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Why perform from facsimiles? The benefits are various, but not always as great as the unsophisticated convert to the idea may think. For the poor student, the first reason is cost: now that they are not considered luxury publications, most music is cheaper in facsimile than in good modern editions (except for repertoire that was published in out-of-copyright Urtext editions that have been reprinted). Facsimiles are often more practical than modern editions over matters like page-turns and giving the keyboard player a bass part uncluttered by an inappropriate realisation. More generally, they give a feel of the period. There are also positive advantages in playing from parts without a score: you listen better and react more with your colleagues. If you are singing renaissance polyphony, it is much easier to see the whole phrase if long notes are not extended to match the spacing of short notes in other parts. And since there is no score, there is no place for the associated anachronism, the conductor – there has been research on the existence of conductors, but little on the techniques they used, and virtually nothing on how performances were directed before about 1800.

But facsimiles are not a panacea, and can be misleading. A lot of early music needs the skills of the editor. Not all musicians can read all sorts of notation and it would be a pity to exclude whole areas of music to people without such skills. Not all sources that have been reproduced in facsimile are good ones. Handel's solo sonatas are an obvious example. You can give a performance that is sociologically interesting in that you are representing the version that was circulated at the time, but normally it is better to take a text deriving from the composer. If so, you need to use a good modern edition.

At least with Handel the autographs survive as a check. There are no autographs of Monteverdi. Most of his music survives in printed editions. The madrigal books are pretty accurate, but the 1640 and 1650 church music sets need careful thought, and however skilled you are at reading typeset parts, you will need to take advantage of the work of an editor or do it yourself. The editor will, of course, produce a score: but should he keep that hidden and only produce modern parts?

CB

BOOKS & MUSIC

Clifford Bartlett

WORCESTER MEDIEVAL BOOKS

R. M. Thomson *A Descriptive Catalogue of the Medieval Manuscripts in Worcester Cathedral Library...* with a contribution on the bindings by Michael Gullick. D. S. Brewer, 2001. xlviii + 256pp + 50pl, £95.00. ISBN 0 85991 618 9

This is a magnificent volume, which I don't deserve to have. The publisher, asking if we wanted a copy, pointed out that 'music items form a very small part of the whole catalogue' and mentioned the Worcester Antiphoner, adding that the Worcester Fragments were discussed in the introduction; so I made my request, assuming that there would be a detailed bibliographical discussion of the latter. Alas, the catalogue does not include fragments – a fact which you have to study the book quite carefully to discover, since it is only revealed by a phrase on the inside flap: 'it excludes items already described in Neil Ker's *Medieval MSS in British Libraries IV*'. I can imagine that if I lived in Worcester and bought this out of local interest (I hope the local great and good still do that sort of thing), I would be somewhat disappointed and would also regret that there was no simple list of books from the Worcester library that had survived elsewhere: if you are spending a significant amount of money on a book, you hope that it will cover its subject fully, even to the extent of duplicating (or at least summarising) material already available elsewhere.

Returning to the Worcester Fragments, the index (p. 189) enables you to trace the volumes from which they came, but the introduction has little to say about them (chiefly pp. xxiv & xlvi). Two new fragments were found in the preparation of this volume (see p. xxv note 62). The other main music MS, F.160, is familiar from its partial reproduction in *Paléographie Musicale* vol. xii. (which contains 227 of its 355 folios, omitting later material for Corpus Christi and the Visitation on ff. 116-145, the psalter on f. 149-164 and the gradual on f. 287-354). Using this to check the details of the cataloguing, I can report that it is very thorough, though the author reports the difficulty of working away from a major collection of reference books. The introduction is of interest for its account of the history of the library, how books were used, and how they were kept. It is interesting to see what sort of books were available in a substantial monastic library and how a collection was allowed to build up, with Anglo-Saxon works surviving among later items. The most substantial category is the sermon. Sadly, the liturgical books have mostly vanished; apart from F.160, the MSS are not those that were used in Worcester. Even if the catalogue itself is likely to be of interest chiefly to professionals, the introduction (which includes a substantial section on the bindings) is well worth reading; and it is a beautiful book to use.

SOMATICS

Bruce W. Holsinger *Music, Body and Desire in Medieval Culture: Hildegard of Bingen to Chaucer* Stanford UP (Cambridge UP in UK), 2001. xviii + 472pp, £47.50. ISBN 08047 3201 9 (also pb 08047 4058 5 £17.95)

Until now, *somatic* was a word that had never impinged on my consciousness (except as a constituent of *psychosomatic*), yet in this book it is pervasive. The advantage of a classical education is that I don't have to think what it means, though I was not aware of so clearcut a distinction between *sarx* and *soma*: the reader should perhaps first glance at p. 36, where the author sets out three pairs of contrasting words: *sarx/soma, carnis/corpus* and *flesh/body*. At least, I assume that he uses *soma, corpus* and *body* as synonyms, needing all three terms for the sake of avoiding repetition of the same word – though if I was writing a book on plutonium would my copy-editor demand that I substituted a synonym if the word came twice in a sentence? I found his 'elegant variation' confusing. One theme of the book is that patristic writing (and medieval aesthetic thought that derived from it) was not as suspicious of the body as is often assumed. Holsinger discusses Augustine's relationship with musical experience, and suggests that we should be suspicious of treating as the whole truth the scholastic justification of music as number. In view of the ignorance of Christiantity among modern students (possibly even those who study patristic literature), perhaps it might have been stated explicitly that the word *corpus* is central to the Mass.

The book appears to change direction somewhat (though there is a coherent argument running through it), and the second part could be sensationalised as the coming out of Hildegard and Leonin. (Holsinger's chapter on the latter is entitled *Polyphones and sodomites.*) In fact, he is not suggesting that Hildegard was a practising lesbian, but that the poems use homoerotic language and experience. Another theme is the metaphor of the body as instrument, and he argues that the wide range of some of Hildegard's songs was meant to sound painful: the third part of the book discusses the musical violence of the Christian tradition. But the female voice range is much more flexible than is usually admitted, and the problem of range also applies to many mainstream sequences (though the two octaves and a sixth of Hildegard's *O vos angeli* is exceptional – I must take a copy to the next Beauchamp summer school and see if the three singers I suspect can encompass it really can). Holsinger sometimes takes metaphors a bit too literally, and in his chapter on the homosexual poems of Leonin, he doesn't discuss the difficulty of relating poetry to biography: if his area of investigation happened to have been the Sonnets of Shakespeare, he would probably have concentrated on

biographical speculation rather than the literary tradition to which they belong.

My problem in writing about this book is that it is in many ways groundbreaking and needs far more knowledgeable thought than I am able to give it without dropping everything else for a few months and investigating it. But not even academics on salaries can do that these days, let alone a freelance publisher. (I'd like to see reviews from John Stevens or Christopher Page, to name a couple of our readers that Holsinger mentions – let me know if you want to take up the challenge.) It is, I think, a more difficult book to read than it need be (most current academic output is), but the slowness of progress I made with it is partly because it provokes so much thought. But for anyone interested in the culture within which medieval music operated, it is worth persevering; and congratulations to the publisher for making it available in paperback. The Bosch cover, incidentally, is a striking but apposite illustration of a central theme.

MEDIEVAL STAGE

The Medieval European Stage, 500-1550 *Edited by William Tydeman (Theatre in Europe: A Documentary History)*. Cambridge UP, 2001. lxii + 720pp, £90.00. ISBN 0 521 24609 1

A real cornucopia! This is the seventh in the series. The opening date is somewhat optimistic, and the earlier references in the first and last sections would have been excusable even if 1000 had been chosen. Latin drama is divided into two sections (liturgical and extra-liturgical), followed by sections on the main European areas – with one cumbersomely entitled 'England, Ireland, Scotland and Wales' now that British Isles is not PC; the use in the text of 'these islands' is quaint. The last section is on folk drama. There are over 700 excerpts quoted from documents of the period, set in extensive introductory and explanatory text (which would have benefited from a different typeface). Most of the snippets are about performance or stage directions; the occasional play text translations are rather stilted. Everything is in English; the original languages should have been stated. I suspect that only reviewers will read it from beginning to end, and I must confess that I have tended to dip into it, reading just the sections on Latin drama right through. Much of the material is translated from Young's *The Drama of the Medieval Church*, 1934 and still essential, though his distinction between liturgy and drama is no longer maintained and much of this Section 2 is devoted to translations of Sarum rubrics. The prelims include a glossary of technical and specialised terms, supplemented by four helpful pages which illustrate and name ecclesiastical vestments, and another two on currency. There is an extensive bibliography and thorough index – not quite thorough enough, though, for the entry under *music* to be exhaustive: the two musicians on p. 126, for instance, have already fleetingly appeared on pp. 124-5. An interesting point (probably obvious to experts but one I haven't been aware of) is that Latin plays were sung, vernacular ones spoken. Does that extend to liturgical quotations in vernacular plays? Sadly the book is too expensive for most of us, but certainly worth knowing.

CHOIRBOOK FOR PHILIP & JUANA

Choirbook for Philip the Fair and Juana of Castile c. 1504-6, Brussel, Koninklijke Bibliotheek MS 9126. Introduction Fabrice Fitch. Alamire, 2000. 13pp + 179ff. ISBN 90 6853 152 5

This is a substantial volume, a clearly though not extravagantly printed facsimile of an important source containing nine masses (three by Josquin, four by la Rue and two by Agricola), Salves and Magnificats (by la Rue and Agricola), and motets (four by Josquin and one each by la Rue, Agricola, de Orto and Barbireau). The scribe is known from half a dozen other MSS, notably Chigi C VIII 234, the familiar MS devoted to the works of Ockeghem that was reproduced by Garland. Both MSS are to some extent frustrating since, despite the authoritative-seeming assembling of repertoire of the Chigi MS or the apparent close connection with court at which Pierre de la Rue was working, neither MS offers unquestionably superior readings. Rather more than the Chigi reproduction, however, this offers an excellent opportunity for the growing number of singers who find reading from facsimile not just a challenge but a means of insight into the music itself. Four singers can easily read from a single copy, providing an adequate music stand is available (we found a suitable one, presumably an outmoded lectern from a church, at our local dump about a year ago). This is a volume of practical use, not just for scholars.

UCCELLINI

Marco Uccellini – Atti del convegno 'Marco Uccellini da Forlimpopoli e la sua musica' (Forlimpopoli, October 26-7, 1996. (*Strumenti della ricerca musicale* 5) Edited by Maria Caraci Vela and Marina Toffetti. Lucca: LIM Editrice, 1999. xix + 359pp, £it60,000, Euro 30.99. ISBN 88 7096 197 4

The studies in this book are grouped into three sections: on Uccellini's music, on music at the court of Modena after him (in-depth studies on G. M. Bononcini and G. Colombi not given at the 1996 convention), and on performance practice at his time. Readers interested in Uccellini should appreciate reading about other violin composers and contemporary trends. The three appendices are also useful. The first is a biographical profile, with a complete chronology of what little is known about Uccellini, followed by transcriptions of selected documents about his life and works; the second is a bibliography organized according to specific aspects of instrumental music, musical practice (further divided into subjects), and basso continuo. The third is a discography, listing all recordings containing anything by Uccellini, with indices of composers and performers.

John Suess's essay 'Giuseppe Colombi's Dance Music for the Estense Court...' discusses his vast output of instrumental music (from published works and over twenty books of unpublished manuscripts) ranging from French and Italian dance types to stylized chamber music.

M. Toffetti's '"Tu m'hai rotto la scatola degli aghi"...', on Uccellinis (instrumental) *arie* sheds light on this neglected part of his output and discusses an important elaborating/

improvisatory genre. Piotr Wilk analyzes Uccellini's middle collection of sonatas, Op. V *Sonate over canzoni da farsi a violino solo, & basso continuo* (1649), which was the first collection entirely dedicated to solo violin. Non-Italian readers might find Wilk's detailed lists useful (e.g. all the S/bc sonatas in 17th-century Italian prints; all the modes employed in all these collections; the formal structures of the Op. V sonatas; the extensions used by 14 Italian composers of the 17th C). The curious explanation offered for Uccellini's singular exploration of the highest positions is that he made a point of trying to imitate birds (*uccellini*).

The *Salmi Concertati* (1654) are the subject of Daniele Torelli's essay. Four of these fourteen compositions are for voices and continuo. In the others, violins play in tutti sections, in dialogue with voices, and in exclusively instrumental sections, and the continuo part specifies *tiorba o violone.* Uccellini was Maestro di Capella of the Duomo of Modena from 1647 to 1665, while also busy at court and with diplomatic chores. He met the challenge of setting the lengthy psalms with originality, using ritornelli forms, *stile concitato* where appropriate, and various types of continuo lines.

The section on performance practice includes Diego Cantalupi on the use of the theorbo as a continuo instrument. Angela Lepore discusses the specific use of violin and trombone together, with helpful appendices for readers looking for opportunities for this combination. Besides being instruments of variable pitch (which could therefore adapt to any organ tuning), their contrasting timbres and ranges promoted formal and expressive developments, which this study touches upon wherever possible. Lastly (and briefly) Luigi Rovighi discusses *affetto*, rhetorical figures, the use of popular melodies, virtuosity/improvisation and aspects of the 17th-century avante-garde with examples from Uccellini, which the composer himself called his *fatiche de suono.* Like the 'labours of Hercules', they warrant his being remembered. *Barbara Sachs*

NEW FROBERGER

Vingt et une suites pour le clavecin de Johann Jacob Froberger et d'autres auteurs. Dresden, Sächsische Landesbibliothek, Ms 1-T-595 (Strasbourg, 1675) Edié par Rudolf Rasch (*Convivium Musicum* 5). Carus-Verlag (CB 90.009), 2000. xxxiv +109pp, DM128,00.

I hoped to write about this when we had two CDs that included material from the MS (see *EMR* 68, p. 17), but the publisher was slow sending the score and then, having digested it and thought what I would write, I imagined I had actually written it – the most common cause for my reviews being late. So better late than never! And it is a fine publication, nicely printed on good-quality, matt white paper – though you need to keep greasy fingers away from the white cover. The page-size is such that most movements fit onto a single side, so there are no page-turn problems and each piece can be seen as a whole. It is, however, a bit big for many harpsichord stands, so a slightly smaller format may have been more practical. The substantial preface is in French, German and English; the critical commentary is just in German, but with a trilingual introduction.

The MS is important for containing 13 or 14 suites by Froberger and 8 or 7 by Strasbourg contemporaries. (There is one anonymous suite at the end of the Froberger set which is concordant with a suite that is also grouped with Froberger suites in another MS so may well be by him.) The main scribe is Michael Bulyovsky, who was a theology student at Strasbourg in 1674, organist at a church there in 1676, and teacher at Durlach in 1680, when he published a book advocating the division of the octave into 19 parts; his later publications favoured a 31-part division. A suite by him in B flat minor appears in the MS, an example of his interest in extending the intonational possibilities of the keyboard. Other composers are [Valentin] Strobel [II], with four suites, and one each by Jean Mercure and Poglietti. The MS only has three new Froberger movements; these complete the otherwise fragmentary Suite 28. The MS also gives titles to four pieces that do not have them elsewhere. It offers variant readings, not necessarily superior but often sensible. Particularly for a composer who did not produce authorised and final versions of his music, a new source is valuable and extends out picture of his output.

17th-CENTURY INSTRUMENTAL

John Okeover *Consort Music for Five Viols* edited by Virginia Brookes. PRB (Viol Consort Series No. 44), 2001. Score & parts $18.00

Unlike the PRB Cranford discussed in July and September, there is no doubt that Okeover's seven fantasias a5 are for viols – it is, indeed, interesting to note that the two treble parts both have a fair number of top As but never go higher. Their TrTrTTB scoring, however, is completely different from the two pavans, which have a standard violin band clef configuration (G2 C2 C3 C4 F4). The C2 part is not idiomatic on treble viol II (to which the editor ascribes it), even though it doesn't go off the bottom of the instrument. The fantasias look attractive pieces, satisfying to play. Only one exists in more than a single source, so except for Fantasia 7 (in two sources) the editorial problems merely involve making minor corrections, which are carefully noted.

Johann Schmelzer *Harmonia a5...* edited by Richard Gwilt. RG Editions (RG206), 2001. Score & parts £7.50

This is new to me. The source suggests two scorings: violin, three violas (C3, C4 & C4 clefs) and *fagotto,* or two violins and three viols, both with a figured continuo part virtually identical to the *fagotto*/gamba 3. My guess is that the former is the preferred scoring and the latter was added by the copyist, presumably on the the Dübens. (The lower parts would also work on sackbuts, but the top part goes up to E flat and would be hard work for a cornett!) It survives in a MS in Uppsala that contains similar pieces by Bertali. The top part is by far the most adventurous, standing out like the violin in Biber's F-minor Requiem. The editor draws attention to problems of ficta: players should exercise their own minds on these issues, though the printed solutions are perfectly usable. A notable feature is the penultimate

Tripla (although in square brackets, the word does come from the source) but in 5/4 time – not quite as rare as the editor thinks.

Finger *Trio Sonata in F.* Editio Bärenreiter Praha (H 7813). Score & parts £5.00
Finger *Sonata in B flat: tre violini e basso continuo.* Editio Bärenreiter Praha (H 7821). Score & parts £6.00

The trio comes from the Düben collection in Uppsala from a MS signed *Andreas Dubenn d 10 Novembris Anno 1692* (MS number is not quoted). It is scored for two violins, gamba and continuo. Sadly, the editor, Miloslav Klement, hasn't done his homework to check that it was published as Sonata Quinta in Finger's *Sonatae XII pro diversis instrumentis,* London 1688 (transcribed in vol 8 of Garland's *Three Centuries of Music in Score*), which confirms that the editor was right to delete Düben's doubling of the upper parts by the organ at the opening of movement III, but doesn't back up the other editorial simplifications of the continuo part.

There are three sonatas for three violins in the same 1688 edition, but this isn't one of them. No further information on the source than 'Uppsala' is given. Compared with other sonatas for three violins, the writing is rather diffuse, with a lot of solo passages and very little interaction – the antitheses to Purcell's *3 Parts on a Ground.* It's fine as far as it goes, but doesn't make the most of the medium. Assuming that the markings are from the source, here is pretty unequivocal evidence that *solo* and *tutti* can be used in parts that are evidently for single instruments. (Anthony Hicks asked me recently for such evidence in connection with the Handel *Gloria.*)

Domenico Gabrielli *The Complete Works for Violoncello...* Edited by Bettina Hoffmann (*Hortus Musicus* 279). Bärenreiter, 2001. Score & parts, £17.00

'Complete works' means 7 ricercars for unaccompanied cello, a canon for two cellos, and sonatas in G and A for cello and continuo. There are two sources, both in the Biblioteca Estense, Modena: G. 79 and F. 416. Only the Sonata in G is in both, in F. 416 changed to avoid chords that imply a top string tuned to G; there are other differences too, justifying the printing of both in the edition. The layout is slightly odd, with only the cello part of the two pieces with continuo included in the main volume: for a score, one needs to use the Basso continuo part. The editor is unnecessarily modest in confining his suggestion of a repeat of the first 9 bars of the second movement of the Sonata in C to the commentary: from her description of the source, I would have thought that it should have been printed in the main text. I have some doubts whether this is the most exciting music of c.1690, but it is significant in the development of the cello as a solo instrument, so this edition is welcome.

François Couperin *La Sultane...* edited by Richard Gwilt. RG Editions (RG205), 2001. Score & parts £6.75

La Sultane survives only in a MS in Lyon (included in the Fuzeau facsimile of *Les Nations*) and was not remodelled into *Les Nations* as were some others in the MS. It is scored for two trebles and two basses (most likely two violins and two gambas) and harpsichord (the part is headed *clavecin*). The editorial intervention is rightly cautious, but it is a nice idea to give two bars of one part in the introduction as it might have been more elaborately notated at the time. I have failed to distinguish between + signs in large and small print. A good practical edition, sensibly set out, and with a critical commentary that is likely to answer any incidental questions that may arise.

Paisible *Sonata for 2 Trumpets, Strings and Basso continuo* in D major... edited by Carolyn I. Sanders. Edition for two Trumpets and Piano. Breitkopf & Härtel/Musica Rara (MR 2262). Score and parts £12.50.

The source (BL Add. 49599, no. 10) gives this as being for two trumpets or oboes and four strings, but the solo parts are unlikely to fit the natural trumpet by accident. I don't see that an edition for two trumpets and piano is very much use (though I suppose it could make some sense played by two trumpets and organ). It looks a good piece, and will be worth playing when the string parts and score are available.

BÄRENREITER BACH

Bach *Concerto in E major for Violin, Strings and Basso continuo BWV 1042* Piano Reduction... by Martin Schelhaas. Bärenreiter (BA 5190a), 5190a. iv + 23pp + part, £8.00.

King's Music is probably unusual, but when violinists ask us for the solo part of a concerto, they mean just that: they don't want a piano reduction as well. But if you order a set of orchestral parts, the solo part is not included, so you have to buy a superfluous piano reduction. No particular blame to Bärenreiter: it's the way these things seem to have been organised for a century or so. But at least you get a good, accurate violin part that corresponds with the NBA score and a keyboard reduction that is playable. Good judgment is shown over when to include material from the doubling first violin, when not to – usually the latter. The part expands the shorthand chordal notation into semiquavers without showing the original (the keyboard score has a footnote saying what has been done). The page-turn problem of the first movement (the music is solo from bars 12 to 123) is solved by a quick turn at 34 (where there are three beats' rest) to a three-page spread. My guess is that, in the heat of the moment, the quick turn of a flap will make the part unstable unless a substantial music desk is used, and that starting the piece on a verso with a turn at the double bar at 52 would have been better: that allows less time to turn, but the accompanist can give time at the lead-in. I wonder how the original parts (which don't survive) managed this. But at least the publisher thought about it. The introduction is quite brief, and has one oddity in the English text: 'Although the musical text handed down to us in this source poses no major editorial difficulties, there are many problems associated with the articulation marks.'

The German *Notentext* must here mean literally *notes*.
There are also violin-piano editions of the Concerto in A minor (BA 5189a; £6.50) and the double concerto in D minor (BA 5188a; £8.00) as well as full scores, ripieno parts and study scores.

Bach *Motets BWV 225-230. Piano Reduction... by Olga Kroupová* Bärenreiter (BA 5193a), 2001. 258pp, £13.50.

This is to some extent a much cheaper version of *Neue Bach-Ausgabe* III:1, but differs in the following respects:

- it omits the continuo and colla-parte instruments of *Der Geist hilft*.
- it has a piano reduction throughout.
- it omits both versions of *O Jesu Christ, meins Lebens Licht* (BWV 118) [and, like NBA, it also omits BWV Anh 159 & 160, which are now looked upon more favourably by Bach scholars].
- it is in a slightly smaller format, though in a size more normal for piano music than for vocal scores – lazy choristers can too easily hide behind their music.

Editorially, the edition has the authority of the NBA original: whether you choose to use it depends on the relative cost of other editions and whether the page-size is a problem. I'm sure rehearsal pianists will favour it. Do we know whether the 17th-century German tradition of organists doubling the parts survived into this repertoire?

Bach *The six French Suites BWV 812-817... Two Suites in A minor and E-flat major BWV 818, 819, 818a, 819a* Edited by Alfred Dürr. Bärenreiter (BA 5219), [2001]. xx + 187pp, £14.50.

I've never acquired NBA V:8, so don't have the original at hand to compare with this recent republication. The music is given a copyright date of 1980 but the introduction, rather more substantial than most of the other NBA spinoffs reviewed here, is dated 2000. There are also eight pages of facsimiles. Two versions are printed of all eight Suites (an even earlier version of Suites 1-5 is included in the Anna Magdalena Bach book, published as NBA V: 4 and separately) as well as the more significantly different BWV 814a and 815a. This may be overkill for young pianists, and the serious student may find it easier to have the different versions in volumes that can be opened side-by-side; but for most of us, this will be the most useful version to have.

Bach *Musical Offering... Book 1: Ricercari for Harpsichord (Pianoforte)* Edited by Christoph Wolff. Bärenreiter (BA 5154), 2000. 21pp, £6.50

The print-size of the NBA score of the Musical Offering is smaller than that used for the keyboard volumes in the series, and this is exaggerated by the slight reduction of this offprint: it's the wide gap between the systems that makes it noticeable, and it shouldn't affect normal reading. It is sensible to issue just the two ricercars together, though since both versions of the Ricercar a 6 are given, just a little more introductory information might have helped: will all users know that the 'younger version' (*jüngere* may be standard German, but *younger* isn't an idiomatic translation) is an editorial two-stave reduction, unlike the two-stave version of the *Älterer Fassung*, which is also shown complete in facsimile? It is, however, a good idea to issue the ricercars separately for the solitary player of the harpsichord or piano (or, for that matter, organ or clavichord).

DOLES

Johann Friedrich Doles *Jesu, meine Freude... Motetto for four-part mixed Chorus...* edited by Jürgen Neubacher. Breitkopf & Härtel (ChB 5302), 2001. 24pp, £3.30

Doles is remembered as the successor of Bach at Leipzig who introduced Mozart to Bach's *Singet dem Herrn* there in 1789. His *Jesu, meine Freude* shows that he was a composer of some skill. It is a pity that any performance will inevitably encourage comparison with his predecessor and teacher. While the words are not exactly identical, they are similar enough, the chorale melody is the same and there are obvious similarities in setting. The last verse would make a good audition piece for basses! It is certainly worth singing, but I suspect an audience would be disappointed. An interesting point in the introduction is that in 1784, like Bach half a century earlier, Doles had drawn up a list of the capability of his 54 students, divided them into three choruses, two of which were unusable. That left him 26 singers and players, which included only three trebles and two altos. Did he need more than four singers for a four-part motet?

BÄRENREITER MOZART

Mozart *Lucio Silla... KV 135...* Vocal Score based on the Urtext of the New Mozart Edition by Eugen Epplée. Bärenreiter (BA 4590a), 2001. xi + 463pp, £30.50.
Mozart *Mitridate Re di Ponto... KV 87 (74a)...* Vocal Score based on the Urtext of the New Mozart Edition by Eugen Epplée. Bärenreiter (BA 4541a), 2001. xii + 430pp, £29.50.

I have expressed doubts on the necessity of vocal scores for earlier operas, but even by the time of early Mozart (1772 & 1770, both written for Milan and premiered on Boxing Day), most movements require between six and eight staves, which is enough to require specific skills in score-reading from a pianist. Curiously, the vocal score of *Mitridate* actually takes up considerably more pages than the full score; ignoring appendices, the relationship is 364/260; in *Lucio Silla*, the lengths are about the same. I'm not sure why people other than pianists need them rather than slightly reduced-size full scores. Still, the convention is otherwise, and the publication of these scores should make it easier for singers to get to know these works, and perhaps study individual arias, if not the whole operas. Mozart may only have been sixteen when he wrote *Mitridate*, but it was an enormous success when first performed. (A slip in the introduction to *Lucio Silla* gives the premiere of *Mitridate* as 1771, not 1770.) These operas may not be as good as late Mozart, but they match what anyone else was writing. Both vocal scores include the performable variant move-

ments in the Bärenreiter full scores. These are considerable in *Mitridate*, but in *Lucio Silla* comprise just an embellished version of one aria in the hand of Nannerl Mozart – since its authority is high, wouldn't it have been neater and more useful on an extra stave in the main text? The NMA policy of including what should by now be unnecessary small-print appoggiature is followed; the cadential embellishment that the end of the penultimate paragraph of the introduction of *Mitridate* seems to promise is absent. Although the scores need a fairly substantial music stand, they stay open well. The reductions are not too complex and these two publications serve their purpose well. (Full scores are available on sale, parts on hire, and the study scores are included in the *Complete Works in Paperback*.)

Mozart *Sämtliche Streichquintette. Complete String Quintets...* Edited by Ernst Hess and Ernst Fritz Schmid. Revision and introduction by Manfred Hermann Schmid. Bärenreiter (TP 159), 2001. xxxix + 210pp, £16.50.

Unlike many study scores from Bärenreiter Collected Works, this volume includes a substantial introduction (in German and English, like those of all the Bärenreiter scores reviewed here), presumably by a relative of one of the original editors. This does not duplicate the introduction to the parent volume (*Neue Ausgabe sämtliche Werke* VIII, 19, 1), being more concerned with musical matters, less with textual information, and has extensive comments on the history of the quintet ensemble and how Mozart uses it. I'd question a couple of points. His comments about early Italian viola parts using different clefs and implying different sizes of instruments (though identically tuned) apply equally well to France, and the number of *viole* in Italian and especially German music was not standardised as two: three or four *viole*, including one bass, was quite normal right through the 17th century. And I don't think you need to assume that if a few notes of a viola part go below the cello, you *have* to have a 16' bass. Have players and listeners been worried about bar 21 of the slow movement of K.174? This study score includes corrections to the edition of that work, since the autograph was not available when NMA was produced. The items in the appendix of early versions and sketches have been reordered and the version of the finale of K.593 with a simpler version of the chromatic scale in the opening theme is printed in full. Even if Mozart may have had no connection with the revision (it is in another hand in the autograph), it is obviously sensible that the form in which the work was known until 1956 should be accessible. This is a commendable example of a publisher giving added value to what could have been just a routine reprint. Its a pity the facsimiles in the NMA volume are not included.

IRISH CHURCH MUSIC

A Historical Anthology of Irish Church Music Edited by Gerard Gillen & Andrew Johnstone (*Irish Musical Studies* 6). Four Courts Press, 2001. 335pp, £35.44. ISBN 1 85182 507 X

This collection of 16 pieces is most welcome. Only the first four (occupying 126 pages) are what we might consider 'early music', though it is interesting to see a Sanctus and Agnus Dei of a *Mass in Honour of St Aidan* by William H. Gratton Flood, otherwise notorious for his imaginative musicology. The simple, four-voice setting, 'in condensed score. Can be sung without accompaniment' (to quote the 1898 title page) looks effective, even if nothing later matches the striking opening chord-change (four bars of B flat, followed by D major). This is preceded by music from the Dublin cathedral repertoire, not overlapping with the five composers whose anthems appear in Barra Boydell's *Music at Christ Church*. I'm puzzled that the same publisher can, in the same format, produce editions that are so different both in substance and appearance. Both books are, as vehicles for perfoming music, small (9"x6"). Boydell's editions are in small type, visible enough at the desk, and even at a pinch in a choir stall (though I'd enlarge them at the photocopier if I were performing them). G & J, however, use a larger music type (getting only three four-minim bars onto a system when Boydell gets five and with fewer staves per page). This may be intended to make it easier to read, though at the expense of it being more difficult to see the shape of the music and giving the poor organist an excess of page turns. But is it intended for performance? How many Irish singers are happy with C clefs? One would expect that an edition keeping to original clefs would also preserve original accidentals, but they are modernised and editorial accidentals are not even visually distinguishable; the commentaries are quite cluttered enough without needing to give information on accidentals that could be shown in the main text. For most pieces, there are many minor variants, and listing them all is counterproductive since in the end the reader will give up checking them. The only solution is to decide which is the main source, not be too pedantic in listing obvious corrections (especially ones corroborated by the other sources), and showing as much as can be shown unobtrusively in the edition itself. I won't bore the reader with more questions on details of editing, but I suspect that the publisher did not employ the sort of copy editor who would read in detail for consistency and question editorial decisions.

As for the music, it begins with a pair of verse anthems by Randall Jewett, of which *I heard a voice from heaven* is an effective simple funeral anthem for tenor verse. *O God the king of glory* is not quite what it seems from the score. Most of the voice names are in square brackets – but it is not just the names that are editorial: the parts themselves are. So the whole texture, with verse sections for BB and SS, an organ part, and sections for up to six voices, is an editorial reconstruction from two surviving parts! Daniel Roseingrave's *Lord, thou art become gracious* has received some attention of late thanks to its survival in Purcell's hand, so it is good to see it edited, and it deserves to be performed. I'm less convinced by Thomas(?) Carter's *Jubilate*, though the touch of the chromatics in 'it is he that hath made us' is effective enough. John Stevenson's responses and chants could have been printed more economically on two staves: would anyone really be worried at the omission of the

occasional extra notes in the organ chords? There is one substantial 19th-century anthem (Joseph Robinson's *Bow down thine ear*), then the rest of the book is occupied by catholic and protestant music of the 20th century. There is a large amount of information on the composers in the introduction and commentary, though it is not always presented in a systematic way. It seems to me a pity that the book isn't aimed more directly at singers. The price is too high (unless there is a cheaper paperback edition), there isn't as much music as there might have been (contrast John Rutter's Oxford UP *European Sacred Music*, which has 54 pieces in only 40 more pages, with a good deal of editorial information included without fuss) and the presentation is impractical. But I've probably been writing about the wrong part of the book: I suspect that the latter half is more interesting musically.

BRITISH MUSICIANS

Deborah Rohr *The Careers of British Musicians 1750-1850: A Profession of Artisans*. Cambridge UP, 2001. xi + 233p, £40. 00 ISBN 0 521 58095 1

This is a fine study of the social and financial position of British musicians at a period that is often seen as one of decline in terms of quality of native composition and performance skill and the status of music in society. Rohr's subtitle draws attention to the latter. Few were those who, like Dr Burney, could mix in polite society – though not at as high a level as his daughter wished. Rohr shows that there is no doubt of the low level of esteem of nearly all sorts of musicians throughout the period – indeed, the situation is still with us. How many of us try to avoid any word linked with music when describing our occupation when applying for insurance or a mortgage?

This book is based on an impressive body of evidence. Rohr writes in her introduction (p. 2:) 'I compiled a biographical catalogue of almost 6,600 professional musicians... in all branches and levels of musical activity'. Throughout my reading, I kept thinking: why are there no bibliographical references to this catalogue? Where is it? Why isn't it published, or at least accessible on a data base? Realistically, this book will go out of print in a few years, and be replaced by similar studies based on different philosophies and using different jargon, though not necessarily telling us very much more. But a collection of 6,600 biographies would be valuable, if not for ever, at least for a century or so. If I had been a publisher offered this book, I'd have stopped reading at page 2 and asked to see it. But like all other publishers, Cambridge UP is trapped by the modern preference for the ephemeral digest rather than raw data, and by the convention that a rapid turn-around of stock is more economic than longer runs of books that will stay in print for decades; this is encouraged by the naive evaluation of university departments by the quantity rather than long-term value of their published output. A more practical problem, though, might have been that the sources of the data included copyright material that was not usable. The biographical catalogue, although unprinted, gives the book a far more solid basis than was previously available, but what else might access to the raw material reveal?

I have doubts about some of the statistical information. If about 80% of the musicians studied had fathers who were also professional musicians, analysing the occupations of the remaining 20% isn't going to provide much evidence about the social origins of the whole population, especially since, as is made clear elsewhere, the social status of musicians is extremely variable. I suspect that identifying status by location of dwelling is as rough and ready as post-code insurance quotes, and the status of a group of houses can change quite quickly. I was puzzled by the wide use of the word patronage (the title of chapter 3): I would normally expect it to imply something more than buying tickets for a concert: to be a patron, you would need to buy at least a season ticket.

The attempt to work out the incomes of church organists and singers neglects the fees for weddings (and to a smaller degree funerals) that can now (and probably did then) add considerably to the wealth of musicians connected with fashionable churches. I was surprised to find no discussion of dress codes. For most of the 20th century, 'classical' musicians dressed like the upper classes or their servants: was this the case between 1750 and 1850? Was the cost of clothes a significant burden on low-waged musicians? The cost of instruments, too, is ignored: how does it relate to the tools of other trades? The instrument trade is mostly ignored. I suspect that teachers incomes were often supplemented by commission on instrument sales. One category of musicians that the author has missed is the provincial psalmody composer and teacher. (The singing-class system of 18th-century America is rather better known than its equivalent here.) One of our readers who is an expert on the subject, Sally Drage, agreed that the total number of composer/teachers over the period would run into several hundred, though many, like their New England counterparts, also had other jobs.

Musicians suffered from the low status of music. Since, as a pastime, it was primarily cultivated by the ladies, it was assumed to be inherently of little importance, and men who became too involved in it could be despised as effeminate. It took the establishment of the German classics as objects of high art to undermine that attitude. Ironically, the combining of the Royal Society of Musicians and the Royal Society of Female Musicians in 1866 may have been not so much a victory for feminism as a setback for claims that music was not effeminate.

This is a stimulating book, and one as worthy of cheaper paper-back circulation as the CUP instrument guides.

WESLEY SOURCES

Michael Kassler [&] Philip Olleson *Samuel Wesley (1766-1837): A Source Book*. Ashgate, 2001. xxiii + 765pp, £65.00. ISBN 1 85928 357 8

This is a substantial book, assembling together a vast amount of information about SW (as he is abbreviated in it and will be below). Its core is a calendar of correspondence:

a chronological list of all letters to and from SW or relating to him (pp. 93-558). Each letter is titled, and dated, its source reference given, and first few words quoted. The content is then summarised. A vivid text incipit like 'The Mole-eyed Goddess of Misprision seems particularly...' makes the summary ('Sarah has drawn a false conclusion...') rather tame (p. 363). A not-very-prominent *O* is added after the indication of source when the letter is printed in full in the forthcoming (or perhaps forthcome, though I haven't seen a copy yet) *The Letters of Samuel Wesley* edited by Michael Kassler for Oxford UP. The duplication of information is something of a luxury and one wonders whether SW's reputation justifies two substantial overlapping volumes: shouldn't academic energies, publishing and library resources be devoted more to the music itself? The amount of SW's music currently available is smaller than his reputation deserves. The editors helpfully draw attention (pp. 77-81) to the new information uncovered by this section of the book. There is also a detailed summary of datable events in SW's life (pp. 21-67). His works are listed chronologically by medium, with full details of sources and publication (if any). Some attempt could have been made to describe instrumental pieces even without going to the expense of printing incipits; there are various ways of notating melodies in a readily-understandable qwerty code. Movements should certainly have been listed for multimovement works. SW's life impinged on a variety of aspects of English musical life and is in itself intrinsically interesting, and at least some of his music has deserved revival; so this book is most welcome.

THE CLUNY ENCOUNTER

'Matière et Musique': The Cluny Encounter. Proceedings of the European Encounter on Instrument Making and Restoration (Cluny 1999). Edited by Claire Chevallier [&] Jos van Immerseel. Alamire, 2000. 392pp. ISBN 90 6583 143 3

I expected from the brief title that appears on the cover that this would be a collection of papers on some monastic topic. But Cluny survived the middle ages, and this contains the papers from a conference hosted there by Labo 19 in September 1999. Labo 19 is a study centre on 19th-century performance practice, and this must have been the organisation's first event. The book has wider chronological reference. Joël Dugot, for instance, discusses the restoration of a 1654 archlute. Most contributions are devoted to keyboard instruments, with two contributions on Cristofori (by Antonello Palazzolo and Kerstin Schwarz), and two by Paul Poletti on the interpretation of early wire gauge systems and on the Steinway overstrung grand in the 1960s. Perhaps the most significant article is the argument by Stephen Birkett and William Johnstone for the use of geometry as the means of measurement for Viennese fortepianos: is it a fault of our education that we resort so easily to the ruler? The volume is rather fat, thanks to the bilingual presentation (everything is in French or English and in Flemish). Some items are a bit insubstantial, but students of keyboard instruments in particular will find it valuable.

LONDON MUSIC

Andrew Benson-Wilson

One of the more enterprising of the various early music festivals that have sprung up away from the established London concert halls is the Kingston Early Music Festival. The opening concert of their latest season (15 October) gave me the chance to hear Apollo and Pan (the winners of the recent Early Music Network International Young Artist's Competition) in action away from the stresses of competitive performance. As luck would have it, they had stresses of their own on the day, with one of their number arriving just a few minutes before the concert started, courtesy of Eurostar problems. But that did little to dampen the professionalism of this most impressive group. The combination of violin, bassoon and harpsichord is an interesting one, if not at first glance the most versatile. But one of the strengths of the group is the way they construct balanced programmes to show off the various colours available with their forces. Tassilo Erhardt is a lyrical violinist, whose restrained performing style allows the music to show through unhindered by applied affect. His wide range of tone is matched by Sally Holman's eloquent and agile bassoon playing, her contrast of articulation being particularly important for the projection of the bass instrument. Michael Borgstede's solo harpsichord playing was impressive, particularly in Babell's outrageously rumbustuous arrangement of Handel's 'Vo' far guerra'. But in his continuo role I could have done with rather more variation in his treatment of the right hand – against the subtlety of the solo instruments, the accompaniment occasionally became a little relentless. Highlights were Finger's Sonata Op 5/5 and Sonata 6 from the Vivaldi/Chédeville *Il pastor fido*. A group and a festival worth supporting.

The English Bach Festival's production of *Le Bourgeois Gentilhomme* at the Linbury Studio Theatre was billed as by 'Lully – Molière', although 'Molière – Lully' would have been rather more accurate. This chance to hear Lully's music set into the context of the sumptuously staged play showed what a minor part the music actually played in the proceedings. The play was very much the thing, to the extent that it was performed entirely in French – something that caused my brain cells quite unnecessary strain (and should surely have been announced in the publicity). But they did have the excuse of having prepared the production for a revival of the play at the Château Chambord, using French actors. The rather small band, performing in full seventeenth-century dress, put on a good, if reticent, show despite their lengthy periods of silence.

Having impressed me at St John's, Smith Square, in February, The English Cornett and Sackbutt Ensemble had a go at doing the same at the Purcell Room (17 September) in their programme '*Lieto Godea* – In Praise of God and Man'. Although the programme seemed to have been thought out, the importance of the thematic links (to humanism, I think) were rather obscured by the lack of any programme notes and the rambling musings of director Robert Howarth – which included describing one piece as 'a great big exolation', whatever that might be. This is something they need to sort out. I do not have a problem with spoken introductions to supplement information given in a programme, but talking does need to be done well. The concert itself included some very good playing and fine singing by the countertenor Mark Chambers, much of it in an incredibly high register. It is perhaps unfair to pick out those unnamed solo performers that I happened to recognise, but Fiona Russell gave a remarkably virtuosic performance of what I think were divisions on Palestrina (I didn't quite grasp the name of either the original composer or the divider from a hurried announcement of the programme change). It is always difficult presenting programmes with a lot of fairly short pieces. Generally it is best to group them and make it clear to the audience that a group is being performed without applause between pieces. The 17 items in this programme could have done with some such structuring.

The English National Opera's revival of their 1997 production of Gluck's *Orpheus and Eurydice* saw the promotion of Helen Williams from Amor to Eurydice and the introduction of Alice Coote as Orpheus. Both proved to be excellent choices, with Coote quite outstanding, her deep and rich mezzo voice providing an insight into the pathos of her role. But she did underplay the opening yells of 'Eurydice'. Gluck wanted the singer to scream with pain 'as if someone was sawing your leg off', a mood that Bernarda Fink grasped to devastating effect in the Barbican performance last November but that Coote only approached towards the end of the heart-wrenching sequence. Helen Williams also showed her ability to act and project music at the same time – something not always achieved in opera. Harry Christophers as conductor kept the pace and musical line active. Although the home band did their best on modern instruments I really do not see why ENO could not have booked the whole Christophers roadshow of players and singers. The ENO chorus were at their usually wobbly worst – they really should not be allowed to sing in any work written before about 1850. But at least they managed to keep more or less in time, which is more than they did when I last heard them singing from the side boxes. Other reviewers have rated the production as stylish or ludicrous. I veer towards the former, although there were moments of sheer kitsch – the concluding scene, featuring a skeleton and cute little girl, was a good example of the latter. A group of eight dancers were the basis for most of the stage action; in their appearance as the Furies they started by writhing about in greatcoats and undies, then undies alone,

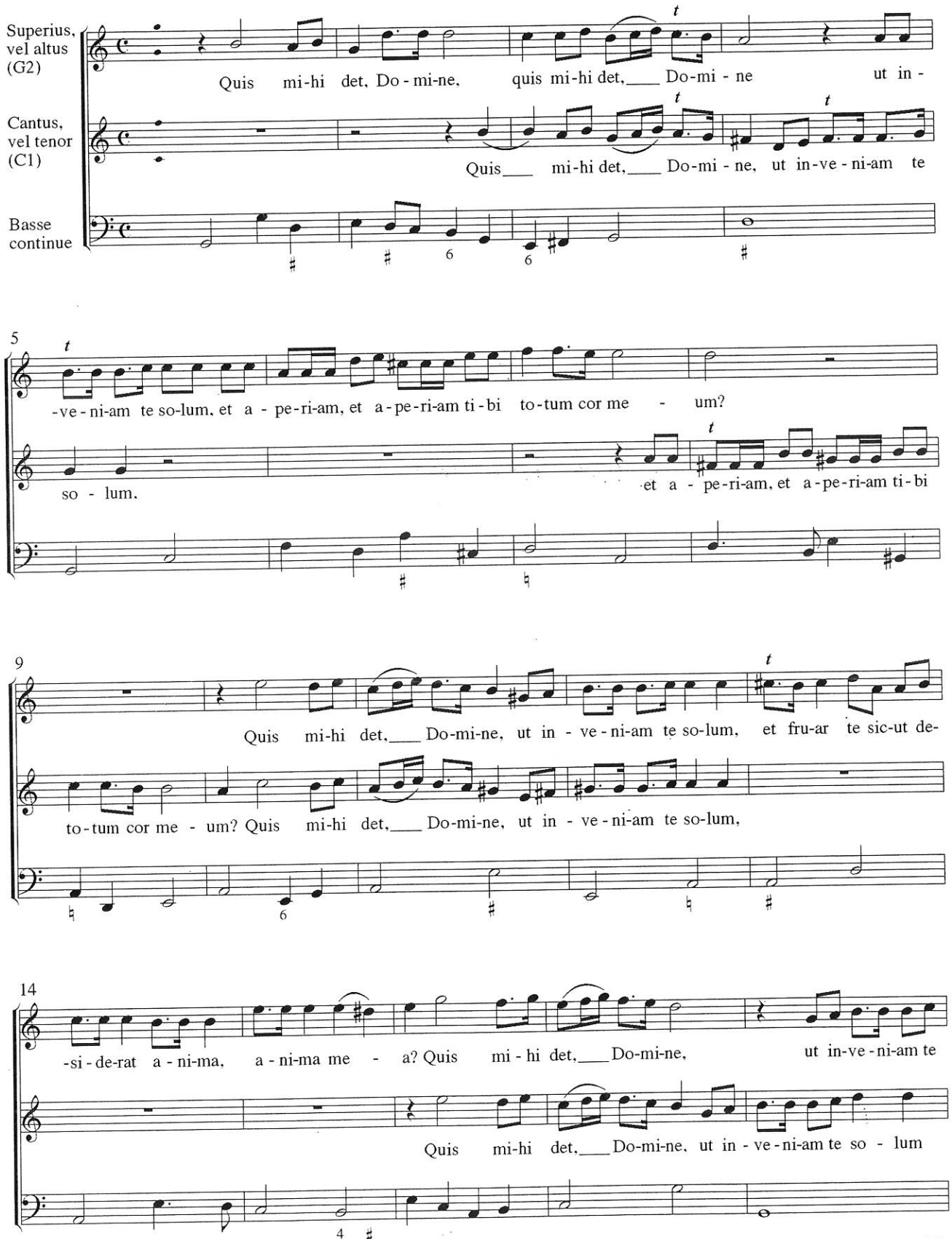
and finally a lengthy and mesmerizingly slow scene in birthday suits – everyday stuff at the Coliseum nowadays.

The combination of The Orchestra of the Age of Enlightenment and Sir Roger Norrington is not to be missed, even if the composer in question somewhat stretches the bounds of the normal *EMR* reviews. The latest (and last?) of Norrington's series of Experience days explored the music of the young Mahler, through his First Symphony and four songs from *Lieder eines fahrenden Gesellen*, composed in 1884 and 1889 respectively. Unable to get to the Royal Festival Hall concert, I saw them at The Anvil, the impressive new concert hall in Basingstoke – a town not usually known for its contribution to the arts. The afternoon's public rehearsal gave the large audience a chance to witness the Norrington charm and introduced the startling sound world of instruments and playing styles that Mahler would have recognised. Not a trace of vibrato, for instance, from the gut strings – a technique that didn't reach Vienna until the late 1930s. The orchestral forces included 24 violins rather than the present-day 32 or more, but with four each of flutes, oboes, bassoons and clarinets, eight horns and five trumpets. This performance was as much a revelation to me as first hearing Bach on period instruments, and for much the same reason. The sheer clarity of tone and projection, and the hugely increased range of orchestral colour that Mahler would have heard shows just how much audiences today are missing when the music is played with modern instruments and techniques. The opening 'dawn' sequence became mysterious and chilling, rather than sweet and bucolic, and the well-known third movement, with its *klezmer* references and starkly folksy trumpet playing (and vibrato added for rustic effect), was thrown into sharp focus. Speeds and articulation were, as is so often the case, merely the result of Norrington doing exactly what Mahler asked for in the score, although reference to piano rolls helped ascertaining the speeds – indeed Norrington made the point that it was easier for him to conduct Mahler than earlier composers because the information needed is usually in the score. *Blumine*, the original 2nd movement of the symphony (removed by Mahler), was played at the start of the concert before the excellent Christopher Maltman sang the four songs which Mahler was to refer back to in his symphony. So what now for the Norrington experiences?

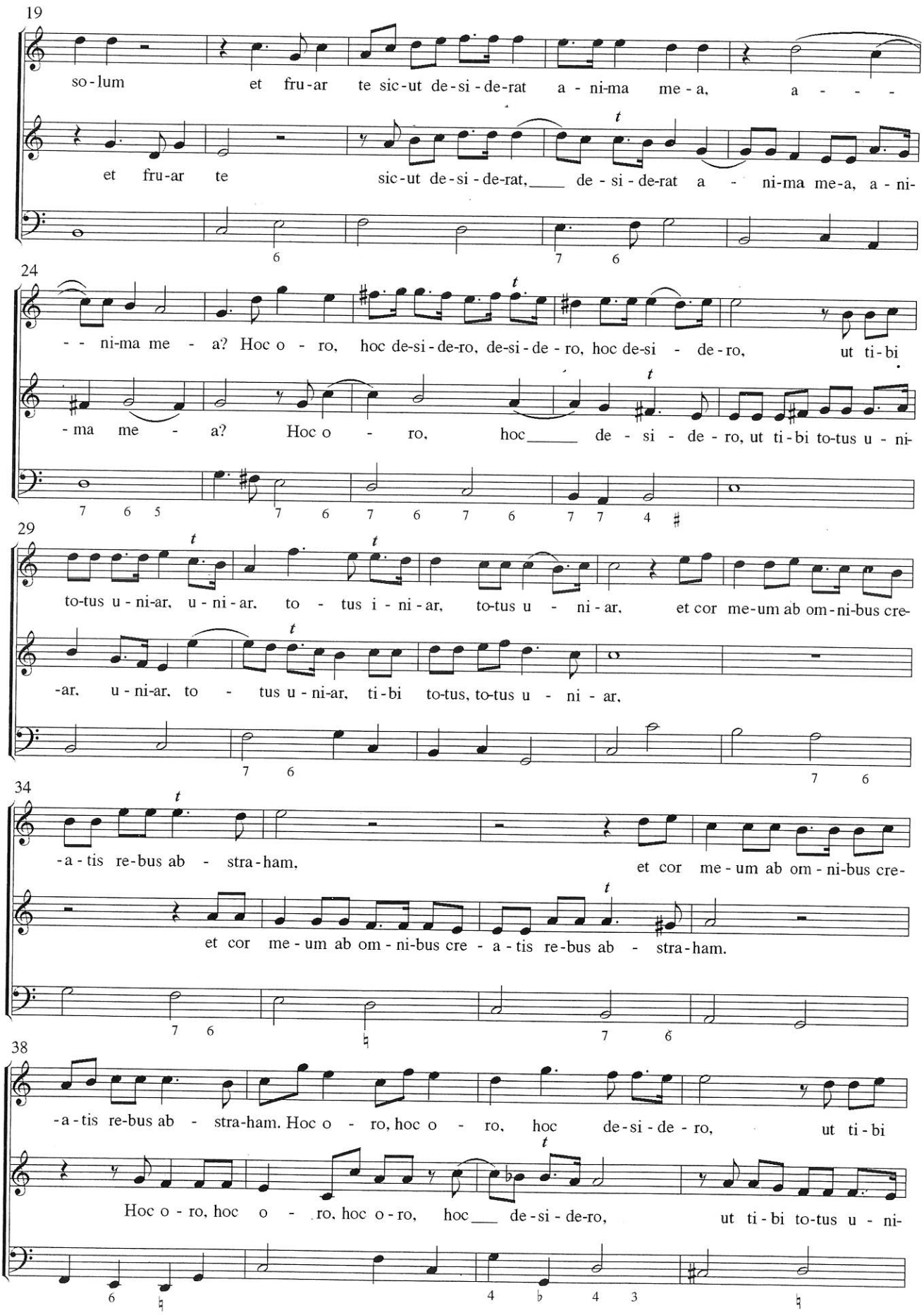
One of the most successful ventures on the South Bank is the Fresh: Young Musician Platform series of concerts, run on a partly self-help basis. These give the performers a chance to gain a foothold on the professional ladder, although most of the groups and individuals that appear are already well on the way to success in the trade. Now in its eighth season, this year's Fresh includes just one (partly) early music concert, given on 26 September by Da Camera (Emma Murphy, recorders, and Steven Devine, harpsichord), both of whom make frequent appearances on the London concert platform. Both players have shown an enterprising approach towards commissioning new music and more than half of the programme was of contemporary works, some receiving their first performance. It would be nice to write at length about these pieces, but it is a bit beyond the remit of *EMR*, at least for a few years. As with many modern pieces written for early-music performers, these had more than a hint of the early repertoire. The early pieces ranged from a jaunty *Passamezzi da camera* (played in procession with a portable octave spinet to open the concert) to Vitali's once-famous *Ciaconna*, in a no-holds-barred transcription for virtuoso recorder. Both players used *EMR* comments in their concert publicity, so they are clearly on the side of the angels as far as *EMR* reviewers are concerned. A well-balanced programme, a friendly and informal stage manner, fine musicianship and superb playing: what more could an audience ask for?

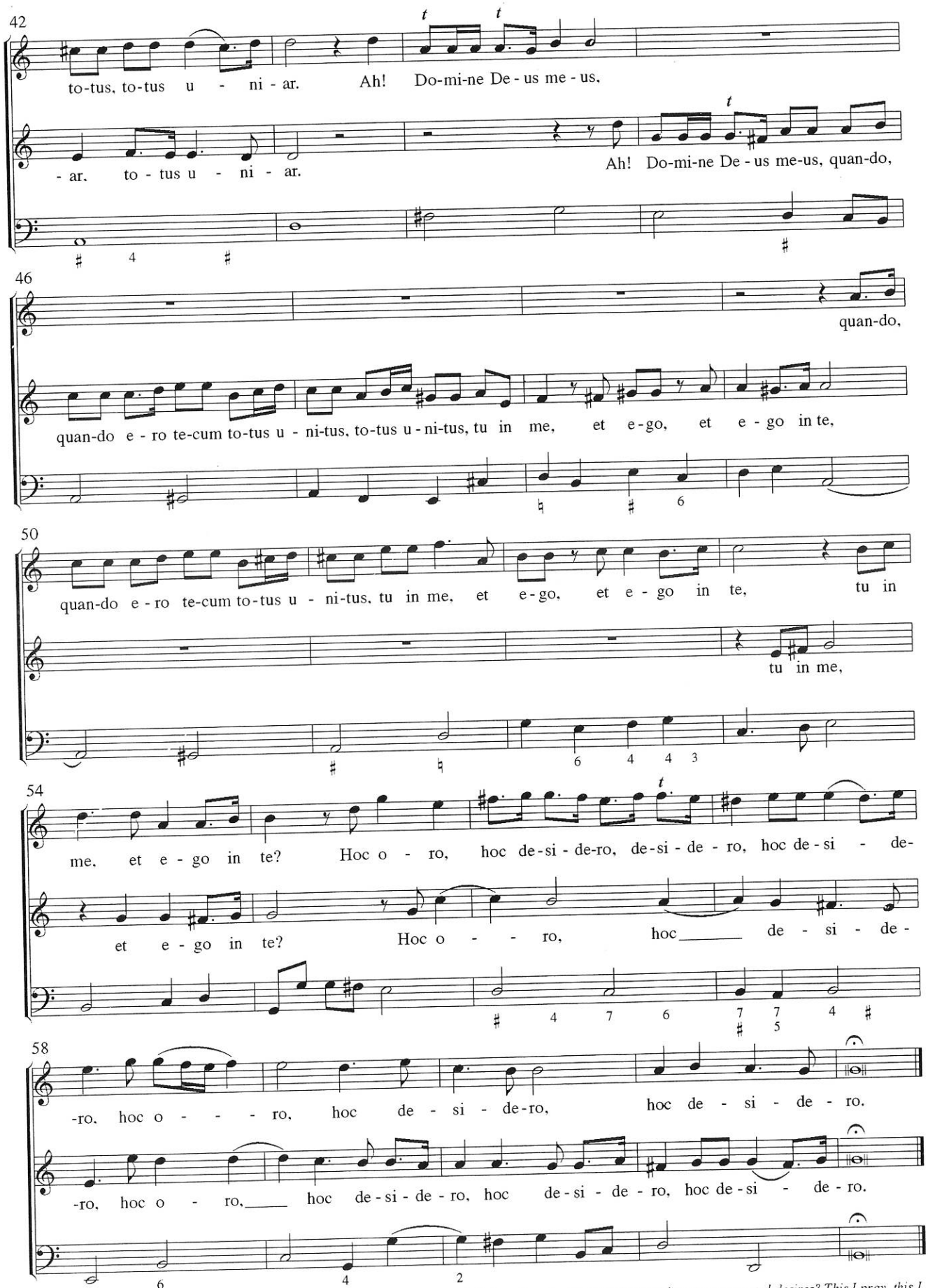
If any young group deserved success it is Mediva – few London concert-goers can have escaped a leaflet for one of their concerts. Following their appearance as finalists in the recent Early Music Network International Young Artists' Competition they ventured into the wilds of east London to a church building converted into an Arts Centre – an ideal acoustic for pre-Baroque music, albeit with some curiously informal seating arrangements. Their programme of music from the *Cantigas*, the *Libre Vermell* and by Martin Codex was arranged as a game of two halves. The first, evocative and mystical, with much wafting around in shrouds, tinkly little bells and restrained instrumentation, the second more gutsy, as the cloaked nuns forsook their veils for a few bottles of wine and shawms replaced recorders – proving, I am afraid, that loud music will produce loud applause. As in their York performances, Mediva make excellent use of space and theatre in their concerts, with candles (real and projected) giving an evocative atmosphere to the proceedings. They included actress Patience Tomlinson for a variety of spoken texts between the pieces, much of it focussing on the world of medieval women. Vocalists Clare Norburn and Ariane Prüssner have expressive voices and project the moods of pieces clearly. Mediva might not be breaking much new musical ground, but they are effective and entertaining performers.

Dumont – Quis mihi det Domine



 edited by Brian Clark KM 814 **Source** H. Du Mont *Motets a deux voix avec la basse-continue* Paris: Ballard, 1668.
For soprano and mezzo at this pitch or alto/tenor and baritone/tenor an octave lower.


19
so-lum et fru-ar te sic-ut de-si-de-rat a-ni-ma me-a, a - - -
et fru-ar te sic-ut de-si-de-rat, de-si-de-rat a - ni-ma me-a, a-ni-
24
- - ni-ma me - a? Hoc o - ro, hoc de-si-de-ro, de-si-de-ro, hoc de-si - de-ro, ut ti-bi
- ma me - a? Hoc o - ro, hoc de - si - de - ro, ut ti-bi to-tus u - ni-
29
to-tus u-ni-ar, u-ni-ar, to - tus i-ni-ar, to-tus u - ni-ar, et cor me-um ab om-ni-bus cre-
-ar, u-ni-ar, to - tus u-ni-ar, ti-bi to-tus, to-tus u - ni - ar,
34
-a-tis re-bus ab - stra-ham, et cor me-um ab om-ni-bus cre-
et cor me-um ab om-ni-bus cre - a-tis re-bus ab - stra-ham.
38
-a-tis re-bus ab - stra-ham. Hoc o - ro, hoc o - ro, hoc de-si-de-ro, ut ti-bi
Hoc o-ro, hoc o - ro, hoc o-ro, hoc de-si-de-ro, ut ti-bi to-tus u - ni-



Who will grant me, O Lord, that I may find you alone and I may open my whole heart to you, and that I may enjoy you as my soul desires? This I pray, this I desire, that all of me is united with you and that I tear my heart away from all created things. Ah, my Lord God, when shall I be totally united with you, and you with me? This I pray, this I desire.

RECORD REVIEWS

15th-CENTURY

Josquin *and his contemporaries* The Binchois Consort, Andrew Kirkman 70' 50"
Hyperion **CDA67183**

It is easy, listening to this magnificent recording, to fall into the trap of wondering how people have so often confused the music of Josquin's contemporaries with that of the man himself. The strikingly beautiful *Inter natos mulierum*, for instance, is still tentatively ascribed to Josquin, yet my first reaction to its galleon-like polyphony was that it had to be by Andreas da Silva or someone of his ilk. To a lesser extent, the subsequent works by Craen, Willaert, Forrestier, Champion, Baudeweyn and, by no means least, ?Josquin?, also differ markedly from the undisputed Josquin style found here in the *Planxit autem David* and *Pater noster/Ave Maria*. Dismissing Josquin attributions like this is a trap, though, simply because every great creative mind probes at the limits of his own language: how would Stravinsky's diverse corpus be whittled down had he lived in a world before autograph scores and international copyright? The performances are superbly sculpted – intimately performed and recorded, yet never short on emotional and tonal warmth. Releases like this are often thought-provoking: when they are also as feeling-provoking as this, we have a winner. *Simon Ravens*

16th-CENTURY

Du Caurroy *Preces ecclesiasticae* Titelouze *Hymnes et Magnificat* Serge Schoonbrodt (1630 Lefebure organ, Bolbec) and Ensemble Carmina Sacra. 68' "00
Assai **222142**
Du Caurroy *Alleluya, Ave Maria per secula, Ave virgo gloriosa, Cum invocarem, Salve regina*
Titelouze *Ave maris stella, Magnificat du 1° ton. Pange lingua, Veni creator*

Titelouze is part of that supreme flowering of late Renaissance (or early Baroque) composers of the first decades of the 17th century – a group that includes Frescobaldi, Gibbons, Sweelinck and Arauxo. A true Renaissance man, he was a poet and writer as well as organist at the cathedral of Rouen. His two published books of organ versets for *alternatim* performance of Hymns and Magnificats look back to the polyphony of the Renaissance, although the French organ of the period was capable of the huge variety of tone colours that characterised the later Baroque instrument. Schoonbrodt makes full use of the colours available on the newly restored organ (an instrument known by Titelouze) although, as with his earlier CDs, I would argue with a few of his choices, as I would with his frequent carrying over of notes into rests, causing occasional havoc with voice-leading. The Du Caurroy Motets complement the organ verses well: they may, indeed, have had some influence on Titelouze, who would have performed Du Caurroy's music at Rouen. The six singers produce an attractive sound, presenting the clarity of the individual vocal lines rather than an overall wash of sound. Lovers of Renaissance vocal music will find this an extremely good introduction to organ music of the period, and organists should be glad of a chance to hear the infrequently performed Titelouze. *Andrew Benson-Wilson*

Molinaro *Fantasie, Canzoni e Balli*
Paul O' Dette *lute* 76' 33"
Harmonia Mundi **HMU 907295**

With the exception of a single fantasia by the Neapolitan Giulio Severino, all the music on this beautifully played disc is by the Genoese master Simone Molinaro and his uncle Giovanni Battista dalla Gostena. Gostena had been murdered in 1593 at the age of thirty-five, and his nephew may have published his *Intavolatura di Liuto* (1599) as an act of homage to his uncle's memory. The anthology includes 39 of Molinaro's compositions as well as 28 by Gostena, and it contains some of the most finely wrought and challenging music ever written for the renaissance lute. It is surely a tribute to O'Dette's skill as an artist that he makes these performances of 26 of its component pieces sound so effortless and lyrically secure. One characteristic of Molinaro's writing for the lute, as well as that of Gostena, is the strict contrapuntal density of the music's texture; but such is O'Dette's mastery of his instrument that he never makes even the most complex of the many fantasias he plays sound merely cerebral or melodically obscure. Perhaps because of its technical difficulties, contemporary lutenists have tended to ignore Molinaro's collection, and it takes a performer as accomplished as O'Dette to bring out the sheer musical beauty of works which, as surely as those of John Dowland, mark an undeniable high-point in the repertoire of the lute during what many consider to have been its golden age. As a fine tribute to a hitherto neglected composer, as well to his scarcely less talented uncle, this is a disc that deserves a wide audience and is therefore thoroughly recommended to anyone with an ear for the charms of 16th-century domestic music in one of its most sophisticated and distinctive forms.
David J. Levy

Palestrina *Masses & Motets* The Choir of Christ Church Cathedral, Oxford, Stephen Darlington *dir* 71' 04"
Nimbus **NI 5650**
Missa Ecce ego Johannes, Missa Pater noster, motets *Justorum animae, Laetamini in Domino, Pater noster*

A generous helping of some of the very best Palestrina, beautifully sung here by Christ Church at their best. The two masses make a fine contrast: opulent chording in the quasi-double-choir six-voice *Ecce ego Johannes* mass; clean counterpoint in the *Missa Pater noster.* It's a full, warm sound which lets both Palestrina's sonorities and the text shine through. He might have been surprised by the number of boys, which makes the top lines sometimes over dominant; otherwise this choir matches his own Cappella Giulia in size. Some wonderful solo singing in sections of the mass made me want to hear the motets sung by soloists too: I suspect the text should have more of the upper hand over sonority in the two offertory motets in particular.
Noel O'Regan

Palestrina *Missae ex Jacquet de Mantua* vol. 1. Delitiae Musicae, Marco Longhini *dir*
Stradivarius **STR 33477**
Missae Aspice Domine & Salvum me fac Domine & source motets by Jacquet of Mantua

Noel O'Regan reviewed vol. 2 in *EMR* 73 p. 20, quoting his review of vol. 1 in *Early Music*, where he found the 'solo voices, low pitch, blend and sparing use of vocal swelling as an expressive device very convincing indeed' and superior to vol. 2, which he still recommended. On the whole, I enjoyed vol. 1; the expressive and shapely singing carries the music well. One qualification is with regard to tempi, not so much that they were sometimes a bit fast but that the notes seemed to be skating across the harmonic background without registering it. I also found the actual sound a little wearing. Both masses are high-clef ones, transposed suitably downward: I don't understand the reference in the booklet to 'down a tone'. The booklet gives lots of information on Jacquet, including facsimiles of parts of both motets, but gets waffly on performance practice. I'm not utterly enthusiastic, but this is certainly worth buying by those wishing to extend their knowledge of Palestrina and Jacquet, a figure who deserves more recordings. *CB*

Food, Wine & Song: Music and Feasting in Renaissance Europe The Orlando Consort with recipes by Clarissa Dickson Wright, Ruth Rogers & Rose Gray, Sara Paston-Williams, Roz Denny, Jean-Christophe Novelli & Félix Velarde 73' 56"
Harmonia Mundi **HMU 907314**
Music by Adam de la Halle, Binchois, Compère, Dufay, Encina, Greiter, Isaac, Machaut, Ponce, Senfl, Zachara de Teramo & anon

Jennie Cassidy sent us a review of this from, appropriately, an internet café, but it got lost on the way, so I hope she remembers what she wrote well enough to reconstruct it next month, when we will also include her annual seasonal recipe.

Elizabethan Lute Music from Robert Dowland's Varietie of Lute Lessons David Parsons 57' 15"
Metronome **MET CD 1050**

This attractive CD presents a representative selection from the last and perhaps best-known anthology of Renaissance lute music

to appear in England. Since Robert Dowland's book was only published in 1610 and included many recently written pieces as well as numerous works drawn from continental European sources, it is slightly misleading to describe either the collection as a whole or the choice of items from it as purely 'Elizabethan'; but doubtless that will make little difference to the non-specialist audience at whom the record is presumably aimed. For this is a disc that gives an overall view of the sort of music that lutenists played for their own pleasure and that of their friends and families at a time when, either apart or together with the voice and/or viols, the instrument was still the main form of domestic music making among the educated classes. Parsons has chosen his pieces well and plays throughout with great sensitivity, though he sometimes employs rather more rubato than I personally would consider suitable in this repertoire. But that no doubt is a matter of individual taste and must presumably have also been so when the music was first composed and heard. This then is a pleasurable disc that could well serve as a useful introduction to those new to a universe of music that can still both move and charm the human soul after nearly 400 years. *David J. Levy*

La Siècle du Titien, Musique à Venise, 1490-1576 Doulce Mémoire, Denis Raisin Dadre Astrée Naïve **E8847** 65' 37"
Music by Abondante, Arcadelt, Cambio, Cara, Castelione, Gastoldi, Parabosco, Rore, Trombon-cino, Verdelot, Vicentino, Willaert & anon

Titian had a very long life and trying to build a programme round it that has any degree of musical coherence is difficult; this disc is rather a collection of individual pieces which work in small groups but don't cohere as a whole. As such they are enjoyable, but I must confess that, having played it a couple of times, very little has stuck in my mind: most memorable (though I don't actually like it very much) is the folky treatment of one of the Gastoldi ballets borrowed by Morley. Those who have always wanted to know what a *basenello* sounds like have the chance to find out here, though no help is given to identify the track(s) in which it appears. *CB*

Spanish Music from the 16th Century: Morales, Guerrero, Victoria Orpheus Chor München, Lyra Ensemble, Gerd Guglhör *dir* 52' 27"
Arte Nova **74321 80780 2** £
Guerrero *Missa Surge propera* a6, *Tota pulchra es* a6; **Morales** *Ave Maria* a8, *Nigra sum* a8, *Vidi speciosam* a6; **Victoria** *Magnificat VII toni* a4-6, *Ave Maria* a8, *Nigra sum* a6, *Vidi speciosam* a6

I find this a problematic disc. It contains a fine performance of Victoria's double-choir *Ave Maria*, sensibly accompanied by wind instruments, with good contrast between soloists and full choir. The two Victoria *Song of Songs* six-voice motets are given the same treatment, which is an interesting exercise but in the process they lose almost all their subtlety of word setting. This is even more the case in the Guerrero, which sounds rushed and slight. The *alternatim* Morales Magnificat fares better, but here the sound is too choral. Basically, the choir is too big and the recording (by Bayerischer Rundfunk) is poor, so that much of the disc is a muddle, with the words completely swamped. It's a pity, because I sense that with a better recording and a properly polychoral repertoire, these forces could produce something worthwhile – though they would need to pay more attention to what they are singing. *Noel O'Regan*

17th-CENTURY

Buxtehude *Vocal Music Vol. II.* Johan Reuter *B*, Copenhagen Royal Chapel Choir, The Dufay Collective, Ebbe Munk *cond* 50' 59"
Dacapo **8.224160**
Alles was ihr tut, Das neugeborne Kindelein, Der Herr ist mit mir, Fürwahr er trug unsere Krankheit, Magnificat (attrib)

Dacapo's survey of Buxtehude's vocal music continues with five large-scale pieces. Most are in his tuneful triple-time style, including the well-known Magnificat in D once attributed to Buxtehude; there is also *Alles, was ihr tut*, praising the work-ethic of Lübeck merchants. The choir performs well, but sounds distant compared to a one-to-a-part rendition. Indeed, the best performance on the disc is *Fürwahr, er trug unsere Krankheit*, given by soloists only. Even this lacks the affective intensity that Cantus Cölln brought to the piece in their recent one-to-a-part Buxtehude disc. It is also a shame that the CD is meagrely filled: there's room for at least two more large pieces. Regardless of these gripes, this Buxtehude series is an important enterprise that deserves support. *Stephen Rose*

Carissimi *Ten Motets* Consortium Carissimi, Vittorio Zanon 64' 03"
Naxos **8.555076** £

What joy – a whole CD of Carissimi, bringing back memories of the Carissimi Singers, with whom I sang while still at school, and of working at college with Andrew Jones, whose work on Carissimi is pleasingly acknowledged in the booklet. These motets are performed with great love and warmth by musicians dedicated to researching as deeply as possible into authentic performance of Carissimi's work. To this end they perform at 390Hz, which allows a beautiful sonority amongst the three male voices, particularly where the bass is in his lowest register. This effect is highlighted by some imaginative continuo playing and scoring, with a bassoon often joining the plucked, keyed and bowed continuo instruments. The phrasing lacks a degree of subtlety, notably in occasional hurried and bumped cadences, but the ensemble and balance are excellent. The singers focus entirely on the words and the overall meaning and mood of each piece, with unforced tone and clear diction. The speeds seem just right, with expressive freedom within a stable framework.

The only disappointment in this lovely recording is the booklet, whose careless proof-reading and inconsistencies jar with the care taken over the music itself. How many Anglophones would guess that Os. 14.2 referred to Hosea? Why *Iuda* but *Jerusalem*? Some of the translations are very odd too, but don't let that put you off: this is a wonderful disc, at its best in the full ensembles with two violins, such as *In te Domine speravi*. If the only Carissimi you know is *Jephte*, you will spot the similarity of the 'fugite, fugite' setting in *Suscitavit Dominus*, but you will also have a great many other delights to discover here. *Selene Mills*

Charpentier *Vêpres aux Jésuites* Ensemble Vocal de Lausanne, Ensemble baroque L'Arpa Festante, Munich, Michel Corboz 101' 25"
Cascavelle **VEL 1030** (rec 1993. 2 CDs in box)
H.32, 35, 67, 78, 160, 160a, 203, 203a, 204, 208, 225, 361, 536

The York EM Festival of 1990 began with a truly epic reconstructed Charpentier Vespers conducted by Peter Seymour that will not have been forgotten by any who attended or who heard the subsequent broadcast. Unfortunately, this isn't it! Liturgically, this is both incomplete (as regards the chant) and somewhat chaotic, as the psalms don't belong with the antiphons, the antiphons are from more than one feast, and the extra-liturgical 'motets' are more thematically diverse than even the most liberal establishment would ever have permitted, all of which is rather a shame. On the other hand, what we do have here is an imaginatively programmed and fascinating anthology of Charpentier's sacred music, a significant amount of which is otherwise unavailable, such as the extraordinary *Sancti Dei* for unaccompanied solo bass. The psalms, too, are full of interest and provide further testimony, if such were needed, that this composer knew how to write a telling Amen. The performances are sometimes on the cautious side (and some of the chant positively lugubrious) but never let Charpentier down. Even though the CD is not what it claims, it has much to offer. *David Hansell*

De Grigny *Les cinq hymnes* André Issoir (organ of Saint-Maximin de Provence) 75' 43"
Calliope **CAL 3912** £ (rec 1972)
Also includes 6 pieces by Marchand

A re-release of an influential 1972 recording by André Isoir, an organist who did much to bring the French Classical repertoire to prominence – not least through his lively appearances at the Royal Festival Hall Wednesday 5.55 organ recitals. At first hearing, the ADD recording takes a bit of getting used to by digitally-bombarded ears, but stick with it: this is inspiring playing, full of *joie de vivre* and *je ne sais quoi* and other things Gallic. A group of pieces by Louis Marchard (including his monumental *Grand Dialogue*) make up a generous duration. The short-lived De Grigny is the most inspired and emotionally intense of all the French composers and Isoir's reading is essential listening, despite its vintage. *Andrew Benson-Wilson*

£ = bargain price ££ = midprice
All other discs full price, as far as we know

Monteverdi *Duets & solos* Emma Kirkby, Evelyn Tubb, The Consort of Musicke, Anthony Rooley *dir* 67' 56" rec 1986
Regis **RRC 1060**

This is a CD everyone should own. Most of our readers probably do, since this is its third incarnation (or endiscation?) It first appeared in 1986. As I wrote of its reissue on Carlton Classics in *EMR* 28 (March 1997), 'this was a stunning issue when it first appeared (PCD 881) and remains so. Who can write better duets than Monteverdi and who can sing them with more virtuosity, subtlety and passion than Emma Kirkby and Evelyn Tubb?' It now costs about a fiver: so if you've lost or lent your copy, now's the chance to replace it. Regis has been criticised in the past for its poor documentation, so be reassured that the booklet includes Tim Carter's note, names of the performers, and full texts and translations, and is fronted by a relaxed, smiling portrait of the singers (old enough for Emma still to have long hair, but not looking Preraphaelite). *CB*

Philips *Cantiones sacrae quinis vocibus, Antwerp 1612*. The Sarum Consort, Andrew Mackay 68' 54"
ASV *Gaudeamus* **CD GAU 217**

Philips is too little known, as this selection of his motets makes clear. The Sarum Consort gives a most convincing account in a rather English, understated way which gives clarity to the simple writing and draws attention to the more complex harmonies, textures and rhythms. This music benefits enormously from the one-to-a-part treatment. The five singers work well together; the sopranos are well-matched, if somewhat bland, whereas the strength of the ensemble comes from below: rich, stable lines and beautiful sound from bass, tenor and the female alto, with effortless long phrasing and complete understanding of the music's shape. Their dynamic control is superb. They adopt a rather mannered pronunciation: the high ü sound predominates, creating a slightly acid tone, although it is difficult to sing and occasionally lapses. There are some extraordinary moments here. The opening of *Simon Petre*, with its sinister fugal rising minor seconds and waves of suspensions, paints perfectly the tortured relationship between Peter and Christ, with the words 'from the boat' – *de navi* – anticipating Peter's denial – *denavi*; but by the end of the first phrase, the harmony clears at the words 'I knew you'. Concordant block harmonies are used for 'shall be loosed in heaven', before the joyful rattling of the keys of heaven evinced by the jumbled dotted rhythms of *claves regni caelorum*. Philips is evidently a devout composer who aims to preach as clearly as possible to his Catholic audience.

Andrew Mackay chooses good speeds, and is not afraid to change them to enhance the meaning. Fast passages are fast, and slow passages really slow, such as the barely moving opening lines of *Mulieres sedentes*, one of several masterpieces in this collection. The long-drawn-out alleluia at the end of *O crux splendidior* is lovely and should convince any listener of the quality of this recording. *Selene Mills*

A. Scarlatti *Sedecia, Re di Gerusalemme* (1706) Gérard Lesne *Sedecia & dir*, Virginie Pochon *Anna*, Philippe Jaroussky *Ismaele*, Peter Harvey *Nabucco*, Mark Padmore *Nadabbe*, Il Seminario Musicale 94' 16" 2CDs
Virgin *Veritas* 7243 **5 45444 2** 1

We know Sedecia as Zedekiah (see 2 Kings 25, or Jeremiah 39 and 52), last in the long line of Israelite kings from Jeroboam, whose spineless apostasy brought about Judah's downfall at the hands of Nebuchadnezzar. Their long, sorry history might have yielded a Hollywood mini-series – one golden calf after another – but Scarlatti's librettist Fabbri had a political rather than a religious agenda, and produced a cautionary tale of strategic indecision and military ineptitude leading to appeasement and defeat. Musically this produces a lot of martial huffing and puffing but little emotional depth or variety. Gérard Lesne and his team do their best with this unpromising material. The two falsettists – the alto Lesne, and the soprano Philippe Jaroussky – make quite decent castrato substitutes, as neither is asked to muster a lot of expressive subtlety. Jaroussky's coloratura lacks the last degree of virtuosity, and in his duet with Virginie Pochon the two sopranos, male and female, sound too similar for comfort; but both Jaroussky and Pochon are singers I'd like to hear in more varied repertoire. Mark Padmore and Peter Harvey, better-known quantities, acquit themselves admirably. So the greatest merit of this recording is (as Scarlatti and his patrons surely intended) a 95-minute feast of good singing. But it should probably have been about five minutes more, for too many of the tempos are uncomfortably fast. A potentially fascinating aria like CD 1 track 16 turns into a mad scramble, in which Jaroussky's achievement (and it is an achievement) is just to get out alive. For the same reason, da capos tend to be less brilliantly and affectingly elaborated than was probably expected at the time. So on balance, not an outstanding success; but well worth hearing for the sake of five highly savourable voices.
Eric Van Tassel

LATE BAROQUE

Bach *Cantatas from Leipzig 1723* [Vol. 14] (**48, 89, 109, 148**) Midori Suzuki, Robin Blaze, Gerd Türk, Chiyuki Urano *SATB*, Bach Collegium Japan, Masaaki Suzuki 66' 04"
BIS-CD-1081

Suzuki directs another four Leipzig cantatas with typical thoughtfulness and finesse. BWV 148 is one of the few cantatas that is entirely joyful, and here Suzuki achieves an infectious jubilation while avoiding bombast. In Cantata 89, by contrast, the struggle between divine mercy and punishment is made truly dramatic, with a threatening horn part in the first aria suggesting that we will be hunted down by retribution. Perhaps the best performance is in BWV 109 with its struggle for faith. Suzuki says he wanted to perform the opening chorus one-to-a-part; he eventually settled for solo/tutti alternations following indications on the original string parts. The resultant emotional intensity lifts by the second aria, a jaunty minuet that Robin Blaze coasts through. I sometimes feel frustrated that Suzuki's series (like Koopman's) seems to be a production line, submitting all the cantatas to a homogenised 'historically-informed' style. But he does this style supremely well, and it would be inappropriate to do anything quirky in a complete series. Another recommended release. *Stephen Rose*

Bach *Missa in G, Ouverture in C, Jesu meine Freude* Ensemble Corund, Capriccio Basel, Stephen Smith & Dominik Kiefer *dirs*
CP-9003 73' 19"

I like the idea of a CD having a mixed programme like this: more like a concert, and more enjoyable to listen too, if more difficult to shelve and find if you have a substantial collection of Bach CDs. Any disc that continually reminds you how marvellous the music is has to be a good one. It was the Suite that I enjoyed most: in particular, it stressed the rhythmic subtlety of the dance movements, though the da capos of the paired dances felt perfunctory without their repeats. I was worried in the Mass by the exaggerated shaping of every note – too much of a good thing and getting in the way of the overall flow and shape. This almost reached parody in *Jesu, meine Freude*. One may dispute which of those three words needs the greatest weight, but here it is the comma that is most prominent! A more positive use of silence is made in the second movement, with the rest after the fourth *nichts* treated as word-painting. I enjoyed this disc from two Swiss groups new to me: try it. *CB*

Bach *Organ Works vol. 10* Gerhard Weinberger (Heinrich Trost Organ, Waltershausen, 1724-30) 68' 22"
cpo **999 756-2**
BWV 544, 547, 659-668a

I have had my problems with Weinberger's Bach CDs, but this one is really rather good. As ever, I have a few quibbles with matters of detail of articulation and ornamentation, but the playing is far more coherent and musical than some of his earlier recordings. My biggest concern is in the bittersweet setting of *Allein Gott in der Höh sei Ehr* (BWV662) where he plays the recurring ornament that I (and many others) see as an *appoggiatura* before the beat as a *Nachschlag*. *Andrew Benson-Wilson*

Russell Stinson, in the book on The 18 reviewed last month, firmly favours on-the-beat appoggiature. *CB*

Bach *Morimur: Partita in D minor BWV 1004; Chorales* Christoph Poppen *vln*, The Hilliard Ensemble 61' 42"
ECM New Series **1765** 461 895-2

Morimur is inspired by Helga Thoene's claim that tunes of funerary chorales are hidden

in the *Ciaconna*. She suggests that Bach incorporated them as a response to the death of his first wife. On the CD, the partita movements are interspersed with sung chorales and melodic fragments of cantatas; Poppen then repeats the *Ciaconna* with the Hilliards singing the 'hidden' chorale lines. Some scholars will scoff at this. It's easy to hear chorale quotations in Bach's dense music, particularly in the *Ciaconna*, with its simple harmonic structure and regular phrasing akin to a chorale. But whether or not you believe Thoene, her ideas inspire an outstanding CD. Poppen treats the partita with the spiritual weightiness of a Biber Mystery Sonata. The chorales then seem to verbalise the emotions unspoken in the violin movements. Although I was ready to cringe at the *Ciaconna* with superimposed sung melodies, I instead felt a genuinely Bachian sense of culmination – rather like one of those organ pieces or cantata movements that seems self-contained, until a chorale enters and adds an extra level of complexity and meaning. *Morimur* is the result of fine performers engaging creatively with Bach. It's not as historically aware an engagement as Koopman's reconstruction of the St Mark Passion; its search for esoteric meanings belongs more to early-20th-century German scholarship than to Bach's day. But *Morimur* is the most moving and thought-provoking Bach disc I've heard for some time. *Stephen Rose*

What happened to the theory that the first orchestral suite was based on a chorale? CB

Bach *The Well-Tempered Clavier Book II*
Gary Cooper *hpscd* 154' 11" (2 CDs)
ASV *Gaudeamus* **CD GAX 254**

One cannot but admire the mental strength as well as the versatility of Gary Cooper, who has so rapidly furnished us with both books of the '48', nimbly and nobly played, with frequent original touches, now of tempo, there of rhythmic line, there of balance, besides all the standard challenges. However, whatever one may think of the special characteristics of his playing, one serious problem counts against these recordings: their seriousness. Bach's music is never merely a display of contrapuntal skill: it demonstrates (consistently) the *expressive* potential of contrapuntal procedures in its humour, grace and elegance. Were Gary Cooper to play with this in mind, his interpretations would be emphatically transformed. *Stephen Daw*

Bach *L'oeuvre pour orgue et orchestre* André Isoir, Le Parlement de Musique, Martin Gester 62' 21" (rec 1993)
Calliope **CAL 3720** £
BWV 29/1, 1052A, 1053A, 1059A

This Calliope reissue gives three Bach 'organ concertos': concertos that today are best-known in versions for harpsichord (BWV 1052, 1053) or oboe (BWV 1059), but whose movements Bach also used in cantatas with organ obbligato. It's a pity that the origins and various arrangements of these movements are not discussed in the note (confined to one side of the fold-out cover). In the past I've found André Isoir's playing to be unduly idiosyncratic, but here he makes an excellent partner for the orchestra. Le Parlement de Musique play with rhythmic energy and also grace; there's a *joie de vivre* that seems just right for Bach's concerto interplay. *Stephen Rose*

Bach *Triple Concerto BWV 1044, Concerto BWV 1052;* Müthel *Harpsichord Concerto in B♭* Raphael Alpermann *hpscd* (BWV 1052), Zvi Meniker *fp* (BWV 1044), Christine Schornsheim *fp* (Müthel) Christoph Huntgeburth *fl*, Georg Kallweit *vln*, Akademie für alte Musik, Berlin 74' 14"
Harmonia Mundi **HMC 901740**

Formerly based in East Berlin, the Akademie is now among the more active of period-instrument ensembles. Their confidence is is evident in this recording, which is even so bold as to disregard Bach's instruction (ironically preserved through Müthel) that a harpsichord ['Clavicembalo'] participate in the 'Triple', since here an excellent reconstruction of a Silbermann fortepiano is used. The D minor concerto does, however, get played on a harpsichord, and well, too, although the string ensemble here is of C. P. E. Bach or early-Mozart dimensions. The Müthel is a delightful surprise, derived from the Riga early career of an apparently talented young keyboard composer. Is there more? I'd love to hear it. *Stephen Daw*

Bach *Bach's Testament: Musikalisches Opfer, Die Kunst der Fuge* Le Concert des Nations, Hesperion XX, Jordi Savall 164' 22" 3 CDs in box.
Alia Vox **AV9819**
The Musical Offering was recorded in 1986 and is still available at full price as **AV9817**. *The Art of Fugue* (rec. 1999/2000) is available midprice on **AV9819**

Jordi Savall's grand conception is that these two grand late works, together, we are told, with the B Minor Mass, were conceived as a kind of Musical Testament by Bach the 'Great Composer' to posterity. Although this interpretation barely squares with our latest knowledge of either the [earlier] Art of Fugue or the [both much earlier, recent and even later still] B Minor Mass, the idea has promoted a good new recording of the Musical Offering by a very good international team to add to his earlier and equally distinctive recording of the Art of Fugue.

My favourite Art of Fugue was recorded around 1998 by the harpsichordist Robert Hill. The work was very probably designed entirely for performance on keyboard(s), but the skill both of Savall's editing and that of the Hesperion artists leads to some barely manageable linear highlighting which adds something (probably unorthodox) to my enjoyment. My favourite 'Offering' has for many years been that of Musica Antiqua Köln, with the linear distinction of Hazelzet on the flute and Henk Bouman outdoing even the newer Concert des Nations in spirited expression. The best thing of all about Savall's version springs from his conviction that these works, although designed to be didactic, are essentially living, joyously grateful, music. *Stephen Daw*

Handel *The Occasional Songs* Emma Kirkby, Charles Daniels *ST*, David Miller *lutes*, Katherine Sharman *vlc*, Paul Nicholson *hpscd/dir*
Somm **SOMMCD 226** 76' 10"

Handel's songs have been sadly neglected. I suppose Chrysander is to blame, or rather his death before the completion of HG49 – though he probably would have missed much that is on on this disc. Even HWV isn't as helpful as it might be: it omits 6 of the 31 items here and squashes most of the rest under one number (HWV 228) in a way that makes them seem less important than the slightest of keyboard minuets. This recording comprises most of the songs that have a serious claim to be Handel's, chosen and edited by Anthony Hicks, who also supplied the informative booklet notes. One cannot imagine it being done any better, with charming singing from Emma Kirkby; Charles Daniels has a chance to add also a touch of hunting and nationalism. The only problem is that the charm of the music and texts palls; the CD is fine for library purposes (helped by the excellent booklet), but would be better listening had the material been spread over a couple of discs and mixed with some more substantial instrumental pieces – perhaps not by Handel, since except for the delightful early French songs and the *Four Songs in Different Languages*, the music here shows Handel at his closest to his English contemporaries. But Handelians should not hesitate to buy it. *CB*

Handel/J. S. Bach *Arias* Stephanie Blythe *A*, Ensemble Orchestral de Paris, John Nelson *dir* 71' 45"
Virgin Classics 7243 **545475 2** 2
Arias from *Giulio Cesare, Hercules, Semele, Serse, St Matthew & St John Passions &* Agnus Dei *from Mass in B minor*

I hoped this might make an interesting comparison with the more-fashionable collections of countertenor recitals, but the voice is far too modern for a review here to be appropriate: it is difficult now to encompass Wagner and Handel. She is certainly dramatic in the contralto set-pieces from *Hercules* and *Semele*, though placing 'Awake, Saturnia' immediately after 'Where shall I fly' isn't a good idea. With Pierre Hantaï as partner, her 'Es ist vollbracht' is impressive, though as elsewhere the occasional top note isn't quite in place. But this is not my style, and I'm sure there is a wide market among those who don't read *EMR* who will enjoy it. *CB*

Leo *Miserere*; D. Scarlatti *Stabat mater*
Vivete felici, Geoffroy Jourdain *dir* 62' 56"
Assai **222162**
Also includes Casini *Pensiero decimo* (org) & Anon *De profundis a8*

In the major work, Scarlatti's *Stabat mater*, I slightly prefer Graham O'Reilly's recent version (Pierre Vérany PV799111). In a few places (e.g. the start of *Inflammatus*), his singers have the edge in sheer virtuosity;

and I can't see much merit in using (as Jourdain does) harpsichord, theorbo and bass viol as well as organ. But this too is a very good performance, beautifully tuned, well paced, sparing nothing in dramatic intensity. The piece itself keeps reminding me of Rossini's *Stabat* in having so much musical vitality that, though enjoyable, seems at odds with the penitential text. No such issue with an anonymous *De profundis* or with Leo's *Miserere* and *Heu nos miseros*, whose overwrought harmonies suggest to me Lotti on antidepressants. Leo is an earnest if unexciting contrapuntist, and one can well believe that his alternatim *Miserere* was as much prized in Naples as Allegri's in Rome. Although Scarlatti's *Stabat mater* may be associated with the Cappella Giulia, the CD programme as a whole is more Neapolitan than anything else; and as Jourdain says in his rambling but sometimes illuminating notes, the Neapolitans of the early 18th century infused what their fathers were pleased to regard as a classical *stile antico* with concerted elements and a melodic and harmonic directness that owes much to the theatre. Whilst O'Reilly gives us a more rounded presentation of Scarlatti alone, this collection provides a fascinating cross-section of penitential settings from a time and place of which I, for one, still know far too little. *Eric Van Tassel*

Pergolesi *Stabat Mater* Pierre Muzard, Hadrien Lefebure *SA*, Ensemble Seicentonovecento, dir François Polgár
Assai **222232**

This is billed as the first performance of the Stabat Mater using solo boys voices. Whether it is or not, it is certainly of interest for the different tone colour that the 11- and 12-year-olds bring to the party. Perhaps we have become too used to the professional female or countertenor voice to be quite so forgiving to the charms of boy's voices. As deserving of encouragement as these young lads are, there are times when their rather unforgiving tone and considerable latitude over matters like tuning and *portamenti di grate*. Their gutsy chest voices are certainly evocative, but I wonder if there was too much emphasis on belting out the vocal lines than making them beautiful. They are closer in tone to Pergolesi's castrati than an English Cathedral choirboy (would a couple of those be more accurate?) but perhaps not so close as the focussed colour of a countertenor or good soprano. Polgár directs with an ear for the lilt of the piece, although he allows the violins (like the boys) to indulge in too much slithering around between notes. Nonetheless, this is a CD worth listening to, if only for the distinctive vocal tone. You might find, like me, that it takes several hearings before to get used to the sound and can appreciate the music lurking behind it. *Andrew Benson-Wilson*

£ = bargain price ££ = midprice
All other discs full price, as far as we know

D. Scarlatti *Complete Sonatas. Vol. 1 The Spanish Influence* Emilia Fadini *hpscd* 78' 43"
Stradivarius **STR 33500**
K. 99, 105, 119, 132-3, 184-5, 192-3, 208-9, 215-6, 239

This very full disc is the first in a series to be recorded by a number of artists on a variety of instruments. Emilia Fadini, who has developed her own numbering system following the Biblioteca Marciana source (she also gives the more familiar Kirkpatrick numbers, as listed above), here plays a selection of sonatas in which she sees Spanish/gipsy influence. Her choice seems a bit arbitrary, apart from the obvious strumming in K 239 with which she ends; her booklet notes take what seems to me a rather simplistic approach to such influence in this very *galant* music. That said, I thoroughly enjoyed this recording which seems to me to strike just the right balance between virtuosity, care for the musical line, and expression. The playing is beautifully clean and done on two very fine-sounding instruments, copies of a 1738 German (Vater) and a 1785 Portuguese (Autunes) harpsichord; their rich sonorities are exploited to the full in this fine CD.
Noel O'Regan

Telemann *Chamber Cantatas & Trio Sonatas* Christine Brandes *S*, Jennifer Lane *mS*, Musica Pacifica 77' 18"
Dorian **DOR-93239**
Sonates Corellisantes 4 & 6; *Durchsuche dich, Ergeuß dich zur Salbung, Erwag' O Mensh, Halt ein mit deinem Wetterstrahle, In gering und rauben Schalen*

I'm not sure about this CD at all. The idea of combining cantatas and sonatas makes perfect sense. The use of two different soprano voices for the *Harmonischer Gottesdienst* cantatas is similarly sensible – the composer himself uses the terms high and low voice. The solo cantatas are probably the most successful items in the programme, well sung and using appropriate instruments (though just why the recorder player needs different instruments is a little puzzling). The 'Corelli-ish' sonatas are interesting in the violin-recorder combination, but (personally) I find the balance unworkable, both in aural terms (since voice flutes have to be used to make the keys a reasonable proposition for the wind instrument), but also the difference in attack between the two where the Corellian model requires consistency (for example, when both parts have upbeat quaver, down beat crotchet in close imitation). The suggestion in the booklet that these are 'pretty well perfect' imitations of Corelli I also find unsustainable. From these wonderful musicians, I would rather have had some recorder-violin or recorder-gamba sonatas, or even solo sonatas. And I'd rather they extended their number to allow them to tackle the cantatas with the proper instruments – surely they know several excellent oboists and flautists to make this a viable proposition? The singing, from two sopranos who I normally find difficult in this repertoire, is very good, as are the decorations (both instrumentally and vocally) in the aria da capos). *BC*

The Art of the Baroque Trumpet, vol. 5 Niklas Eklund, Jeffrey Segal *tpts*, Maria Keohane *S*, Wasa Baroque Ensemble, Gabriel Bania & Edward Tarr *dirs* 61' 10"
Naxos **8.555099** £
Corelli *Sonata in D*; Vivaldi *RV 537*, arias from 718 & 738 & music by Albinoni, Franceschini, Galuppi, Stradella, Torelli, Ziani

This is a lovely recording. The sound quality is excellent and the musicianship on display of an equal standard. Alongside pieces for one and two trumpets and strings, there are several arias (one without trumpet) which, frankly, steal the show: there are two by Vivaldi and one each by Marc' Antonio Ziani, Albinoni, and Galuppi. Maria Keohane's beautiful voice matches the brilliance of the trumpet, and is agile enough to cope both with the coloratura and the wide leaps in *Agitata da due venti*, which is fast becoming the single most popular aria from the Vivaldi's large output. The Wasa Baroque Ensemble (roughly half Swedish and half Polish) plays very stylishly and both trumpeters are excellent. Highly recommended. *BC*

Pro defunctis: Liturgy for the death of the baroque era Il Fondamento, la sfera del canto, Paul Dombrecht *dir* 74' 43"
Passacaille **933**
Alphonse D'Eve *O Acerbi*, Pietro Torri *Missa Pro defunctis*

This is the most unexpected delight: 27 minutes of motet by one totally unknown composer (to me, at least), followed by a 45 minutes of Requiem by another – Paul Dombrecht and his team have come up with the goods yet again! la sfera del canto is an upper-case-challenged group of 18 singers who produce a wonderfully balanced sound, with bright sopranos and an equal clarity in the lower voices, despite the huge acoustic of the Begijnhofkerk in Lier. The music is taken from the St Gudula Collection at the Brussels Conservatoire (the source of some Fiocco discs that CB reviewed *EMR* 61, June 2000) and is full of the most delightful and dramatic moments, with fine contributions from the soloists and orchestra alike (including the nameless trumpeters of the 'Tuba mirum'). Anyone fancy paying me to sit in Brussels and sift through the treasures? *BC*

Muzyka Dawna w Wilanowie 1992-2001 (Early Music in Wilanówò) International Summer Academy of Early Music, Agata Sapiecha *dir* 79' 18"
Musicon **MCD U08**
Music by d'Anglebert, Aubert, Bach, Castello, Corradini, F. Couperin, Gibbons, Sainte Colombe, Sanz, Telemann, Vivaldi & anon

This is an interesting selection of performances from the last ten years of an International Summer Academy of Early Music, which has taken place at Wilanów in Poland. The earliest track dates from 1995 (Jaap ter Linden's debut there), the most recent are Bach performances from 2000. In some ways, the disc is a promotional gismo for the Foundation which runs the Summer Academy: it already has

an impressive list of Polish sponsors, as well as British Airways, The British Council and The French Institute. The recordings (not necessarily made in the best conditions, and all very much live!) reflect the high quality of music-making in Poland, while also showcasing the tutors who teach the course. Well worth hearing. *BC*

Our thanks to Agata for sending the interesting programme book of this year's course as well as the CD.

CLASSICAL

Galuppi *Il mondo alla roversa* Marinella Pennicchi, Lia Serafini, Rosa Dominguez, Mya Fracassini, Davide Livermore, Furio Zanasi, Fluvio Bettini *SSmSmSTBarBar*, Coro della Radio Svizzera, I Barocchisti, Diego Fasolis *dir* 150' 55" (2 CDs in box)
Chandos *Chaconne* CHAN 0676(2)

Baldassare Galuppi (1706-1785), a native of Venice, wrote his first opera at the age of sixteen and subsequently studied under Lotti to emerge as one of his most talented pupils. His three act *Il mondo alla roversa; osia, Le Donne che comandano* ('The World Turned Topsy-Turvy; or, Women In Command') with a libretto by Goldoni opened in Venice on 14 November 1750 at San Cassiano, appealing more to middle-class tastes than populist Neapolitan opera. *Il mondo alla roversa* is set on an 'island in the Antipodes' ruled by a council of women, Tulia, Cintia and Aurora. To protect the 'delightful liberty' of being free from male tyranny, infidelity and jealousy, a Council of Women is convened to elect a government with one of the three as monarch; but they cannot agree upon a leader. Cintia's murderous plot to dispose of her rivals fails and the women, not without a hint of irony, concede power to their lovers, concluding that 'Women in command make a topsy-turvy world that is inevitably doomed to failure'. Marinella Pennicchi's strident vibrato sits somewhat unhappily with the crispness and precision of the strings and continuo of I Barocchisti, but mezzo-sopranos Dominguez and Fracassini more than balance the deficiency. Lia Serafini is the star of the recording as the naive Rinaldino with her refreshingly clear articulation and pure intonation: the aria 'Gioje care, un cor dubioso' is sheer delight. For opera buffa lovers this recording with virtuosic chorus and orchestra, superb soundstaging and vibrant acoustic should not be missed. *Charles Hoste*

Gluck *Iphigénie en Tauride* Susan Graham *Iphigénie*, Thomas Hampson *Oreste*, Paul Groves *Pylade*, Philippe Rouillon *Thoas*, Olga Schaleva *Diana*, Wiener Staatsopernchor, Mozarteum Orchester Salzburg, Ivor Bolton 104' 54" (2 CDs in box)
Orfeo C 563012 1

Recorded live in the courtyard of the Residenz in Salzburg on August 2nd 2000, this taut and spirited rendering of Gluck's 1779 masterpiece captures the excitement of a Festival production of an opera which, to judge by the content of the accompanying booklet, caught the imagination of critics and audience alike. In no small measure this favourable response was due to the direction of Ivor Bolton who draws every ounce of potential tension from the composer's already fiercely atmospheric score. Having at his disposal the talents of Thomas Hampson as an heroic yet troubled Oreste and Susan Graham as an unusually warm and passionate Iphigénie, as well as the combined skills of the Vienna State Opera Chorus and the orchestra of the Salzburg Mozarteum, whose strings play on modern instruments but almost without vibrato, it is hardly surprising that this first Salzburg appearance of Gluck's second treatment of the myth of Iphigenia should have given Bolton and his producer Claus Guth such success. Certainly this vivid recording conveys much of what seems to have been the dramatic impact of what was by all accounts an exceptionally imaginative production that especially emphasized the real psychological complexities endemic in Gluck's remarkable characterization of his apparently mythic cast. Despite the unrelenting German nomenclature of the set's packaging it is worth noting that the opera is sung in its original French and not in the revised German version that Gluck made for the Vienna premiere of the piece in 1781.

This then is a powerful presentation of a work which, more intensely than any other, reveals why, despite intervening changes of taste and fashion, Gluck remains a supreme master of musical drama in its most immediate and emotionally effective form. It is an issue that is sure be enjoyed by all who enjoy their opera live, gutsy and above all theatrically effective.
David J. Levy

Haydn *Divertimenti Vol. 5* Haydn Sinfonietta Wien, Manfred Huss 53' 04"
Koch Schwann **3-6483-2**
Hob II:8, 14 & 16; XIV:1

There is much pleasure to be had from this CD, short as its playing-time is. We are given four nicely contrasted works, performed on period instruments with spirit and perkiness – try the second menuet of Hob.II:16 in F, which has a real rasp to it, or the finale of the miniature keyboard concerto in E flat, Hob.XIV:1. The well-chosen programme ends with the larger-scale D-major piece, Hob.II:8, scored for pairs of flutes, horns, violins, and string bass. Koch should employ a proof-reader, tell us about the Sinfonietta's instruments, and justify their confident datings of these pieces. Otherwise, I have nothing but praise and gratitude for this latest offering from the Haydn Sinfonietta Wien. *Peter Branscombe*

Hofmann *Flute Concertos Vol. 2* Kazunori Seo *fl*, Nikolaus Esterházy Sinfonia, Béla Drahos
Naxos 8.553748 £ 70' 48"

This second instalment of the Hofmann flute concertos maintains the high technical standards of its predecessor: soloist and orchestra are in fine form, enjoying both the composer's lyrical style and the virtuoso passagework. Only once during the several times that I listened to the disc did one of the cadenzas seem a little long and drawn out. Otherwise, there is much fine music to enjoy here – my sole reservation is that (for the life of me) I can't recall a single melody from the set, so transient is the experience. Nice, though. *BC*

Kozeluch *Symphonies* Concerto Köln
Teldec **8573-85495-2** 74'46",
in C, A *la française*, D, B♭ *L'irresolu*

These four previously unrecorded symphonies by one of Mozart's most gifted and successful rivals in Vienna are an utter delight. Leopold Kozeluch's greatest contribution to the development of music lay in the works he composed for his own instrument, the piano, but his 11 surviving symphonies, three of which have been recorded before by the South Bohemian Chamber Philharmonic on the Czech label Bohemia Music (BM0012-2031), reveal him to have been a considerable master of symphonic writing in the mature Viennese classical style. Of the present symphonies all but that in D are in the normal four movement form of the period and include, in each case, a notably lively and witty minuet and trio. The orchestration is imaginative and vivid throughout and Kozeluch reveals in every case that unusual gift for melodic invention and thematic development that made his music so popular during his lifetime. These are rhythmically taut performances, directed from the leader's desk by Werner Ehrhardt, and the recorded sound is of a quality that allows the listener to appreciate the subtlety of the way Kozeluch constructs his movements harmonically and in terms of development in often unexpected ways. This is particularly so in the B♭ symphony, where at the very end of the concluding Allegro the composer suddenly turns the music toward a brief, portentous Adagio that recalls, if faintly, the entrance of the Commendatore in Don Giovanni to bring the work to an altogether unprecedented yet satisfactory conclusion. These symphonies, if not works of unalloyed genius throughout, are far more musically interesting than the average productions of the period and will give considerable pleasure to anyone who purchases this disc. *David J. Levy*

Piccinni *Roland* Lucca Grassi *Roland*, Alla Simoni *Angélique*, Steffania Donzelli *Médor*, Sara Allegretta *Thémire*, Bratislava Chamber Choir, Orchestra Internazionale d'Italia, David Golub 189' 10" (3 CDs in box)
Dynamic **CDS 367/1-3**

Piccinni is remembered today as one of the pioneers of Italian opera buffa and, more relevantly here, as Gluck's main rival for the attention of the Parisian musical public in the 1770s. *Roland* was Piccinni's first work for the French stage, written to a libretto by Gluck's former collaborator J-F Marmontel and produced to much acclaim before an audience already energised to great expectations by carefully nurtured tales of bitter rivalry between the two

foreign maestros. In fact, in hopes of furthering this controversy, Gluck had also been given Marmontel's libretto to set and had only angrily desisted from his task when told that the same text was already in the hands of his Italian competitor. Recorded at the 2000 Festival della Valle D'Itria under the assured direction of the late David Golub, this musically and historically fascinating issue reveals Piccinni to have been a formidable composer in his own right whose achievement in Roland is all the more striking given his ignorance of the French language at the time of its composition. Apparently Marmontel watched over Piccinni's word-setting throughout the process of musical creation and the result is an utterly idiomatic Parisian opera, complete with ballet numbers, that combines the sense of effective dramatic continuity we associate primarily with the reform operas of Gluck with many striking arias and duets in the best manner of Italian opera seria. Among the latter I was particularly moved by Angélique's first act aria, by Médor's set piece in the second act and, above all, by the magnificent extended scene in the final act, combining rich melodic declamation with formal aria, in which the Paladin, Roland, laments the loss of his beloved to a despised rival before ultimately reconciling himself to his inevitable fate of making successful war and not unsuccessful love. Produced to coincide with the bicentenary of Piccinni's death this notable revival has a quite splendid cast and stands as a worthy memorial both to an unjustly forgotten master and to a distinguished operatic conductor taken before his time by the ravages of a cruel illness. All in all, a thoroughly recommended issue which no admirer of 18th-century opera can afford to miss. *David J. Levy*

Sterkel *Klavierkonzert Nr. 2 (op. 26/1), Sinfonia in D (Musik am Kurmainzer Hof)* Kai Adomeit, Bohuslav-Martinu-Philharmonie Zlin *pf*, Peter Lücker 64' 33" (rec 1993)
Bayer-Records **BR 100 226 CD**

I am afraid that I have rarely heard such unidiomatic performances of late-18th-century music as these. Sterkel's concerto (1788) is pleasant enough, but is played by a soloist who would all too obviously feel more at home in the romantic repertoire and who is here accompanied by what seems to be a grotesquely large orchestra of modern instruments that sounds as if it was recorded through a synthetic velvet curtain. As for the symphony, it is frankly dull and would, I suspect, sound little better even if played by period musicians and conducted by a maestro with more of a sense of the era of its composition. This is a disc that even the most enthusiastic collector of classical rarities can safely miss.
David J. Levy

Classical Trumpet Concertos Crispian Steele-Perkins, The King's Consort, Robert King
Hyperion **CDA67266** 66' 18"
Haydn in E♭, M. Haydn in C, Hertel No. 1 in E♭, Hummel in E, L. Mozart in D

This CD takes period trumpet playing to a new dimension: the Michael Haydn, Hertel and Leopold Mozart pieces are played on a clarino trumpet and the Haydn and Hummel feature a five-keyed trumpet, constructed by the soloist from photographs of an instrument thought to have been destroyed in Berlin in1944. The thing that struck me most, though, was the contrast in musical style between the two groups – the later pieces have definitely kicked off their Baroque roots! The orchestra plays very well (I think this is the first time I've heard The King's Consort as a classical band, and they sound very good). For those in the know, the Hummel is recorded in its original version and key, not the spurious version in E flat. For those not in the know, Johann Wilhelm Hertel is a composer well worth exploring – I've transcribed several violin concertos and violin sonatas, which are great fun. *BC*

19th CENTURY

Beethoven *Symphonies 1-9* London Classical Players, Roger Norrington *cond* 353' 09"
5 CDs in box rec 1986-8
Virgin 7243 **5 61943 2** 8 ££

This was not the first complete cycle of Beethoven Symphonies on early instruments (I think that honour falls to the Hanover Band), but it was the one that had the greatest impact on the musical world at large, especially in the USA: see in particular Richard Taruskin's *Text and Act*. The problem with this reissue is that we are not given what Taruskin is writing about. Gone are the introductory notes by David Wyn Jones and the performance notes by the conductor, the latter quoting Beethoven's metronome marks. As Taruskin says, 'it is from the tempos that his [Norrington's] approach derives... and it must be so, for no other givens are so specific. Everything else can go, but they must stay.' The original issues are historic documents and (more than any other recordings I know) need to be reissued as such, complete with words as well as music, even if the information is now less startling. But it is good that the performances are in circulation as a cheap set. They are probably the best cycle available, though as I've said before, Sir Roger needs an audience to respond to, and I wonder how different a set of recordings of live concerts would have sounded. I remember a particularly striking broadcast of the Seventh with the BBC Symphony Orchestra. *CB*

LETTERS

Dear Clifford,

In your review of the new Bärenreiter vocal scores of *Tamerlano* and *Radamisto* (*EMR* 74, p. 4), you say that *Radamisto* presents two versions of Handel's major rewriting of the work: that of December 1720 and the last revival in 1728. In fact there are three: in November 1721 Handel revived the 1720 version, omitting the minor role of Fraarte; detailed instructions for performing the 1721 text are given in the Preface of the vocal score and in the Critical Report of the HHA full score. It might even be argued that this is the most attractive version of the piece.

Concerning *Tamerlano*, you comment that only five of the 29 items in the HHA score's Appendix are included in the vocal score. There is an obvious reason for this: that most of those 29 items are pre-performance material which Handel rejected, and so in general should have no place in a practical edition intended for performers. Three of the five pieces included are of this category, but it was decided to put them in since feedback from performers showed that they are sometimes wanted – two-soprano versions of arias for Irene, and a duet for Tamerlano and Irene which was cut just before the first performance. It is always a tricky business deciding what to put in these appendices, and a good deal of thought is deployed on the matter

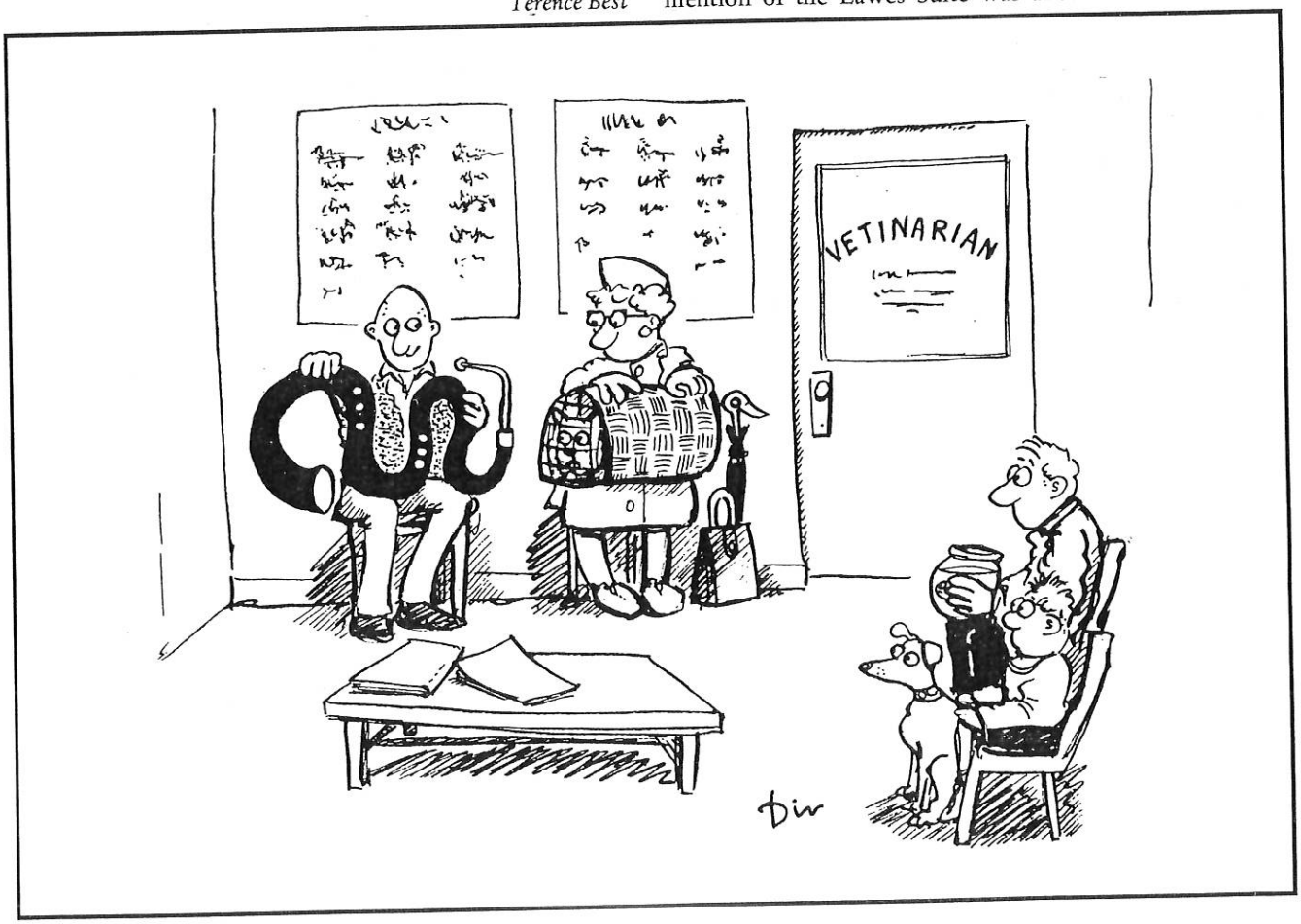
Terence Best

Yes: I should have pointed to the list in the Radamisto *score that shows the 1721 version. I suspect that the long delay between looking through the scores when they arrived and writing about them (for reasons which I needn't explain again) was responsible for that oversight. My concern with the appendix to* Tamerlano *was as much for the difficulty in its numbering as for its size; I am in two minds about the need for vocal scores to include such material. In this issue, I comment without praise or blame (I hope I imply praise) that Bärenreiter includes the appendix in its vocal score of Mozart's* Mitridate. *As long as they are the main method of circulation of operas and not just tools for accompanists, they need to contain as much information as possible. If there was a cheapish study score of your complete* Tamerlano *edition, then I would have no worry about a minimally-appendixed vocal score.*

Terence Best's letter also drew attention to new HHA score of Handel's opus 4, and came accompanied by a copy of it, for which I am most grateful. We will review it next month. CB

Dear Clifford

Kah-Ming Ng's letter, correcting what he termed my 'blatant mistakes', has puzzled me. Referring to my review of a Charivari Agréable concert, he suggests that I wrote about the Lawes Suite for two viols that the 'organ continuo, to paraphrase, was realised too much and too high'. The problem is that, although I could have written more, my only mention of the Lawes Suite was about the trills that he



added right at the very start of the piece! I felt these drew attention away from the viol players – as did many of the other ornaments that he added. The organ part is indeed written quite high at times, but this made the ornaments all the more distracting. The comment about the Lawes piece was written in the context of a general remark about his organ continuo playing, which I felt was frequently overdone and intrusive. I certainly do not accept the notion that (in the Lawes piece) 'the viols accompany the organ' – nor, I think, would many viol players. I think the clue to Kah-Ming's preferences is in his reference to 'the broad palette of style possible in keyboard accompaniment'. There might be a broad palette, but only a few of the colours are appropriate to the moment. To be fair to Kah-Ming, he is not the only continuo player that succumbs to the temptation to dominate proceedings. And to be fair to the other excellent members of Charivari Agréable, I should remind readers that the rest of the review was enthusiastic. As far as Kah-Ming's reference to my 'fundamental ignorance' of the Lawes piece I should mention, for what it is worth, that I do know the piece and have several recordings of it, including one by Charivari Agréable (which omits the offending trill on the first note, but otherwise causes me similar concerns).

I have also been taken to task for my CD review of a performance of Bach's Prelude in G (541). I wrote that 'In a frankly bizarre interpretation (the player) 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'. Simon Raven suggests that, in writing this, what I was actually referring to was merely the application of 'rhythm and articulation'. He then builds a detailed argument suggesting that all the player was doing was communicating the structure of the opening bars of the piece. I am afraid I meant exactly what I said. Indeed, the erratic touch and articulation (which continued throughout the piece) blurs the well-known metrical acceleration that Bach implied in the opening bars. Although I agree with Simon's plea for communicative playing, and his point that many organists do seem to play without apparent insight into the music, a player has to show respect for both the organ and the composer: dashing off pieces like this, however exciting it might be (if it works), rarely does justice to either. It is unclear whether it is this recording that Simon wants played at his funeral, or one by Virgil Fox, but personally I would avoid both of them. Simon's fondness for both recordings suggests that he and I are somewhat apart in our view of what makes for a musical performance on the organ.

Andrew Benson-Wilson

Dear Clifford,

Now that you've exercised a few of your copy-editing hobby horses (*EMR* 74, p. 6), may I join you in another short canter on the subject of arabic numbers versus words written out? As you say, conventions differ, and academic writing customarily 'breaks' at 100 while journalism opts for 10. But maybe the distinction should be not between academic and popular publications, but between the longer lines of book-style typesetting and the shorter ones of a columnar layout like yours. (One could even argue for 'sixteenth' in your two-column pages but '16th' in your CD reviews.)

You're right, surely, to distinguish between approximate and precise quantities ('I told him twenty times' but 'She was 20 years old'). And I agree that '18th century' is 'not only space-saving but easier to read'; it also appeals because it links up with four-figure dates ('from the mid 19th century to the 1920s'), and one might prefer '18th' even if the house rule otherwise is to use words up to 100. Incidentally, when I edited Peter Williams long ago, he tried to convince me that intervals should be rendered '6th', '4th' rather than 'sixth', 'fourth' to echo the use of arabic figures in '6-4 chord'.

When a writer discusses two different types of quantities, it may be clearer to violate the rule for one type but not for the other: thus 'written in three 4-bar phrases rather than six 2-bar phrases'; 'six 4-voice masses and four 6-voice masses'.

To return to the figures/words dichotomy, I've often thought that if I could make the rules (for a design with text at, say, 20 picas or wider), I'd divide neither at 'nine/10' nor at 'ninety-nine/100' but at 'twenty/21', because only the numbers from 21 on require hyphens if written out: so 'twenty-year-old boy' and '21-year-old man' take the same number of hyphens. So far as I know, nobody does it this way; but is that a reason not to? *Eric Van Tassel*

In terms of length, twelve/thirteen is a good dividing point. I agree that column-width should be a consideration: I was surprised to realise recently that Oxford UP did not divide words in a double-column critical commentary. I'm certainly in favour of flexibility and awareness of context. When writing for an inter-national audience, the more digits that are used the better: I still have to work out my quatre-vingts *and French readers probably have to pause a fraction at* eighty-seven. *Bar numbers, of course, should always be digits:* bar 22, *not* bar twenty-two *or even* the twentysecond bar. *CB*

Dear Clifford,

You thought *EMR* readers might be interested in what I was doing in Basel recently, so here is a brief description.

This is the first year that the Schola Cantorum Basiliensis has held this five-day course. It is unique in Europe in that it is not simply a performance course but is combined with the study of medieval music theory. The tutors were Crawford Young, Kathleen Dineen, Eric Mentzel, Markus Jans, Nicoletta Gossen and Randall Cook; those attending were a mixture of professional performers (vocal and instrumental), full-time Schola students, academics and serious amateurs. Each day was divided into four sections: the basics of medieval music theory, individual coaching, open masterclasses, and chant recitation. The theory covered modes, hexachords, 14th-century French harmonisation, the Guidonian hand, the estampie form, and the interpretation of medieval MSS. These areas were selected to gain insight into the formal and practical approach of the medieval working musician. The music is better understood, and hence performed, using the tools open to the composers and performers of the time, rather than via the imposition of later ideas. Each pupil had the opportunity for private technique and interpretation lessons, which was a great luxury. The repertoire studied for masterclasses was mostly Machaut and Italian music from the Rossi codex. Discussions followed on performance style, including the function and context of the music and the scope for different rhythmic and harmonic approaches. One of the highlights was learning a complex responsory chant by ear, as it would originally have been learnt. The chant was first taught in a simplified version, the embellishment of the basic framework being added in stages until we could sing the complete chant. Learning aurally by this method involves a different part of the brain and brings about a different form of listening. Compared with normal rote-learning, this theory allows each performer greater scope for communication of the meaning within a tighter ensemble.

There is an excellent music library at the Schola. I was able to find several manuscripts which I have been trying to locate for future projects. The trip would have been worth it for me just to visit that room.

In the debut year of this superb new course the initial take-up was inevitably low and as a result we benefitted from a lavish teacher-pupil ratio. No doubt everyone's enthusiastic reports will cause it to grow over the next couple of years.

Jennie Cassidy

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Singers who have wrestled with all the verses of Amaryllis dancing in green may be interested to know that it can be downloaded free in a version printed twice with verses 1-3 and verses 4-5 underlaid from the website of Elizabeth Bowden as a specimen of her Sibelius skills. It is an exact copy of the edition in *The Oxford Book of English Madrigals*, including the dynamics, which one is unlikely to repeat identically for all five verses. No acknowledgment of copyright is given.

www.elizabeth.bowden.btinternet.co.uk

Congratulations to Bernhard Brauchli, whose book *The Clavichord* (Cambridge UP, 1998, repr 2000) won the American Musical Instrument Society's Nicholas Bessaraboff Prize as the best book-length organological study in English in 1998-99.

We have had a frustrating time, thanks to the failure of both our digital photocopiers. Engineers come and go, but fail to find the cause of the problems (different on the two machines). It is particularly depressing, since we were within sight of catching up after the delays of the summer.

So we have taken comfort from glancing through a file of compliments which we have received over the last few months.

May I say how very much I enjoy the *Review* each month: it brings so much into my life stuck out here as lonely as it is. I was at Trinity College of Music from 1946-50 and knew the Wigmore Hall very well: we held our concerts there at times. I enjoy your book reviews immensely. As an old pupil of William Lovelock, I found your comments of Fuging Basses very interesting & have added the book to my collection. Dr Lovelock would extract a page from a fugue and make us supply a page that would fit. I couldn't do it now! *David Allen*

Many thanks. Your publication brings much pleasure and the CD reviews lead me to new and delightful things.

Dr. L. F. Burman

I continue to enjoy your diet of news and shrewd commentary, coupled with that irreplaceable British commodity, pragmatism. *Dr. Edward Higginbottom*

Thanks for carrying on with such an interesting (and amusing) publication! *Nina Morgan*

Thanks for a really absorbing magazine. As an enthusiastic amateur dabbler, I find that every edition gives me further insights into early music and helps me to enjoy it even more. *John R. Layton*

Still the best value for money ever (and worth reading!) Thank you for all your hard work: we all owe you much (in addition to £15). *Stephen Marshall*

I would like to compliment you on the excellent quality of both the articles and the CD reviews, the latter being particularly useful to private collectors such as myself.

David Lass, Dublin

The past years issues have given me much pleasure, much to think about, much to learn, in the comparative Early Music 'desert' of Denmark. The arrival of a new issue is like a draught of cool, delightful cider! Is the subscription still only £20? – I feel that I ought to be paying more. *Ron Marden*, Kolding, Denmark

Such good value. *Martin Renshaw*, Abbaretz, France