** *Julio festas referente luces*; **Goodson** *Janus did ever; Ormond's Glory, Marlborough's arms*; **Locke** *Hpscd Suite in C*

Oh for a name such as Sampson Estwick! And he could compose as well, his skill being eloquently demonstrated by track 4 of this intriguing disc, a relatively introverted cantata. So could Henry Aldrich, as those who in their choral past may have been less than fervent admirers of his church music now have the chance to discover (and the text of his *Britannia* is a Eurosceptic's dream!) Richard Goodson was Oxford's Professor of Music from 1682 to 1718, but his extended piece impressed me less than that of his Christ Church contemporaries, though he contributed a fine overture to Estwick's ode. The origin of these exhumed gems was Oxford's so-called 'Act', the degree ceremony that became a major social event in the later 17th century with the opening of the Sheldonian Theatre; these pieces were performed between the speeches from an upper gallery. The performances are as musical as one would expect from this group, though the balance in the fuller ensembles is not always ideal, the soprano and alto tending to struggle against tenor and bass. I hope this is marketed strongly towards Oxford tourists as well as elsewhere: pleasant surprises are in store.
David Hansell

Music from the Time of Vermeer: Constantijn Huygens and his Musical Circle Julia Gooding *S*, Carole Cerasi *virginals*, Christopher Wilson *lutes* 58' 48"
Metronome **MET CD 1051**
Music by Boesset, Chambonnières, Dufaut, Froberger, J. Gautier, Huygens, Lanier, L. Rossi

Those intrigued by the music of Huygens but feeling that the two-disc set of *Pathodia* reviewed last month was too much of a good thing may safely invest in this instead. Here eight of his songs (in Italian, French and Latin) are placed among music of his contemporaries and linked to Vermeer and the Delft school of paintings, now enjoying an exhibition at the National Gallery, London. I hadn't associated Julia Gooding with lute-songs, but she is very impressive – quite full-sounding yet relating naturally to the lute. Tim Crawford's fine booklet notes supply lots of background information. It's sad that only a fraction of those who flock to see Vermeer will recognise a musical miniature masterpiece like Rossi's brief *Passacaglia*. *CB*

£ = bargain price ££ = mid=price
All other discs are full price

LATE BAROQUE

Arne *Complete Trio Sonatas* Collegium Musicum 90 (Simon Standage, Micaela Comberti *vln*, Jane Coe *vlc*, Nicholas Parle *hpscd*) 69' 24"
Chandos *Chaconne* **CHAN 0666**

Thomas Arne published his set of seven trio sonatas in London in 1757, shortly after his disastrous second trip to Ireland. He published it in haste (he needed money to pay his newly-estranged wife Cecilia an allowance of £40 a year), which is probably why there are seven sonatas rather than the normal six or twelve. Nevertheless, the set is full of delightful music, much of it rather more galant in style than we expect from trio sonatas. As always, Ame reveals himself a master of easy melodiousness, though he also continually impresses with his mastery of harmony and he can turn out a good fugue when required, as in the second movement of no. 1 or the remarkable *Gigg* of no. 6. In short, this is a fine collection; had it been composed by one of Arne's German contemporaries it would surely have been edited in a Denkmäler volume around 1900 and would now have been recorded a number of times. As it is, we await a complete modern edition (though King's Music has a facsimile of the original parts), and this is the first compete recording. Luckily, the performances are generally very good, with well-chosen tempos and sensible shaping, though the intonation of the violins is not always spotless and the recorded sound is a bit thin, causing the Kirckman harpsichord to sound rather less rich and mellifluous than is normal for the make. *Peter Holman*

Bach *The 6 Motets BWV 225-230 (+BWV 713)* The Sarum Consort, Robert Quinney *org*, Andrew Mackay *cond* 69' 34"
ASV *Gaudeamus* **CD GAU 218**

Although the booklet notes imply that this disc is the first one-to-a-part account of the Bach motets, in fact Cantus Cölln have already made such a recording. The Sarum Consort is a group of young singers, who give athletic and technically-impressive performances. There is a nice buoyancy in the almost concerted style of *Lobet den Herrn* and a fetching intimacy in some of the inner movements of *Jesu meine Freude*. But as with many other recordings of the Bach motets, I was left unmoved and felt like an observer at a competition for vocal dexterity. A more communicative, less 'Oxbridgey" vocal tone might help. I also wanted more human vulnerability before the text and the musical difficulties; this is hard to achieve on CD, and I suspect the Sarum Consort might be more persuasive in concert. *Stephen Rose*

Bach *Matthäus-Passion* Ernst Haefliger *Evangelist*, Kieth Engen *Jesus*, Irmgard Seefried, Antonia Fahberg, Hertha Töpper, Dietrich Fischer-Dieskau, Max Proebstl *SSABB*, Münchener Bach-Orchester, Karl Richter 197' 36" (3 CDs in box) rec 1959
Archiv **463 635-2** ££

The LP in the DG 'Originals' series was recorded in 1959, when Richter's Evangelist was already Ernst Haefliger and his alto soloist was still Hertha Töpper. Richter was original in some rather idiosyncratic ways by the standards of our time over 40 years on: a large choir, a strong 'halo' of strings for the recitatives quoting Christ, no period instruments, and rather predictable continuo work from the organist, Hedwig Bilgram (which sounds strange where the choir of double reeds joins the ensemble). Nevertheless, Richter's way of managing his Bach remained expressive and quite well timed to achieve a dramatic shape; and, after all, his belief in music stemmed from earlier Leipzig experiences. Haefliger's Evangelist remains a pattern for any aspiring Bach tenor. *Stephen Daw*

Bach *Organ Works* James Johnstone (Müller organ of the Waalse Kerk, Amsterdam) 72' 20"
ASV **CD QS 6250** ££
BWV 529, 541, 548, 590, 639, 656, 686-7

I praised James Johnstone's debut CD of John Blow's Anthology, but have real difficulties with this recording. Apart from track 1 (about which more below), my first hearing of the CD was reasonably favourable. But with repeated listening I found the playing increasingly irritating. Johnstone's mannered use of touch and articulation can result in a fragmentation of the music in a way that makes little obvious musical sense. It can sound, and feel, distinctly uncomfortable – like being on a ship on an irregular swell. In *O Lamm Gottes unschuldig*, for example, uneven ripples disrupt what should be flowing lines, while in the massive *Aus tiefer Not* the seemingly arbitrary separation of some chords from others challenges the evolving grandeur of the piece. His frequently laboured overstressing of the first pulse of a bar adds to the overall feel of unsteadiness. And when he does allow the music to run, the notes can end up sounding as though they are tripping over each other. But track 1 (the Prelude in G) is something else. In a frankly bizarre interpretation Johnstone jabs and stabs and parries and thrusts at notes, chords and phrases, his hands leaping off the keyboards before the pipes have had time to utter more than a yelp. I can see no reason why anybody should choose to play in this fashion. Ton Koopman (one of Johnstone's teachers) has been known to indulge in the more extreme forms of performance practice, but there is generally some sort of underlying logic to what he is doing and he certainly brings excitement to Bach playing. But this uncontrolled avalanche of frenetic energy (and anger?) makes a mockery of fine music and a fine instrument. If this review tempts you to buy, try to sample it first. *Andrew Benson-Wilson*

Bach *The Great Organ Works* Wolfgang Rübsam 159' 20" (2 CDs) rec 1977-78
Philips **464 988-2** ££
BWV 525, 538, 542, 552, 564-5, 579, 582, 593, 599, 608, 615, 622, 625, 635-7, 639, 645, 650, 653b, 654, 659,721, 730-1, 1027a

Wolfgang Rübsam's 1970s recordings and concerts were one of the influences that broke the 1960s mould of typewriter playing (or tried to – it is still heard today). Here was a performer with a staggering technique who could look beyond the notes and wasn't afraid of the dreaded rubato. These performances have survived remarkably well, avoiding the excesses of his later recordings. The outer movements of the Concerto in A minor show Rübsam's ability to keep the articulation crisp and clean despite hyperactive playing, while the central *Adagio* demonstrates his ability to treat a gentle instrumental line with musical sensitivity. Many players could still learn from these performances, whether as a means to free themselves up or to rein themselves in. *Andrew Benson-Wilson*

Bach *Das Wohltemperierte Klavier, II* Ralph Kirkpatrick *clavichord* 135' 09" (2 CDs)
Archiv **463 623-2** ££ rec 1969

This Second Part of easily the first extant complete recording of a clavichord '48' has been rather well transferred to disc format, even though it is quite some time since the 1969 recording date. The reading is flowing and even rather pianistically lyrical, with uppermost and lowest lines most strenuously articulated; although this is among the most 'serious' interpretations, there can be no question that these works are earnest as well as dance-like, reminding us once again that Bach was a deep, although a very human, composer. Obviously, this recording cannot be said to be the 'last word' as an up-to-date performance even of Book 2; during the 1990s, autograph corrections from Bach's own hand were identified in his stepson Altnikol's copy which resulted in significant adjustments published by Richard Jones in 1994 and Alfred Durr the following year. There are moments of elasticity in Fugue 18 [G sharp minor] where semiquavers are suddenly introduced into the texture [bb.90-102] which may result from some tension in the performance, and in Fugue 22 [B flat minor] the chordal ending sounds clumsily pianistic. There are, on the other hand, far more good and interesting aspects, and, at a very reasonable price, this '48' will be a sound one to own, if not the very most refined of all. *Stephen Daw*

Bach *Intavolatura* Rolf Lislevand *13-course baroque lute* 63' 00
Astrée **E 8807**
BWV 995, 997, 1000, 1006a

On this disc Rolf Lislevand plays the lute suite in G minor, the remarkable fugue in the same key, the C-minor partita and an intabulation in F major of the violin suite in E major. These are all familiar works and on first hearing I found Lislevand's approach to their performance – marked as it is by the use of pregnant pauses, some of which might have been better aborted – rather too romantic for my tastes. Had he, I wondered, been listening to salon pieces by Anton Rubenstein before the recording session? However, repeated listening, and perhaps a change of mood, has convinced me of the expressive validity of the way he chooses to play Bach, whose lute music can sound a little unidiomatic unless played with a considerable measure of interpretive freedom. These, then, are warm and highly personal renderings of works that every baroque lutenist seems to feel the need to record; and though this recording would not be my first recommendation for those new to the music, if such there be, they provide an hour or so of considerable enjoyment that even manages to find something new in what is very well trodden ground. *David J. Levy*

Bach *Piano transcriptions* Wilhelm Backhaus, Ethel Bartlett/Rae Robertson, Winifred Christie, Harriet Cohen, George Copeland, Alfred Cortot, Walter Gieseking, Byron Janis, Alexander Kelberine, Sergei Rachmaninov, Artur Rubinstein, Olga Samaroff 67' 39"
Naxos **8.110658** £ rec c.1925-1947

An interesting mixture. Some monstrosities, of course, but also some really enjoyable performances to remind us that understanding is not automatically linked with the use of period instruments and study of authentic performance practice. My favourite track is Rachmaninov's *Gavotte* from BWV 1006, its harmonic enrichments not interfering with a real delight in the music. The most over-the-top: George Copeland playing the tenor verse of Cantata 4. I enjoyed this much more than Naxos's pre-war Menuhin recordings, which I passed on to BC for a violinist's view next month. *CB*

Bodinus *Karlsruher Hofmusik* Heidelberger Kammerorchester & soloists 41' 45"
Da Camera Magna **77 047** rec 1983
Sinfonie in F (2 horns & orch), Sonata a4 in D (fl, hn, vln, bc), Suite in A (fl, orch)

This is a strange CD to be re-released: the music (ranging from the baroque flavour of the suite with flute to the early classical three-movement symphony, complete with closing minuet) is OK, though made to sound slightly more bland than it really is by what are quite dated performances of repertoire from this period. The flute might as well not have been involved in the suite, in fact, and all of the movements could possibly have been played twice as quickly. The quartet for flute, violin and horn with continuo is an interesting variant on several I know for oboe, violin and horn, which works surprisingly well. The symphony is nothing out of the ordinary. *BC*

Like the Telemann Recorder Concertos reviewed below, this is poor value for a short, oldish recording.

Couperin *Concert dans le Goût théâtral; Airs de Cour* Capriccio Stravagante Orchestra, Skip Sempé 60' 46"
Astrée Naïve **E 8820**

Clifford sent me this because the main work is an orchestral realisation of Couperin's fine *Concert dans le gout théatral* from *Les goûts-réunis* (1724); I argued in *Early Music*, 14 (1986), pp. 71-6 that the work, a strange mixture of two- and three-part writing, is

actually the skeleton version of an early orchestral suite, possibly written for the theatre rather than just in the theatrical style. Skip Sempé has added the missing three viola parts or *parties de remplissage* for this recording, and has also interspersed Couperin's surviving secular songs between the movements to form, as he explains in a rather pretentious interview in the booklet, 'a light divertissement, very much in the seventeenth-century spirit and modelled on the short operas by Charpentier or Rameau'. It is good to have a complete recording of Couperin's songs, since they are neglected and some of them are very fine, though not surprisingly, they do not really make up a coherent drama.

The style of the orchestral playing is best described as sub-Savall. There is a drum (though, mercifully, only on the first track) and a battery of often rather intrusive continuo instruments; speeds are mostly either too slow or too fast; there are annoying ritardandos at the end of sections or phrases, sometimes interspersed with breathless hurrying; and the strings tend to play either completely legato or extremely staccato, often without any rhyme or reason. It must be admitted that the orchestra makes a very good sound, and the playing is always technically polished, but the performances are spoilt by the constant, wearying striving for effect. To my ear they lack that vital quality of decorum – the orderly and refined exposition of good taste – that is the fundamental feature of French classical culture. The singing is mostly very good, though it is strange to have a couple of canons sung by three sopranos when they are similar in style to English catches and their texts suggest that they come from a bucolic male milieu. *Peter Holman*

Handel *Acis and Galatea* The Scholars of London (Kym Amps, Angus Davidson, Robin Doveton, David van Asch *SATB*) 74' 22"
Dorian **DOR-93227** rec 1991

In *EMR* 44 (p. 25) I reviewed, perhaps too kindly, a Naxos recording of *Acis* by The Scholars Baroque Ensemble, adapted for SATB voices (from STTTB), and carefully trimmed to CD length. That was a studio recording made in September 1993 and issued in 1998. This Dorian issue has the same singers and director operating under a slightly different name, and the lightweight performance is very similar, but it is taken from a live concert (presumably intended for recording) of February 1991. It apparently had a limited issue on the Accento label and now receives a 'first international release'. The Scholars' *chutzpah* in blithely arranging Handel's score to fit their own limitations and the market requirements for a single CD is easily exceeded by that of Dorian in producing the new issue: it retails at £11.99 (the Naxos is £4.99) and has less music. Six *da capo* numbers (including the duet 'Happy we') are reduced to A/B/coda form (as against two on Naxos), and 'Would you gain the tender creature' is omitted from both. The only advantage is smarter packaging, but Dorian follow Naxos in giving the work the wrong HWV number (it should be 49a, not 49b), and van Asch's notes repeat the false claim that the part of Damon was sung by a countertenor in Handel's later London performances. Andrew Lawrence-King's version of the tenor aria 'Consider, fond shepherd', recomposed for countertenor in the original key, becomes more offensive on repeated hearing. If you want an *Acis* for background listening, stick to Naxos. *Anthony Hicks*

Handel *Jephtha* Emma Kirkby, Melinda Paulsen, Charles Humphries, Julian Podger, Stephen Varcoe *SmSATB*, Maulbronner Kammerchor, Barockorchester der Klosterkonzerte, Jürgen Budday *dir* 151' 16"(2 CDs)
K&K Verlagsanstalt **LCO4457**

The recording is taken from live performances at Maulbronn Abbey (near Karlsruhe) in September 1998, the product of one of a series of study courses devoted to Handel's Old Testament oratorios. (There is a similarly produced *Samson*, which I have not heard.) Among several cuts are Storgè's 'Scenes of horror' and Iphis's 'The smiling dawn', though a plodding account of Hamor's 'Up the dreadful steep ascending' and the somewhat trite arias for Zebul and Storgè in the last scene are included. A souvenir of an occasion, therefore, rather than a serious presentation of Handel's last original oratorio, but justified by its preservation of Emma Kirkby's interpretation of Iphis. The role of the daughter condemned by her thoughtless father, at first to death and finally to perpetual chastity, is one to which her famously pure tone, with the extra warmth acquired in recent years, is particularly apt. She is as radiant in her early arias of youthful innocence as she is moving in the calm and hopeful expectation of death. I suspect an even finer performance might have emerged with more inspired direction. Several of the tempos adopted by Budday, especially in the choruses, are ponderously slow, though he can let go if he wants (as in the exuberant 'When his loud voice', ending Act 1). Podger is happily up to the technical demands of the title role, but does not reach its emotional depths. The lesser roles are very acceptably sung. The set comes with brief notes, in German only, and without libretto. At best, therefore, a supplement to Gardiner's fine (though, alas, not quite complete) recording on Philips, essential for Kirkby fans. *Anthony Hicks*

Handel *Sacred Cantatas* Emma Kirkby, London Baroque 67' 28"
BIS-CD-1065
Cœlestis dum spirat aura, Laudate pueri I, O qualis de cœlo sonus, Salve Regina; Trio Sonata in g HWV 393

An expensive month for the Kirkby fans, since they will have to buy this as well as the Jephtha reviewed above and, of course, the new Handel *Gloria* reviewed on the back page of last month's diary section. I had not realised then that the companion release included *Laudate pueri I*, the crucial piece for locating the *Gloria* in Handel's early career: guesses on the date of *Laudate* range from before he left home at Halle to his arrival in Rome. Whenever written, it's a stunning piece, and ideal for this soloist. The other 'sacred cantatas' *are* Roman, and make a marvellous group of vocal chamber music. Whether or not Handel wrote the trio sonata is skated over in the note, but it is worth hearing. The unnatural dexterity of the players is explained by the group photo. *CB*

I hope Emma was amused Andrew Clark's review of the Gloria *CD in The Financial Times 26-5-91: he hoped to hear it sung by 'a fuller voice than Emma Kirkby's castrated soprano'! See also p. 30.*

G. B. Martini *Organ Works* Ennio Cominetti (organ of San Giovanni di Bellagio, Lake Como) 66' 51"
Dabringhaus und Grimm **MDG 606 0998-2**

When Charles Burney visited Bologna it was to see just two people – Farinelli and Padre Martini (1706-1784), organist of the Monastery of San Francesco and an important scholar and theoretician. The young Mozart twice came to study counterpoint with Martini and Leopold Mozart referred to Martini as the 'idol of the Italians'. His name survives in Bologna's G B Martini Conservatory of Music. His organ music is in the simple and tuneful gallant style and probably does not warrant repeated and concentrated listening. It is certainly attractive background music, but making music like this come alive demands rather more effort from the performer than is offered here. The organ dates from nearly 100 years after Martini's death, but sounds relatively conservative in its voicing.
Andrew Benson-Wilson

Telemann *Blockflötenkonzerte* Rainer Lehmbruck & Ursula Broich-Tophofen *recs*, Philipp Naegele *vln*, Heidelberger Kammerorchester, Klaus Preis *dir/hpscd* 45' 43" rec 1980
Da Camera Magna **77 031**
2 recs TWV 52:a1 & B1; solo rec TWV 51: C1 & D3

I'm not sure what to make of this. Much of my criticisms of the orchestral playing from last month are valid again, but the recorder playing is in stark contrast – very precise and skilful, with some good articulation and stylish ornamentation. There are nice moments, such as the pizzicato strings in the first of the solo concertos. I think I would only recommend this to recorder players for reference (or perhaps a play-along one!) I certainly wouldn't buy it for the orchestral performance. *BC*

Telemann *Trios* Paul Dombrecht, Wieland Kuijken, Robert Kohnen 55' 23"
Passacaille **917**
TWV 42: c3, Es3, e5, G6, G8, g6,

This is a re-release of a disc recorded in 1996, which I missed the first time around, so I'm very grateful to have it now. The playing, of some rather less well-known pieces of chamber music, is as stylish as you'd imagine from a line-up like this (the other performers are Kaori Uemura on bass viol and Michèle Dévérité on continuo harpsichord in the two works with obbligato

harpsichord). The treble viol is a delightful duetting partner to the oboe. I expected the latter might be a little over-powering, but clearly Telemann knew exactly what he was doing (not that I should be surprised by that!) The music itself is first rate, which makes the disc all the more desirable. *BC*

Telemann *Triosonaten & Quartette* Ricercar Consort 57' 28"
Ricercar **RIC 128**
TWV 42: d4, e9, a7 43:g2, h1

There have been several CDs of trio and quartet sonatas by Telemann. My particular favourite remains that by The Chandos Baroque Players on Hyperion. Only one of the pieces on that recording features here (the quartet in G minor for oboe, violin, gamba and continuo) and I was struck immediately by how much more slowly the four movements are taken here. There is something really exciting about the English group's playing, which is lacking here. A certain serenity about the oboe playing, though, lends a fresh insight into the piece. Elsewhere, I felt the flute struggled slightly against the gamba and continuo in the A minor trio sonata (why don't the record companies use the TWV to identify the pieces clearly?) although it balanced with the oboe later. An interesting selection of pieces (four from prints, two from MS sources) nicely played. *BC*

I would back up the complaint about TWV numbers: it is a pity that players, publishers and record companies do not use them as habitually as they do Ryom's Vivaldi numbers. I add them when I can identify the music, but the catalogue available online, which is not thematic, does not list movements or sources so does not always enable a work to be identified.

Vivaldi *The Four Seasons of the Lakes* Anthony Marwood *vln*, Scottish Chamber Orchestra, Nicholas McGegan [+ poetry]
BMG **74321866002** 53' 57"

The marketing tone is set by the continuation of the title on the back of the box: '... is a stunning musical portrait of the unique and special place that is Cumbria's Lake District. From the beautiful and sublime to the grand and dramatic, the ever-changing moods and landscape are orchestrated with the CLASSIC fM recording of Vivaldi's celebrated work...' Despite the 'Manchester' version of *The Seasons*, about the nearest Vivaldi got to the Lake District was Prague! You have to look at the smallest print in the booklet to find who is playing what is in fact a good modern-instrument recording of the music. The Vivaldi is followed by a dozen poetic excerpts (mostly Wordsworth) read by Fiona Armstrong, Chris Bonington, Anne Leuchars and Eric Robson. Since the TV version filled a half-hour slot in Channel 4, so will have been under 25 minutes, one assumes that the words must have been spoken above the music; but here they follow it in a single chunk. The booklet over-prints the texts on grey music but says nothing about music, poetry or concept. It may have been a pretty TV programme – I missed a (re?-) showing the day after I wrote most of this review– but it makes a very odd disc. *CB*

Vivaldi *Gloria* Catherine Bott, Julia Gooding, Christopher Robson, Andrew King, Simon Grant *SSATB*, New London Consort, Philip Pickett 67' 32"
Decca **458 837-2**
Introduzione RV 635 & *Dixit Dominus* RV 595
Introduzione RV 639 & *Gloria* RV 588

Here is yet another example of misleading titles, presumably a marketing ploy to sell the disc. With the front splashed just with 'Vivaldi Gloria' and the details printed black on a dark background only on the back, making them almost illegible in small print, who would not expect the instant reaction: 'Oh, not another Vivaldi Gloria!' How many record buyers know the RV number of the famous setting 589 – THE Vivaldi Gloria, I wonder? And how many know the other setting, RV588? At least the knowledgeable punter could expect both Gloria settings on a disc with this title. Having said that, there are some excellent things here. The *Introduziones* are simple motets (the *Dixit* for soprano, the *Gloria* for alto) of two arias with a sandwiched recitative. These did not seem to be Vivaldi at his most inspired and I found the added 4' organ stop for the recitative of the Gloria a little intrusive. Dixit Dominus (the four-part setting, not the double choir version RV594) has some interesting movements set amongst the expected Vivaldi clichés, particularly the duet for two cellos 'Tecum principium', the virtuosic soprano writing of 'Dominus a dextris' and the trumpet fanfares in the chorus 'Judicabit in nationibus'. Although the Gloria follows a similar pattern of choruses and arias of RV 589 (the 'Cum Sancto Spiritu' uses the same material as the other version), there are some fine movements and it is hoped that this recording will help to make this setting more familiar. The period orchestra and choir are in fine form and the soloists excellent. *Ian Graham-Jones*

CLASSICAL

C. P. E. Bach *Complete Organ Sonatas, Wq 70/1-6* Roland Münch (Migend organ of the Princess Anna Amalia Church, Berlin-Karlhorst) 68' 33" (rec 1983)
Christophoros **CHE 0110-2** £

This analogue 1983 recording is showing its age, as is the recording technique and playing. The organ was built for Princess Amalia and is the instrument for which CPE Bach wrote his sonatas. It sounds rather shrill here, and the playing rather lacklustre, for our post-neo-baroque ears – there are better recordings around of the organ and the music. *Andrew Benson-Wilson*

Boccherini *5 Sonatas for Violoncello (G. 5, 6, 562-3, 567)* Sebastian Comberti *vlc*, Elizabeth Kenny *archlute/gtr*, Ruth Alford *vlc* 63' 16"
Cello Classics **CC1001**

This is a wonderful CD. Where I was happy to recommend most of the cello discs last month simply because the repertoire was little known, I think the broader appeal of this recording will be based on the stunning virtuosity of the players (both the cellists and the continuo player) and the attractiveness of the music. Boccherini can sometimes be a little vapid, with virtuosity taking centre stage and (frankly) mindless passagework overstaying its welcome quite a lot. These five sonatas (three recorded for the first time) are quite a different matter, with well-constructed movements featuring graceful and ear-catching melodies. A major contribution to the whole experience is Liz Kenny's wonderful plucked continuo, especially on guitar. This is a new label, and I hope we hear lots more from it – especially with this line-up. *BC*

This is the first of Comberti's new label devoted to cello music.

Gluck *Iphigénie en Tauride* Mireille Delunsch *Iphigénie*, Simon Keenlyside *Oreste*, Yann Beuron *Pylade*, Laurent Naouri *Thoas*, Alexia Cousin *Diane*, Choeurs des Musiciens du Louvre, Les Musiciens du Louvre, Marc Minkowski 106' 29" (2 CDs in box)
Archiv **471 133-2**

Following Martin Pearlman's set with Boston Baroque, this is the second period-instrument recording of Gluck's penultimate opera, and final masterpiece, to appear within a year. It is also a splendid successor to Minkowski's performance of *Armide* which was issued two years ago by the same label and which also featured Mireille Delunsch in the title role. *Armide* is Gluck's most colourful score and its kaleidoscopic changes of mood fitted Minkowski's intensely theatrical style of direction like a glove. *Iphigénie en Tauride*, while less unrelentingly Doric than *Alceste*, for instance, poses different and in some ways more subtle problems of interpretation to achieve its full dramatic impact, and it is hardly surprising that the distinctive virtues of Minkowski and the Musiciens du Louvre, their intensely urgent rhythmic energy and vivid orchestral tone, are most obviously displayed in the scenes featuring Thoas and his bloodthirsty Scythians. This is not to say that there is anything less than convincing in either the characterisation of the other leading roles in the drama or, in particular, of the chorus in its various appearances as priestesses of Diana and as Greeks cast upon a hostile and barbarous shore. This last point is vital to overall success in the performance of an opera in which, following the example of Greek tragedy, the presence of the chorus plays such a considerable role.

It has been said that there is no composer so dependent as Gluck on the empathy of his interpreters, and in Minkowski and his ensemble this master of the brief but potent musical gesture has found a body of musicians who fully convey the nobility, the grandeur and the inimitable capacity to evoke both tenderness and terror that distinguish his handling of musical drama. Minkowski understands the degree to which the deceptively simple lyricism of

the composer's melodies and his well-chosen, occasional use of raw orchestral effects depend on whole-hearted commitment on the part both of the conductor and of every one of his performers if they are to move the audience as powerfully they can and which, in the hands of lesser artists, they so seldom do. Possessing this recording of *Iphigénie en Tauride* I shall not cease to listen to John Eliot Gardiner's fine modern instrument rendering of the score nor, at times, to Pearlman's less flamboyant reading of the piece; but if you like your Gluck full-blooded and utterly dramatic, then this is the set to buy. I can only hope that Minkowski goes on to record *Iphigénie en Aulide* and the French version of *Alceste,* both of which are urgently in need of a convincing period instrument recording. *David J.Levy*

Haydn *Missa Cellensis, Missa Sunt bona mixta malis* Susan Gritton, Pamela Helen Stephen, Mark Padmore, Stephen Varcoe *SmSTB,* Collegium Musicum 90, Richard Hickox
Chandos *Chaconne* **CHAN 0667** 70' 29"

In contrast to the Vivaldi *Gloria* recording reviewed above, the front cover of this CD is only marginally misleading in that it doesn't state which of the two masses titled *Missa Cellensis* this is, though on the reverse it gives it as the earlier, large-scale St Cecilia Mass setting of 1766 rather than the later Mariazell Mass. This is a fine recording using the very best period orchestral players. The choir are excellent, with much attention given to careful phrasing and articulation. My only personal area of concern is the problem of vocal vibrato with the soloists, which has been the subject of discussion in *EMR* on several previous occasions, and which is evident to a greater or lesser degree with all the four soloists here. This can sit uncomfortably with period instrumentalists, who follow Spohr's advice (in his 1832 treatise) of 'avoiding its frequent use in improper places'. If listeners can accept this – after all, we have become accustomed to it as a general practice nowadays – then this is a thoroughly recommended recording. The filler, the a capella *Missa Sunt bona mixta malis* with basso continuo (in which the choir give a polished performance) is less satisfying, partly because it is incomplete. Only the Kyrie and part of the Gloria survive and, while both movements start in D minor, the recording finishes where the composer left off. Might a stylish completion of the movement been possible?
Ian Graham-Jones

Haydn *The Battle of the Nile, Keyboard Trios Nos. 18 & 19* Ann Monoyios, Nils Brown *ST,* The Four Nations Ensemble (Andrew Appel *fp,* Ryan Brown *vln,* Loretta O' Sullivan *vlc*) 76' 21"
ASV *Gaudeamus* **CD GAU 219**
+ Andante & variations in f (Hob XVII:6), *Guarda qui & Senti qui* XXVa 1-2), *The Spirit's Song* (XXVIa: 41)

This disc is packed full of goodies from Haydn's golden maturity, most of them hardly ever heard. There are two fine piano trios and the astonishing F minor variations, both of the deliciously operatic Italian duets (which sound almost like extra numbers for *Così fan tutte* while remaining unmistakable Haydn), the masterly early-romantic 'Spirit's Song', and the wonderfully over-the-top dramatic cantata for Lady Hamilton to sing, m the presence of her husband(!), to Lord Nelson ('Eternal praise, great Nelson to thy name...'). Haydn's expert setting of English words has none of Handel's occasional infelicities, and his ever-fresh invention is a constant delight.

The performances do full justice to this marvellous music, and represent some of the best and most stylish 'classical period' playing and singing I've heard for a long time. Andrew Appel, who plays a first-rate Walter copy by Tom and Barbara Wolf, really understands and exploits the rich resources of the instrument, making absolutely no concessions to modern piano technique. It's most refreshing to hear such precise articulation, with very restrained use of the sustaining lever and with the 'moderator' reserved, as it should be, for an occasional change of tone-colour in a whole phrase. In the trios the blend with the strings is excellent (they use very little vibrato), and the players get right to the heart of Haydn's colourful and witty scoring. The vocal numbers are sheer, unadulterated pleasure. I can't praise this recording enough. Buy it at once!
Richard Maunder

Haydn *The Seven Words of Jesus Christ* Rosamunde Quartet 66' 09"
ECM New Series 1756 **CD 461780-2**

I'm not entirely sure what the background to us having a copy of this CD for review is, since there is absolutely no information in the booklet about the Rosamunde Quartet – instead, we're given the preface to Haydn's publication of the choral reworking of the piece, and an extended (and, frankly, rather waffly and tedious) essay on Rationality and Ardour... There are no quibbles about the playing, which is excellent. Every phrase of each of the nine movements has been thought through and presented in an astonishing range of colours. I simply can't tell if they're playing early instruments or not – they certainly do not avoid open strings – but their tuning and ensemble is meticulous (as you'd expect from any quartet, of course, but here it's formidably 'con una voce') Very highly recommended, the booklet notes notwithstanding. *BC*

There was more information on the press release, but we normally let reviewers have only what you would get if you bought the CD.

Mozart *Concertos 1-4 (K37, 39-41)* Robert Levin *hpscd,* Academy of Ancient Music, Christopher Hogwood 60' 12"
Decca *L'Oiseau-Lyre* **466 131-2**

Well, not exclusively Mozart: these concertos are arrangements made jointly by Leopold and Wolfgang (then aged 11) of sonata movements by H. F. Raupach, L. Honauer, J. Schobert, J.G. Eckard and C.P.E. Bach. One can only guess at the purpose: it might have been a supervised exercise for Wolfgang, no doubt with a view to family concerts; or perhaps the Mozarts already had a forthcoming visit to Vienna in mind and needed suitable music to show off Wolfgang's phenomenal keyboard skills.

On this disc the concertos receive spirited and forthright performances by Robert Levin (on a harpsichord, I'm glad to say) and the AAM. Levin's brilliantly extemporized cadenzas are a joy: just the right length, and convincingly in the idiom of the young Mozart (although it would have been good to hear Mozart's own cadenza for K.40). There's some very nice added ornamentation, too, especially in the slow movement of K.40. As for the band, a round of applause for the awe-inspiring Bb-alto horns in K.39, but perhaps only two cheers for the string line-up of 6-4-3-0-2 with no cellos. Yes, I know there's good reason to think that some (but by no means all) of Mozart's Salzburg works of the 1770s had no part for cello, but surely they were intended for small 'chamber' groups? A string quartet with an (Austrian 5-string) violone replacing the cello can sound wonderful, but an orchestra of this size with two double basses and no 8' tone at all doesn't really work. The sound of a harpsichord accompanied only by a pair of double basses is distinctly odd, and I can't say that I'm convinced. For one thing, Leopold Mozart's 1778 description of a private Salzburg orchestra gives figures of 8-6-2-6-2 (no fewer than six cellos!); for another, surviving sets of parts for Mozart's (original) Salzburg keyboard concertos show that they must have been played by single strings, or just possibly with doubled violins if they shared parts.

My one reservation aside, though, this is very entertaining music, much to the credit of the performers and of all seven composers involved. *Richard Maunder*

Vanhal *Missa Pastoralis and Missa Solemnis* Haines, Stoddart, Ainsworth, Pitkanen SATB, TOWER Voices New Zealand, Aradia Ensemble, Uwe Grodd 68' 28"
Naxos **8.555080**

I first became interested in Vanhal's church music some ten years ago. I've performed his *Missa Pastoralis* and sections of this C major mass (indeed, movements of the latter featured in what styles itself Europe's smallest music festival at the Perthshire village of Ruthven two years ago) and it's a real pleasure to have both pieces available on CD in fine performances. The soloists and orchestra are Canadian, while the choir is from New Zealand. The latter seems a little prominent in the sound picture, but (to be honest) the string sound is often lost in church anyway, so it's not too much of a problem. The soloists are very good, as are the solo violinist and the concertante organist (showing Vanhal's use of instrumental colour to vary texture within long movements). There are some very nice choral fugues. All in all, I'm

happy to recommend this CD to anyone, and hope that it's the first of a whole series - there are two particular fine masses, one in E flat and another in A, which should have been on CD a long time ago! *BC*

Vorisek *6 Impromptus op. 7* Tomasek *Eclogues, op. 66* Chris Seed *left-handed fortepiano*
Olympia **OCD 689** 73' 06"
Vorisek *Works for piano* Olga Tverskaya *fp*
Opus 111 **OP 30241** 73' 02"
6 Impromptus op. 7, Fantasia in c op. 12, 6 Variationen in B♭ op. 19, Sonata quasi una fantasia in b♭ op. 20

It's good to have two discs of music by Bohemian composers who rarely emerge from the pages of musical dictionaries. Their 'salon' pieces are certainly worth hearing, and Tomasek in particular comes across as an engaging and original composer who should be played more often. On the whole Vorisek's Impromptus, while attractive enough, have a more limited emotional and harmonic range, but No. 6 is an extended piece with a distinctly Schubertian flavour. His more ambitious compositions, however, demand to be taken more seriously, and are fully worthy to stand beside the best works of contemporaries such as Hummel and Dussek. The Fantasia Op.12 may have been inspired by Hummel's fine but little-known Fantasie Op.18, while the concise Sonata Op.20 pays obvious homage to Beethoven's piano sonatas of c.1800 and even harks back occasionally to Mozart's K.457.

Seed plays the Impromptus and Eclogues sensitively and stylishly on a fine copy of a Graf of 1826 (the photo on the record cover isn't another of those silly printing errors where the negative has been turned back-to-front, for it's the fortepiano itself that is reversed to suit the player); I look forward to hearing both Seed and his instrument in more music of the period.

Tverskaya's fortepiano, 'after Brodmann 1823', is rather more hard-edged in the treble than the Graf copy. Her playing is powerful and impressive, but I wonder if her style is a little too 'modern' for the 1820s? I don't know if there are any descriptions of Vorisek's own playing, but Hummel's strictures about overuse of the pedal, and his insistence that small-scale tempo flexibility, while sometimes allowable for the sake of expression, 'must take place almost imperceptibly', suggest that a more restrained pianism was still cultivated at the time. Nonetheless I greatly enjoyed both discs and can thoroughly recommend them to anyone with an interest in the piano music of the early nineteenth century.

Someone should tell the producer of Tverskaya's programme booklet that in English – unlike German – the key with a signature of two flats is called B-flat major, not B major. *Richard Maunder*

Walpurgis *Talestri, Regina delle Amazzoni: Dramma per Musica 1760* Jana Frey, Jeanne Pascale, Cassandra Hoffman *SSS*, Gerson Luis Sales, Oleg Bezibskikh *'counter-sopran'*, Batzdorfer Hofkapelle 73' 39"
KammerTon **KT 2007**

Here is a real rarity: an opera composed, during the Seven Years' War, to her own libretto, by Maria Antonia Walpurgis, the Electress of Saxony. She was a pupil of Hasse and Porpora, and this shows – to advantage – in the bold vocal writing and imaginative orchestration. The story tells of the Amazon queen's struggle against the Scythians, and against her love for the enemy prince, Orontes; all ends happily. This is a lively, accomplished performance (recorded at a concert at Batzdorf Castle, Saxony, in 1998) that will be eagerly purchased by lovers of operatic byways: all five soloists are pretty good to very good, in sustained slow-moving music as in coloratura, and the period-instrument orchestra gives much pleasure. I wished the rather hectic harpsichord continuo had been less insistent. Above all, I wish the otherwise good leaflet (German, and defective English) had given information about the edition used, with an indication of what has been omitted -- a three-act opera rather obviously contains more music than we get here. What we are given is a delight. *Peter Branscombe*

The Classical Age in Finland Kreeta-Maria Kentala *vln*, Herman Wallén *bar*, Sixth Floor Orchestra, Jukka Rautasalo *dir* 66' 42"
Ondine **ODE 971-2**
Byström *Quadrille*: Ferling *Violin Concerto in D, 3 Contredances, 3 Minuets*; Lithander *2 arias*: Tulindberg *Violin Concerto in B flat*

I thoroughly enjoyed this recording. Two substantial violin concertos frame a couple of sequences of dance music, representing the more social aspect of musical life, and two arias written for one of the Finnish musical societies' annual events, finely sung by the young baritone, Herman Wallén. Both of the violin concertos are welcome additions to the repertoire and finely played by Kreeta-Maria Kentala. The orchestra, an entirely new name to me, plays at 430 Hz on period instruments and is very, very good – six violins may not look a lot on paper, but the balance with the (extremely fine) wind section is ideal. I'm not sure how anyone goes about getting hold of performing material should they want to explore the repertoire for themselves, but I think the concertos (at least) deserve to be more widely known. *BC*

19th CENTURY

Clementi *The Complete Symphonies* Philharmonia Orchestra, Francesco D'Avalos
157' 10" 2 CDs (rec 1992)
ASV **CD DCS 247** ££

This pair of discs includes the two early Symphonies op. 18, published in 1787 and the numbered sequence of four that are undated, the only fixed point being a performance of the *Great National Symphony* in 1824. The second disc is completed by two separate movements, called here Overtures, and a *Minuetto pastorale*. Anyone who knows Clementi only from playing his sonatinas in childhood will find much of this surprisingly impressive. The *Great National* alludes to the National Anthem with considerable skill and subtlety. The music here is more Haydnesque, in has grand, London manner, than Beethovenian – the former is probably a less engulfing model – and suffers less than the Méhul for being played on a modern orchestra, or is that another way of saying that it is better played? I wondered whether the conductor might be a descendant of Francesco D'Avalos, the possible author of *Il bianco e dolce cigno* and *Anchor che col partire*? This is a useful reference collection of music that does not deserve its utter neglect. *CB*

Amazing Grace: Spiritual Folk Songs of Early America Custer LaRue *S*, The Baltimore Consort 61' 28"
Dorian **xCD-90296**

I bought the Dover reprint of George Pullen Jackson's *Spiritual Folk-Songs of Early America* soon after it appeared in 1964 and was enthralled by its 250 tunes. It was only when I came back to it in connection with *The New Oxford Book of Carols* that I realised that one element had been omitted: Jackson had cut the tunes off from the settings in which they survive and assumed (like collectors of English folksongs) that they were essentially unaccompanied melodies. Now we know that the four-part settings were part of a century-old tradition, and that British folksong was not necessarily unaccompanied. The performances here follow Jackson in ignoring the 19th-century settings, but instead give the melodies accompaniments in a folksy style that doesn't suggest any period (though the choice of lute, bandora, cittern and viol implies an implausible c.1600). They are pleasing enough – but strike me as far too pretty. *CB*

MISCELLANEOUS

An English Collection Maurice Steger *rec*, Continuo Consort, Naoki Kitaya *dir* 66' 51"
Claves **CD 50-9614**

I'm not sure why we have been sent this again. It is dated 1996 and I reviewed it in *EMR* 29 (April 1997) p. 14, wondering chiefly at the continuo-overkill of six players (and I'm far more predisposed towards multi-continuo than most people). A pity, since discounting that it's an attractive anthology of Handel in e & F (HWV 375 & 369), Sammartini's op. 2/6 in a and some 17th-century music. *CB*

The Essential Emma Kirkby with The Consort of Musicke/Anthony Rooley, Taverner Choir & Players/Andrew Parrott & London Baroque/Charles Medlam 75' 40"
Virgin *Veritas* 7243 **5 61911 2 9**

This includes tracks from recordings from 1984-91, not individually documented in the booklet, in which Eric Van Tassel surmounts the problem of introducing such a variety of music with his usual skill. It begins with a mesmeric *Three ravens* (maybe

slightly too artful), a stunning *Lamento della ninfa*, 'Might I redeem my errors' (not that she needs to) by Robert Jones, the lavishly-ornamented 'Dalla più sfere' from the 1589 Intermedi, 'Can she excuse' and Monteverdi's sweetest nightingale. I'm certainly happy to have separately Emma's lovely duetting with Tessa Bonner from the classic *Vespers* recording, but a group of excerpts from longer pieces (Schütz, Purcell, Handel, Bach) are fine in themselves but seem aimed at a more popular market. Still, the mix may open some fresh ears to the delights of music c.1600, and it is worth getting the disc just for Handel's *Armida abbandonata* with London Baroque. *CB*

Festa Napoletana (*Tesori di Napoli* 12) Cappella de' Turchini, Antonio Florio 61' 21"
Ops 111 **OPS 30-273**
Music by Caresana, Cottrau, Giramo, Giaccio, Grillo, Jomelli, Negri, Piccini, Vinci & anon

This CD presents music linked with the *feste*, regular public celebrations in Naples ('paradise inhabited by devils', according to one of the city's leading poets). The opening track, an extended piece for soprano with instrumental ritornelli, sets the mood – she sings of going mad with love and runs the gamut of emotion from anger to humour to despair. It's a musical tour de force, and one can well imagine it captivating its original audience. The rest of the disc is quite different (there's the tarantella from Caresana's Christmas oratorio, and Neapolitan songs for tenor with guitar, for example) but the performances are equally as committed and convincing – it's the first time I've listened to one of the Cappella's recordings and lamented the fact that their worthy dedication to music in Naples (which does, of course, merit their attention) means that we're unlikely ever to hear them in such things as Monteverdi. As long as their explorations are as masterfully realised as this, we shouldn't really mind, though! *BC*

The Food of Love: Early Instrumental Music of the British Isles Hesperus 66' 35"
Dorian **DOR-90290**

Like Dorian's *Amazing Grace* reviewed above, this is another example of the tendency for the tastes and needs of an ensemble to be placed above the demands of the music. The result, in both cases, leads to a decharacterisation rather than an intensification of the musical experience. The pieces played more-or-less as writ suffer from an irrelevant recorder, and the distinctive violin-band scoring of the pieces from Simpson's *Taffel Consort* is distorted; his viola parts are essential to the texture, even if not exceptionally exciting in themselves – you might economise on tour, but not omit them from a recording. This is composed music for a specific combination, not material for improvisation. The disc is well played and provides pretty background music, but I'd prefer more consideration for the individuality of the music. *CB*

SAVALL ££

This series of reissues comes in card covers (what seem to be called digipacks) but with full booklets, not the usual cut-price 400-word summaries that so often make cheap versions of vocal music, less of a bargain than they might seem. They feature Jordi Savall in a variety of roles. The listings below omit his name, and quote the date of recording, not of the first issue (except for one disc that does not give the former). *CB*

ES 9967 Ortiz *Recercadas del trattado de Glosas, 1553* Ton Koopman, Lorenz Duftschmid, Rolf Lislevand 49' 35" (1989)

The complete Ortiz in my preferred version. Beautiful playing throughout, and taking full advantage of Koopman's exuberant improvised 2nd part in the *canto llano* and Lislevand's lovely understated flourishes and divisions.

ES 9960 *El Cançonar del Duc de Calabria 1526-1554* La Capella Reial de Catalunya 67' 59" (1995)

This is a lovely recording from start to finish. The superb vocal consort is headed by Montserrat Figueras, with cornet 'n sackbuts, viols, Andrew Lawrence-King harping, Rolf Lislevand on guitar and vihuela, and the discreet but never-with-out-impact drumming of Pedro Estevan. Get it if you haven't got it.

ES 9966 *Musique de Ioye* Hespèrion XX 57' 45" (1978)

A selection of instrumental pieces from Moderne's publication of 1550, with viols, cornetto, bombardes, recorders (not so well-tuned), lute and virginal, the last two beautifully played by Ton Koopman and Hopkinson Smith. Laced with some songs whose instrumental versions follow. Slightly dated but with lovely playing, particularly the pluckers, the viol consorts, and the tutti ensemble in glorious sounds.

ES 9961 *Ensaladas* (Flecha & Correa de Arrauxo) Studium Musicae Valencia, Hespèrion XX 52' 45" (1987)

The word describes a mixture of nourishing foods or music. A vocal consort with a substantial ensemble of cornets, sackbuts, double reeds, viols, plucked strings and percussion gives an hour of beguiling sounds and lovely music. The music of Flecha, De Arrauxo, and de Heredia deserves a wide audience.

ES 9964 T. Merula *Arie e Capricci a voce sola (1633, 1638)* Montserrat Figueras, Jean-Pierre Canihac, Ton Koopman, Andrew Lawrence-King, Rolf Lislevand, Lorenz Duftschmid 55' 40" (rec 1992)

Fans of this singer, and I'm one, will love this. Very expressive singing, never compromising her beautiful, luminous sound, though her high notes occasionally get pushed sharp, and her words are often indistinct. She has a fabulous accompanying team, who produce marvellous sounds – harp, vihuela, viol and violone (all plucked), a cornett taking over a verse, adding divisions and adding a second part (or is it Merula's?). Andrew L-K gets to harp a Toccata with such persuasive expression that he almost upstages Koopman's ebullient Capriccio. This will get a lot of playing in our travels.

ES 9962 Jenkins *Consort Music for Viols a6* Hespèrion XX 73' 00" (1990)

11 Fantasies, 2 Pavans and 2 In Nomines – almost complete and beautifully played, so your one chance to hear them all one after another. Less careful than Fretwork over neatness of ensemble and tuning, but very expressive and beautifully shaped. Marvellous music, no monkey business apart from a few trills and violone in the pavans.

ES 9968 Sainte Colombe *Concerts a deux violes esgales* Wieland Kuijken 53' 15" (1976)

So many viol players will, like me, have this recording on LP [Robert typed VD, but I don't think video discs were around in 1976 *CB*] so therefore probably unheard for a few years. Despite its age, it is hard to imagine it being superseded; Savall and Wieland Kuijken are such brilliant and intensely expressive players. very individual, sparking off each other, spontaneous, fiery. Your chance to update, and non-viol-players should not fail to get it this time round.

ES 9963 Marais *Pièces a deux violes (Livre I 1686)* *Christophe Coin, Ton Koopman, Hopkinson Smith* 51' 45" (1978)

The playing is very assured, but sometimes with too, many accents and rushed bow-strokes, particularly in the D minor suite – the first in Book I. But the G major Chaconne and the suite which concludes with the tombeau for the aptly-named Mr Méliton is very beautiful.

ES 9965 Mozart *Requiem; Masonic Funeral Music* Montserrat Figueras, Claudia Schubert, Gerd Türk, Stephan Schreckenberger *SATB*, La Capella Reial de Catalunya, Le Concert des Nations 50' 51" (1991)

Savall, directing a very good choir, orchestra and soloists, demonstrates that his gifts for shaping and enlivening ensembles can extend to larger forces and the spacious realms of Mozart's incomplete masterpiece with a performance imbued with real passion.

ES9959 Beethoven *Sinfonia Eroica Nr. 3; Coriolan Overture* Le Concert des Nations 52' 08" (1994)

I'm not the one to comment on this, and I haven't heard my favourite Bruggen and the Orchestra of the 18th Century for a month or two to compare. Recorded in 1994, the 46-piece band, playing classical instruments at A=430 deliver a performance worthy of this powerful music. Lovely attack and string playing, fragile wind sound and thrilling brass.

Robert Oliver

LETTERS

Dear Clifford,

In *EMR* 69 you rightly took the British press to task for its treatment of the new-found Handel *Gloria*. Unfortunately, a touch of 'Gloriaballs' seems also to have infected a few of your own remarks in issue 71. I shall come to them in a moment, but a more general point needs to be made first. There is no question that Hans Joachim Marx is the 'discoverer' of the work. He may not have come across it while idly perusing the Royal Academy's manuscripts, as press reports have implied, but it is due to him that the piece has become recognised as a plausible work of Handel's. As discoverer, he was entitled to nominate the time and place of its first modern performance. His choice of the Göttingen Festival was entirely apt. He has a personal association with it, and Göttingen is not only the place where pioneer productions of Handel's operas were given in the 1920s, but is also where other Handel discoveries have been brought to light, notably the Italian and Latin works found in Münster in 1960 by Rudolf Ewerhart. The Royal Academy, as the owner of the source manuscripts, was also entitled to celebrate the find here in Britain, and it has done well to organise the first recording and what was expected to be the first British performance. In my view Marx and the Academy should have had the respect of the musical community in these arrangements, and it seems to me that the decision of Penelope Rapson and Fiori Musicali to give three unpublicised performances in advance of the official première (having coincidentally programmed three concerts with the right forces) was a mean-spirited act which does them no credit. If a British scholar had had the luck to find a lost Bach cantata, and had invited Dr Rapson to give the modern première, what would she have thought if she learnt shortly before her performance that an unauthorised première had already taken place in Germany?

In the note accompanying your extract from the *Gloria* you say that the work 'has been ascribed to Handel by Hans Joachim Marx' as if the manuscripts were unattributed. They carried no attribution when first copied, but R. J. S. Stevens later added an explicit attribution to Handel on one of the violin part-books. How Stevens came to this view and what weight should be attached to it are matters of debate, but Marx did not originate the attribution to Handel. Also it is unreasonable to say that the 'silence' following the Royal Academy's announcement on 15 March was 'curious', when nobody can have expected to hear much more about the piece until after the official première on 3 June. I would agree, however, that the long gap between announcement and performance was in itself unfortunate. I gather the reason for the early announcement was that it was the only time Nicholas McGegan was in London, but the Academy might have judged that his presence was not absolutely necessary, and that the announcement would have been suitably timed a couple of weeks before the première. The Academy thus created the conditions that led to Fiori Musicali's gun-jumping, though that does not make it less deplorable.

Your other comment about scholarship thriving 'on publication, not secrecy' is a bit off the mark in this context. Given that the BIS recording was in the shops the day following the official première, that the London première took place a few days later, and that Marx's own edition is about to be (or is already) available from Bärenreiter, talk of secrecy is rather ridiculous. It was obviously in Marx's and Bärenreiter's interest not to be helpful in making a score freely available before their edition is published, just as it is in yours to have something ready quickly for your particular clientele. The best scholarship thrives on considered and informed thought and I guess there would not be much of that in instant opinions contributed to a website. (There have been too many instant opinions already.)

The anomalous features of the *Gloria* will, I suspect, make consensus on its authenticity and date a long time coming, unless some significant new evidence turns up. Your argument against it being composed around the time the manuscripts were written in the 1730s seems to be knocking down a straw man. Handel's use of the 'Quoniam' theme in his D major *Laudate pueri* of July 1707 shows that the *Gloria* was certainly a work he knew by that time. The question is therefore whether it is an early work of his, or a work by someone else which he copied or acquired a copy of before mid-1707 and from which he borrowed musical material (as he did from Keiser's operas around the same time). My own very tentative views, for what they are worth, are that the *Gloria* is Handel's (though on the balance of probabilities, not beyond reasonable doubt) and predates *Almira* (1704). I have outlined the reasons in a short programme note for the English Bach Festival performances at the Linbury Studio Theatre on 3-7 July. (A similar note will accompany Sir John Eliot Gardiner's recording with Gillian Keith, forthcoming from Decca). I would not want to say any more before seeing Marx's own essay on the work (due in *Early Music*, I believe). He is entitled to that priority too.

I must end with personal thanks to you for finding me a copy of the Carus edition of Telemann's *Missa brevis* in B minor for solo alto, and for alerting me to the 1990 CD recording by David Cordier on Capriccio 10 315 (no longer available). Telemann's 'Quoniam' theme has a superficial resemblance to Handel's, but the styles are generally different (as one would expect) and the only relevance of the Telemann seems to be that it establishes a German precedent for a solo voice *Gloria*.

Yours sincerely,

Anthony Hicks

I was going to include something on the subject in this issue, so I will place it here in relationship to the above letter.

Finding information on a new subject depends to some extent on serendipity. To take a trivial but relevant example. It was Anthony Hicks who pointed out when I first talked about the new Gloria *to him that the only parallel for a setting of the Mass ordinary for solo voice of the period that he knew of was by Telemann. If I hadn't been asked by Peter Holman to order some Schütz from Carus Verlag and if the catalogue hadn't opened at the Telemann page, I wouldn't have thought of checking whether they published the Telemann mass. And I probably wouldn't have thought of it if our cartoonist hadn't seen it mentioned in the June EMR, phoned with his enthusiasm for the work which he had long wanted to sing, and then lent me his CD of it. It isn't of major importance for the study of the* Gloria*; but with the MS source being so late, any clues to context are welcome, and this is a small one that leads to Germany rather than Italy.*

I've no idea what Marx will say in his article. At the time of writing I'm waiting to receive his Bärenreiter edition; I hope the full score will have a historical preface – the vocal score has nothing. But the publicity and Curtis Price's booklet note to the CD suggest that the nine months between discovery and premiere might have been used for a wider discussion than has actually taken place. My concern is that the tying up of first performance and publication have hampered with free discussion.

I don't know how many people were shown copies of the score in the nine months between discovery and performance. But since the official line consistently placed the work in Italy, the answer is probably 'not enough'. And it is significant that the only non-Handelian I have seen mentioned was Michael Talbot – a distinguished scholar, indeed, but not an expert on music in Hamburg or Halle. Had the first performance taken place comparatively quickly (after all, putting the notes on computer and checking them only takes a couple of days), preliminary information would have been fine. But people are likely to remember what gets the most publicity or what hits their mind first. Even before seeing any of the music except illegible facsimiles in The Times *(I won't pretend to have any recollection from the late 1960s), I surmised that it might have originated in Hamburg from the scoring. The musicians I spoke to at a Fiori Musicale rehearsal were sceptical of the attribution, chiefly because the detected weaknesses in the music that they did not associate with Handel. One spotted several places that sounded German rather than Italian. Such reactions are not in themselves conclusive, but they do suggest that input needs to come from a variety of sources before any conclusions are reached. And these days, internet discussion is one way to achieve this.*

As for the right word to use, 'discovery' strikes me as a bit strong. 'Attribution' is too weak, especially since if the Gloria *were described as 'attributed to Handel by Prof. Marx', it would seem to imply that others don't accept the attribution. (I don't think there is much of a case for the work dating from the 1730s but since Penelope Rapson thinks so and has been quoted in the press, it is not entirely an Aunt Sally.) Perhaps 'recognised' would be best, but it would look odd in a scholarly context. I don't think that the Stevens attribution on the cover of the parts is significant: it need not imply any more than that the parts belong to a score that is bound in a volume of music that is mostly by Handel and it is no more a serious attribution than the 'Handel' I typed at the top of the RAM's catalogue card.*

Dear Clifford,

John Catch has missed the point in his reply to my observation about the tuning implications of *Jehova quam multi*. It is perfectly possible to play *The Lord is my light* in meantone because, although it requires lots of A sharps, it needs no B flats, or any other flats. It may start in a strange key, but it stays there. If Purcell had wanted, he could have tuned his B flats as A sharps, an operation which, for the couple of stops necessary and with his intimate knowledge of the Chapel Royal organ, would have taken him about ten minutes. Whether he did, of course, is another matter, although I can think of quite a few compositional reasons why he might have wanted to. *Jehova* remains Purcell's only piece of sacred music which requires such a wide range of accidentals within it, and in the bass part as well as in the chords. Where I agree with John Catch is a resistance to the 'fascinating expressiveness' of playing out of tune notes. The answer lies elsewhere.

I have rather more difficulty with the rest of his argument. We all know that throughout the 17th century, composers were experimenting with new harmonic procedures which put strains on modal theory and thus unequal tuning systems such as meantone, and that the evolution of this aspect of composition and performance moved at different speeds in different countries. Italian composers pressed ahead the fastest, and the acceptance of gentler tuning (not to be confused with equal temperament) often reflects the acceptance of Italian music. Thus by 1700 Germany has largely turned to it, and even England is opening its ears, while France is hanging back: as late as 1726, Rameau is still trying to make mean-tone (in all but name) work with his different tunings for flat and sharp keys (and I don't think anyone can accuse him of being a theorist out of touch with reality). In Germany, meanwhile, Werckmeister's work had been done long since.

Tensions between theory and evolving practice no doubt existed. But I don't follow the leap of logic which would like to infer that therefore musicians didn't really care, that everyone was happy to play in any old system, sometimes all at once (Catch has found one piece of evidence) and that only the theorists were upset. On the contrary, the question looms large in the writings of practical musicians such as Praetorius, and it seems patently obvious that musicians and theorists worked together at the problem throughout the 17th century, especially but by no means only in Germany. Given what those of us who work with unequal tunings whenever possible already know – that they transform the music – who can doubt the importance to these men of finding a solution to the problems posed by musical 'progress'? *Graham O'Reilly*

Dear Clifford,

BC's review of Harry Christophers (*EMR* 69, p. 17) called to mind that Buxtehude's *Membra Jesu nostri* has indeed been recorded by solo voices under René Jacobs about a decade ago. I only have it on cassette, and needless to say I can't find it, but I remember that the alto was none other than a very young, and at the time wholly unknown fellow called Andreas Scholl. [I assume this was the Harmonia Mundi recording by Concerto Vocale; HMC90 1333 (CD), or HMC40 1333 (tape) *CB.*]

While on the subject of Scholl, do you have to go on featuring Eric Van Tassell's personal crusade against the male alto voice? What he says about North American screaming queens is often justified, but he is shamelessly tendentious and I have to say I find the backhanded compliment to Deller in the April issue downright offensive. Musicologically Alfred would seem to have been so ignorant as to be clever, and the rhetoric about reviving a long-lost voice sheer self-invention (or possibly devised for him by Tippett, whose knowledge of the 17th century you can judge better than I can from his appalling Schott edition of the Purcell 1692 St Cecilia song); but artistically Deller was a genius, and none of them from Bowman to Scholl would have been here today without him. (Scholl sometimes rips off Deller's interpretations, which I suspect is due to the Schola Cantorum in Basel and/or Jacobs possessing sets of some of the same ancient LPs as I do; after all, he best of them were done with Wenzinger and Leonhardt.) And if the aformentioned singers hadn't been there, Mr V. T. wouldn't have an axe to grind at all, so I think he should cool it.

As you see, I get worked up occasionally; my memory is possibly as tenacious as yours (must be our infant wartime diet); and my views on performance resemble yours on successive editions of *Grove*.

Michael Chesnutt

Michael refers, not so much to the particular review in EMR 69 p. 19 of A Musicall Banquet 1610, *as to a variety of earlier reviews of countertenors. From what I heard, I too thought that 1610 recording didn't work. There is a problem with countertenors delving into English lutesongs: none of them are written for countertenor (I would have put it more cautiously, but a lute-playing countertenor expressed it that strongly to me a few days ago). Deller seems to have more success in making them convincing for his voice than Scholl. In fact, as a result of Deller's success, the countertenor is widely perceived as the natural voice for the repertoire. Indeed, the countertenor is for some the archtypical voice of early music, despite the quantity of music that can unequivocally be assigned to it being quite small. Successful countertenors now mostly work as substitute castrati in the opera world, where they are no more authentic than women but have the advantage to modern audiences of being the same sex as the characters they represent. But very few have enough body to their sound (I don't mean just volume) to be convincing in such roles. I've a vested interest in Scholl's baroque aria programmes, since we provided orchestral parts for quite a lot of his repertoire.* CB

HARMONIA MUNDI *MUSIQUE D'ABORD*

This is the second month that we haven't had room to list, let alone review, this excellent series of mid-price reissues of recordings, mostly from the mid-80s to the early 90s. Highlights are Davitt Moroney's *Art of Fugue* & *Musical Offering* and Kenneth Gilbert's *Goldberg Variations*. There are three Bach Cantatas for bass (56, 82, 158) from Peter Kooy & Herreweghe and Brandenburgs from the Akademie für Alte Musik, Berlin. Two varied discs of Lassus and of settings of poems by Ronsard come from the Ensemble Clément Jannequin, who also sing with the Toulouse sackbutters in a Schütz programme: the highlight is *Erbarm dich* with brass rather than strings. London Baroque supply Corelli op. 1 & 3 and Christie directs an exciting Lalande *Te Deum*. Some Charpentier *Leçons de Ténèbres* are stylishly sung by Concerto Vocale (Judith Nelson & René Jacobs), but Couperin's *Leçons de Ténèbres* from Deller are embarrassing: it's not just anti-countertenr prejudice – I checked with the friend quoted in the preceding paragraph (who has actually sung the music from Deller's copy, with every ornament written out) and he agreed. (He also agreed that nothing matches the Kirkby/Nelson recording.)

Harmonia Mundi is also offering some normally full-price recordings at mid-price for the rest of the year, including Scholl's Bach cantatas, Herreweghe's 'Ninth', Couperin's *Leçons de Ténèbres* from Jacobs and *Pianto della Madonna* from Kiehr.