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You have already missed the date for commenting on the UK implementation of the under-publicised new European Community copyright law, as a result of which big firms will increase their profits while the rest of us will pay more.

The main change is that the period for which copyright lasts will be 70 years from the death of the last person involved in the work: previously it was 50 years. This puts Europe out of line with the USA. Since the UK publishing industry has much closer links with the rest of the English-speaking world than with Europe, it is surprising that there has been so little press agitation. It also seems very short-sighted to extend copyright at a time when piracy is so prevalent and when world-wide enforcement might be more easily applied if the major countries presented a unified front.

A particularly objectionable feature is that the change is retrospective: e.g. authors and composers who are now out of copyright will come back in. If I had published any of Elgar's part-songs, I would have to delete them (and waste my investment) or negotiate with Novello and the Elgar estate and pay unbudgeted royalties. I suspect that the real winners will be the lawyers.

One change looks superficially attractive: the first editor of an unpublished work gets full authorial rights for 25 years and member states may choose to give critical editions protection for up to 30 years. But there are snags: record companies will be less willing to record newly-discovered works, decent performances might be stopped because a bad edition prevents good ones, and libraries might hinder scholarship by charging for use of their material..

I am not against the EC in principle; but this legislation has been put through without adequate thought or consultation, and is designed to discourage competition and free trade. In theory, parliament must accept it; but if you know any anti-EC MPs, suggest that this is a topic that they might use to their advantage. CB

BOOKS AND MUSIC

Clifford Bartlett

It is very pleasing that this month the normal balance of books and music has been reversed. I am not averse to books on music: I could not write about so many did I not enjoy reading a fair proportion of them. But with so much worth-while music still either unavailable or inaccessible to those who do not move in the academic orbit (and one only needs to attend a summer school or two to realise that there are many performers who do not have access to or cannot find their way around the Collected Works and scholarly anthologies that scholars take for granted), I do have doubts about the ease with which books are written and then bought by libraries which seem far more prepared to spend money on words than notes.

FAZER RENAISSANCE

I have been noticing during the last year or two adverts for a new series of renaissance choral music under the general editorship of Paul Hillier and published by the Finnish firm Fazer. I have now received a batch of them, and very handsome they look (though eventually there will not be any new colours left for the bold stripes of the covers). The traditional octavo format is used, so conductors who dislike singers hiding behind the larger A4 format will be pleased. Most of the music so far comes for the decades around 1500, where there is a dearth of separate editions accessible for small choirs. There is considerable variety of editorial policies; later issues are better than earlier ones, and it is mostly the earlier items in the series which provoke criticism in the comments below. I apologise for not stating prices; Fazer faxed them to me but the list has vanished. We will include them next month.

Motets are prefaced with texts and English (not Finnish) translations – indeed, the reader can be reassured that editorial information is all in English. Transposition is avoided – a sensible decision, even if some pieces will need to be sung a tone or so higher by mixed choirs. The layout has mixed choirs in mind, with alto-clef parts usually transcribed into treble, not octave-treble clef. I would have thought the female altos interested in singing this sort of music should be able to cope with the latter, which fits the range of the music more comfortably, and later issues seem to accept that. For most pieces, preliminary staves are given, but less often the ranges. Ligatures and coloration are not shown. Some prefaces justify following one source, as presenting at least a version that once existed rather than a compilation that may be a modern creation. It is, of course, easier to edit just a single source, but the point is a valid one: one expects a Collected Works to survey all the sources, but one advantage of separate practical editions is that they can be more specific.

The choice of music is commendable: every item here is worth singing. The earliest is Dufay *Nuper rosarum flores*, the only work here to which a precise date can be assigned – 25 March 1436, the consecration of Florence Cathedral. Bonnie Blackburn's introduction covers deftly and briefly the controversies concerning its structure (perhaps not as directly related to the plan of the cathedral as used to be thought). The inclusion of a bibliography is helpful, but the non-specialist might have been directed towards the most accessible and readable source of information, David Fallow's *Master Musicians* biography. It is interesting to note, in view of the frequency with which this repertoire is performed by one-to-a-part groups, that this motet cannot have been intended thus, since two parts divide.

A modern-clef edition of Ockeghem's *Missa prolationem* is most welcome. However, the rhythmic notation of David Condon's transcription strikes me as bizarre. Having decided to quarter note-values (most other editions in the series halve them) he is faced with the problem of how to beam quavers without imposing his own rhythmic interpretation on the notation. Full credit for facing that problem; but his solution is to beam any sequence of short notes, however many there be, that are sung to a single syllable. So there are chains of over a dozen notes of varying lengths with a single beam, producing a notation that reminds one of the produce of some contemporary composers who are uninterested in the convenience of performers. If the singer is being forced to deal with unconventional notation, he might as well have the original note-values, which at least makes it easier to understand one aspect of Ockeghem's skill.

It is relief to turn to Peter Urquhart's edition of Josquin's *Missa De beata Virgine*. It is so relaxing to open the pages and see the original note-values. It is a work which presents many editorial problems, not all of which were solved in Blume's edition (*Das Chorwerk* 42 & Kalmus miniature score 702). The lack of conformity between movements is explained as the result of the composition of movements at separate times. The editor seems implicitly to reject any systematic pitch-relationship between the Credo, which is notated in normal clefs, and the other movements, which are in high clefs. The rival edition by Nigel Davison (Antico RCM18; £10.00) offers a sensible solution by transposing the *chiavette* movements down a tone and the Credo up a minor third, though at the expense of using modern keys. Urquhart has to compress into a few paragraphs a whole dissertation-full of ideas on partial signatures and ficta; what he says whets the appetite for his fuller study of the subject. Whichever edition I used for performance (and the bold print, unshiny paper, fuller commentary and marking

of ligatures of the Antico version, which also keeps original note values, would make me favour it), I would want a copy of the other for comparison.

The other Josquin work is the familiar *Ave Maria*. Here the untypical absence of information on the original clefs and ranges and the presentation of the two middle parts in different clefs is misleading, since both are C3 parts with a compass differing by only a tone. However, I have sung it often enough with SATB voices to know that it can work. The editor, Ross Duffin, points to the difference of his reading for the tenor at *glorificatio* near the end, which makes the three-beat cross-rhythm less obvious. Margaret Bent's drastic suggestions for *ficta* (see *Early Music History* 4, p. 29) are not mentioned. Is the end of the text (*memento mei*) really as personal as the editor suggests? As with other editions in the series, the singing of Josquin and Mouton with French pronunciation of Latin is encouraged; in general, this is a good principle, but here it contrasts with the decision to edit the piece from a source used in the Sistine chapel, where pronunciation must either have been Italianate or confused. Pierre de la Rue's *Gaude Virgo*, also edited by Duffin, has the same overlapping middle parts, but a lower treble and higher bass, so is more amenable to adjustment by transposition (absence of both original clefs and compass hampers a quick decision).

A group of pieces by Mouton is welcome. It is easy to think that his music is not really worth bothering about, at least until one has sung most of Josquin. But I heard a concert directed by Paul Hillier in the 1992 Berkeley Festival in which Josquin's *Missa De beata Virgine* was interspersed with motets by Mouton, and the latter were by no means eclipsed. *Nesciens mater* is an impressive 8-voice canon, one set of four voices deriving from the other without the need for notation (which Lowinsky sees as symbolic of the Son coming from the Mother without need of man). Duffin's edition conceals the original notation and does its best to conceal the canon, though keeps the original note-values. Three other editions by Thomas G. MacCracken halve note-values. *Ave sanctissima Maria* and *Magnificat tertii toni*, both four-part works in C1 C3 C4 F4, are transcribed with the alto-clef parts in octave treble; the latter has the alternatim chant included. The editor argues strongly that the chant should always be performed: I cannot imagine anyone not wanting to do so. (The modality has been disputed: New Grove lists it as in the 8th tone.) *Ave Maria... virgo serena* for five voices (C1, C2, C4, C4, F4) is presented for SATTB, with a very baritonal fourth part.

There are two very different secular works. Frank Dobbins included the *Chanson des oiseaux* in his *Oxford Book of Chansons* and here edits Jannequin's other well-known programmatic chanson. *La Guerre* is one of the few chansons that actually works with a big choir; 250 pupils of the Naples Conservatory sung it to Wagner in 1880, and I enjoyed singing it in a choir of at least half that size under David Munrow at Dartington. Moving on to Monteverdi, David Nutter has produced a thoughtful edition of the

sextina *Lagrime d'amante al sepolcro dell'amata*, a lament for the young singer Caterina Martinelli. A serious problem to any performer who has looked beyond Malipiero's edition (which omits the basso continuo) is the inconsistency between the bass figures and the accidentals in the voice parts at the beginning and end. The voice parts begin in D minor, while the bass is figured sharp (7 times, so hardly a misprint); in the voice part, the antepenultimate chord is G major, which is figured (4 times) flat. Examples of basses figured by someone looking at a bass part rather than a score are not unknown, but here it is odd that the continuo part otherwise lacks figures. There is no easy solution, and Nutter leaves the notation as it is for the performer to decide what he will. Perhaps the continuo part derives from an earlier solo version and somehow got to the printer uncorrected. While this setting is less capable of reaching out to a non-Italian-speaking audience or ensemble than its companion *Lamento d'Arianna*, its separate availability in a good edition should encourage us to get to know it better.

CORNETTO

Cornetto is a new publisher based in Stuttgart (Wolfgang Schäfer, Spreuergasse 25, 70372 Stuttgart, tel & fax +49 711 564649). The publications I have seen are A4 format in bold, black print, clear to read but looking more dense than necessary because of the way barlines run right through the system instead of being broken between the staves. Sometimes slightly smaller staves and a bigger gap between systems might have refreshed the eye a little. Choice of music is enterprising and it is competently and practically edited. The overall price includes the appropriate number of scores; there are no parts, but various arrangements are made when page-turns are unavoidable. Note-values are reduced to crotchet beats and there is no indication of ligatures: that is acceptable, but the absence of the original mensuration signs and clefs is a pity. Space is used to the full, with blank pages given over to facsimiles. I can foresee some of the engravings being reused in concert adverts.

Andando e cantando is a series of music for pilgrimage, with vol. 1 *O beate Jacobe* devoted to music for St James (DM65 for 5 scores). It begins with a substantial group from the Codex Callixtenus in transcriptions far more plausible than those in Karp's Oxford UP volume. Dufay appears twice, with his motet *Rite maiorem Iacobum* (here given the title of the tenor incipit *Ora pro nobis Dominum*) and the Alleluia from his *Missa Sancti Jacobi*. German repertoire is provided by an anonymous responsory from Glogauer and a couple of tenor Lieder. There are two short Spanish items from around 1500. The remaining half of the book is devoted to late-renaissance polyphony, settings of *O lux et decus Hispaniae* by C. Festa (ATBarBarB), *Victoria* (AATBarB), de Brito (AATTBarB) and Palestrina (SATTB: a chiavette piece not transposed), *Apostole Christe, Jacobe* (TBarBarB) by Morales and *Defensor alme Hispaniae* by Estêvão de Brito, called *Hymno de Santiago* (SATB, another high clef piece): allocating these pieces to appropriate voices would be much easier if original clefs were given. The editor of the

volume, Dieter Klöckner, takes a conservative attitude over adding accidentals: compare his version of the Morales with that of the collected works (which is extreme in its F sharps and E flats).

Other volumes are slimmer and more specific than the 74 page, five-century span of the St James anthology. A group of Christmas pieces from Pamingher's *Primus tomus ecclesiasticarum cantionum* (whose last word is ungrammatically misprinted *cantionem* throughout the edition) includes several settings of *Dies est laetiae, Puer natus in Bethlehem* and *In dulci iubilo* for 4, 5 & 6 voices, ending with a quodlibet of *Resonet, In dulci iubilo* and *Omnis mundus iocundetur*. Interestingly, *Resonet* is placed in a duple-time context, as in the setting by Lassus: it would have been an interesting example for Konrad Ruhland's *Resonet in laudibus* CD (see p. 17). What was the function of these settings in the Lutheran service? Should more than the first verse be sung, or do these introduce (or alternate with) congregational verses? (5 copies cost DM 50.)

Nicolaus Rosthius' *Fröhliche neuwe Deutsche Gesäng* of 1583 contains 30 pieces, of which the 14 with secular texts are edited by Ernst Roller. The bar numbers above each bar make one expect a Schoenbergian complexity (there may be Bachin precedent, as a facsimile on a pencil pot on my desk reminds me, but that was to assist copying a repeat). But the music in fact is lively and rhythmic. Fun to sing (4 & 5 voices) if you have the requisite knowledge of German.

Johann Woltz's *Nova musices organicae tabulatura* (Basel, 1617) is a massive collection of 360 pages (215 pieces), with entabulations of a vast number of German and Italian motets, canzonas etc. Cornetto advertises a selection of Italian Canzonas, as in preparation; vol. 2 (DM 23) contains 8 verses of *Vater unser, In dich hab ich* and two settings of *Auss tieffer noht*. These look (without having the originals at hand for comparison) to be fairly straight transcriptions, not the sort of imaginative keyboard interpretations produced by Peter Phillips (see p. 16) so I am puzzled who will use them. The facsimile reveals that there are rubrics that are not transcribed, and it would have been interesting to have seen how the 2' pedal lines were notated.

Wolfgang Schäfer also sent me a CD of organ improvisations by Prof. Johannes Ernst Köhler (DM 32). My reactions are mixed. They are in many ways extraordinary products, skilful exercises in the style of Bach, often virtually pastiches. (One wonders, of course, how carefully worked out they are, if not on paper, at least during a life's experience.) But they are played in a style which now sounds wrong for Bach, so therefore sounds wrong for the improvisations. It seems perverse to criticise someone for playing his own music in the wrong style, but the effect is one of stolidity, and my reaction was more amazement at Köhler's ingenuity than enjoyment of his playing.

Cornetto is an enterprising venture: I wish Wolfgang Schäfer every success.

LONDON PRO MUSICA - EML

I have beside me a box of 38 new publications from London Pro Musica and am not sure how to write about them without filling the rest of this issue. I will treat them series by series, and will take for granted Bernard Thomas's apt choice of worth-while music, editorial skill, excellent presentation and good value. First come another dozen of the *Early Music Library*; in each case the price covers enough scores or scores and parts to permit performance.

One of my favourite volumes that I don't own is CMM22/5, Agricola's secular works, so the selection of 5 pieces a3 is very welcome (EML257; £3.50). Gaspar van Weerbecke 2 *Instrumental pieces* a3 has *La Stangetta* (also plausibly attributed to Obrecht) and *O Venus bant* (in some sources less plausibly attributed to Josquin); both are edited from Petrucci's *Odhecaton* (EML263; £1.95). An anonymous *Assumpta est Maria* a5 is from Copenhagen 1872, a MS copied for wind ensemble. One part is clearly a later addition; the clefs (C1 C2 C3 C4 F3) are not standard, with the bottom part only going down an octave below middle C, looking suspiciously geared towards wind, so there is no editorial underlay even though the work is chant based (EML267; £2.55). 7 *Lieder from the Leopold Codex* (Munich MS Mus 3154 written in Innsbruck between 1487 and 1511 and not so widely known as the contemporary Apel MS) are mostly a4 with one part texted; purely instrumental performance is, however, satisfactory. One piece has an enigmatic amorous text set against *Jesu corona Virginum* (EML259; 3.75). (An isolated publication, LPM201, £2.25, has a setting of *Wer ich eyn Falck* a4 by Finck from the Apel MS.) More sophisticated German settings come in Lassus 2 *Lieder* a5: *Die Fassnecht* and *Fröhlich und frey* (both SATB) contrast nicely, one a carnival song, the other sacred. Unusually, there is no translation (EML268; £2.85). 2 *Lieder* by Lechner are both amorous, SAATB reworkings of SAT villanelas by Regnart, which are also included (EML 261; £2.55). 2 *Villanelle* in ATBarB versions by Nasco and Donato show Italian composers also expanding and civilising 3-voice originals (EML 264; £2.25).

I mentioned Garland's complete transcription of *Fantasia Recercari Contrapuncti a tre voci* 1551/59 recently. The two pieces in EML258 (£1.95), Ricercars 11 (anon) and 15 (G. Cavazzoni) show how inconveniently spacious Garland's layout is: LPM gets each onto an opening instead of 4 or 5 pages; even if you are studying how tricinia are put together rather than playing them, it is much easier to be able to see the whole piece at once. A half-century later, 2 *canzoni da sonar* (1601) by Quagliati show a more idiomatic instrumental style (EML260; £2.25). They are numbered 1 & 17, which puzzles me since Sartori lists only 15 pieces. I don't know Cavaccio's 1597 collection, which includes an intriguingly-titled *Dal tempo che canta il Cucco. Il proverbio*. EML265 comprises an enterprising *Pavana-Saltarello* pair a4 based on the passamezzo antico (£2.25). We have already had two of Rognoni Taeggio's intriguing 1605 pieces explicitly for one instrumental and one vocal choir

(EML 202 & 226); EML262 (£4.50) gives us another, *Quemadmodum desiderat*. (Curiously, the complete edition of the publication by Mönkemeyer - Moeck 9010 - does not underlay the text). The music is a bit predictable if G. Gabrieli is your standard, but attractive. Finally, returning north of the Alps, we have 10 dances from Paul Peuerl's 1625 collection *Gantz neue Padouanen...* (1625). At first glance they look as if they are for trio-sonata ensemble, but the possibilities are much more complex; the scoring is highly flexible, and moreover the original suggests that instrumentation can be varied for repeats. This is not a practice that is documented at all frequently – I would be interested to hear of other examples (EMR266; £3.75).

LONDON PRO MUSICA – JOSQUIN

If I was to single out one item to recommend from this LPM batch it would be Josquin des Prés *Sixteen Secular Pieces for three voices or instruments* (AN7; £5.00). In this case, your money gets you a single score, so 3 copies are required. It contains nearly half of the pieces in vol. 27 of the New Josquin Edition at a fraction of the price and with much better layout (there are only 3 mid-piece page-turns). The repertoire has been extensively published: I must on average have four or five other editions of each item here. But this compact collection is easy to use and anyone who sings (10 of the pieces have texts) or plays this sort of music will need a set of copies. Essential information is given; those wanting more should consult the magnificent commentary to the New Josquin Edition. One puzzle: what is the rationale of the order of the pieces?

LONDON PRO MUSICA – *a due cori*

Volumes in this series comprise one score and a set of parts, texted when there are words and with alternative clefs for middle parts. Most of the music dates from a decade or so either side of 1600 and comes from Italy. Editorial information is less than in most other LPM volumes; there is usually not much that needs to be said and the source is always given, but translations are not always present. Polychorality (my spell-check didn't like that word) isn't a specifically Venetian trait, but it is a good place to start. Giovanni Gabrieli's madrigals are not often performed so it is nice to see his triple-choir *Amor, dove mi guidi* a12 (there is no separate series *a tre cori*). The lay-out is not the high & low choir + capella that one might expect from church works and there is no obvious distinction between instrumental and vocal lines (ADC30; £7.50). *Deus qui beatum Marcum* a10 (1597) is better known; it is quite a dense setting with fewer rests than most two-choir works (ADC27; £5.00). A setting of the same text is one of two pieces by Bassano edited for the series by Richard Charteris. These each have a page of editorial matter. I am suspicious of the comment that uniform instrumentation should be used within each choir: the little evidence there is suggests that lower parts were taken by trombones and upper parts mostly by cornetti with the occasional violin or two, but without systematic use of pairs of violins against pairs of

cornets until Monteverdi's 1610 Sonata. Bassano's *Hodie* is a8 for two high choirs; there is no editorial suggestion of transposition. It is simpler than Gabrieli's setting, and so easier to bring off (ADC 24; £4.00). *Hodie Christus natus est* a7 (ADC 26; £3.50) is familiar from Denis Arnold's OUP anthology and is on the reissue of John Eliot Gardiner's first Monteverdi *Vespers* recording: see EMR 6 p. 15.

It is disappointing that Viadana's *La Venetiana* does not refer to any recognisable Venetian tune (ADC21; £4.00); it is a piece that has stuck in my mind, which is not always the case with canzonas of the period. Nor can I see any explicit sign of homage in Lappi's *La Monteverde* (published in 1616, not 1618 as stated), a stirring piece a13 for three choirs (ADC31; £5.50). His *Canzon 15 L'Arborea* a7 is much sprightlier (ADC22; £3.50). Gussago's 1608 *La Leona* a8 is familiar from a Mönkemeyer edition (ADC34; £4.00). It is in high clefs; an alternative set of parts down a fifth is available for £2.50. Grillo's *Canzon prima* a8 (1618) is for unequal choirs. Priuli's 1618 *Sacrorum concentuum* ends with 5 canzonas and 2 sonatas, fine pieces; Canzone 1 & 5 join the two that LPM has already issued, and no doubt the set will be completed (ADC29 & 16; £4.50 & £4.00). The latest work in this batch is Picchi's 1625 *Canzon 17*, interesting for the use of similar material in duple and triple time. The smaller scale works in the set have specific scorings, but not the 8-part ones (ADC23; £4.50).

There are two non-Italian pieces in this batch. *Que dis tu que fais tu* is a dialogue a8 by Lassus to words by Ronsard. Strangely, the edition omits the original clefs, which are C1 C3 C4 F4 + G2 C2 C3 F3. It is odd that the higher choir is printed above the lower (as in two of the other three editions I have: my copy of Denis Stevens' Novello dialogue anthology isn't where it should be, so I cannot report on the third). It's a fine piece (ADC25; £4.00). So is Hassler's *Jubilate Deo* a12, which is clearly for instruments as well as voices, with bottom Cs and top As (ADC32; £6.50). It is not too difficult, so is useful for breaking the ice at large gatherings (which is, I think, how I first met it).

LONDON PRO MUSICA – VARIOUS

Two *Canzoni da sonar* a4 by G. A. Cangiasi (1614) would seem suitable material for EML, but are presumably excluded because neither score fits onto two pages. So they appear in *Italian Music of the Renaissance* (IM12; £3.25) in score and parts. No. 16 is based in *La girometta*; no. 15 *La Fiorina* also looks as if it might have an existing tune as base, but Bernard Thomas has been unable to identify it. Bassano's *Fantasie a tre voci* (1585) are well-worn territory. 7 of them have been available since 1933 (or 1953, depending on whether you believe the date at the end of the German or English preface) in *Hortus Musicus* 16 and a complete edition by Richard Charteris was published by Fretwork in 1991. The main difference of LPM IM11 (£5.50 score, parts each £1.50) is the two-minim bars: HM has mensurstrich and Fretwork has the four-minim bars favoured by viol-players. LPM retains original note-values

and provides alternative middle and bass parts for strings and wind and transpositions for two items whose ranges are awkward for wind. I'm not sure that the music deserves quite such attention from modern publishers. Four of the Ricercari a4 from Giulio Segni da Modena's *Musica nova* (1540) are included in IM9 (£4.50 for score & parts, with choice of clefs for alto & tenor). Solid contrapuntal pieces, these are more rewarding to play than listen to.

Of two new issues in the Renaissance Band series, RB10 duplicates the 1539 *Intermedi* publication reviewed last month with two madrigals a6 by Corteccia. *Chi ne l'ha tolto* 'oymè' was performed by 3 singers, 3 flutes and 3 lutes as sirens, sea monsters and sea nymphs; *Guardan almo pastore* was sung by 6 shepherds accompanied by another 6 playing disguised *storte*, generally assumed to be crumhorns. Sadly for Alfredston, the LPM version looks more professional and, at £3.75 for score and parts, is also cheaper. (I have, incidentally, been told that each of the separate sections of the Alfredston edition comes with a score.) RB11 is the first of a two-volume edition of Kassel Ms mus 4° 72, 86 dances, mostly a5 and many by Moritz, Landgrave of Hesse (an important patron who befriended Dowland and paid for Schütz's study with Giovanni Gabrieli). The music may not be of absolutely first class, but it is more than just 'good for a Landgrave' and is interesting for some specific scorings. Some were published in the *Ausgewählte Werke* of Moritz in 1936 and copies have also circulated from a 19th-century score in the British Library; it is good to have the whole collection.

Lassus' *Passan vostri triomphi* is a 10-part piece that is not for divided choirs on a sombre text by Petrarch; LPM504 provides a score and parts (£4.00). Singers really should learn to use parts, it's much cheaper. The compass is vast (low D to high A), so it may not have been intended for voices on all parts.

LPM102 is the first of an unspecified number of volumes providing four-part versions of Playford dances and contains 68 of them (£6.75 for one copy, £13.50 for four). Players for dance groups often want more sophisticated fare than the unaccompanied melodies and not all are capable of concocting their own. Many of the melodies were quite old by the time the first edition of *The Dancing Master* appeared in 1651, so lend themselves to quite archaic four-part arrangement. Whether they were played thus during the hey-day of the book may be doubted, but the collection will be invaluable for consorts wanting versions of popular tunes, whether for dancing or not. Editorial notes are brief; reference to Simpson is all very well, but *The British Broadside Ballad and its Music* needs always to be checked against John Ward's massive list of corrections (JAMS 20, pp. 28-86).

MACQUE RICERCARI

The name of Giovanni de Macque crops up chiefly in connection with Gesualdo as, for instance, in the source for

his instrumental pieces, British Library Add, 30491 (I've a spare copy of the Garland facsimile, incidentally: £10 + post). He spent the last 20 years of his life in Naples. His *Ricercari sul dodeci toni*, serious explorations of modal counterpoint and expression, survive in a single manuscript in Florence and have been edited by Christopher Stembridge as the first volume of his *Opere complete per stromenti a tastiera* (Zanibon 6508; Zanibon are now linked with Ricordi, so are available in the UK from Boosey & Hawkes). As was customary for such strict compositions, the MS was written in score. The editor does not justify the assumption that keyboard was the preferred medium, but it seems likely. The introduction (in Italian and English) has a useful list of how various other keyboard composers understood the mode numbering, and Zarlino's characterisations of each are quoted. Playing this volume is thus a convenient way of understanding what mode designations signified around 1600. The edition is well produced, with a couple of facsimiles to enable us to see what the source is like. The music is well argued, if not particularly demonstrative.

PURCELL'S REGAL ANTHEMS

I received Robert King's anthology *Henry Purcell: Five Anthems* rather late, so expect that many readers will have bought it already. It is excellent value at £2.95 for 30 highly-packed pages (Silverfen manages to squash as much music on a page as I do: my 'Jehova' takes a page less only because I dispense with a keyboard realisation). The pieces are 'I was glad' (the five-voice setting that a Novello spokesman recently claimed was only available in their edition), 'Remember not, Lord, our offences', 'Lord, how long wilt thou be angry', 'Jehova, quam multi' (all for SSATB) and 'Hear my prayer' (SSAATTBB). The editor adds dynamics and metronome marks: I haven't checked whether they match his recordings. There is a logical inconsistency in the notes to 'Hear my prayer'. At the suggested speed of crotchet = 66, with only 136 crotchets in the whole piece, the climax of the penultimate bar must come after just over two, not three minutes; the 'monumental discord' is only a 4-3 superimposed on a plain triad: what makes it so effective is perhaps that the dissonant third is not flattened. I am puzzled that the editorial keyboard part is figured: surely anyone who is confident enough to read the figures can read the score? (It seems that players in Purcell's time would probably have used either a score or an organ part.) I would, incidentally, like to know the source of the translation of 'Jehova, quam multi'; does the fact that it is not the Vulgate throw any light on its purpose? I hope that this will be widely bought: other anthem editions will need to be very good and cheap to match it.

MASTER HANDEL

When I was nine, I moved on from piano lessons with elderly ladies to music lessons with our church organist. These were thorough and lengthy events, taking most of an evening and involving far more than just keyboard playing.

Homework sometimes consisted in writing a short account of a composer. My first subject was Handel, and to help me I was given one from a shelf of identically-bound books. This was my first acquaintance with the *Master Musicians* series. They had a standard format: life, discussion of the music, a calendar relating the composer to his contemporaries, a list of works (usually quite thorough for the size of the book), personalia, bibliography and index. The series has continued, and a couple of volumes are among the most used items on my shelves (David Fallows' *Dufay* and Michael Talbot's *Vivaldi*). Last year, the series moved from Dent to Oxford University Press; Donald Burrow's *Handel* is the first I have seen from the new dispensation.

The most obvious change (apart from the Oxford crest) is the increased size: it runs to 491 pages in the larger format adopted for the series a few years ago and is probably twice the size of its predecessors (it would have been nice to have acknowledged somewhere that this is not the first *Handel* in the series). In virtually every respect this makes it a better book, but it does make it different in kind and I'm not sure that a modern equivalent of my music teacher would have collected the whole set of books of this size and detail.

It is, however, not just a 'better' book, it is the best single-volume book on Handel. There was a spate of Handel books for the tercentenary celebrations. There have been few startling discoveries in the last ten years and most of the information here could have been written then. But our perspective has changed, chiefly because we now have a living experience of Handel's operas. They no longer need apology: we have experienced them on the stage and more and more good recordings are becoming available. So a biographer need no longer hasten through a boring operatic period to get to what the reader is really interested in, the oratorios. Donald Burrows can thus apportion Handel's career properly. He modifies the *Master Musicians* format by alternating biography and discussion of the music. I wondered whether he might have done better to have abandoned the separation altogether, since the combined chapter on 1749-51 works very well; but earlier there would have been the problem of whether to place discussion of a work at the time of its composition or premiere, so perhaps the present pattern is best. The author has all the facts at his finger-tips, quotes extensively from the sources (though without making the book read like an abridged *Deutsch*) and makes sensible remarks on the music. There is a vast knowledge lying behind the book, which peeps out in little snippets like the fact that London Bridge was jammed for the rehearsal of the *Fireworks Music* because Westminster Bridge, although built the previous year, was already closed for repair.

The critical scribbles on my bookmark are much rarer than usual. One point I would like information on. Burrows seems to expect music to cover a scene change (p. 218). I haven't studied the subject for this period, but it seems clear in Purcell's (semi-)operas that changes took place in silence. Was this because the machinery made so much

noise that music was pointless, or was it because the visual transformation was action enough and that any music would have been superfluous?

The list of works is particularly thorough and easy to use. It seems a bit optimistic to quote HHA volumes that are not yet published and which may well not appear until most of us are dead, especially in preference to good post-Chrysander editions. Whether good in other respects, the only complete *Resurrezione* surely deserved a reference?

£25.00 is very good value for a work of this size, let alone excellence: it augurs well for the new management.

HANDEL NEWLY WED

Oxford UP issued in 1971 Paul Steinitz's edition of *Sing unto God*, Handel's Anthem for the wedding of Prince Frederick and Augusta of SaxeCoburg on 27 April 1736. This has now been revised by Donald Burrows (vocal score £6.50; full score for sale from hire library), who has surveyed the sources more fully. These are rather more distant from the composer than is usual for works by Handel: there are only 38 bars of autograph and no conducting score survives. Chrysander's edition is from a secondary source, so it is good that a new full score is available (though I haven't seen it). The new vocal score keeps the same page layout as the earlier one and can be used alongside it; the most obvious change is that the accompaniment is more playable. It is scored for ATB soli, choir and orchestra with pairs of trumpets, oboes and timps. Its advantage for the modern choir is that it has a larger proportion of choral movements than most such works. It is odd, however, that the Earl of Egmont wrote 'An anthem composed by Hendel for the occasion was wretchedly sung by Abbot, Gates, Lee, Bird, and a boy' – five singers. Since there are only three soloists, does that imply that there was no choir?

HANDEL FINGERED

Two further volumes have joined the bifurcated vol. 1 that appeared in the Wiener Urtext series in 1991. *Klavierwerke II* has the *Acht Große Suiten* (to use the language of the cover), *Klavierwerke III* various miscellaneous pieces, or to be pedantic *Ausgewählte verschiedene Stücke* (Schott/Universal; £17.10 & 18.55). Technically, the presentation is superb. Whether this is the edition for you depends on how you react to Peter Williams' approach. Normally, I would avoid any edition with editorial fingering. But here the fingering is designed to encourage you to break away from modern conventions and rethink how a player of Handel's time might have approached the keyboard. I don't think it matters very much whether you agree in detail with all the suggestions: what matters is that you see the point Williams is making and react to it in your own way. There are additional suggestions for interpretation in the notes. All this is built on a sound edition by that expert on Handel's keyboard music, Terence Best. This is not, like the recorder edition I mentioned last month, a publisher

just including the Handel works because it was a gap in his catalogue and producing something that had no other reason for existing. This is like no other edition: some will hate it, others will be stimulated, But I hope no-one just follows the suggestions uncritically. (It will be interesting to hear what happens if children turn up at Associated Board exams using fingerings like these.)

BACH'S BASS FIGURES

Bach's *Generalbassregeln* of 1738 have been in theory easily accessible as an appendix to Spitta's biography. But they seem not to have been taken too seriously, chiefly because it has long been known that they derive from Niedt. Arnold, for instance, relegates it to a footnote (p. 214). Niedt's *Musicalische Handleitung* was translated by Pamela L. Poulin (Oxford UP 1989) so she is an excellent position to translate and comment on Bach's rules, which indeed are based on Niedt but incorporate changes and new material. They also relate to Handel's thoroughbass exercises (edited by David Ledbetter and also published by Oxford). This new book, *J. S. Bach's Precepts and Principles For Playing the Thorough-Bass or Accompanying in Four Parts* (Clarendon Press, Oxford; £30.00) contains an introduction, annotated translation and a facsimile of the MS, together with the similar material in Anna Magdalena Bach's *Klavierbüchlein*. The hand of the MS is unidentified, but the title page and some corrections were written by Carl August Thieme, who was a pupil of Bach's from 1735 to 1745 and on the staff at the St. Thomas School from 1767 until his death in 1795. It is a fascinating document, though a bit expensive for students to buy to work through at the keyboard: perhaps the translation alone might in due course be issued cheaply. A useful appendage is a German script alphabet, which might not explain the mysteries of Telemann's scrawl (see p. 13) but is useful for those who want to check the translation against the facsimile.

QUANTZ SONATAS

Hugo Ruf must have been editing baroque sonatas and trios since before I was born; in the most recent example he acknowledges the assistance of his son, so perhaps the name will carry on. Quantz's published solo sonatas are confusing, in that some early editions include works that Quantz explicitly rejected in his authentic opus 1 (Dresden 1734); a facsimile of his statement is included in the edition by Ruf (Schott, 2 vols. ED 8006-7; each £12.50). The transcription tidies up slurs etc and seems well done, but the keyboard realisation is slightly old-fashioned and sometimes obtrudes or goes a bit high, though it is generally serviceable. Distorting the *amabile* heading of one movement, this is amiable music. So too is another Ruf/Schott edition, a Concerto for flute, violin and continuo in G (FTR 151; £6.50).

I have allocated myself more space than usual this month, but still have plenty of music left to write about: apologies to publishers whose products have been held over.



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Come ye sons of art parts are now computer-set

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(At last! for the Fasch, which have been in our catalogue since 1991. More Fasch & Blow next month)

The largest product in which we are currently involved is outside our usual field. Oxford University Press has just published *Opera Choruses*, the first volume of *Oxford Choral Classics*. Despite the imprint of a major publisher, this 370-page collection of 35 of the most popular operatic choruses is in fact home-made (apart from the final printing and binding): not at our home, but that of the editor, John Rutter. Our contribution has been editorial assistance from Clifford Bartlett and typesetting by Brian Clark and Jenny Wilson, who are doing most of the work on the full scores and parts. So if our output of new publications has been less than usual, it is not because we have been resting after our Purcellian labours.

Cavalli – O quam suavis

Canto

Continuo

9

16

22

29

33

O quam su-a-vis, o quam su-a-vis,

quam su-a-vis es et de-co-ra fi-li-a Hie-ru-sa-lem, o

quam su-a-vis es et de-co-ra fi-li-a Hie-ru-sa-lem, Re-gi-na, Re-

-gi-na, Re-gi-na An-ge-lo-rum, Re-gi-na, Re-gi-na,

Re-gi-na, Ma-ter et Vir-go, Re-gi-na, Ma-

ter et Vir-go.

37

O _____ Ma - ri - a,

45

o _____ Ma - ri - a, o Ma -

53

ri - - - a flos vir - gi - num, o Ma - ri - - - a flos vir - gi -

61

num, o Ma - ri - - a, o Ma - ri - - - a flos vir - gi - num,

69

o Ma-ri - a flos vir - gi-num, o Ma-ri - a flos vir - gi-num,

74

ve - lut ro - - - sa vel li - - - li-um,

O Mary flower of virgins, like the rose or lily, pray to your son for us.

79

ve - lut ro - - - - - sa vel li - li -

82

-um, ve-lut ro - - - - - sa, ve-lut ro - - - - - sa vel li - li -

86

-um tu-um pro no-bis de-pre - ca - - - re fi - li-um,

90

tu-um pro no-bis de-pre-ca - - - re fi - li - um, tu-um pro no-bis de-pre

94

- ca - - - - - re fi - li - um, tu-um pro no-bis de-pre

98

- ca-re, de-pre-ca - - - - - re fi - li - um.

THE PURCELL TERCENTENARY: WHY CELEBRATE?

Philip Colls

A strange 20th-century phenomenon is the anniversary celebration of the life and work of a great composer, playwright or what you will. In 1978, BBC Radio 3 wittily celebrated what at the time was generally known as 'Schubert year' by playing a Schubert song every night before closedown. Now, in 'Purcell year' the same radio station is broadcasting every single piece of music that Purcell wrote. Why?

If any composer's music fits the definition of 'baroque' because of its irregular nature, it is assuredly Purcell's. The new-style music of early 17th-century Italy was sufficiently different from the existing conservative styles for later music historians to call it 'baroque'. The exact meaning of this epithet is difficult to describe but it applies itself more uncomfortably to music than to art and architecture.

For as long as most people can remember, Purcell's name has been listed among the great composers, although some might assert that he was not 'world-class'. Textbooks acclaim him as the greatest English composer between Byrd and Elgar. So why, until comparatively recently, has most of his music been neglected, little of it published apart from in expensive collections and only a handful of works performed with anything approaching frequency?

One reason, I would suggest, is that much of Purcell's music is irregular and unpredictable: in other words, literally 'baroque' in manner. The phrase 'I know what I like' is familiar to most of us: I doubt even Nigel Kennedy and friends would have achieved great success if they had filled a disc with works by Purcell instead of Vivaldi. The predictability of music by Vivaldi and, indeed, Corelli, is one of the reasons why so many people enjoy it, although they may not realise it. Yet certain aspects of Corelli's style were consciously adopted by Purcell in his trio sonatas.

A glance at the majority of Purcell's vocal music will reveal another cause of its neglect: it is incredibly difficult to perform at all, still more difficult to perform well. Some of the melodic contours are so odd, to put it bluntly, that only singers with perfect, or near perfect, pitch can negotiate them at sight. Add to this the composer's frequently apparently-illogical progressions and numerous discords, many of which seem to come from nowhere, and you have music which on paper at least will make one put it aside and choose something else instead.

We must here pay tribute to the work of musicians who in recent decades have made Purcell's music come to life. Our knowledge of performing practice is now more extensive than it was, for example, in the 1940s when Tippett

declared upon hearing Deller sing *Music for a while* that 'the centuries rolled by'. The scholarship, insight and performing skill of some recent interpreters have made earlier attempts to perform Purcell's music seem quite absurd. The most striking example of this transformation must be the witches' laughing chorus in *Dido and Aeneas*. Andrew Parrott's two recorded interpretations, because of his choice of tempo and, more important, his choice of style – his witches really do cackle! – bring the music miraculously to life.

Another, less obvious way in which Purcell's extraordinary polyphony and harmony have been illuminated for modern ears is through the style of string playing which has been evolved by players using period instruments. The combination of the sinewy tone of these instruments, especially when played without constant vibrato, and a knowledge of historical tuning systems combined with an ability to use them confidently, mean that those characteristics of the music are now eliminated which have for so long made people merely pretend to like Purcell. The music speaks in its natural voice and we become, perhaps, not more aware of its logic so much as less aware of its illogic.

Perhaps all this may help to explain why Purcell's music has been so little known. He was, after all, the most popular composer of his day, combining fashionable elements of musical taste, through his skill and imagination, with the elements that he had inherited from the line of great musicians working in London.

When Purcell died, the great poets, such as Dryden, were moved to write in honour of his greatness. He was called 'The English Orpheus' and one tribute was 'A greater musical genius we never had'. It would seem fitting to close with a comment from a recent 'A' level student in Gloucester: 'Purcell was, in fact, ace.'



A few more reasons for the lack of popularity of Purcell's music:

- *He is not unique: no 17th century music is widely familiar to the non-specialist public (except a few Monteverdi works)*
- *Little of his music is suitable for choral societies or orchestras*
- *James II or William and Mary lack the popular appeal of Elizabeth I*
- *the (semi-)operas are now aesthetically and financially unviable*
- *the words of the court odes are only acceptable in countries where English is minimally understood*
- *performance material for most of Purcell's music cannot be bought (but we are doing our best to remedy that).*

CB, EB

FINDING THE RIGHT WORDS

Brian Clark

When it comes to deciphering a musical manuscript, the notes are not the only problem. I was recently invited to give a talk about my work as 'a musicologist' to the local Rotary Club and found myself rather alarmed by the prospect of public speaking and more than a little unsure exactly how to tackle it in terms that a non-musical audience would appreciate.

I decided to follow a job through from original source material, via computer files to the finished article. This meant that, starting with a fairly illegible manuscript (to make my job appear really difficult - I couldn't let them think that my -ology wasn't worthy!) I could reveal something that they could recognise as a piece of music and even let the machine play it for them. When I put my chosen Rosenmüller manuscript on the overhead projector, there were audible gasps - exactly the desired effect. Then, once they'd heard the final version, there was genuine applause.

Of course, deciphering the notes on a manuscript is only part of the problem. In addition to having the requirement of translating the old notation in a way that it is clear to the user and yet retains (or at least implies) as many of the original conventions as possible, and to have some sort of judgment about what does or does not constitute a copyist's error, vocal music introduces another difficulty: you have to become a handwriting expert, too. And not just in one language!

I have recently been working on two pieces that will illustrate the most frequently encountered difficulties. The first is a cantata by Telemann. Anyone who has attempted to read any German in Gothic script will immediately sympathise. The printed word is enough of a trial. Just imagine someone copying a part hurriedly with his or her own version of Gothic handwriting and you can imagine the difficulty. For the most part, there are standard letter shapes, which are readily identified. The problems arise when words are lost in margins or the letters appear to combine to produce a word which you and your German dictionary fail to recognise. Then again, there are scribbles that are totally unintelligible (see example below).

The second example is a *Pastoral* by Johann Heinrich Schmelzer. There are two sources, one in Kromeriz (forgive the lack of accents: we short-sightedly chose a type-face not fully equipped with them) and the other in Uppsala. Both are fairly straightforward in terms of the notes: there are some differences in the notation of triple-time passages and there are discrepancies in the continuo parts. The texts ought not to pose any problem for, apart from a single word, they are the same. What's more, they are perfectly legible, and not even in Czech. But even with the aid of a Latin dictionary and a reasonable command of the grammar of that language, it appears to make little sense apart from the biblical/ liturgical quotation.

Venito ocyus. Transeamus usque in Bethlehem et videamus hoc verbum quod factum est. Salve chare pusio Matris jacens in gremio. Te hoc parvo munere Verum Deum agnoscamus. Poscimus tibi sit cura nostri generis. O quam es formosulus, verni floris aemulus, candidus puerulus sed divinus peregrinus ut captivus stabulo concluderis. Si fulgurat aether, si pluvia cadit, si intonat caelum tu nobis sis velum sub arboris ramis; aer si flagrat, nubes si crepant, si foliis arbores carent, si tellus gramina negat, poscimus tibi sit cura nostri generis*.*

O quam nudo iaces in stabulo hoc agnelli vellere, Mater indusia confite, molle stramen sis tenello levamen. Boscule fove tuo anhelitu; poscimus tibi sit cura nostri generis.*

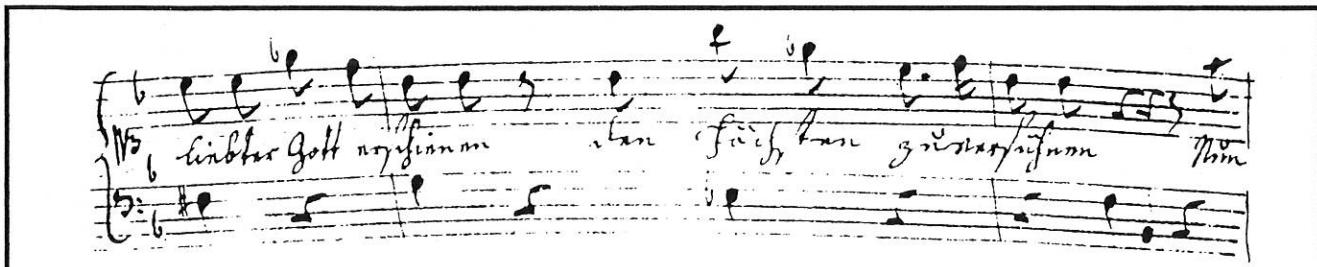
Nostra balant pecudes, pabulique memores jubent esse celeres. Lupi feri sicut heri et praedones ut bubones ululant. Vale et salve simul, chare pusio, te Deum vidimus, te Deum colimus, te Deum adoramus, te Deum et precamur; Maxima tibi sit cura nostri generis.*

* *pecoris* in Kromeriz.

This is a particularly attractive Christmas piece for two tenors, five-part strings and continuo, which I would like to publish. If anyone can translate the text, I can go ahead! Send your contributions to: Brian Clark, 55 Ballindean Road, Dundee DD4 8NS. We will print the best in the King's Music edition.

On the wider subject of 17th-century German music, I would also be very interested to hear from anyone doing research work on Schmelzer, Rosenmüller or Pachelbel.

I did manage to get some sort of translation, but was puzzled by what seemed to be a reference to the Virgin's underwear so will wait to see what else is offered before showing my hand. CB



PERFORMING PURCELL: A QUESTION ANSWERED

Lynda Sayce

In the July 1994 issue of *Early Music Review*, Andrew Parrott, in discussion with Clifford Bartlett, listed several unsolved problems regarding the performance of Purcell's music, one being what instrument the lutenist should play. There are several possibilities, of which the most popular modern contenders, the archlute and the Italian theorbo, are unfortunately among the most improbable.

The archlute seems to have arrived as a result of the enthusiasm for Italian trio sonatas and their associated scorings in the 1690s. Earlier references are few and vague. Whilst a tentative case can be made for its use around 1700, chiefly for small instrumental ensembles, its use in Purcell is questionable.

The Italian theorbo seems to have been virtually unknown in England; a handful of references exist from the early 17th century but there is no evidence for its widespread adoption. Its absence from the otherwise comprehensive list of lute-family instruments measured by James Talbot, Oxford, Christ Church Library, Music MS 1187 (c1700), confirms this. So what alternatives are there?

One cannot ignore the importance of French influence on 17th-century English lute playing. From Robert Dowland's *Varietie of Lute Lessons* (London, 1610) to the Talbot manuscript, French music and instruments were common. Talbot measured a French solo theorbo and left space for measurements of a French continuo theorbo, which he unfortunately never entered, but the presence of these instruments and the possibilities of exchange caused by English musicians (often noble amateurs) visiting France and French lutenists working in England means that the French theorbo is a strong contender for English continuo parts. Pepys mentions Pelham Humfrey playing a theorbo in November 1667, shortly after returning from France, and a portrait of Robert Robarts with what may be a French theorbo survives in Lanhydrock House, Cornwall; Robarts also visited France c1654. No instruments survive but French iconographic and musical sources indicate that the continuo theorbo was tuned in A with two re-entrant strings, was normally single strung throughout, had 14 courses, six of which were stopped, and was radically different in design from Italian instruments, usually having few, broad ribs, a single rose set high on the soundboard, a long, open lower pegbox (which is a fragile construction, perhaps indicating low string tension) and a shorter diapason length relative to its stopped strings. All of these factors would have influenced its sound.

Another possibility is the double-headed 12-course lute, a rare beast indeed today, but one familiar from countless

Dutch genre paintings. Invented by Jacques Gaultier, this type of lute became popular with English lutenists during Gaultier's residence in England (1617-c1649). It is noteworthy that the court's first theorbo purchases occur in the late 1620s; Gaultier was appointed to a court post in 1625. I believe that these theorbos were double-headed lutes; the label 'theorbo' may have arisen because of a supposed similarity between it and the Italian theorbo (which the English musicians would have heard of but possibly not seen), or because of its continuo function (most of the royal lutenists were self-accompanying singers).

Whatever the origins of its label, the 12-course lute is now regarded chiefly as a solo instrument using one of the various transitional tunings popularised by Gaultier in the 1620s; this is clear from Richard Mathew's *The Lute's Apology* (London, 1652) and Thomas Mace's *Musick's Monument* (London, 1676). It appears that the native musicians discovered other uses for Gaultier's lute however: Mace tells us that the old Renaissance tuning was retained for continuo work and a 12-course lute so-tuned is required for the tablature accompaniments of John Wilson's songs in Oxford, Bodleian Library, manuscript Mus. B2. It also fits the staff-notated theorbo parts for William Lawes's Royal Consorts well; it is noteworthy that the following line is unplayable on all French and Italian theorbos, however tuned, because the part is chromatic where the instruments are not. Lawes played the theorbo and I feel it is unlikely that he would have written an unplayable line for his own instrument.



William Lawes: Allmain 1 from Royal Consort no 7 in A minor (VdG Soc no. 44), theorbo's part, bars 4-5

The 'theorbo' or 'theorbo-lute' is specified on the title-page of most song books in England between 1650 and 1700. That the 12-course lute was intended is suggested by the fact that three such lutes are engraved on the title-page of John Crouch's *A Collection of the Choyest and Newest Songs Sett by severall Masters with a Thorow Bass to each Song for ye Harpsichord Theorbo or Bass Violl* (London, 1687); this also suggests that these instruments were still in use well into Purcell's life.

Another form of theorbo was developed in England, which Talbot called the 'English theorbo'; this was evidently a variant of the 12-course lute. Mace tells us that the best theorbo is a 'lute of the largest seize' and that this size necessitates a re-entrant first course. Talbot confirms the re-entrant tuning and his measurements of an English

theorbo give a stopped string length of c88 cm, far longer than is practicable for any 12-course solo music. These bigger lutes also acquired another course; Mace states that his theorbos had 13 courses, his music requires this and Talbot confirms this arrangement. Mace and Talbot also agree on the following points: the neck had a straight extension, not two divergent pegboxes and the instruments had double or single stringing throughout their range (in marked contrast to Italian continuo lutes, which tended to have double fingerboard courses and single basses). Both describe bass courses of progressively increasing length, an arrangement clearly related to the 12-course lute but unknown on Italian instruments. Both require nine or ten frets on the neck. Both accepted that considerable variety of size and string arrangement was normal; for example, Mace mentions the A and G tunings as being suitable for different sized instruments, plus the option of using two re-entrant strings for very large theorbos. Talbot knew several theorbos with variously arranged bass courses, either increasing in length one by one (as on the 12-course lute) or organised in groups, whereby each nut on the extension would carry two or three courses and the instrument could, as a result, have strings of four, five or six different lengths. Rather than attempting to resolve these contradictions into a single coherent instrument, I feel we should accept this variety as normal and work within it; Dutch genre paintings show this was certainly true of the 12-course lute. We should be wary of assuming that there was a clear-cut distinction between the 'English theorbo' and the 12-course lute. Mace says that many theorbos had only 12 courses and his theorbo solo seems to need the first course at lute pitch, not an octave lower; Mace and Pepys among others use the terms 'theorbo' and 'theorbo-lute' interchangeably.

One fundamental question remains, however: why did the 'English theorbo' develop at all if the 12-course lute was adequate?

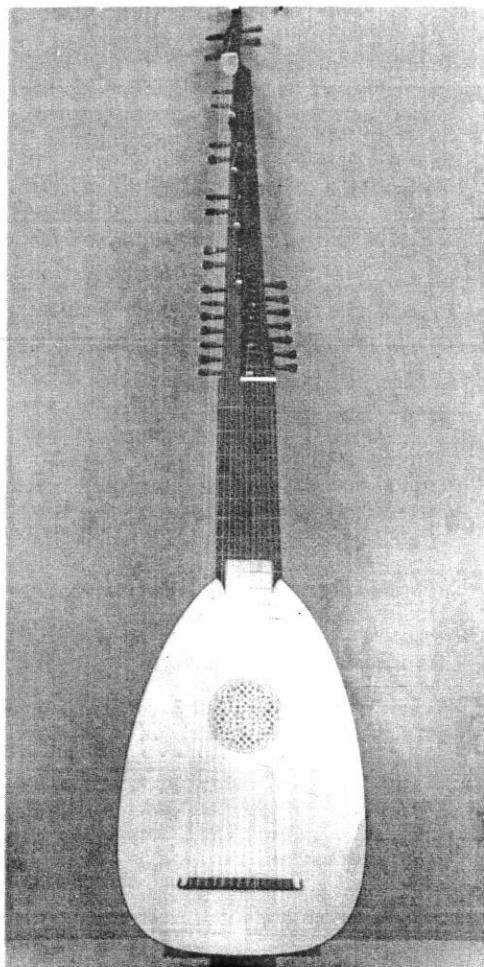
I decided that this was best answered by trying the instrument, so I commissioned David Van Edwards to build one from Talbot's measurements and Mace's engraving. Certain parameters were easy to set; I was determined that the instrument should be double strung throughout its range, because I felt this to be firmly within the traditions

of English continuo lutes and it would guarantee a sound very different from Italianate continuo lutes. It would have 13 courses, one re-entrant, and would be tuned in G, since this tuning best handles the flat keys which are common in 17th-century English music. Upon drawing out Talbot's dimensions full size, David discovered that they resulted in a highly improbable instrument and by an inspired piece of deduction, traced and corrected the fault in Talbot's notes. (For details, see David's own description, FoMRHI Comm 1321.) Confirmation of this correction arrived when he super-imposed the result onto a drawing of a typical and well-preserved 'lute of the largest seize', the 1599 Michael Harton small bass lute MI56 in the Germanisches National-museum, Nürnberg. The measurements tallied to within a few millimetres all round and the beautiful Harton subsequently became our model for the theorbo's body. This fixed the fingerboard string length at 78cm and the bass courses followed Mace's layout, viz. one per nut, with the exception of the last two, which share a nut in order to avoid a fragile, vestigial head. Other design features were taken from Mace (the shape of the head and its supporting shield, the separate pegbox for the top course peg) and Talbot (the single rose and highly-placed bridge).

Now the theorbo is finished some answers are beginning to emerge, chiefly concerning its development from the 12-course lute. The fingerboard strings of the latter would have been tuned and strung like those of the archlute, with all the subsequent problems of volume in large ensembles. The theorbo is much louder because of its larger body

and longer string length. The bass courses, strung with octaves lute-fashion, can produce chitarrone volume if necessary as well as the subtle, characterful sound of the lute.

The instrument's range is from GG to d" and it has the same key range as the archlute. It provides power enough to be audible in opera without the penetrating, nasal timbre of many chitarroni and has so far proved very versatile in late 17th-century English music. I feel that the instrument is a successful reconstruction of an English theorbo, which bears out all of Mace's claims for it and offers a plausible continuo instrument for Purcell. There are, of course, others; but I hope that the present article will provide food for thought and encourage others to experiment.



English theorbo after Talbot/Mace by David Van Edwards

RECORD REVIEWS

CHANT

Canto Noël Coro de monjes del Monasterio Benedictino de Santi Domingo de Silos, dir Francisco Lara 55' 06"
EMI 5 55217 2 rec 1980 & 1981

No review here is likely to affect the sales of this follow-up to the disc which set the fashion for chant among the Gorecki-buying public. I must declare an interest in that I supplied the liturgical notes and translations. In preparation for that, I used our drive to the Glasgow Early Music Festival last August as a convenient opportunity to listen to the music. I can report that the reaction of the company aboard our van was distinctly unfavourable. I suspect that a whole service sung by monks for whom the liturgy is still something regular and vital would be a moving experience. But to pull out plums from the pudding and present them as a series of unrelated musical items (not even all linked to Christmas: the title is misleading) is to raise expectations of a musical competence which the performances do not sustain. Lucky EMI, to stumble on such a winner; but if they marketed their own recordings more skilfully they might achieve similar success with more exciting seasonal repertoire. For several Christmases I have found it incredibly difficult to find shops (even EMI shops) stocking the marvellous Taverner Christmas CDs – ideal presents: why not try to promote them with greater enthusiasm? CB

RENAISSANCE

Lassus Viersprachendruck: Motetten, Madrigalen, Chansons, Lieder Orlando di Lasso Ensemble Hannover, Bläser Collegium Leipzig, La Gamba Freiburg 58' 03"
Thorofon Classics CTH 2209

It is difficult for the non-specialist to get any sense of shape of Lassus's output, thanks to the way the Collected Works ignores the original publication groupings: we would think very differently of Byrd's development if the modern editions of his motets jumbled up the 1575 *Cantiones sacrae* and the *Gradualia*? In 1573 Lassus published a collection with one 8-voice and seven 4-voice items in each of four languages (Latin, Italian, French and German) dedicated to four members of the Fugger family. This makes a fine basis for a CD, showing the great variety of Lassus' musical style and forming an ideal introduction to the composer, even though the contents are not well-known. The singing is warm and appealing, if at times just a little too laid back. There is an enterprising variety of scorings, most of which are convincing. Highly recommended, and I would love to see a separate edition of the music: perhaps a modern equivalent of the Fuggers could sponsor one. CB

Philips Keyboard Music Paul Nicholson Hyperion CDA 66734 71' 29"
FWVB 78, 70-76, 78-81, 84; *Almande Tregian, Aria del Granduca, Veni Sancte Spiritus*

We should have printed a review of this several months ago, but it disappeared and only emerged from under my desk recently. When I first got to know the music of Byrd and his followers (i.e. when Dover reproduced the 1890s edition of the Fitzwilliam Virginal Book), I tended to ignore Philips, I suppose because so many of his keyboard pieces seemed to be mere transcription of vocal music; others have evidently reacted similarly. But 'mere' is not the right word, and the settings here of Striggio (father of Monteverdi's librettist), Marenzio and Lassus are as worthy of attention as his influential 1580 Pavan. I enjoyed listening to Paul Nicholson. Some players make me think 'I could never play like that' but here my feeling was 'If I could play well, this is how I would play'. Two instruments are used, a single manual Italian-style harpsichord and a virginals after Johannes Ruckers, and both are recorded in a comfortable acoustic. As with the two previous Philips CDs in the English Orpheus series, he is shown to have been under-rated. CB

Lautenmusik der Renaissance Ricardo Correa & Hans Michael Koch 60' 56"
Christophorus CHE 0046-2 (rec 1984, 1986)
Music by from Capirola, Francesco da Milano, Gintzler, Gorzanis, Judenkönig, Negri, Neusidler, Spinacino, Waisel

I have some bizarre lute discs in my collection but none as strange as this. There are no duets as the cover leads one to expect, but two different soloists playing German and Italian music. 'Different' is the operative word here. The German music is played in a bathroom acoustic on a unison-strung lute which sustains like a Steinway grand and sounds strong at the same tension. The player uses nails, and the result is ponderous and spiky. The Italian music gets a living-room acoustic, a delicate, octave-strung instrument, and no nails. Amazingly, the notes (in German and English) neglect to say who plays what, so I cannot name the player of the Capirola and Spinacino tracks, which are among the best I've heard. The disc is worth having because of these; it also shows the modern development of lute playing in dramatic fashion – very useful for those who teach. Lynda Sayce

Music of the Italian Renaissance Shirley Rumsey voice, lutes, viola da mano, cittern, renaissance guitar 54' 51"
Naxos 8.550615

Songs by Arcadelt, Azzaiolo, Cara, Caprioli, Nola, Tromboncino, Willaert; instrumental pieces by Borrono, Capirola, Dalza, Francesco da Milano, Marco del Aquila, Spinacino & anon.

A very atmospheric opening, with the voice alone, deep-toned, finely-focussed, intimate

and with a Latin intensity, joined in the second stanza by the renaissance guitar. That is one of six plucked instruments Shirley Rumsey uses, both to accompany herself and to play solo. She uses the lower part of her voice without strain, free to inflect and express the words and to maintain a dynamic range consistent with that of the lute, guitar or cittern. At the upper end she has a very lovely, luminous resonance, but sometimes she has to work to maximise the low notes, going slightly flat in the process, a rare aberration in a performance where tuning is particularly satisfying. I came to wish for more variety as the disc progressed, but in those songs most appropriate for her intense and expressive style it is hard to imagine anything better. The polyphonic accompaniment of Tromboncino's *A la guerra* perhaps distracts her attention from the need for a variety of dynamic and declamation in this strophic song. The best performance is Cara's *O mia cieca e dura sorte*, a masterpiece which she performs wonderfully and which alone makes the record well worth buying. Robert Oliver

Notes of Noy, Notes of Joy: early Scottish music for lute, Clarsach and Voice The Rowallan Consort (Robert Philips lute, William Taylor clarsach), Mhairi Lawson Soprano, Paul Rendall tenor 53' 47"
Temple COMD 2058

The title of this lovely recording and the cover illustrations from the Crathes Castle Muses' Ceiling both hint at the joys within: evocative airs and dances from the Scottish Renaissance lute books punctuated by songs and inventive arrangements of consort pieces in a programme of great variety. It is performed with admirable musicality and refreshing enthusiasm by this new star consort in the Scottish early-music firmament. The selections of tunes from the Straloch and Skene MSS serve further to emphasise what a fascinating treasury of music these collections are, and with over 400 tunes in the extant Scottish lute sources the Rowallan Consort has repertoire for plenty more recordings. In their guest singers they have found kindred spirits, and Mhairi Lawson in particular demonstrates the art of 'singing with a smile' which has so endeared her to audiences throughout Britain and further afield. Here indeed is 'Littil noy and muckle joy!' D. James Ross

We had already set up for our next issue an article on Scottish harp music incorporating a review of this CD before our man with his finger on the Scottish pulse sent in this review; so there will be further comment on it next month. William Taylor is such a friendly figure at early instrument exhibitions that I am delighted at his success. Even those suspicious of the early harp and clarsach will be insensitive indeed to resist the beauty of the opening songs from Mhairi Lawson. CB

EARLY BAROQUE

Biber *Harmonia artificiosa-ariosa* Tafelmusik, dir Jeanne Lamon 77' 55" Vivarte (Sony Classical) SK 58 920

This is the second recent recording of Biber's wonderful set of seven trio sonatas for scordatura strings. Unlike The Purcell Quartet, Tafelmusik manage to fit the whole on to a single CD; was this the result of the players' preference for faster tempi or were those dictated by time limits? There is no denying the skill of the Canadian line-up. Biber's variation sets are given a new sense of excitement as the notes become faster and faster. The violins blend nicely; the viola takes up his uncommon 17th-century soloist role with delight, and the viola d'amore players are wonderful. The continuo section provides little more than a backdrop for the melody instruments. The Purcell Quartet is distinctly more impressive in the attention they pay to Biber's rhetoric and are more imaginative in the approach to the notes themselves: the opening of the viola d'amore sonata is sinister and disturbing; the players declaim the melodic lines more sensitively. For sheer technical show, Tafelmusik cannot be faulted; but there's more to Biber's music than the virtuosic playing for which he was famed. BC

Charpentier *Messe des morts, Litanies* Le Concert Spirituel, Hervé Niquet 61' 23" Naxos 8.553173
Messe des morts à 4 voix (H7), *Litanies de la Vierge* (H89), *Confitebor tibi* (H220), *Nisi Dominus* (H160), *Transfige dulcissime Jesu* (H251), *Laudate pueri Dominum* (H203)

An hour's wonderful music for a piper would be good news even if the performances were less distinguished than most of these. The singers always sound carefully prepared and are at ease with each other and the music, intonation is sensitively controlled (critical in Charpentier's purple passages) and the continuo team generally enjoy themselves while stopping short of getting in the way, though I'm not sure that the harpsichord should have such a prominent role. Other tiny quibbles might include the layout of the booklet which (for English listeners) separates text and translation by several pages, the blandness of some solo singing and the failure to follow the composer's solo/tutti markings for some duet and trio sections. But in the end, the music wins hands down. Aficionados will find their enthusiasm reinforced; those yet unconverted should start with track 10 and hold on tight. *Transfige* is the word!

David Hansell

Purcell *The Fairy Queen* Lorraine Hunt, Catherine Pierard, Susan Bickley, Howard Crook, Mark Padmore, David Wilson-Johnson, Richard Wistreich SSMSTTBB, Schutz Choir, London Classical Players, Roger Norrington. 122' 06" (2 discs) EMI Classics 5 55234 2N

Roger Norrington's Purcell Experience at London's South Bank was among the most

memorable musical events I have enjoyed in the last couple of years. Often I have been disappointed by the recording made in conjunction with these events: without the audience, his powers of communication seem to diminish. His flair here, however, is undimmed, particularly in the instrumental sections. I was not entirely happy with the female singing at the Experience, and am still worried. Some songs here convince more than others (not all from the same singer), but others, apart from some wobble and poor intonation, just sound wrong. (I spent a little while last Autumn editing the work, so perhaps I have grown accustomed to the clinical sound my computer plays me when proof-reading and consequently recoil from real flesh and blood – and vibrato.)

What made the Experience of *The Fairy Queen* so distinctive – the chance of hearing the music together with the play – has sadly been passed over. The bowdlerised *Midsummer Night's Dream* may not be an outstanding play; but in practice it was enjoyable enough (in fact, less a travesty than I expected – the feeblest bit has music anyway, the interpolation of the drunken poet) and it is sad that a production that enabled us to sample the work as a whole (if without the original visual delights) is recorded in the usual emasculated form. The notes are wrong to state that the full text is in the Purcell Society score: it only has a summary. In other respects, I have a few quibbles about instrumentation, but the spirit is there and the performance as a whole is more enjoyable than the emphasis of this review might suggest. There really is some beautiful music here beautifully played and sung. CB

Early Baroque Violin Music from Italy and Germany Sanssouci Ensemble Hamburg Christophorus CHE 0052-2 41'58" (rec 1980) *Castello Sonata 1* (Book II); *Cima Sonata in a*; *Mari- ni Balletto 1* (op. 8); *Pachelbel Partita in c* (1695); *Rosenmüller Sonata in e* (1682); *Turini Il Corsino* (1621); *Vierdanck Sonata a due violini* (1641)

The seven pieces on this disc were recorded in 1980, though there is nothing particularly dated by the playing style. Both violinists work well from the Cima sonata published in 1610 to the Pachelbel Suite for scordatura violins from 1695: indeed, their Vierdanck is quite an accomplished performance. This is a pleasant, if rather brief, compilation of interesting pieces. BC

Music for monarchs, bourgeois and gypsies Combattimento Consort Amsterdam, dir Jan Willem de Vriend 58' 39" Canyon Classics EC 3611-2
Bach Suite 4 in D BWV 1069 (version without tpts & timps); *Biber Sonata jucunda*; *Purcell Suite from King Arthur*; *Schmelzer Lamento, Sonata a 6* (1662)

This CD is a lot of fun, and very interesting to boot, with modern instruments not so much aping baroque ones as learning from them, and perhaps teaching a thing or two: it's not what you play, but how you play it, that matters. There are plenty of modernisms here, but plenty of lithe, stylish playing as well. The group is aptly named,

boldly venturing on thin ice with the 17th-century repertoire in particular; but before we throw stones we must admire their insights. Their security, tone, control of articulation, dynamics and, in the end, the confidence of their phrasing are a delight. They are unashamed of their mostly modern instruments (2 oboes, bassoon and 3.2.1.1 strings + harpsichord, chitarone & baroque guitar) and their splendidly articulate approach and lightness of touch give their playing a true baroque vigour and grace. The Purcell suite allows them to show off – cheeky stuff, this, with a full round sound, plenty of lift and deftly phrased: my only complaint is the continuous 16' violone. The Schmelzer and Biber need a more focussed and intense sound, yet I enjoyed the lightness of the tripla and the thoughtful and beautiful realisation of the polyphony – despite the addition of two extra violas the texture is still open and lucid. A surprise addition to the continuo is a hammered dulcimer, which makes you realise the connection between this music and the brilliant gipsy fiddlers of Bohemia and Hungary: it sounds great. The trumpetless Bach is played with such immense assurance that one accepts the occasional slightly-overblown phrasing. They yield to the temptation of rubato in the second minuet, but only momentarily, and the reprise of the first minuet returns us to that gravity-free zone so essential to this most vulnerable of dances. Only in the Lament, with its operatic expressiveness, does their modernism overpower the music – but that's only 7 minutes out of nearly 60.

Robert Oliver

Resonet in laudibus: Legend of a Christmas Song Niederaltaicher Scholaren, Konrad Ruhland 74' 20" Vivarte (Sony Classical) SK 66 242
 Bollius, Estendorffer, Esterhazy, Ferdinand III, Figulus, Finger, Gallus, Herbst, Ignatius, Jarzebsky, Lassus, Plattner, Riedl, Sicher, Stadlmayr, Stätzl, Strutius, Vejvanovsky, Victorinus

This CD was in anticipation a forbidding prospect: 22 pieces based on a simple tune, one which was treated as a tune to be heard, not a cantus firmus to be buried in the middle of the texture. In practice, despite the slightly solid sound, it is an interesting recording, more enjoyable than I expected. I tried it out on one of the editors of *The New Oxford Book of Carols*, with equivoque effect: he claimed he enjoyed it, yet was clearly asleep for some of the time. There are an amazing number of good settings of the carol, though I still think the ones I know (Lassus and M. Praetorius a 7) are the best. Instrumental pieces embodying the thematic material are also included. Most of the settings are 17th century, though use of the tune did not stop then, as Mozart's Symphony K. 132 and Brahms's song with viola testify. Ferdinand III, incidentally, is the 'Gran Fernando' of *Altri canti d'amor* and Pal Esterhazy was great-grandfather to Haydn's Prince Nikolaus. It is a pity that we only ever hear the first verse of the strophic texts. There are some fine ideas for repertoire for your next Christmas concert here. CB

LATE BAROQUE

Bach Brandenburg Concertos 1-6 Tafelmusik, dir Jeanne Lamon 93' 27" (2 discs) Vivarte (Sony Classical) S2K 66 289

I was interested to hear this recording, being aware of the good reviews it had received elsewhere. I do not disagree with these, but would like to compare it with the New London Consort version (see *EMR* 6, p. 18). The principal difference is in Tafelmusik's orchestral approach, which extends even to those concertos (3, 5 & 6) which they play one-to-a-part. It has slightly less inflected phrasing in the strings, with much less in the oboes. The oboe sound is more sustained, not using the soft-sounding reeds of the English players – more excitement, less flexibility. The string sound is rich and full, with plenty of bottom, very occasionally too much. Phrasing is large-scale, less detailed, using devices like crescendos very carefully and effectively, totally secure with glowing chords. A contrabass is used, not a violone, for all except no. 6, with a harpsichord throughout rather than Pickett's more varied continuo.

In the first concerto the horns have occasional lapses in time and tuning, but otherwise the control is excellent, the highlight being the string Polonaise. The second is also very well played; Crispian Steele-Perkins makes us more aware of the difficulty of his task than does David Staff on the London disc, but Marion Verbruggen makes much more of the recorder part, and the violin and oboe (John Abberger) are completely convincing at all times. In no. 3 the contrabass is at times a bit heavy for the one-a-part texture; the orchestral approach remains, but so does the excitement of the piece. No. 4 has pleasing recorders and one can revel in Jeanne Lamon's superbly controlled (but never berserk) playing of the solo. No. 5 is altogether less adventurous. Charlotte Nediger shapes the harpsichord part beautifully (less flamboyant than David Roblou); the middle movement is somewhat straightlaced and the finale is very energetic. No. 6 is my favourite, and not just because I'm a gamba player: the viols' main task is to supply a satisfying texture, and the suggestion in the notes that Bach incorporated their 'older' sound to compare with the 'new' violin sound is far-fetched. At last we get the feeling of real chamber music. The violas (Stephen Marvin and Jeanne Lamon) play with a darker sound and lovely inflection; the lightness in the last movement is exhilarating.

Overall this is a conventional approach, lifted by beautifully controlled playing and superb tuning in the strings which gives a rich and luminous sound. I still prefer the chamber-music approach and the adventurousness of the New London Consort, but this set is nevertheless very satisfying and highly recommended.

Robert Oliver

Fewer new CDs this month: presumably the effect of the post-Christmas lull. But plenty have arrived in the last couple of weeks, so we will not be short for the April issue.

Bach Triosonaten un Urfassungen Freiburger Barocksolisten 44' 07" Christophorus CHE 0053-2 (rec 1984) Contents: Sonatas in C (from BWV 1027 & 1039), in b (BWV 178, 104, 92 & 36), g (BWV 1030), g (BWV 76, 528)

Reconstructing lost music by Bach is dangerously presumptuous. These deviate in various ways from the presumed intentions of the composer. A version for flute and viola of the gamba/flute duet Trio in G, but taken into C, is a little odd. An account of the B minor flute sonata in G minor seems to me better served by a good player of a recorder than even Günter Theis on oboe (the preserved transposed version contains no instrumental prescription) and Walter F. Hindermann's compilations in B minor and G minor are as fascinating as they are improbable as 'original' or even as 'early' versions. All the resulting trio sonatas are, however, agreeable ways in which to introduce ones self to real Bach for a first time or afresh and the playing (on modern instruments) is all pretty musical, although I find the harpsichordist Gottfried Bach both too dry and too detached by far to invest his great namesake's continuo lines with enough wealth or character. Rather to my irritation, I found that I enjoyed the last trio (from Cantata 76 and the Organ Sonata BWV 528), the most delightful music on the recording as well as the best played, although it is unlikely to have existed in this form in Bach's time.

Stephen Daw

Rameau Les grands Motets Sophie Daneman, Noémi Rime, Paul Agnew, Nicolas Rivenq, Nicolas Cavallier SSTBarB, Les Arts Florissants, William Christie 70' 28" Erato 4509-96967-2
Contents: *In convertendo*, *Quam dilecta*, *Deus noster refugium*

This is the first release in a new partnership between Les Arts Florissants and Erato which promises much, including a new Charpentier *Médée*. As we now expect from this group, the singing and playing is simply outstanding. Paul Agnew sings the haute-contre parts with a full tenor voice, Nicholas Rivenq combines a light baritone with a substantial bass voice and the other soloists are hardly less impressive. The choir is bright and crisp (though there is a stray soprano entry on track 9) and the instrumental playing first rate; the balance does slightly favour the voices, but this is not really a problem. I would have liked to have heard the presumably later version of *In convertendo* with horns; surely there are enough skilful players of the natural horn to tackle Rameau's parts? Since the score in question is in the same hand as the only sources for the other two motets, there seems no reason to discount that version, and there are already two excellent recordings of the autograph version (Herreweghe and Niquet).

BC

Performers: if you have been involved in a recording that we have not reviewed, please let us know or chase the recording company. Our aim is to be comprehensive and international.

Veracini Dresden Ouvertüren 1-4 & 6 Musica Antiqua Köln, Reinhard Goebel Archiv 439 937-2

Although his personnel seem to shift with disarming regularity, Goebel continues to lead the ensemble with an admirable initiative and enterprise, although even after about 20 years he till hasn't quite developed a clear ensemble identity. He writes that these overture-suites are unusual in their obsequious address to the Dresden court of August 'die Stark' and the dazzling difficulty of the violin virtuosity, but I find them comparatively typical of their time as Italian works, which are not given much really dramatic treatment by these performers. I had the same worry over their earlier disc of Heinichen concerti, which the Cologne players made sound too routine: the Loeki Stardust Amsterdam Recorder Concertos disc makes one of them leap out at us and remind us that Dresden art was indeed high art during the Augustine reigns. Now someone should publish all this interesting material so that more of us can play it, hear it and bring it to life. Meanwhile, this single disc (Overture 5 is to follow) gives us a dependable, if rather unexciting, account and has, at least and at last, introduced the music to an international public for the first time.

Stephen Daw

Weiss Lute Works, vol. 3 Lutz Kirkhof Vivarte (Sony Classical) SK 57 964 76' 04"
Sonatas in Bb, f & f#

How refreshing to have a truly committed baroque lute performance on disc instead of the cautious and bloodless renderings we often hear in this most unforgiving of instruments. This concentrates on works from Weiss's period in Dresden, where he was the highest-paid player at this glittering court. His music offers tremendous dramatic and expressive possibilities, and Kirkhof wastes none of them. This is one of the most gripping lute discs I have heard, with passion and virtuosity in abundance. That the instrument, as well as the player, is pushed to the limit is evident from the odd splat or moment of strained intonation, but they are few and far between and only add to the 'edge-of-the-seat' excitement. Highly recommended.

Lynda Sayce

CLASSICAL

Wiener Tänze Wiener Barockensemble, Hans Totzauer; Solisten der Wiener Volksoper, Paul Angerer 76' 29" Christophorus CHE 0063-2 (rec. 1966, 1976) Beethoven 3 Walzer WoO 17/3, 10, 11; 12 Contratänze WoO 14; Mozart 5 Contratänze K. 609; Schubert 5 Minuetti und 6 Trios D89; Lanner op 201; E. Strauss op. 121; Joseph Strauss op. 237; J. Strauss (father) op 154 (son) op. 1 & 167

This is interesting in repertoire, showing the continuity of Viennese dance from Mozart through to the Straussses, and is played competently and stylishly. But the music just doesn't come to life. Fine for

background or to create an ambience, but not for attentive listening. Perhaps that was not what it was intended for, but other conductors can make the Mozart Contretänze more interesting. Excellent notes; the author is unnamed, though we are told their editor and translator. CB

The Voice of the Night: Lieder with Guitar.
Evelyn Tubb, Michael Fields. 68' 22"

Serendipity SERCD 1200

Carcassi *Étude mélodique*; Giuliani *Esercizio*, *Lied aus der Ferne*, *Ständchen*; Haydn *An den Mond*; Schubert *An die Musik*, *Ave Maria*, *Der Tod und das Mädelchen*, *Du bist die Ruhe*, *Liebesbotschaft*, *Nacht und Träume*, *Nachtstücke*, *Ständchen*, *Wieglied*; Spohr *Die Stimme der Nacht*, *Kennst du das Land*; Weber *Einsam bin ich (Preciosa)*, *Liebe-Glühen*, *Weh! Dass geschieden*.

Unusual repertoire for Evelyn Tubb (or, for that matter, her producer, Anthony Rooley). It is sung in a highly personal manner, so reaction is unlikely to be lukewarm: you will either love it or hate it. Drawing on her long experience of early music, she brings to this collection of Lieder with the theme of night a range of strong rhetorical gestures ranging from intense dramatic outpouring to *sotto voce* confidentiality which gives the listener the impression of being personally addressed. At times there is a feeling that things have gone over the top, but, my word, there's no doubting the lady's ability to communicate. Michael Fields provides discrete backing on a guitar dating from 1825 and plays three solos; the arrangements for the song accompaniments are either contemporary or his.

My reaction? I don't always want to hear my Schubert songs performed like this, but I might as well confess - I loved every minute.

Brian Robins

Early Music Review

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LILLIBURLERO A New SONG.

Ho Brother Teague doft hear de Decree, Lil - li Burlero Bullen a - la, Dat we shall have a
 new Debittie, Lil - li Bur - le - ro Bullen a - la, Le - ro, La - ro, La - ro Le - ro, Lil - li Bur - le - ro,
 Bullen a - la, Le - ro, La - ro, La - ro, Le - ro, Lil - li Burlero Bullen a - la,
 Ho by my Shoul it is a T - - - ,
 Lilli Burlero, &c.
 And he will Cut all de Eng/ish Troat,
 Lilli, &c.
 Lero, Laro, &c.
 Lero, Laro, &c.
 Though by my shoul de Ing/ish do Frat,
 Lilli, &c.
 De Law's on Dare side, and Chrieff knows what,
 Lilli, &c.
 Lero, Laro, &c.
 Lero, Laro, &c.
 But if Dispence do Come from de Pope,
 Lilli, &c.
 Weelhang a Mense Carto & demselfes in a Rope,
 Lilli, &c.
 Lero, Laro, &c.
 Lero, Laro, &c.
 And the good T - - - is made a Lord,
 Lilli, &c.
 And he wish brave Lada is coming aboard,
 Lilli, &c.
 Lero, Laro, &c.
 Lero, Laro, &c.
 Who'! all in France have taken a swear,
 Lilli, &c.
 Dat day will have no Proctans b - - - s
 Lilli, &c.
 Lero, Laro, &c.
 Lero, Laro, &c.
 Lili, &c.
 Lero, Laro, &c.
 Lero, Laro, &c.
 O but why does he stay behind,
 Lilli, &c.
 Ho by my shoul 'tis a Proctant wind,
 Lilli, &c.
 Lero, Laro, &c.
 Lero, Laro, &c.
 Now T - - - is come a-shore,
 Lilli, &c.
 And we shall have Commissions gillore,
 Lilli, &c.
 Lero, Laro, &c.
 Lero, Laro, &c.
 And he dat will not go to M - - - s,
 Lilli, &c.
 Shall turn out and look like an Ag,
 Lilli, &c.
 Lero, Laro, &c.
 Lero, Laro, &c.
 Now now de Hereticks all go down,
 Lilli, &c.
 By Chrieff and St. Patrick the Nation's our own,
 Lilli, &c.
 Lero, Laro, &c.
 Lero, Laro, &c.

We have received various comments, none actually offering new material. The main discussions are, in chronological order:-

William Chappell *The Ballad Literature and Popular Music of the Olden Time* Chappell 1859
repr. Dover 1965, p.568-574 & p. 786.

Grove's *Dictionary of Music and Musicians*. Second edition has an article with contributions by Chappell, Kidson and Gratton Flood (the last of whom should never be believed without confirmation from elsewhere!) [New Grove omits articles on such specific tunes, perhaps as part of its policy of establishing its musicological credibility by avoiding the popular, though it must be second only to Greensleeves as the best-known early secular tune, thanks to the BBC World Service (chosen with political innocence?). I hope *Grove* will have articles on both.]

Claude M. Simpson *The British Broadside Ballad and its Music* Rutgers UP, 1966, pp. 449-455 + the review by John Ward in *JAMS* vol. 20, p. 57.

Galbraith M. Crump *Poems on Affairs of State: Augustan Satirical Verse, 1660-1714* vol. 4. Yale UP, 1968, p. 309-319.

The tune first appears in Robert Carr's tune-book for recorder *The Delightful Companion*, first edition not extant, the second dated 1686. The words 'Ho Brother Teague' by Thomas Wharton were written early in 1687 but only became popular in October 1688. Various parodies followed. Purcell set it for harpsichord (*The Second Part of Musick's Hand-maid*, 1689) and used it as the bass of a gigue in *The Gordian Knot Untied* (autumn 1690? but using some earlier music: see Peter Holman Henry Purcell Oxford UP, 1994, p. 170). He is unlikely to have composed the tune.

D. James Ross reports that his ensemble has recorded a c.1700 version on an anthology called 'Whip my Tawdie' CDCMF 005 or cassette CMF 005 available from him at "Cullaggan", 18 Sunnyside, Culloden Moor, Inverness, Scotland IV1 2EE.

LETTER & COMMENTS

Dear Clifford,

In your review (EMR 6, p. 14) of the fine Hyperion recording of Victoria's *Missa Trahe me post te* you rightly pointed out that a redundant comma had been inserted in Victoria's text after *Trahe me*. Victoria did not use the text which we find in the modern *Liber usualis* and set slightly different words in which the comma comes after *post te* and is followed by *et*. Elsewhere in the issue, reviewing the JOED editions on which the recording is based, you say that I 'was not guilty of this error'. It is true that the offending comma does not appear in the text or translations of the JOED editions, but it is also true that I was consulted about a proof copy of the sleeve notes I had supplied for the recording, in which the comma had subsequently been inserted, following the Vulgate version, and did not demur. So I am as 'guilty of this error' as anyone else. As the saying goes, to err is human!

Turning to your review of the scores themselves, I was glad the misattribution of my JOED editions to a much more well-known publisher was corrected, at least for the copies not sent out with *Early Music News*, in a corrigendum. May I also make use of the hospitality of your columns to remove any possible misunderstanding about the prices you quoted in the review. The prices you mentioned are for single copies. Purchasers of choral sets (11 or more copies) would get 30% discount, making the prices of Victoria's *Salve Regina* £2.60, *Missa Trahe me post te* £4.70 and the two motets *Trahe me post te* & *O Domine Jesu Christe* £1.55. Perhaps I could also mention that all these and any other JOED editions set out for SATB are also available at lower pitch (in the case of the Victoria pieces mentioned, down a fourth from the original) for ATBarB.

Jon Dixon

We are very sorry about the mistaken heading, our only comfort being that it showed that it revealed my high opinion of JOED. Sadly, the copies that went out with Early Music News had been posted before we saw a copy, so we could not insert the errata slip. It is, however, cumbersome to quote full details of price concessions within paragraphs of continuous prose: would readers prefer formal bibliographical details at the head of each paragraph, as with the CD reviews? (The present system is carried over from the practice of my Early Music News articles, where I had to squash my comments onto two pages.) In this case, I am sorry that I did not make my usual general remark about discount for quantity. Most readers, however, will have seen your advert in our first issue, which states your policy on pricing and transposition. It is perhaps apposite to point out the the prices of JOED are in line with the other firm publishing similar music, Mapa Mundi.

CB

Following the remarks on tunes in our December editorial, we were interested to see this in the brochure for this summer's Congress of the International Association of Music Libraries in Helsingør:

Morning Song. In accordance with Danish folk high school tradition, morning song will be held every day. Typical Danish songs will be briefly introduced and sung.

Perhaps musicological conferences could follow this example? The West-Gallery conference in August will certainly include participating sessions.

We were sorry to hear that Gamut, who were very helpful to us when we started by letting me wander round their warehouse to choose a pile of CDs to review in our first issue, has now ceased trading. Our commiserations to Clive Bright and his colleagues. We hope that the labels they handled will rapidly find other representatives.

As an appendage to photocopies of the Grove 2 article on *Lilliburlero*, Ray Cowell of Brewhouse Recordings sent us a ballad entitled *Shocking Murder of a Wife and Six Children* telling the sad tale of how a man was made redundant and given notice at his lodgings. At 4.30 a.m. he dropped a letter in a postbox saying that he had murdered seven persons (his wife and six children) and was about to kill himself. Two hours later, the police received the letter and indeed found the family dead. One is reminded of the story of the women who went out one afternoon and sent a postcard to her husband at work saying 'Dinner in the oven'. Those of us who live by posting our products are envious of the postal service a century ago.

Someone recently sent us a cartoon: we don't know whether it was to publish or just to amuse us. Several of our recent orders for Purcell have conjured images which we wish we could illustrate, e.g. 'Love's Goddess sure' performed by the Lutheran Church in Hawaii (directed by Mr Crosier, whom we can imagine guiding grass-skirted dancers with his crook); perhaps trolls could be shown as the entourage of the *Fairy Queen* in Bergen and the appropriate local mythological creatures for the same work in Latvia (Michael Fields is supervising it there, and we are grateful to the British Council for paying for the music). Coincidentally, the first order for our new *Dido and Aeneas* came from the British Council in Damascus: that also offers visual scope, with perhaps the Council staff as Romans and the locals as Carthaginians.