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Issue 100 (May 2004). From then, there will be new rates with
the option of receiving *EMR* on line or in hard copy (or both).

Radio 4 is currently running a series of half-hour programmes on famous pieces of music. I've caught two of them. One on Verdi's *Requiem* was superficial, but that on Beethoven's fifth was particularly good. I was not listening with the intent of writing about it, so have not remembered it in detail. It felt, though that may have been an illusion, that nearly all the symphony was played, sometimes in the background, but often emerging on cue as the speech led up to it. Two conductors were involved, Slatkin (I think) and Norrington, both explaining what was happening in a clear but non-technical way. The latter on the slow movement was surprising, since he adopted the long-discredited manner of inventing a story to 'explain' the music. But when the story was ended, the method was justified by drawing attention to the fundamental myth pattern of three-fold parallelism, just as in the movement. What seemed naive fitted in, not just with a basic narrative technique, but with folklore research of Beethoven's time by the Brothers Grimm. The story, while in itself irrelevant, illustrated the musical form.

Much musical analysis is concerned with underlying structures, so it was refreshing to read a strongly-argued essay by Wye J. Allenbrook in *Music in the Mirror* (see p. 2) that takes as its text Oscar Wilde's remark: 'It is only shallow people who do not judge by appearances. The mystery of the world is the visible, not the invisible.' The deeper an analyst goes below the surface, the more of the music he is jettisoning, led astray by the metaphorical associations of profundity and depth. Much early music offers little scope for analysis of its depths (which is not to say that the listener doesn't benefit from knowing how it works) and identity of hidden layers with profundity; that is no reason for assuming that it is any less profound than music which can be peeled away layer by layer to reveal its underlying shape or melodic kernel. CB

BOOKS & MUSIC

Clifford Bartlett

ESSAYS ON THEORY AND ART

Music in the Mirror: Reflections on the History of Music Theory and Literature for the 21st Century edited by Andreas Giger and Thomas J. Mathiesen. University of Nebraska Press, 2002. ix + 331pp, £41.95. ISBN 0 8032 3219 5

This contains a carefully-planned sequence of papers presented at a conference in Bloomington in May 2000, hence the now-tired reference to the new century. The chronology of Western music history is covered, though in the form of isolated topics rather than a systematic survey like the *Cambridge History of Western Music Theory*, whose introduction reappears as the first chapter here. (Does an academic win double brownie-points if his article is published twice?) Margaret Bent offers a challenge to performers of medieval music to pay more attention to the sense and less to the sound. If we are singing Palestrina, we will notice misprints and correct them: we should now be getting enough sense of earlier composers' grammar to have the confidence to do the same. Tim Carter offers the first of a pair of articles on Monteverdi's *Combattimento* which will be essential reading for all who wish to perform this piece. I would argue that the reason for it occupying 'a difficult place in the Monteverdi canon' (p. 83) is the impossibility for those not fluent in Italian of following the text, which is far more difficult to grasp than that of the operas – though surtitles might help now. I hope that Don Harrán's study of Marcello's Hebrew psalms will draw attention to these interesting and surprisingly neglected works. An appendix lists the sources of the Hebrew melodies he quotes. I have mentioned Wye J. Allanbrook's 'Theorizing the comic surface' in my editorial. I like his remark: 'One could argue that the need for something called "theory" only arises when one has reason to distrust or condemn the surface, therefore requiring a hypothesis to describe the configurations of the invisible reality, whether within or beyond' (p. 201). He takes piano sonatas by Mozart and Haydn to justify his superficiality. Philip Gossett shows how for some (much?) 19th-century music, the idea of an authoritative edition may be a chimera: the Bruckner Symphony problem is by no means unique. Other essays too are interesting, which from someone as sceptical about theory as I am is a strong recommendation.

Art and Music in the Early Modern Period: Essays in honor of Franca Trinchieri Camiz Edited by Katherine A. McIver. Ashgate, 2003. xxv + 432pp, £49.50. ISBN 0 7546 0689 9

This volume of essays is a memorial to Franca Trinchieri Camiz, who was an art historian with an interest in music

working in Rome who died in 1999. The volume concludes with three essays by her and a list of her writings. Many of the essays seem to me to be stronger on the artistic than the musical side. An article by Rebecca Edwards on portraits of Merulo, for instance, reproduces a facsimile of an 18th-century transcription of a madrigal in his honour by Rodiano Barera that had been chopped when a canvas was cut down to a more convenient size and adds a transcription (pp. 135 & 138-9). She makes mistakes in underlay (which she wouldn't have done had she preserved the scribe's distinction between beamed and unbeamed quavers), omits a tie (tenor bars 14-15), adds an editorial consecutive octave in bar 25, and fails to sort out satisfactorily the problems in bars 28-36. In an earlier chapter, Katherine Powers transcribes a *Sancta Maria ora pro nobis* from a 1513 Madonna at Rimini. She recognises that the *signum congruentiae* may indicate a canon (though uses the more general word 'imitation') but makes no attempt to solve the puzzle. She does not give an enlargement of the original notation, and her transcription is ambiguous whether the opening notes are EED or EDD – in either case, they have no relevance to the DDD of the normal chant setting of the text which she quotes. The canon doesn't seem to work. The contribution by Eunice D. Howe on the architecture and use of the organ in the 1538-44 church of Santo Spirito in Sassia in Rome is of considerable interest. Her references to organ music as an aid to healing are taken up later in the volume in one of the papers by Camiz, which takes as its starting point John Evelyn's diary report on his visit to Santo Spirito (25 Jan 1645): 'The Organs are very fine, & frequently play'd on to recreate the people in paine.' The other side of the ambiguity in attitudes to music as good or evil are surveyed by Linda Phyllis Austern in relationship to 17th-century 'Vanitas' imagery. This is a well-worn theme: perhaps there should be more thought on how the people of the period coped with the contradictory world-views of the time. Mariagrazia Carbone argues that a portrait of a lutenist in the Pinacoteca Civica in Como may be of Francesco da Milano. Had more interesting topics not occurred, I was going to take up the book's title as my editorial. The meaning of 'modern' is elusive: in popular artistic usage, it seems to mean the revolutionary manifestations of art, architecture, music etc. of the earlier part of the 20th century, the slowness of their acceptance by the general public preventing the chronological moving of the term, so that contemporary artistic activity have to have new names like the illogical 'postmodern'. Historians have a different meaning, with 'modern' following directly from 'medieval' without the intervening style-as-period names used in the arts. That's fine. But why should a book on art and music, both of which almost universally use 'modern' in the way described above, adopt a terminology of another discipline?

FAYRFAX *O BONE JESU*

Robert Fayrfax *O bone Iesu* transcribed and edited by Roger Bray. (Early English Church Music, 43). Stainer & Bell, 2002. xv + 86pp, £47.50.

First, an apology. This arrived last November. I didn't have time to write anything for the December issue, and it got put aside for the next one. Then, having thought quite a bit about it, I assumed I had actually written something. I now find that I haven't.

The volume contains the Mass and Magnificat along with as much as can be reconstructed of the motet upon which they were based and which gives them their name. This survives in a single part, the *Medius*, a few bars of other parts, and extensive sections which can be extrapolated from the two parodies. It is a pity that it is not set out on five staves throughout with blanks for anyone interested to try filling them. It was a good idea to issue the different settings in the same volume: the previous *Collected Works* (CMM 17) separated Mass and Magnificat. They may well have been written for the same occasion (the celebration of the eponymous feast by the Guild of the Name of Jesu at St Paul's Cathedral on 7 August 1507) and were copied together in at least one lost source. The survival of several copies from different strands of textual transmission makes it difficult to present a critical commentary that is usable. This is done in part by dividing the types of source-differences into categories (a procedure also followed in the Haydn quartet edition reviewed below). It has its merits when one is considering editorial issues as a whole, but is annoying when looking up a specific bar: it would have been easier if the commentary pages had running titles so that one could see what section they contained. But however subdivided, a major improvement on earlier EECM and MB volumes is the more spacious layout with a new line for each entry.

The edition (as with the previous volume of 15th-century masses) retains the original rhythmic notation and verbal orthography, though uses modern clefs and is in score. This is in some respects an unhappy compromise, though probably a necessary one. A great advantage of singing from parts is that the spacing of your line is not affected by the need to align it with the other parts: you can see a whole phrase at a time, however long the individual notes may be. Maybe not as early as Fayrfax, but when scores were found to be useful, they usually had bar lines to guide the eye and assist the vertical reading, which was the reason for compiling the score. Here we have vertical dashes below each stave to show the bar line. I'd prefer as a compromise the *Mapa Mundi* practice of normal barring except for a short line to avoid a tie. Singers used to say that if you tried to cluster round the original *Tudor Church Music* volumes, the white notes vanished into invisibility in the whiteness of the page. Here there seems to be even more white space (making barlines even more desirable in five-voice sections). This white space, when horizontal, also exacerbates the spreading out of the melodic lines.

The layout needs to be far more compact. It may be a hangover of engraving rules: minims are allocated more space than crotchets. This is dealt with more effectively in CMM 17, perhaps because the reduction in note values made the engraver put the notes closer together. CMM 17/2 also supplies a nice example of the advantages of a single part: the *medius* part of the motet is printed complete on p. 22 in a way that shows aspects of the work that are less visible in the six pages of EECM. Apart from CMM not having the reconstructed parts, it takes 15 systems as opposed to 29 in EECM.

I must confess that I would not like to read a score of either Mass or Magnificat in their original clefs (C2, C4, C5, F4, F5). Yet, in an edition so intent on modernising as little as possible, the use of modern clefs implies a fixity of pitch that is lacking in the original. The original pitch notation (with a total compass from bass bottom D to the C above middle C) is implausible at any pitch within easy reach of A=440: it's not just that the bass goes low: its tessitura is low too and its total compass is only an octave. It needs to be transposed. That was no problem to early singers, but the modern singer used to just two clefs needs a fresh copy if using a score and the use of modern clefs implies a specific pitch. The need for transposition is confirmed by the only Sarum Magnificat antiphon the editor could come up with, with an octave compass from the G below middle C to the G above (for a chant that is choral), and the alternatim sections of the Magnificat itself go up to F so must have been sung lower.

So how to get a better compromise? Working on the assumption that, despite its archaic font, the music is computer-set so easily manipulable, the publication needs to comprise:

- a. a score something like the present edition, but more compact, with modern clefs and barlines.
- b. a set of parts in original clefs but omitting barlines (though with bar numbers at the beginning of each line and rehearsal letters at sensible starting points).
- c. a score transposed in accordance with the clef implications and such evidence as may be available for approximating to the absolute pitch of the time and place of the composition. This should also be available separately as cheaply as possible.

That said, the volume is still extremely welcome. Apart from any improvement in the text, I prefer it to the CMM edition, and for academic purposes it is excellent. It might not be economic to treat everything in the series as I suggest, but it would be nice if the data could be edited to run off a performing score on the lines of suggestion c above so that non-specialist singers could have a chance to attempt this marvellous music.

CORNETTO

The most substantial of a batch from Cornetto is a *Te Deum* entitled *Melos irenicum* by Boeddecker for the Peace of Westphalia (1648), published in 1651. The cover and

introduction are confusing, implying that it is from his *Sacra Partitura* of 1651. It is a large-scale piece in 18 parts, with SSATTB voices, two violins, bassoon and three trombones, with a capella of 2 cornettini and SATB voices or instruments, plus continuo – an ideal scoring for a Beauchamp summer school! It is a splendid, though not tub-thumping, piece. I've only seen the score, but the catalogue lists score and parts for £64.00. There is also a facsimile edition (CF0159; £29.00) as well as a facsimile of *Sacra Partitura* (CF0094; £34.00); modern editions of his complete works are in preparation.

Smaller items sent as samples of Cornetto's impressive output of mostly-German music with a 17th-century emphasis include a keyboard Capriccio in F by Hainlein coupled with a short Fuga in D minor by Georg Caspar Wecker (CP0291): pleasant enough, but I don't think I'd go out and buy a copy. Moving on a century, we have a suite in A minor for gamba and continuo by Johann Gottfried Mente originally published by Breitkopf in 1759 and edited by Michael Jappe. There are three movements: an *Adagio à la Francese* with hemidemisemiquaver roulades, a Scherzando and a Menuet. They need the sort of player who can manage the Marais-style French repertoire, and look worth studying. With fingering added to the gamba part, the continuo figures would have been better printed out of the way below the stave.

Finally, a thorough presentation in facsimile with two-stave and four-stave transcription and parts of Gesualdo's *Canzon francese* (CP267; £4.00). This must be the third facsimile to reach my shelves, but the package is convenient and very cheap, and interesting for study of the embellishments.

Cornetto-Verlag has moved: the address is:
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tel +49 711 956 1396, fax +49 711 956 1397,
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PRB FOR VIOLS

There are four new items from PRB Productions, available from PRB. Suites III & IV in D minor and major of Christopher Simpson's Little Consort (PRB VCO3C; £20.00) complete the series (PRB has already published Suite I in g and Suite II in G). The Suites (the editor calls them *settes* in the introduction) comprise nine and three short dances and airs for treble, lyra viol, bass and continuo. The score contains a transcription of the lyra part. The parts include a separate one of the realised continuo, which saves the typesetter from having to worry about sensible page-turns in the score. The realisation is odd, being strangely unchordal and trying far too hard to avoid doubling anything in the lyra or treble part. Pleasing music, though without the quirkiness that enlivens the best dances of the time.

Peter Ballinger has followed his transcription of four-part Preludes & Fugues from the '48' with a set of *Six Preludes*

and *Fugues for Three Viols* (PRB VCO 49; £18.00 – it's hardly worth saving £4 and not getting the score). Five come from the '48', all transposed, and in two cases Bach's pairing of Prelude and Fugue is changed. Most are scored for treble, tenor and bass, but No. 2 (a pairing of Bk II 4 and I 13) is for two trebles and No. 4 (Bk II 14 & 24) requires the player of the middle part to use a bass for the Prelude and change to tenor for the Fugue. A glance at the ranges of the parts shows that this is hardly normal consort music. No. 6 is a short Fantasia in D minor (BWV 905) of questionable authenticity in its original key, paired with a fugue by Kellner (BWV Anh. 180), which looks far more violish. I'm not sure that I would want to hear these at a concert, though I would certainly encourage them for private playing and perhaps more publicly at viol summer schools and courses.

Martha Bishop is well-known for her instruction books and PRB has published several of her works for recorder and for viol. The latest is Suite No. 2 for two bass viols (PRB CCO40; £10.00), four movements that stretch the players stylistically and technically, with references to the early repertoire but distinctly contemporary (I can't say modern, since that would mean old-fashioned – see p. 2). Finally, a set of *Four Fantasias for the Japanese Consort* by David Loeb (PRB CCO42; £9.00), following a previous set of *Nine Fantasias*. One is a short equivalent of the English Crye fantasies, *The Cries of Kyoto*, sadly with no words. In

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RECENT RELEASES

- Carl Friedrich Abel, *Quartet No. 3* (CLO07), for flute, violin, bass viol and cello. Score and parts, £12.
- G. Bassano, "Quem vidistis pastores" (B031), for eight voices/instruments. Score, £3.50; parts (specify viol or vocal clefs), £8.
- Martha Bishop, *Suite No. 2 for Two Bass Viols* (CCO40), contemporary work in four movements. Score and parts, £10.
- *Dance Music for Two Lyra Viols* (VCO48), by Cranford, Ives, Bosley and Sherly. Score in notation, parts in tablature, £10.
- John Hingeston, *Fantasia-Suites for Violin, Bass Viol & Organ* (VCO47). Score and parts, £47.
- Christopher Simpson, *Little Consort, Suites III & IV* (VCO43C), for treble viol/violin, bass viol, continuo, lyra viol (in tablature). Score and parts, £20.
- G.P. Telemann, *Eight Danzig Chorale Cantatas* (B021-B028), first modern edition, for SATB soloists/choir, chamber orchestra. "Du, o schönes Weltgebäude" (B021), full score, one vocal score, standard part set, £38. (Extra vocal scores, parts available.)

COMING SOON...

C. Coleman, *The Six-Part Fantasias* (VCO46), price t/b/a

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fact, all the pieces are rather short, fitting on an opening each of the score: since players are given a score for the unbarred final piece, perhaps the pack should just contain four scores. Scoring vary (TrTrTB, TrTB, TrTBB & TrTBB). Except for the final piece, they don't look particularly difficult to play, but are probably not as satisfying as the Bishop pieces – though try them and prove me wrong!

VIVALDI COLLECTED WORKS

When Boosey and Hawkes took over UK sales and promotion of Ricordi, we received a regular supply of new issues to review, which gradually dried up. The move to UMP has started the flow again, and we have a batch of six issues. Since the UMP new-publication list doesn't quote PR numbers, I'll just quote the RV. I'll start with the best-known piece, though with the excellent edition by Paul Everett for Oxford UP, there is no great need for a new one of the *Gloria* RV 589 apart from the principle of a Collected Works needing to be complete. The Ricordi score at £21.10 is cheaper than the OUP (though more expensive than that from Carus-Verlag which, despite the increase in the value of the euro, still sells for under £10); I don't have information on vocal score or orchestral parts and whether hiring Ricordi's Vivaldi is still the pain it used to be. The edition is useful for Talbot's comments, but the slightly larger pages of the other two scores (giving a total pagination of the music as 104 for Carus and 64 for OUP against 137 for Ricordi) would put the Ricordi out of court if I was conducting the piece, let alone playing organ. But I have nothing but praise for the content.

Two other sacred pieces are edited by Paul Everett. There would seem to be nothing to relate the *Kyrie* (RV 587; £16.40) in G minor with the *Gloria* in D. But the editor (following Talbot) points out that the 'introduzione al Gloria' *Longa mala, umbrae, terrores* begins in G minor and ends with a cadence in E minor that would lead into a D-major *Gloria*. That doesn't show that the *Kyrie* was intended to be performed with the either of the D-major *Glorias* – the use of double-choir in the *Kyrie* hardly suggests an intended pairing – but suggests that Vivaldi might have linked two existing pieces thus. The first '*Kyrie*' is for two groups each of SATB chorus, strings and continuo, the '*Christe*' just for SA soloists with each orchestra (the editor calls the use of multiple sopranos and altos misguided, in principle right, but in amateur contexts it is probably better than having four inadequate soloists) while the two choirs sing the same music for the fugal second *Kyrie*. The *Dixit Dominus* RV 594 (£21.10) is also for two choirs, the strings of *Choir I* being supplemented by pairs of trumpets and oboes. Each choir has a soprano solo; the alto, tenor and bass soloists come in movements for a single choir which the notes (but not the score) show to be *choir I*. Surely the organisers of the concert shouldn't have to consult the critical notes to find out how to lay out the platform? It is a work of considerable scale, both in forces and length, which the quality of the music justifies. The oboe and trumpet parts

present problems. Vivaldi had an inadequate number of staves on the paper he used so wrote them on spare blank staves. But should they really be *tacet* when there were no blank staves? The editor is cautious, but it is possible that the copyist (or Vivaldi himself) added parts for them elsewhere when preparing the parts and a modern performer might like to experiment (though not without checking the notes available to the baroque trumpet). It is also odd that there are no wind parts in the last movement. One tiny editorial point. I have no objection to the standardisation of spelling of the vulgate text as underlay, but since it is printed in full separately, it would be interesting to see Vivaldi's orthography there.

Tremori al braccio e lagrime sul ciglio (RV 799; £7.90) is a post-Ryom-catalogue discovery probably composed for a Mantuan academy c.1718-20. It is scored for soprano and continuo and comprises two recit-aria pairs, the first more dramatic, the second more lyrical. It's a pity that the text is not translated, since all the editorial material appears in both Italian and English. The separate cello part doesn't cue the words of the recits; even if there isn't space, it is helpful to flag the vocal rhythms above the stave.

The *Trio in A* for two flutes and continuo (RV 800; £12.80 for score and parts) was unknown until recognised in the Hessisches Staatsarchiv in Marburg in 1999. The MS bears an ascription to 'Vivalti'. Unlike RV 799, copied in the hand of Vivaldi's father, there is no close connection between the source and the composer, but the music is Vivaldian.

Finally, a *Sonata in C* for flute/oboe, oboe/violin, cello/bassoon and continuo RV 801, formerly Anh. 66. This survives with an ascription to Handel, but Handel scholars have ignored it and the attribution to Vivaldi in an early catalogue seems convincing. It is an early example of the *quadro sonata* for two trebles with a bass partially independent of the continuo. That the alternative instrumentation is built into the piece from the outset is suggested by the absence of any particularly idiomatic writing, but it's a good piece nevertheless. The score costs £18.30, which is OK for a scholarly volume; but parts are quoted at £32.10, which is at least double the going rate for score and parts of a short, four-movement sonata. Why were parts not included with the score as in RV 800?

Despite some practical problems, the series is doing a good job, with clear editions that meet the needs of the scholar while offering help to the less-experienced performer. But the small page-size is a handicap to sensible layout; every repeated section in RV 800 involves three page turns for the harpsichordist.

HAYDN & MOZART from PETERS

The latest volume of the new editions of Haydn's quartets by Simon Rowland-Jones is devoted to op. 50 (EP 7615; £27.95 for score and parts). The autograph score of nos. 3-6 was taken to New Zealand by an emigrating colonel who had bought them in 1851 and emerged in Melbourne when

the owner showed them to Christopher Hogwood in 1982. That, at least, is the story given here and which I've met elsewhere; the Doblinger edition, however, has no mention of Hogwood and thanks Tony Cane of ABC for 'making these autographs known to the world'. Otherwise, the sources are the editions by Forster and Artaria of 1787 and secondary but authorised MSS. The differences from the older editions are mostly in detail, but one can never be sure that a slur in them has good authority or not, so serious players will need the new editions. One useful feature of the commentary is that it lists the errors in the Eulenburg, Peters and Doblinger editions, which makes it easy to see where the mistakes in your old parts are – and players with the set in their repertoire may prefer to use copies that have been marked up over the years. (That is an incentive to buy the edition even if you won't play from it, not to borrow a copy for an hour and quickly scrawl in the corrections!)

Cliff Eisen has begun a three-volume edition of Mozart's violin sonatas with K. 301-6 (EP 7579a; £9.95). Since the autographs survive and the first edition was published in Paris after Mozart left the city, it has generally been assumed that all an editor need do is tidy up the occasional inconsistency in the autograph and ignore the first edition. Eisen is not so sure: he doesn't believe in excessive tidying up, and wonders whether the French edition preserves alternatives from the copy Mozart supplied the publisher. Not that there are many places in doubt, but it is good that they are noted so clearly in the commentary. The following comments are based on the sonata I used to play a lot about 40 years ago, the E minor K. 304, with the 1956 Henle edition which I used then and the NMA edition not published till 1964. Eisen keeps closer to the original in some ways that seem pedantic: duplicating dynamics in both staves (or for both hands) of the keyboard part. Preserving a feature of the composer's notation is fine, but if you are going to supplement it editorially, you must be consistent. So why is there an [f] for the bass at bar 28 of

the first movement but not a [p] at bar 31? The original separate stems are retained for the right-hand chords at bars 29 and 33, but does that justify adding editorial separate stems at bars 70-71? The Henle edition was happy to leave it to the player to extrapolate the slurs in bar 13 through the following bars, but both NMA and Eisen add them editorially: nannification? Careful editing is one thing, but too much clutter (whether editorial additions or redundant aspects of the original notation) needs to be kept in check. In the second movement, Henle has no accidental for the second bass note in bar 4, NMA has an editorial natural and Eisen a full size one not marked as cautionary, though it presumably is. I would certainly use Eisen if I were playing the sonatas now.

J. C. H. RINCK

Rinck (1770-1846) is better known to organists than pianists, a situation which Edition Dohr is attempting to remedy by publishing all his 'Nicht-Orgel-Werke' along with a fair amount of his organ music as well. We have been sent three examples, accompanied by a CD of *Werke für Klavier* Vol. 1, played by Oliver Dreschel (DCD 018) on a fortepiano by Christian Erdmann Rancke (Riga c. 1820). He was a grand-pupil of Bach via Kittel and this shows in the most interesting item, his *Exercices à deux Parties dans tous les tons pour le Pianoforte*, op. 67, 1821 (ED 23065-6; £14.80 each). These two-part pieces are in many ways archaic, would suit the harpsichord or organ as much as the designated instrument, and on the page look almost naively simple (if you ignore the more extreme key signatures). But they sound better than they look, though Dreschel, playing an English-style piano from Riga of the same period as the *Exercises*, is perhaps a little self-consciously careful. They are technically at the level of the Bach Inventions, though tax the player by the full range of keys. They develop independent melodic use of the two hands and must have been a valuable corrective to the harmonically static basses of educational pieces of the time. I haven't seen the two volumes of variations, though judging from the examples on the disc, these are more up-to-date but more conventional, as are the *Sonatine* in C of c.1803 (ED 23072) and the *Trois Divertissements... d'une difficulté progressive* op. 41, 1816 (ED 23065; £12.80), all for four hands.

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PERFORMERS' FACSIMILES

Two new issues have just arrived. Like the first volume, Corrette's *Nouveau Livre de Noëls avec un Carillon* will be useful for organists or indeed harpsichordists doing Christmas concerts, since pedals are not needed – there is one piece with an optional pedal drone for those with minimal technique (PF 212; £14.00). There are plenty of favourite tunes. While only traditionally seasonal, Handel's *Messiah* also suggests Christmas. It is one of those works for which facsimile editions are not the panacea some naive musicians believe; it is nice to see a reprint of a Walsh *Songs in Messiah* – though if it differs from your (and especially my) score, don't assume that the 'original' must be right (PF 214; £20.00).

RAVENS' VIEW

Simon Ravens

To judge from the 'Hindsight' page of *Gramophone*, in the early days of the recording industry the standard critical response to the release of a major work was one of fawning gratitude. The general tack back then was that even if half the singers were inadequate, the playing poor and the sound unrecognisable, we should still be thankful to all concerned for affording us the chance to hear such-and-such a work in the comfort of our own homes. It's rare, now that we are so spoilt for choice with even the grandest works, to feel the need to offer that kind of gratitude. But, despite the fact that the singers are excellent, the playing polished and the sound flawless, I feel I need to receive Paul McCreesh's recent St. Matthew Passion with old-fashioned thanks.

After all, it's not every month that I receive a recording for which I can honestly say I have been waiting nearly twenty years; but with this recording I can, even though in 1983 I had probably not heard of Paul McCreesh, and certainly not as a Bach conductor. No, what I had been waiting for, ever since I heard Bach's B Minor Mass sung by Andrew Parrott's Taverner Consort, was a recording of the St. Matthew on the same minimal scale: the specific performers were not really at issue.

Although I was a treble, I never got to know the St. Matthew as a boy, for the simple reason (the irony of which hardly needs stressing) that a thirty-strong choir was considered far too small. And not knowing the St Matthew Passion by the 1980s, I then tried hard (failed, but that's another story) to avoid getting to know it until I could do so with forces Bach might have recognised. I'm aware that this kind of attitude marks me down as some sort of Hezbollah-like early music fundamentalist, and for this, true to type, I will make no apology. It strikes me that if those of us on either side of the argument do occasionally sound like fundamentalists debating the true nature of the divine, then perhaps that is the most revealing testimony we can bear to the significance of Bach's genius. (When I was writing this column I happened to be speaking to my father, a theologian, about discrepancies between the four gospels, and he said that although most commentators had spotted their different political agendas, they failed to appreciate the sheer personal antagonism that existed between the early evangelists. Interesting.)

I am fortunate – at least that is how I view it – to have grown up largely knowing Bach's choral works not as choral works at all, but as vocal works. Fortunate, I would say, because I have never had to undergo that hideous struggle between heart and mind that this issue seems to induce. Those who know music through a particular medium often find their hearts harden to experiencing that music through another – even when their historically-informed intellects persuade them of a good case for change. To judge from the responses of others, it seems that this struggle is at its most strenuous with Bach's

choral music, even though with a work such as the St. Matthew, for the vast majority of it (all the recitatives and arias) there is precisely no difference between 'choral' and 'vocal' performances.

In a sense, the most persuasive argument I have ever heard against the use of solo voices in Bach has come from Philippe Herreweghe, who doesn't even attempt to unpick the Rifkin/Parrott case, but merely says that he likes performing the music with a choir. That argument, I would suggest, has more integrity than most of the spurious stuff – elephantine prejudice hiding behind mouse-like reason – that appeared in the pages of *Early Music* a few years ago.

Needless to say, those prejudices have been back out in force to greet the new McCreesh recording. In the *BBC Music Magazine*, for instance, we find a former presenter of 'Spirit of the Age' writing that 'although careful engineering ensures acceptable recorded balance... the cutting-edge clarity of close-recorded voices masks the individuality of instruments'. Hold on a minute! Let's leave aside the question of how any 'acceptable recorded balance' can 'mask' about half the score. Let's also leave aside the pleasant irony that the criticism here is of the voices being too loud. Instead, let's think about the mildly offensive implication that the recorded balance can only be the result of 'careful engineering'. In the booklet McCreesh alludes to the historical practice of Bach and his contemporaries placing singers in front of the orchestra. Executing that practice is all that is required to effect a good balance – witness every half-decent oratorio performance you have ever heard – and yet the old prejudice, and many more of that anachronistic ilk, remain.

Alarmingly, nowhere are the prejudices against minimal Bach more brazen than in the CD booklet itself, which contains a discussion between McCreesh and Stephen Pettitt. I've now read this a few times, and the best I can do is give Stephen Pettitt the benefit of the doubt by suggesting that he was primed to play devil's advocate, by parading all the usual 'arguments' against one-to-a-part Bach. At least this gives Paul McCreesh chance to wield a big stick at each in turn as if they are pesky but insubstantial nettles, finally dismissing the arguments of the choral camp as 'utterly pathetic'. Wahay!

And this brings me to the most curious paradox of all. Whereas I know of no music which can instil such feelings of abject humility as Bach's great choral works, I know of no area of musicology which can provoke such personal vitriol. So amidst Paul McCreesh's jabs at those on the other side of the fence, it comes as no surprise to find him thanking Parrott and Rifkin for their generosity. And in the style of a post-war *Gramophone* reviewer, for their various efforts in making the St. Matthew Passion a reality for me, let me in turn offer to all three men my humble and hearty thanks.

MUSIC IN LONDON

Andrew Benson-Wilson

LONDON HANDEL FESTIVAL

Agrippina

The showcase opera production of the London Handel Festival was *Agrippina*, staged for four nights at the attractive little Britten Theatre at the Royal College of Music and featuring singers from the Benjamin Britten International Opera School alongside the London Handel Orchestra directed by Laurence Cummings and, on the evening that I attended, Denys Darlow. Composed for Venice as Handel returned north after his early years in Italy – the premiere was on 26 Dec 1709 – its plot tells of the machinations of the court of the Emperor Claudius, his wife Agrippina and her son from an earlier marriage, Nero – all suitable fare for the republican Venetians, of course. Handel turns this into a sprightly comedy and it is one of his most attractive works from those years. Despite frequent borrowings from earlier works, *Agrippina* is musically fresh and sparkling, with some wonderful melodies. Director Christopher Cowell made full use of the humorous aspects of the opera as well as the darker underside of the various characters. There were some delightful little moments, amongst them Agrippina snapping a pencil in two, Nerone's opening scene, the role of Lesbo and his pocket camera, and the seduction scene between Poppea and Nerone. As it was a student production with two different casts in the four performances, I will avoid mentioning individuals, but the overall standard of acting and singing by the young vocalists was splendid. They had to cope with a steeply sloping and obviously slippery stage, which they managed without too much mishap. Comedy in opera is always difficult to bring off, even for the most experienced, and yet this youthful cast managed it superbly. An excellent and well performed production.

Alexander Balus

Towards the other end of his career, Handel took advantage of the defeat of the Jacobites by composing *Judas Maccabaeus*. Building on the success of that oratorio, he went on to compose *Joshua* and *Alexander Balus*, the latter continuing the Apocryphal story of *Judas Maccabaeus* as Alexander Balus battles, unsuccessfully, for the throne of Syria, using marriage to Cleopatra as one of his stepping stones. The real story, of course, is the continuing battle between one religion and another. The London Handel Festival brought it to Handel's own church of St George's, Hanover Square (30 April) with the London Handel Choir and Orchestra and a cast of up-and-coming young professional singers. The work settles somewhere between oratorio and opera, combining the da capo arias of the latter with the vibrant choruses of the former. It is also not as jingoistic as many of his oratorios. Although Handel carefully dis-

tinguishes the two warring religions, the work ends with a considerable degree of sympathy towards Cleopatra who, despite (or perhaps because of) having the wrong type of God, has a pretty rough time of it in the last act after her father first orders the beheading of her husband and then dies himself (wrong God again). The words of the final chorus are suitably triumphal and praiseworthy towards the Israelite (and 18th century English) God, but the mood is remarkably restrained, with only string accompaniment.

Although some of the singers veered rather too much towards operatic vocal style for my taste, there were some impressive individual performances, notably from tenor Andrew Kennedy in the leading role of Jonathan. His clarity of diction, solid intonation, articulation of runs and expressive voice mark him out as one of the brightest of the rising stars, the lyrical and melting aria 'To God, who made the radiant sun' being just one of the highlights. His ability to retain eye contact with the audience is also something other soloists could emulate. Other impressive singers included soprano Natalie Clifton-Griffith as Cleopatra (with her two heartbreakingly beautiful arias towards the end), mezzo Alexandra Gibson in the title role and soprano Anna Dennis as Aspasia, the latter with a very strong voice (perhaps coming from her background in contemporary music) which, despite a few non-authentic slithers up to her top notes, just seemed to sound right for me on the night. However, she did rather overpower Cleopatra in their duet 'O, what pleasures, past expressing'. Christopher Dixon's strong bass voice was suitable for his role as Ptolomee, but was just too operatic for Handel. The chorus, portraying Israelites, Syrians and, on one occasion, Ruffians, were on very good form, as was Laurence Cummings, who directed with stylistic integrity and an impressive sense of momentum.

The instrumental forces were generally very sound, with some excellent flute playing from Rachel Brown; but there was also some unnecessarily forceful and romantic (and occasionally out of tune) cello continuo playing, with too many notes treated to irritating hairpin dynamics – in accompanying Cleopatra's 'Subtle Love, with fancy viewing', the cello's response to the clarity of Adrian Butterfield's violin passages was clouded by a mist of slithers between notes. The staging for the soloists was also slightly curious, with two small stages next to the centrally placed harpsichord, but of different heights. The laudable attempts at ensuring that the object of an aria was visible (an increasingly common occurrence in such works) worked better when the non-singing partner was towards the front of the performance area – there were a few occasions when the audience could only just see the receiver of the aria standing rather forlornly at the back of the staging. But a good effort that shows the thought that clearly went into this impressive production.

ENO ALCINA

The return to the ENO repertoire of David McVicar's 1999 production of *Alcina* gave me a second chance to attempt to understand the plot, at which I yet again failed miserably. But what matter – with many of the more convoluted opera plots it is often more productive to just watch what is happening and work it out for yourself rather than trying to mug up on it beforehand. And *Alcina* is, after all, all about supernatural powers, so perhaps we mortals are not intended to understand it. The gender-bending minefield of early opera is added to in most modern productions of *Alcina* in that the originally castrato role of Ruggiero is usually sung by a woman. To add to the confusion, Ruggiero's betrothed, Bradamante, although helpfully sung by a woman, actually spends most of the opera disguised as her own brother. As it happens the singers of these two roles (Deanne Meek and Charlotte Hellekant) were by far the best of the bunch, Hellekant in particular displaying some wonderfully sensitive acting and a gorgeously husky mezzo voice. Meek was nearly as impressive although her voice was occasionally a bit too subtle for the Coliseum stage. Gail Pearson demonstrated a beautifully clear voice as Oberto and Laura Claycomb enjoyed herself as Morgana, complete with riding crop. Lisa Milne has been promoted to the title role (from Morgana) and gave a strong performance in this most diva of roles, although her voice is still a little too operatic for my tastes.

McVicar, together with the set and costume designers (Michael Vale and Sue Blance) provided a sumptuous and more-or-less period stage setting. Mellisso, the voice of reason, sets up stall stage left amid the dusty pile of books and scientific devices that represent the Enlightenment (or perhaps, reality) and looks on while the magical and sensual world of the sorceress Alcina unfolds, develops and final deconstructs in front of his eyes – with a little help from the scientific devices. In a production oozing with comedy, the opening sequence was one of the funniest, bringing a round of applause before anybody had opened their mouths to sing. Perhaps portraying the reality, or lack of it, of the opera stage itself, the entire chorus individually pranced across the stage, each making different attempts to avoid something nasty centre stage whilst slowly becoming aware of the audience. Having finally got them all sat down on a row of chairs, the front flat descends to the confusion of the seated (and silent) chorus who one-by-one crouch down as the curtain descends for one last peep under the curtain at the audience. I fear this was by far the best contribution from the chorus, whose efforts at actually singing were characteristically un-Handelian. The band made a far better effort than usual to produce a reasonably authentic sound, aided by the knowledgeable Richard Hickox, although, curiously, it was the baroque cello that provided one of the most un-authentic pieces of playing of the whole evening with an alarmingly vibrato-clouded and intonationally-challenged moment of glory at the beginning of Act 3.

VIENNA

Some time recently spent in Central Europe gave me the chance to review a number of concerts in Vienna.

'Happy Birthday, Joseph!' was how the ebullient Sir Roger Norrington introduced the Camerata Salzburg concert to the rather staid audience at the Vienna Konzerthaus (31 March). I am not sure what they made of this, or his later antics but, as in a number of performances in the recent past, the focus of the concert was Norrington himself, rather than the soloist, orchestra, composer or music. I have very mixed feelings about his happy-go-lucky stage manner. It brings a relaxed freshness to a frequently stuffy and ego-obsessed profession and can produce a considerable frisson amongst the performers, but it can also become distracting and comical at moments when our minds should be on more serious matters. His gestures towards the performers were frequently bizarre, often ignoring an instrumental soloist and intensely directing his attention to one of the minor parts or just standing there looking around the hall with his arms folded, his hands on his hips or, at one stage, leaving his arms outstretched like a seabird hanging its wings out to dry. At the close of Haydn's Symphony 90 in C, he turned to the audience with a cheeky grin just as the little quiet interlude prepared the way for the emphatic ending. At a particularly dreamy moment in Symphony 60 in C, *Il distratto*, he turned to the audience with his hand over his mouth, as if to say 'what is going to happen next?' and at the end of another movement turned and shrugged his shoulders, presumably asking 'what was that all about?'. His apparent surprise at the music he was hearing was perhaps understandable – it is a very odd work, written for a stage play about an absent-minded gentlemen and bearing many of the characteristics of the title. Norrington is conductor in chief to the Camerata Salzburg and has produced a remarkable transformation of this modern instrument orchestra over recent years. Their clarity of articulation and projection of sound is impressive, and they have clearly understood the issues of authenticity that Norrington is so well placed to impart, producing a clean, non-vibrato sound. The two C major Symphonies showed off some impressive individual instrumentalists, notably in *Il distratto*, where the strings have to change their tuning during the piece as the protagonist becomes more and more distraught. The opening of this work is an example of Haydn's wit – a strident introduction leads to a melting accompaniment, but Haydn absent-mindedly fails to add a proper melody above it. In contrast to the high jinks of the two symphonies, mezzo-soprano Bernarda Fink performed two Haydn *scenas*, *Berenice, che fai?* and *Arianna a Naxos*. Although she seemed rather nervous at the start, she soon got into her stride and, in the latter piece in particular, gave a stunning performance, drawing out the subdued and dark colours of the opening recitative, which Haydn only occasionally relieves by flourishes. Fink has a magnificently sensuous lower register and this was particularly appropriate for the aria, with its long descending phrases.

Vienna's Musikverein is one of the most impressive concert halls around – architecturally a double cube, and acoustically rather like an enlarged version of London's Wigmore Hall with the same ability to blend and project sound. I heard Bach's B minor Mass performed by the Vienna Philharmonic. Honestly! Not a sandal wearing breakaway revolutionary faction, but the real thing, complete with chin rests, spikes, lots of valves, big timps and some very un-natural trumpets. And, surprise, surprise, only one woman instrumentalist. What was fascinating was seeing how the Russian/American conductor Semyon Bychkov (a lover of Bach, but best known as a conductor of romantic opera, most recently seen in England conducting *Electra* at the ROH), would do with this most unbaroque of orchestras. Notwithstanding some reluctance from a few of the players, he did a pretty good job – the whole performance was quite moving, even to my normally authentically attuned ears. Without squashing the Philharmonic's traditional warm tone, he managed to bring out a clarity of projection and unity of sound that was far removed from my expectations. Using reduced numbers (a string line up of 6,5,4,3,2, reducing to 4,4,3,2,1 and 2,2,2,1,1) helped, but most apparent was the relative freedom from vibrato and the nicely turned articulation of the players and singers. The Swedish Eric Ericson Kammerchor was impressive, although it took a little while to get into its stride and some wobbly sopranos were noticeable in the opening Kyrie. Bychkov has clearly put a great deal of thought into his Bach interpretations and his ability to draw his ideas from the performers was exemplary. The opening Kyrie, for example, was a magnificently controlled crescendo throughout. Slight changes of speed and some drawn out cadences revealed his romantic roots, but worked nonetheless. The brisk ending to the Credo was perfectly timed. The impressive line up of soloists matched the mood, with notable contributions from Bernarda Fink and Michael Schade and also Camilla Tilling and Dietrich Henschel. The only moment of rebellion came at the very end when the players, having more or less behaved themselves throughout, naughtily relaxed their stance well before Bychkov, thus spoiling the well-deserved period of silence that should follow such a performance. I was most impressed by Bychkov's stage manner during the applause and walk-ons: at no point did he take a personal bow but always acknowledged the support of the performers – a refreshing lack of ego.

The inspiringly named 'Hall E' in Vienna's new Museums Quarter was the venue for a performance by the Hamburg Ballet using part of Messiah framed by two movements from Arvo Pärt's *Berliner Messe*. A general impression that had been building of the general lack of sophistication of Viennese audiences and overall musical organisation was rather reinforced when a mobile phone went off after only a few minutes and an irritating (and clearly officially sanctioned) cameraman started snapping noisily away. Conductor Günter Jena (who had worked with the choreographer and designer) did his best to control the lush warm strings of the Wiener Kammer Orchester and

Kammerchor, but to little avail. Apart from some impressive solo singing, the highlight was the dancing itself, but I guess that goes a bit beyond my remit for *EMR*. But, as I don't get many chances to name impressive dancers in these reviews, I will just mention Natalie Horecna.

I felt far more at home listening to The Sixteen and The Symphony of Harmony and Invention, directed by Harry Christophers, perform Handel's *Israel in Egypt* at Vienna's Theater an der Wien, a performance they also gave in the Barbican a few days later. The Theater an der Wien was built around 1800, and Beethoven lived there for a while in 1803/4. It is very much a theatre, and the acoustics are as dry as dust. Perhaps appropriately, given the theme of the evening, their current show was *Jekyll and Hyde*, and souvenir syringes were on sale in the foyer. I have to confess that *Israel in Egypt* is not my favourite Handel work. The first section generally reduces me to a fit of giggles, with its bloodcurdling (and rather repetitive) depiction of the various plagues. Lines like 'and there came all manner of flies and lice' would sound much better in German or Italian. But the singers managed to keep straight faces and Christophers drew out the distinctive colouring of each movement with aplomb. The opening was, not surprisingly, considering what was to come, lugubrious. The chorus 'He sent a thick darkness' was suitably eerie, the 'fly' music was appropriately flighty and the pitter-patter of a light shower was aptly transformed just as the chorus entered with 'He gave them hailstones for rain'. Overall it was the direction and the singing of the choruses that was the highlight of this performance. The Sixteen were on spectacular form in a work that demands a lot of them. The altos, in particular, were sound (they have been a bit of a weakness in some past performances) – they had some very exposed passages and entries. The soloists, drawn from the choir, were also impressive, particularly the two sopranos, Elizabeth Cragg and Angharad Gruffydd Jones in their solos and in their exquisite duet, 'The Lord is my strength'. Despite the continual battle with the acoustics (who on earth thought this was a suitable venue for a concert like this?), this was an excellent performance and was deservedly well received by the Viennese audience.

One of Vienna's own period instrument groups had a chance to show their mettle in a performance of the *Missa Viennensis* by the mid-17th-century Slovenian composer Johann Baptist Dolar. Or at least, it was billed as the *Missa Viennensis*. But I was sitting next to somebody who had the score of Dolar's *Missa viennensis* (edited by Urois Lajovic for the Slovenian Institute of Musicology and published in 1996 by the Slovenian Academy of Sciences and Arts) and it was not the work performed. We seemed to be hearing Dolar's *Missa sopra la bergamasca* with a few added movements. Although the programme note suggested that it was the Bergamasca mass that formed the basis of Martin Haselböck's reconstruction of what he called *Missa viennensis*, it does seem curious to label the work that we heard with the same title as another piece by the same

composer. Perhaps I have missed something in the translations, or perhaps the Viennese will only attend concerts that they believe to be by one of their own (after all, Dolar's career did alternate between Ljubljana and Vienna). But what matter. What we did hear was an interesting example of a work by an overlooked composer and the small and youthful orchestra and choir of the Vienna Academy, directed by Martin Haselböck in the splendidly historical setting of Vienna's tiny Hofburgkapelle, home to the Vienna Boys' Choir since the days of Maximilian 500 years ago. My knowledge of Slovenian 17th century music is rather limited, so I wasn't sure what to expect. But the musical textures were little different from the broad compositional style current in most of Europe at that time. There were clear Italian influences, as there generally are, alongside a number of characteristics that Dolar seems to have favoured in his compositions. These

include the frequent use of overlapping short phrases and stretto fugal entries, giving a sense of momentum and urgency, as did the use of a simple sequence of notes for fugal themes. His use of word painting was the more effective for its limited use – the harmonic and volume shift on the word 'mortuorum' towards the end of the Credo being particularly effective. The small forces of the Wiener Akademie (2 violins, 2 violas, viola da gamba, violone, 2 trumpets, 4 sackbuts and organ) were effective in colouring the vocal lines and in the solo works. The (4,3,3,3) choir made an attractive and focussed sound and there was some lovely singing from soprano Theresa Dlouhy and tenor Bernd Fröhlich.

All in all, an interesting series of concerts, but as far as early music performance is concerned, I am glad that I am London based.

SEMANA MÚSICA RELIGIOSA – CUENCA, 11-20 APRIL

Brian Robins

The Semana Música Religiosa held annually during Holy Week in the hilltop town of Cuenca is one of Spain's oldest music festivals, an event this year celebrated for the forty-second successive year. While not exclusively devoted to early music, it certainly dominates the programme, with eighteen out of twenty-two of this year's events broadly falling within the confines of the term. It now also has a strongly international flavour, with British artists having a high profile this year. Before my arrival in Cuenca one could have heard The Sixteen under Harry Christophers in a programme that included Domenico Scarlatti's *Stabat Mater* and Spanish Renaissance motets, Victoria's Requiem with Paul McCreesh and the Gabrieli Consort and Vivaldi's oratorio *Juditha Triumphans* with the King's Consort under Robert King. Other notable events in the earlier part of the proceedings included Ton Koopman with his Amsterdam Baroque forces in the 1725 version of the St. John Passion, a performance that according to hearsay left something to be desired.

For this year's Semana, I was one of a number of writers invited to attend three days of the event, although short notice and problems with travel arrangements determined that my visit was not made precisely at a time of my choosing. A grave disappointment was an arrival in Cuenca too late in the evening to attend what promised to be one of the highlights of the festival, the first performance in modern times of the oratorio *Il sacrificio de Abele* (1678) by the little known Alessandro Melani, one of a family of musicians based on Pistoia. Given by Rinaldo Alessandrini and Concerto Italiano, informed reportage suggests that this was indeed an outstanding event, with special plaudits going to soprano Anna Simboli, who sang the role of Eva. Like everyone else, I will now have to contain my impatience until the promised recording appears.

The following midday I made my way via the tortuously steep cobbled streets to the now deconsecrated church of San Miguel for the last of three programmes primarily devoted to Biber's 'Rosary' Sonatas. All three were given by La Risonanza, but each featured a different violinist with a constant continuo line-up under the direction of harpsichordist Fabio Bonizzoni. Ricardo Minasi, the violinist I heard in the final five sonatas (the 'Glorious Mysteries'), obviously belongs to the Fabio Biondi school, producing fierily committed playing that was not afraid of a few rough edges and was at its best in such flamboyant gestures as the Gigue of Sonata 14 (*The Annunciation*), a movement justifiably repeated as an encore. Elsewhere, some of Minasi's occasional tonal insecurity was disconcerting, although the divisions of the final sonata's concluding Sarabande were executed with delicious delicacy.

The evening's main concert held in the fine modern Teatro Auditorio hardly falls within the remit of EMR, being devoted to performances of Verdi's *Four Sacred Pieces* and Rossini's *Stabat Mater* given by the National Choir of Spain and the Joven Orquesta Nacional de España (the Spanish equivalent of the National Youth Orchestra) under the experienced baton of Alberto Zedda. Suffice it to say that the Verdi made no better impression on me than it ever has done, sounding for the most part like the music of an atheist attempting to fill the God slot. Rossini's irreverent traversal of the poignant text of the *Stabat Mater* was more enjoyable, largely due to a quite outstanding quartet of soloists that included the highly rated Chilean tenor Juan Diego Flórez and a superb Bulgarian bass, Orlin Anastassov. A rapid taxi transfer to the magnificent Gothic Cathedral brought refreshment in the shape of the Vigil for Holy Saturday. This was one of four Offices performed during the festi-

val by the Schola Antiqua under their director Juan Carlos Asensio. While I claim no special expertise on the subject of chant, the whole event, which included a candlelit procession involving singers, clergy and the congregation/audience, was deeply moving in its solemnity and simple dignity and graced by some beautifully modulated and to my ears perfectly paced and executed singing of the highly melismatic chant. Ascensio and his accomplished ensemble were back in the Cathedral the following morning to create a very different atmosphere with their participation in the Easter Sunday Mass.

The festival's final concert in the Teatro Auditorio at lunchtime on Easter Sunday was appropriately enough devoted to Handel's Roman oratorio *La Resurrezione* in a performance given by Fabio Biondi and his Europa Galante forces. It turned out to be a sad disappointment, not so much due to any particular shortcomings in the performance, but because Biondi had chosen to savagely cut Handel's score. Not only were San Giovanni's first Part One aria and Maddeleena's 'Del ciglio' (from Part 2) totally excised, but many arias were shorn of their B sections and/or *da capos* and the recitative was also heavily abridged. Given that Handel at this stage of his career was not exactly prone to writing long arias, this seems to me quite indefensible and it reduced the work to little more than a tantalizing fragment. All this was the greater pity since Biondi's direction of the wonderfully vital and col-

ourful score was sensibly paced and drew outstanding playing from his orchestra, displaying none of the mannered exaggeration that has so often marred his Vivaldi performances. His cast was dominated by the quite magnificent Lucifer of Roberto Abbondanza, who seemed intent on trying to prove that the Devil does indeed have all the best tunes. Marta Almajano's Angel was lustrously and accurately sung, but suffered from poor Italian diction, while Angela Bucci made for an affecting Maddalena. Her Part 2 aria 'Per me', with its tortuously chromatic oboe obligato, was a particular high point. Neither of the other soloists matched this level, mezzo Liliana Rugiero's Cleofe being too weakly projected to make much effect, while Enrico Onofrio's constricted tenor made heavy weather of the role of San Giovanni.

While it might be rightly assumed from the foregoing that my visit to Cuenca did not catch the Semana at its best, anyone looking for a musical Easter should certainly consider a visit. The ancient town itself, with its narrow and steeply cobbled streets and famous hanging houses, is endlessly fascinating and the general standard of music making obviously high. While there I encountered an English group led by John Whibley, the enterprising owner of 'Holidays with Music'. All those I spoke to were unanimous in declaring their holiday a great success. Details of the Semana can be obtained from its website: www.semanademuiscareligiosa.com

CANON LAW

Peter Leech

In 1956 the classical music world collectively celebrated the 200th anniversary of the birth of Wolfgang Amadeus Mozart. Since then it seems we have been obliged to acknowledge the birth and death dates of important composers when a particular multiple of fifty years comes around. Not every composer, of course, gets a chance; it depends very much upon perception of importance. Naturally many of us were very excited about Haydn in 1982, Handel in 1985, Mozart in 1991, Purcell in 1995 and Bach in 2000. Concerts, musicological colloquia and commemorative exhibitions were organized. New biographies and scholarly editions appeared, and record companies unleashed their full marketing power, sweeping us along in a maelstrom of anniversary fever. Performers, audiences and scholars came away feeling that they knew more, but it would not have taken much effort to widen public interest in Haydn, Handel and Mozart. They were already doing well. Proportionally, the events of 1995 did much more for Purcell. Everyone agreed he deserved attention.

Has the collective spirit associated with anniversaries withered away? Concerts now seem to take place in haphazard fashion, depending on the marketing potential

of the composer. Perhaps the industry has become so competitive that we dare not take risks by trying too hard to promote the music of lesser-known composers. Despite individual efforts by period-instrument ensembles, many important dates have passed without the acknowledgement they deserve. The 300th anniversary of the birth of Johann Adolf Hasse, one of the most prolific, imaginative and influential composers of the baroque period, fell in 1999. With the exception of isolated attempts, his importance was not fully exploited, even after the tremendous popularity of the *Farinelli* film soundtrack. Martin Gester, Ludwig Guttler, Gerard Lesne and others have produced Hasse recordings since then, but the bulk of the composer's works (held in the Milan Conservatory Library) languish, undeservedly, in obscurity. A Hasse complete-works edition seems to be just a pipe-dream.

We are now almost half-way through 2003 but there seems to be little collective excitement about the 350th anniversary of Arcangelo Corelli's birth. Perhaps I'm speaking too soon and more will suddenly happen in the next six months. What about Johann Pachelbel? Take a CD-player into your local High Street, play the *Canon* and

ask random passers-by to identify it. Most of them will recognise it and many could probably name the composer. The *Canon* is probably one of the most popular pieces of classical music ever, but for most people Pachelbel is known for this work alone. Every summer, in the foremost tourist cities of Britain, chamber orchestras take full advantage of this by performing it over and over again, together with the usual suspects; Albinoni's (sorry Remo Giazotto's) *Adagio* and Mozart's *Eine kleine Nachtmusik*. The popularity of the *Canon* is surely a marketing dream, through which the lesser-known works of Pachelbel could be introduced. Alas, perhaps not. It seems the world of Pachelbel appreciation is a bizarre one.

Whilst gathering scholarly information about Pachelbel for an anniversary concert I also consulted the internet, just in case anything important had passed me by. I was surprised by what I found. One website has a section dedicated to Pachelbel with a collection of 46 midi-file recordings of the *Canon*. Not content with this, the owner of the site is keen to add more to the list. He even suspects there are another 150 versions out there. I won't be holding my breath! In the November 2002 edition of BBC Music Magazine Pete Waterman (formerly of Stock, Aitken and Waterman) is quoted as saying that Kylie Minogue's 'I should be so lucky' was inspired by the *Canon*. Of course! I always knew there was more to that song than just the brilliant lyrics! Alas, my enthusiasm was dashed by Stock and Aitken's reply; Waterman was talking complete rubbish. Whether the story is true or not, Pachelbel has apparently affected others in the pop world. A report in the 'Guardian Unlimited' website from October 2002 claims that the *Canon* was a major influence on The Farm (creators of 'Altogether now') and the Pet Shop Boys ('Go West').

What about the rest of Pachelbel's output? He was, of course, chiefly a composer of church music. Thankfully there have been some advances in recent times. At the 1996 conference of the Society for Seventeenth Century Music (North America) Kathryn Welter gave a paper on Pachelbel's music for Vespers services at the church of St. Sebaldus in Nuremberg. It was an excellent contribution towards a greater understanding of this repertoire (in particular the diverse settings of the concerted Magnificat), with a survey of important manuscripts in the Tenbury collection. In general, Pachelbel literature is found wanting; perhaps it is not too late for the 2003 anniversary to provide a launch-pad for further activity, both in scholarship and on the concert platform. Performers now have access to several new editions of his sacred works; of the 11 extant motets (10 of which are for double-choir) Carus-Verlag publish 8.

There is some truly remarkable music amongst the sacred concertos, most of which are large-scale works based on the melodies and texts of chorales. Between each movement of *Was Gott tut, das ist Wohlgetan* Pachelbel inserts a beautiful homophonic instrumental arrangement of the chorale melody. This acts as a teaching device,

providing the congregation with a point of reflection and reminding them that no matter how ornate the polyphonic choruses may become, the pure and unadulterated chorale is always the chief source of inspiration. The greatest of the sacred concertos is *Jauchzet dem Herrn, alle Welt* for five-part chorus, soloists, two oboes, two violins, three violas, violone and continuo. In the second movement the exuberant and difficult vocal lines repeat the opening orchestral sonata, which has the first violin part stretching beyond third position. The third-movement 'Nun danket' for solo alto and chorus, in a playful and dance-like 12/8, evokes strong images of the opening chorus of Bach's St. Matthew passion. The association is further enhanced by the sopranos carrying the slow chorale tune above the other parts, clashing harmonically at entry points. Connections with the Bach family were, after all, very strong. Pachelbel was god-father to Bach's sister Johanna and he taught the 'Ohrdruf' Bach, Johann Christoph, organ, harmony and counterpoint. It is tempting to consider whether Johann Sebastian knew this evocative setting of 'Nun danket'.

I hope that we see more Pachelbel concerts in 2003. A glance through the *EMR* concert directory from January to May shows little activity related to him thus far. There is no harm in dreaming. Just think, we could be part of a Pachelbel anniversary year that provided the impetus for a new biography, a complete-works edition and a greater awareness of his true genius. We should be so lucky!

Bristol Bach Choir and Frideswide Ensemble will perform a Pachelbel anniversary concert in Bristol on 28 June. For details see concert diary.

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8 Aria *Del l'aquila l'artigli* (Aci)

Aci

[Cembalo Solo]*

7

14

21

28

34

40

Del - l'a - qui - la l'ar -
ti - gli se non pa - ven - ta un an - gue de mi - se - ri suoi fi - gli può il ni - do in - san - gui - nar,

de mi - se - ri suoi fi - gli può il ni - do in - san - gu

nar.

Del - l'a qui - la par - ti - gli se non pa - ven - ta un

an - gue de mi - se - ri suoi fi - gli può il ni - do in - san - gu - nar, può il ni - do in - san - gu - nar,

in - san - gu - nar,

The musical score consists of six staves of music. The top staff is for 'Aci' (soprano) in treble clef, 3/8 time, with lyrics in Italian. The second staff is for 'Cembalo Solo' (harpsichord) in bass clef, 3/8 time, with three '3' markings. The third staff is for 'Aci' (soprano) in treble clef, 3/8 time, with lyrics. The fourth staff is for 'Cembalo Solo' (harpsichord) in bass clef, 3/8 time. The fifth staff is for 'Aci' (soprano) in treble clef, 3/8 time, with lyrics. The sixth staff is for 'Cembalo Solo' (harpsichord) in bass clef, 3/8 time. Measure numbers 7, 14, 21, 28, 34, and 40 are indicated on the left. The lyrics are: 'Del - l'a - qui - la l'ar - ti - gli se non pa - ven - ta un an - gue de mi - se - ri suoi fi - gli può il ni - do in - san - gui - nar,' 'de mi - se - ri suoi fi - gli può il ni - do in - san - gu,' 'nar.' 'Del - l'a qui - la par - ti - gli se non pa - ven - ta un,' 'an - gue de mi - se - ri suoi fi - gli può il ni - do in - san - gu - nar, può il ni - do in - san - gu - nar,' 'in - san - gu - nar,' and 'in - san - gu - nar.'

46

de mi - se - ri suoi fi - gli può il ni - do in - san - guin

52
nar.

[fine]

58

Ma se ri - tor - na poi pro - va gli sde - gni suo - i e del - la pro - le il

63

san - gue at - ten - de a ven - di - car, a ven - di - car,

68

ma se ri - tor - na poi

74

pro - va gli sde - gni suoi e del - la pro - le il san - gue at - ten - de a ven - di - car.

Da Capo

This movement comes from Handel's *Aci, Galatea e Polifemo*, a serenata completed in Naples on 16 June 1708. The text is a general zoological metaphor: a snake can eat the young birds in an eagle's nest, but if the eagle returns, it can kill the snake. Not surprisingly, in the following recitative, Polifemo has to ask Aci what he means.

The autograph score gives no instrumentation. One would normally assume that the bass is played by cello, double bass and harpsichord. But when Handel reused the aria in 1734 in a revival of *Acis and Galatea*, his chief copyist Smith allocates it to *Cembalo Solo*.

Available separately:
3 copies (2 with treble instead of tenor clef in the bass) £5.00

CD REVIEWS

CHANT

The Offering of the Apostles Saint Mark Syriac Convent, Jerusalem 51' 49"

Musica Sancta I

Deploration & Funeral of Christ Monastery of St John in the Desert 53' 12"

Musica Sancta II

The Collection vol. 1 Various Holy Land monastic choirs 49' 59"

Musica Sancta VI

The above three CDs are not represented as being early music but as part of the living traditions of surviving Christian communities represented in Jerusalem. There are six communities represented in the collection. I presume that there is a CD individually representing each of the choirs, of which two were sent for review. Taking the collection first, *Liturgies from the Holy Land*, this is not a particularly generous disc, giving 50 minutes of music; but what a diverse range of sounds. The Dormition Abbey Choir and the Sisters of the Monastery of Bet Gemal sound the most familiar. Contrast these with the Saint Macarius Coptic Choir, who have had a monastic presence for over 1600 years. Their sound, with crashing instruments, is almost Tibetan. The Choir of Stavropoleos Monastery are Byzantine based on the Orthodox tradition in Romania. The layout of the disc enhances the differences between the choirs but I may have been happier had each choir's offerings been grouped together: it would have given a better understanding of each. I was also disappointed by the booklet which just gives a short description of each community and no information about the individual tracks. On the positive side, it is clearly recorded, the choirs perform well and the repertoire is unusual and interesting. I think this CD is well worth having for reference but will probably not get regularly played.

The two individual CDs are of choirs represented in the collection above. The *Offering of the Apostles* is a recording by the Saint Mark Syriac Convent and is Syrian Orthodox music sung in Aramaic. It consists of a mass, The Anaphora of St John the Evangelist, along with 'Our Father', a hymn to the martyrs and three Christmas hymns. This appears to be a recording of an actual service and the celebrant is an archbishop. The text, in English and French, is not much help in following the proceedings, but the small example of Aramaic writing included

shows that most of us would not be helped by Aramaic text! As with the collection, this is well recorded and well sung. I like the liturgical setting and the material is definitely interesting.

The remaining disc has an air of familiarity about it but with a little twist. The Monastery of Saint John in the Desert has one Brother Simeon amongst its members. Brother Simeon describes himself as 'a disciple of the famous Lycourgos Angelopoulos'. This may mean little to many readers, but those who are familiar with Marcel Peres group Ensemble Organum, which made many distinctive recordings in the late eighties and early nineties will find his name well represented there. The style of performance here is very reminiscent of Ensemble Organum so I think that Brother Simeon has followed his master well. The twist I mentioned is the use of the French language in the Byzantine tradition – the question of why is left to the listener to ponder.

Tony Brett

MEDIEVAL

Hildegard of Bingen Chants de l'extase
Sequentia 144' 25" (2 CDs)
RCA Red Seal 74321 886 892 ££

This is in the same *Artistes Répertoires* series as the King's Singers disc reviewed last month (p. 18). In many ways it is good value, but is let down even more by the absence of texts. While Hildegard would probably have been delighted at people listening to her melodies 850 years later, I'm sure she would have been disappointed that her words were ignored – and I defy even the most expert medieval Latinist to understand what is sung here merely by ear. Without any help from the words, the music is somewhat monotonous. If you want background mood-music that is a bit more extrovert than plainchant, this is a cheap way of getting it. But if you are seriously interested in Hildegard, try to get hold of the original discs, from 1995 & 1997: *Voice of the blood* (05472 77346 2) and *O Jerusalem* (05472 77352 2), unless you are so seriously interested that you are equipped with editions of the texts.

CB

Machaut Le Jugement du Roi de Navarre
Ensemble Gilles Binchois, Dominique Vellard 65' 25"
Cantus C 9626 (rec 1994)

An imaginative programme, performed

by a mixture of voices and instruments, though it was the singing of the motets that stayed particularly in my mind. We reviewed an earlier appearance (though not its first) in *EMR* 49.

CB

Bestiario de Cristo Alia Musica, Miguel Sánchez 67' 02"

Harmonia Mundi HMI 987033

I'm not sure whether I believe that recently I heard someone introduced on Radio 4's *Today* as a professor of animal theology. The creatures here are mostly present for their metaphoric, analogic or symbolic qualities, and are not audible in the 13th-century music – this is no medieval *Carnaval des animaux*. Five of the 18 pieces are from the Las Huelgas MS; it felt irrationally frustrating that when I first played the disc, we kept driving past signposts to Burgos, where the MS lives. The performances match the music perfectly, with a skill and imagination that seemed to bring out what was in the music rather than, as so often, imposed an extraneous image on it. Christopher Page once drew attention to the wide circulation of anthologies of medieval poetry in the guise of CD booklets: this is an excellent, thematic example, a fine accompaniment to the sounds.

CB

Bestiarium Le Revardie 56' 10" (rec 1990)
Cantus C 9601

I reviewed this in *EMR* 40: 'the four versatile singers and players make bold and lively sounds, with maybe just a little too much emphasis on instruments, but they are persuasive and impressive.'

CB

This has also been re-released in a box of three discs entitled Bella imagine, along with Vous ou la mort (15th-century Flemish courtly love songs sung by Currende) and Schiarazula Marazula, Italian renaissance dances played by Musica Antiqua. The discs (two for the price of three) come with all their lavish documentation, not the slim booklets of the bottom end of the market!

Li tans nouveaux Anne Azéma, Constantinople 65' 56"
Atma ACD 2 2290
Music by anon, Gontier de Soignies, Guijot de Dijon, Peire Vidal & Guy Ross

Looking at the front of the box, one might expect Anne Azéma to be giving a solo recital of dance-songs from Constantinople, and reading the booklet

makes the group's name seem even odder, since their non-Western inspiration is Persia, not Byzantium. I'm not really sure that I'm particularly interested in new slants on the usual medieval dances. These are better than most, but the two pseudo-medieval pieces by the group's plucker, Guy Ross, are more interesting; some groups would pretend they were more authentic by calling them improvisations. Any disc with Anne Azéma is worth getting (I wonder which continents have not acclaimed her, since the biog claims only four). She has the confidence to take time without seeming to dally, and I am so convinced that I abandon any attempt to work out what system (if any) of rhythmic interpretation she is using. A model for any singer of early monody, though it would, of course, be fatal to imitate! CB

16th CENTURY

Brumel *Messe à 12 voix 'Et ecce terrae motus'* Ensemble Clément Janequin, Les Sacqueboutiers de Toulouse, Dominique Visse 58' 15" Harmonia Mundi HMC 901738

This is, of course, an amazing piece: for 12 voices (SSSATTTTB) written in the first decade or so of the 16th century (Brumel died in 1515) and revived over 60 years later by Lassus. This recording uses solo voices, not the three or four to a part that Lassus preferred, which may represent the original forces – though the doubling by cornets, sackbuts and three organs is more plausible for the later date. (Perhaps one of our experts could tell us when church ensembles began to be doubled by wind.) It's a marvellous sound, though I was a bit disappointed. Partly, the single movement that David Munrow recorded on *The Art of the Netherlands* is so good. That adopted a better speed (8' 03") for the Gloria as opposed to Vesse's 10' 25"), which makes the new disk feel that it is trying too hard to get details of the texture across. The movement of voices lacks clarity and the slow changes of chords (similar in some ways to those of *Spem in alium*) are not solid enough. I don't have the Tallis Scholars disc to hand; that doesn't have the instruments and I remember it not being gutsy enough. So this is worth getting; but if you are a little disappointed, don't blame Brumel. CB

Handl-Gallus Moralia, Harmonia Morales: excerpts Singer Pur 72' 12" Ars Musici AM-1346-2 (rec 1999)

This is a selection of 44 pieces from the large and impressively-documented four-

disc set I reviewed in *EMR* 76. The texts are ancient and medieval classical tags and snippets of verse (given only in Latin and German here but with English in the complete set), the music apt for the text, though a bit short-winded: the average length per item on this disc is not much more than 90 seconds. Good performances, but even one disc needs divided listening. CB

John Johnson Lute Music Christopher Wilson, Shirley Rumsey lutes 59' 24" Naxos 8.550776 £

John Johnson (c. 1550-94) was one of the first English lute players to work at the English court. His post as Queen Elizabeth's lutenist was left vacant on his death, much to the chagrin of John Dowland. Was she trying to say that Johnson was irreplaceable? The *Pavan to Delight* is probably Johnson's best-known work, and survives in many sources. Other compositions are rarely heard today, yet they have a charm and beauty of their own. He left us no fancy European fantasies and song intabulations. Instead we have a typical English diet of dances (pavans, galliards and almaines), grounds (*Chi passa*, Rogero, Quadro Pavan, and such like), old-fashioned dumps, and variations on popular English folk tunes (Walsingham and Carman's Whistle).

John Johnson is responsible for a large number of lute trebles – single-line sets of divisions, with the accompanying ground to be played on another lute (or other suitable medium). Hearing *Chi passa* on the CD reminded me of a performance of this piece by Wilson back in 1978, which convinced me that the renaissance lute should be played with thumb-under technique. He always manages to create an overall mood of restraint, with a plaintive Walsingham, a soporific Goodnight, or even a bustling Queen's Treble. Johnson also wrote 'equal duets', where each lute takes turns in leading with divisions and accompanying with chords. For the duets Wilson is joined by Shirley Rumsey whose sensitive playing complements that of her husband. Their ensemble is spot on. Stewart McCoy

Peter Philips The English Exile Colin Booth hpsc 65.25 Soundboard SBCD992

We have presumably received another copy of this because it is now distributed by the rapidly expanding Codaex. Robin Bigwood reviewed it very favourably in *EMR* 59, both for the music and the playing, let alone the notorious cover photo. I hope the new marketing helps make Philips and Booth better known. CB

Terzi Il Secondo Libro de Intavolatura di Liuto Paul Beier, Craig Marchitelli lutes Stradivarius STR 33590 77' 12"

Giovanni Antonio Terzi was responsible for two books of lute music, published in Venice in 1593 and 1599. Other than that, we know virtually nothing about him. His music is not easy to play, which is perhaps why so little of it has been performed in recent years. Paul Beier offers a fair selection: moody preludes, arty arrangements of dance pieces, complex fantasies, and intricate intabulations. For five duets he is ably joined by his pupil, Craig Marchitelli. Both lutes are strung in gut, which provides strong, bright treble notes. The lower courses have more of a dull thud – disconcerting perhaps at first hearing – but nonetheless effective.

Beier sets the mood with a meandering *Preambulo*, followed by the *Corrente Francese* on which it was based. Both pieces are performed in the same slightly jerky way, with a few extra notes added. He adds so many elaborate ornaments to the corrente (is this to make it sound French?) that the whole thing almost grinds to a halt. Rubato is a two-edged sword, and depending on context can either create expressive phrasing (uplifting), or simply be playing out of time (disconcerting).

Terzi's setting of Striggio's *Chi farà fede al ciel* is for a bass lute in viola bastarda style, but it is incomplete as it stands. Craig Marchitelli has reconstructed a most convincing second lute part, where both players scurry up and down the neck of their lute with astonishing divisions.

This CD has some excellent playing. I would question Beier's occasional strums in nos 10 and 17, which to me sound self-conscious and out of place. A strummy style is fine for Caroso's dances, but (to me) inappropriate when stuck arbitrarily into such carefully conceived settings as these. My other cavil is the constant heavy breathing picked up by an over-sensitive mike. Stewart McCoy

Canti del Ciostro: Musici dei monasteri femminili di Bologna (1580/1680) Cappella Artemisia, Candace Smith dir 64' 52" Tactus TC 600001

Music by Banchi, Barresti, Banchieri, Cesena, Fattorini, Micheli, Quintanilla, Reina, Trombetti, Vernizzi, Vizzana

In contrast to the Cozzolani disc (reviewed elsewhere), this is a women-only recording: the instrumentalists and cantor are women, and Candace Smith directs the recording and the performance, as well as singing herself. Only one of the composers represented was a

woman, Lucrezia Orsina Vizzana, 'who died mad ... after 65 years in the convent'. Of the ten male composers only Banchieri was known to me, but judging by his exuberant *Cantabant sancti*, Cesena's is a name to look out for.

My opinion of this performance does not differ much from that expressed in my review of Capella Artemisia's parallel recording of music from Lombard convents (EMR 55, Nov 1999). The singers make a good sound, at its best in the multi-part writing where single voices take a line each, with the bass part sometimes sung up an octave, sometimes played instrumentally. More enthusiasm is displayed than technical skill or finesse of tuning or phrasing, but full value is given to the rich and vigorous writing. The chorally-performed items can be stodgy and tired-sounding, but in lively motets such as the Cesena, the sound is animated, more instrumental than vocal, with an amazingly cornetto-like top soprano.

The booklet is horrid: Smith's informative essay is badly edited and printed with no white space, which I find most off-putting. Texts are printed, but without translation. But like the Cozzolani, the recording communicates some splendid music, and gives an enjoyable picture of music from a little-known but influential context.

Selene Mills

17th CENTURY

Buonamente Balli, Sonate & Canzoni
Monica Huggett vln, Bruce Dickie cnt,
Galatea, Paul Beier dir 68' 13"
Stradivarius STR 33603

While Galatea is a new group to me, the names of Monica Huggett and Bruce Dickey are likely to be familiar to all our readers. This disc features the latter on only three tracks, but they are more than enough to show what a perfect partnership both the violin and cornett and the present soloists make! The string playing elsewhere is exceptionally good, with the 1636 sonata for three violins being particularly enjoyable. What made this disc extra-special for me, though, was the continuo team – at one point no fewer than six pluckers (as we've come to call them!), organ and cello. Even more impressive are the five tracks played by the pluckers alone: how so many of them can play at the same time and yet achieve a perfect balance and an incredible transparency of texture is almost unbelievable. Buonamente has surely never had exposure like this before, but fully deserves it: the music, which may be familiar to violinists and recorder players, is beautiful – buy this for yourself and find out.

BC

The centre-fold picture shows 13 players, four holding long-necked lutes and one a guitar; six pluckers are listed for the final Ballo del Gran Duca. I share Brian's enthusiasm: indeed, it's only because we received two copies of the disc that I could bear to pass one on to him.

CB

Cozzolani Messa Paschale Magnificat,
Warren Stewart dir 69' 38"
Musica Omnia MO0209

Eric Van Tassel reviewed this favourably in EMR 83; the re-review is the result of Musica Omnia now being available in the UK from Codex.

CB

A delightful and worthy effort to encourage familiarisation with the music of one of the most highly-regarded women composers of mid-17th century Milan. The Easter Mass is presented liturgically as at the Benedictine convent of St Radegonda where Cozzolani spent her life. The propers and epistle are sung to plainchant; the liturgy and gospel are sung by the 'Celebrant', the only male singer on the recording: in the convent, a visiting priest would have celebrated the Mass in the exterior part of the church, from where the nuns would have been invisible. All the polyphony of the Mass, and the motets which take the place of the hymns, Elevation and Deo gratias, are sung by women alone. It is the rich 'close harmony' of the 4-part female voices, with tenor and bass parts sung up the octave, which makes this disc remarkable. There is commendable energy in the choral singing, and good attention to the rhythmic, harmonic and semantic pleasures of the music and texts, which are considerable; the enthusiasm of the performers for this music is obvious – and understandable.

The upper voices tend to be a bit shrill, with tight vibrato, but some of the lower voices are exceptional: mellow, smooth and full of character. I was only able to identify that of Margaret Bragle – an admirable, intelligent singer. The continuo – organ, violone and theorbo – is unobtrusively supportive. The booklet gives full texts and translations, but there are some odd omissions and typos, including a trio of *Angus Deis* – but that would not deter me from seeking out the other Cozzolani recordings in this series.

Selene Mills

Monteverdi & Grandi Ad Vesperas Beatae Mariae Charlotte Müller Perrier, Natacha Ducret, Alex Potter, Emiliano Gonzalez-Toro, David Minderloh, Lisandro Abadie SSATTB, Ensemble Orlando Fribourg, Laurent Gendre dir 71'04"
Cascavelle VEL 3057

This is a fine compilation of a Vespers service for voices and continuo. Monteverdi's contribution is the 1610 *Dixit, Laudate pueri*

a5 (1640), *Nisi Dominus* a6 (1650) and *Magnificat* a4 (1640) – it was particularly nice to hear the last of these transposed to a sensible pitch. (If anyone wants to try it, we have an edition.) *Domine ad adjuvandum, Laetatus sum* and *Lauda Jerusalem* come from Grandi's 1629 set. Chant antiphons are sung before the psalms, with motets by both composers after them. Monteverdi's marvellous *Salve* for two sopranos concludes the disc with a rather disappointing performance that is not true to the quality of the rest, which is stylish and convincing. Placing Grandi so strongly in competition with his colleague was perhaps a bit risky, but works very well, and I give a strong recommendation to this programme.

CB

Pasquini Works for harpsichord and organ James Johnstone 77' 37"
Gaudeamus CD GAU 336

Pasquini is a shadowy figure in the generation of organists before Frescobaldi. This disc contains all his extant keyboard music, mainly short dances and canzonas but with a few longer variation sets and a melodious intabulation of a Rore madrigal. Johnstone brings the pieces to life with mercurial contrasts and sharply characterised themes. In the toccatas, his rhythmic freedom achieves a persuasive ebb and flow. In stricter styles such as imitative passages or dances, some listeners may disagree with his generous agogic accents or the invariable gap that he inserts before the final chord. But there is emphatically no single correct way to play this repertory, and Johnstone's decisions are usually effective. His choice of instruments is ideal: a bold-toned harpsichord from Kenneth Gilbert's collection and an organ whose *Voce umana* gives an undulating richness to the *durezza e ligature* toccatas. A rewarding release. *Stephen Rose*

Steigleder Dass Vatter unser 40 mal variert Martin Gester (1630 Lesselier organ at St Michel, Bolbec, Normandy) with Le Parlement de Musique 80' 50" (2 CDs)
Tempéraments TEM 316024/25

Johann Ulrich Steigleder's *Tabulatur Buch dass Vatter Unser* of 1627, although little known nowadays, is one of the most important examples of that outpouring of organ music that occurred throughout Europe around 1630. This was a time when there was something of an international style, only the different colourings of regional organ styles making for contrast. So in Steigleder's music, we hear echoes of Sweelinck, Scheidt, Titelouze, Arauxo, Frescobaldi and Gibbons. But what makes these 40 variations unique is

the possibility given by Steigleder for instruments and voices to become part of the music – indeed the presentation in open score seems to encourage such performance. Here a tenor voice, cornet, serpent and sackbut are combined with the colourful sounds of the organ. Steigleder came from the Southern German tradition of organ building, far removed from the classical French organ used for this recording, although its original date of 1630 is spot on. While purists will have cause for complaint, the wide range of colours available on this instrument add considerably to the charm of this recording – and the addition of some very French ornaments by the organist seems to be in the spirit of the occasion. Indeed, the massive opening Fantasia is both played and registered in a way that Titelouze might have recognised. The recording by Radio France is technically superb – assuming that it was originally intended for radio broadcast, it seems that the French are an enlightened lot when it comes to broadcasts of organ music. This really is a splendid (double) CD – interesting music, well performed and with a fascinating new world of aural colour to enjoy. Essential listening. *Andrew Benson-Wilson*

Lamento Daniel Taylor, Theater of Early Music 65' 00"
Atma ACD2 2308 £ [with ATMA catalog]
J. Christoph Bach *Ach dass ich Wassers, Buxtehude Jubilate, Mit Fried und Freud, Klaglied, Wenn ich Herr Jesu, Erlebach Sonata III, Hoffmann Schlage doch* (BWV 53) Schmelzer *Lamento...* Ferdinand III

Daniel Taylor's biography lists a wide range of performances and recordings, including one with the Dalai Lama and José Carreras. There's a sort of mesmeric spirituality in this disc which might suggest the former of these. All the music is first rate, but one longs to hear him sing something fast: Buxtehude's *Jubilate Domino* doesn't come till the end of the disc. And even where there is room for characterisation, it isn't always present: there are various ways of making the repeated 'Erbarb dich's in Schütz's setting more significant than here. The discovery for me was not any of the vocal pieces but Erlebach's *Sonata Terza* (1694) with unusual string scoring and a marvellous *caconne*. The singing is good, but there are equally good versions by other counter-tenors. If you've missed them, or if you're a counter-tenor fanatic, this is worth getting; but I'd rather have a more varied programme with a greater range of note-values for the singer. *CB*

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

LATE BAROQUE

Bach Cantatas 21 Bach Collegium Japan, Masaaki Suzuki dir with Robin Blaze, James Gilchrist, Peter Kooij ATB 69' 32" BIS-CD-1211
BWV 65, 81, 83, 190

January may be the darkest month of the year, but liturgically it contains evocative biblical readings that in 1724 spurred Bach to write vivid, luminous cantatas. In the Epiphany piece BWV 65, the opening chorus suggests the tread of the Magi with stepwise choral writing, while there is a mysterious richness in the unusual combination of horns, recorders and oboes da caccia. In BWV 81 the story of Jesus stilling the waves gives Bach the excuse for an operatic contrast between calm and storm. And the Candlemas cantata BWV 83 is a buoyant outburst, its festal nature allowing Bach once again to use horns in church. Suzuki gives some of the best performances of his series; highlights include the assured joyfulness of James Gilchrist in the second aria of BWV 65, with supple accompaniment by horns and oboes; or Robin Blaze at the start of BWV 81, evoking first the stillness of the sea and then the terror of the rising storm. These cantatas have several textual uncertainties, no more so than in the first chorus of BWV 190 where most of the instrumental parts are lost. Here Suzuki's son has made a reconstruction, and although his orchestral writing lacks the independence we expect from Bach, the completion nonetheless shows the care and stylistic sympathy that are virtues of this entire series. I strongly urge you to buy this disc and explore four pieces whose musical riches are still largely unknown. *Stephen Rose*

Bach Magnificat BWV 243A, Jesu meine Freude Susanne Cornelius, Claudia Darius, Hans Jörg Mammel, Matthias Hoorn SmSTB, Motettenchor Pforzheim, Barockorchester L'arpa festante, Rolf Schweizer Amati ami 0002/1 53' 09"

There is much to enjoy in this performance of the Magnificat with Christmas interpolations. The orchestra plays with spirit and incision, but is also suave in the 'Quia respexit' or 'Et misericordia'. The soloists are acceptable, although the soprano is a touch indiscriminate in her vibrato. As for the choir, its size (over 60 members) does not stop it demonstrating impressive agility and discipline. Likewise in 'Jesu meine Freude' they sing with detailed phrasing and a vivid response to the text, giving the impression that they care deeply about the music. A shame, though, that at 53 minutes the disc is decidedly short measure. *Stephen Rose*

Bach Cello Suites Pablo Casals 130' 38" Opus Kura OPK 2041/2 £ (2 CDs)

Casals' recordings of the Cello suites are of unassailable importance and almost beyond criticism: whether you like them or not, their significance is unassailable. Most people over 60 will have first heard the music on his recordings. I can remember very clearly when that happened to me: it was in 1959 or 1960 when someone I barely knew insisted that a heterogeneous group of visitors went to his room overlooking the Cam and listened to a Casals LP. The booklet contains a letter by the cellist Hidemi Suzuki (brother of Masaaki) declining the invitation to write a note which isn't entirely enthusiastic about the performances. The transfers sound very clear, and the thin sound (how much the result of the recording, how much because Casals' playing is by present standards quite 'early') is so different from performances on the modern cello. There is no information about the source of the recording. *CB*

Couperin Leçons de Ténèbres Kirsten Blæse, Salomé Haller SS, Chœur Capella Regis, Dolores Costoyas *theorbo*, Guido Balestracci *gamba*, Martin Gester *org*, dir Assai 222412 58' 30"
+ Lalande/Brossard *Miserere & chant*

Even 25 years on, it is a brave pair of singers who set up in competition with the classic Kirkby/Nelson/AAM recording of Couperin's *Leçons*. This disc avoids too direct a comparison by placing his ever-expressive and delicate filigrees in a quasi-liturgical context in which appropriate and stylishly sung plainchant introduces the principal items and the 'service' concludes with a *Miserere* by Lalande 'with added choruses by S Brossard'. This format works well as it highlights the expressive peaks Couperin achieved and allows the listener some recovery time between them. These singers project the anguished texts with some vigour and even though their vibrato will not be to all tastes this is a worthy companion and complement to my well-worn LP. The booklet does the performers no favours, however. The main essay is rather rambling and its English translation not particularly idiomatic; Martin Gester's shorter note (more useful to most listeners) is not translated at all; the sung Latin texts are translated into French only (and not in parallel columns with the original but on a different page); information about the performers is in French only, with curiously unbalanced entries for the ladies. But the music is sublime and these performances are equal to its challenges. *David Hansell*

Handel *Rinaldo* Vivica Genaux *Rinaldo*, Miah Persson *Almirena*, Inga Kalna *Armida*, Lawrence Zazzo *Goffredo*, James Rutherford *Argante*, Christophe Dumaux *Eustazio*, Dominique Visse *Mago*, Freiburger Barock-Orchester, Réné Jacobs dir 193' (3 CDs in box) Harmonia Mundi HMC 901796.98

see p. 24

Handel *La Maga Abbandonata* Simone Kermes, Maite Beaumont SA, Donna Leon narrator, Il Complesso Barocco, Alan Curtis DHM 74321 95644 2 60' 29
Arias from *Amadigi*, *Alcina* & *Rinaldo*

This programme is about those fashionable qualities sex and power, jealousy and rage, despair, menace, death, as seen through the relationship of three of Handel's sorceresses and their intended victims. Alternatively, you can enjoy it just as a series of passionate arias, with perhaps greater justification than some people listen to complete Handel operas without following the plot. The playing is good and stylish – I'd far rather have an overture at the beginning than a chunk of a story by the co-author of the concept at the end. The singing is mostly convincing, though by the very highest standards (and Handel's writing requires the highest standards) there are a few places that don't quite work. Three saraband arias are two too many – Handel uses them with greater care and their multiplication diminishes their effect. Whether you buy the plot or not, it's a worthwhile disc, as any from Alan Curtis is these days. CB

Handel *Music for the Royal Fireworks*; *Water Music* Boston Baroque, Martin Pearlman dir 72' 45" Telarc CD-80594

The Fireworks Music is played with conventional wind-and-string forces. Pearlman takes the opening of the overture at an admirably stately pace, kept lively by carefully thought-out treatment of the dotted rhythms. It sets the pattern for the disc, though carefulness becomes the dominant characteristic; these are performances that have been thoroughly prepared, with some consequential loss of spontaneity, though still very enjoyable.

For the Water Music Pearlman adopts the division into three suites (in the key order F, G and D), but makes the 'Suite in G' specifically a 'flute' suite by substituting that instrument for unison oboes in the bourrées (as in one MS source). The division into three suites, and Pearlman's notes, regrettably reflect the baleful influence of Hans Redlich's edition for the HHA, and Roger Fiske's for Eulenburg. (It is amazing that there is no good modern edition of this most famous work.) In

common with Fiske, Pearlman wrongly omits the passage for two solo horns at the start of the second F major minuet, and concludes the 'F major suite' with the F major variants (HWV 331) of two of the movements in the 'D major suite'. In his notes Pearlman repeats the old notion that the F major versions are earlier than their D major equivalents but observes that 'curiously' the latter 'are shorter, less developed pieces'. He should have trusted his instincts and kept up with the research. Over twenty years ago the F major versions were dated by Donald Burrows' paper studies to c.1722 (the date given in the Händel-Handbuch catalogue). They were never part of the Water Music of 1717, but probably belong to the otherwise unknown 'New Concerto with French Horns' performed at Drury Lane on 20 March 1723. The 'three suite' division is a modern myth: as I pointed out in my note for Trevor Pinnock's Archiv recording of 1983, the earliest sources for the Water Music are MS keyboard transcripts (notably one in the Earl of Malmesbury's collection) dating from the early 1720s, and these present the movements in the mixed-key order shown in the editions of Arnold and Chrysander. (They also confirm the validity of the horn duet: both halves should be repeated, as on the Pinnock recording.) The mixed order is the only one that makes sense when the complete suite is performed, though obviously shorter suites grouped by key can legitimately be extracted when appropriate. For the Water Music in Handel's order, in Handel's orchestration, Pinnock remains a good choice. Anthony Hicks

Handel *Flute Sonatas* Jed Wentz, Musica ad Rhenum 75' 30" Challenge Classics CC 72046 HWV 359b, 363b, 367a, 374-376, 378, 379
see p. 24

Rameau *Pièces de clavecin en concerts* London Baroque 67' 00" BIS-CD-1385

These delectable *pièces* (published in 1741) have enjoyed a number of fine recorded performances – I still relish my *Das Alte Werk* LP (costing £5.50) with Leonhardt and the Kuijken, and the last three months have brought both a re-issue of Rousset's version and this new release. As one would expect from London Baroque the performances are scrupulously prepared with some very impressive ensemble playing especially of trills and a few unmarked naughtinesses such as the pizzicato final chord of the Tambourin. Much thought seems to have been given to the relative balance of the instruments, with the strings sometimes accompanied

and sometimes accompanying, though I did feel that at times the violin could have allowed the harpsichord right hand a little more prominence. The general sound is sumptuous especially when compared to my old LP, also recorded in a church, with the middle register of the harpsichord a particular beneficiary. Two essays in the booklet identify the movements' various dedicatees and discuss the demanding nature of the keyboard writing, with translations into French and German. I have not heard the Rousset recording so cannot recommend either over the other but I can say that this London Baroque performance will not disappoint.

David Hansell

Telemann *Oboe sonatas* Sarah Francis ob, Jane Dodd hpscd, Margaret Powell vlc, Robert Jordan bsn, Howard Beach hpscd Somm SOMMCD 235 60' 52" TWV 41: a3, B6, e6, g6, g10 42: Es3

If I didn't really enjoy this CD, it had more to do with performance practice than anything else. Of their kind, these are very good accounts of six sonatas by Telemann involving oboe. For me, though, too little thought was given to how this music works: is a bassoon playing continuo a soloist? I think not, but here the bass line is exploited for all its melodic importance (very little, except in the few fugal movements), and the sound is just too plummy. The keyboard continuo is tight and insubstantial. Sarah Francis is a first-rate oboist, of course, but in baroque music an endless chain of semiquavers needs some sort of shape – beautifully tongued, equal notes are not what is expected. BC

Telemann *Triosonatas for oboe and recorder* Alfredo Bernardini ob, Lorenzo Cavasanti rec, Tripla Concordi (Caroline Boersma vlc, Giorgio Mandolesi bsn, Sergio Ciomei hpscd), Monica Piccinini S Stradivarius STR 33595 59' 10" TWV42: a6, c2, c7, e6, F9, F15; *Da Jesu deinen ruhm*

Listening to this the same morning as the previous disc, there could not have been a starker contrast. In the first place, the continuo team (who also alternate cello and bassoon as the sustaining instrument) deliver the goods. Bernardini and Cavasanti are outstanding in the 'solo' parts – 'the singing oboe', as Cavasanti calls it in his booklet note, and the sprightly recorder duet beautifully, lightly elaborating Telemann's lines. The CD is dedicated to Fred Morgan, the maker of Cavasanti's instruments, who died suddenly in 1999: it's a stunning tribute! Bernardini and Cavasanti were students together some 20 years ago, but this is their first recording: I hope they will make more. BC

A Vivaldi Concert Chicago Baroque Ensemble, Patrice Michaels Bedl S 78' 50" Cedille CER 90000 025

RV45 (op. 14/4), 128, 178, 436, 629 (Longe mala), 630 (Nulla in mundo) 680 (Lungi dal vago volto)

This disc was recorded in 1995 but is not dated in any way. The performances are lively and stylistic – the singer adds some beautifully melismatic ornamentation, especially in *Nulla in mundo*, and the instrumentalists (who play one to a part) are excellent. The programme, designed much as one would an actual concert, is symmetrical: a cello sonata forms the centrepiece, two secular cantatas framing it, then two concertos (one for strings, one for solo flute) and opening and closing with two of the Red Priest's best motets. Anyone who would worry about nearly 80 minutes of Vivaldi at one sitting need have no fear – it's utter pleasure. BC

CLASSICAL

C. P. E. Bach Sonatas Petra Aminoff fl, Annamari Pöhlö hpscd, fp 63' 46" Alba ABCD 165 Wq 83, 84, 86, 161/2

This recording features two Finnish musicians: Petra Aminoff on flute and Annamari Pöhlö on harpsichord for Wq 83 and 86 and fortepiano for Wq 161/2 and 84. Although I enjoyed the whole disc, I preferred the latter combination – there's something about CPE Bach's music that requires the greater range of colours the fortepiano can bring. There is quite a lot of rubato in the performances. In general that's a good thing; the quirky music simply cannot be played straight. Occasionally, though, I felt that the keyboard player pulled the beat about just a little too much and slightly unsettled her companion. Very occasionally, mind. I don't think I've heard better performances of these pieces in this scoring. Recommended. BC

C. P. E. Bach Trio sonatas for Flute, Violin and Bc Les Amis de Philippe (Manfredo Zimmerman fl, Manfredo Kraemer vln, Monika Schwamberger vlc, Ludger Rémy hpscd) 102' 42 (2 CDs in box)

cpo 999 495-2
Wq 144-151

If the Finnish disc above got a recommendation from me, I don't know what words to use for the present set: I just loved all eight sonatas. The flute and violin duet beautifully (as one would expect from players of this calibre) and the continuo team (here using harpsichord and cello only) are content to accompany – sometimes Ludger Rémy adds some triplet

melodic interest, or improvises a counter-melody, but generally he provides a solid chordal background for the melody instruments. CPE Bach is not afraid to allow the violin to play well above the flute, giving a strangely melancholic atmosphere to some of the slow movements. If, like me, you're a great CPE fan, don't miss this! BC

C. P. E. Bach Complete Organ Works Jörg-Hannes Hahn (1755 Migen/Marx 'Princess Anna Amalie of Prussia' organ, Berlin-Karlshorst) 62' 13" Cantate C58016

There are few other situations where a composer and an organ are so intrinsically linked as with CPE Bach and the organ built in Berlin Castle in 1755 for the Princess Anna Amalie of Prussia and for which Bach wrote his organ sonatas. After a complicated history, the organ has ended up in the *Kirche zur frohen Botschaft* in Berlin, in a much larger acoustic than it was designed for, at equal temperament and modern pitch, and with the addition (in 1956) of some neo-baroque stops. Despite its chequered history, it remains an important instrument, albeit with a sound some way removed from its original chamber-music style. Jörg-Hannes Hahn does not attempt to recreate the chamber nature of the original organ, using full registrations in the outer movements of all the pieces. Some excessive speeds and his habit of snatching at notes makes for some moments of indistinctiveness and the occasional protest from the wind supply. This also applies a degree of rubato that is arguably excessive, notwithstanding the spirit of the *Empfindsamkeit* within which the Sonatas were composed. However, once you get used to it, the playing is spirited and full of character, and the music is well worth hearing if you don't know it already. Andrew Benson-Wilson

Carvalho Te Deum Brigitte Fournier, Naoko Okada, Elisabeth Fraf, John Elwes, Michel Brodard SSATB, Choeur et Orchestre Gulbenkian de Lisbonne, Michel Corboz 74' 33" (rec 1991) Cascavelle VEL 1016

This disc, only just makes it into *EMR*. It is performed in a huge acoustic with modern instruments, large choir and slightly wobbly singers. All of that said, it would be a pity not to mention it, as the piece has rather a lot to say for itself: or rather, for its composer. No-one would nowadays claim Carvalho as anything more than a proficient composer (unlike the booklet, where he's hailed as the best thing before Mozart); he is as at home writing florid operatic solo arias as he is constructing

huge double-chorus fugues, and he has a keen ear for instrumental colour – he particularly enjoys pairs of flutes and bassoons (nothing that Rameau and Hasse, and a host of others of course, had not done years before). It's just the sort of piece that a period band might investigate, should they be looking for first class, obscure repertoire. BC

Haydn Heiligmesse, Paukenmesse, Insanae et vanae curae Joanne Lunn, Sara Mingardo, Topi Lehtipuu, Brindley Sherratt SATB, Monteverdi Choir, English Baroque Soloists, John Eliot Gardiner 78' 51" Philips 470 819-2

Here is a triumphant conclusion to John Eliot Gardiner's series of recordings of Haydn's final six mass settings. The earlier issues were two discs for the price of one; these works, dating from 1796 and 1797, are short enough to allow on one CD the two masses and, as bonus, the stirring motet *Insanae et vanae curae* that Haydn adapted from his old oratorio, *Il ritorno di Tobia*. The performances are as crisp and exciting as one has come to expect from these musicians; and there is no lack of warmth and sensitivity in the slower movements. Haydn's spare, imaginative scoring is finely realized, and if the dynamic range seems at times unnaturally wide, this is a small price to pay for such gripping performances. Apart from the excellent main quartet of soloists, there are estimable contributions in the secondary solo parts of the *Heiligmesse*. The recorded quality and booklet notes and texts are of Philips' usual high standard. The outer illustration depicts Sir John standing by the same modernistic chair as on the previous releases, then – inside – walking rapidly away from it: and – we may hope – towards the earlier Haydn masses!

Peter Branscombe

Mozart Ah vous dirai-je maman K265 Catherine Perrin hpscd 61' 48" Atma ACD2 2301
Allemande K399, Fantaisie in d K397, Sonata in Bb K570 + JC Bach Duo in A op. 18/5 (with Robert Sigmund); Haydn Sonata in F Hob XVI:23

Mozart Ah vous dirai-je maman Mario Martinoli hpscd 73' 30" Stradivarius STR 33637
K15mm, 15tt, 24, 33b, 179, 265, 269b, 330, 352, 355

Both these excellent discs, bearing the same title, were issued simultaneously by different companies. The artists have taken great care over the selection of works and these performances offer new perspective on music that was written at a time when the harpsichord, pianoforte and clavichord co-existed.

In the first recording the 1772 Jacob and Abraham Kirckman harpsichord has a brightness of sound that suits this music and Catherine Perrin makes skilful use of its pedal, which operates the stop-changing mechanism and allows the performer to switch rapidly from the loudest sound (three combined stops) to the single stop on the lower manual and the stop on the upper manual that has a nasal twang - not my favourite sound but it is used intelligently. The allemande is a real gem, harking back to the suites of Bach and Catherine Perrin's performances are so full of life that one does not really miss the fortepiano. She omits the repeats of the second sections in the variations so that a generous number of works is included and slips in tiny ornamental flourishes and arpeggiated chords here and there to keep the music flowing.

Mario Martinoli uses a copy by Keith Hill of an 18th century German harpsichord and his style of performance is most persuasive. The Allegro in F major K.33B lasts barely more than a minute, but he turns it into a miniature romp with a subtle flexibility of rhythm that enhances the comical aspects of the music by projecting its continuing syncopation in the second half of the piece. He includes some interesting lesser known works like the Praeludium and the Minuet in D major (played here without the Trio da M. Stadler) as well as trifles like the E flat major Andante, familiar to novice keyboard players. However, I did miss the tonal colour that the sustaining mechanism of a fortepiano adds to the slow movement of the C major sonata. This disc is also well recorded. *Margaret Cranmer*

Mozart Organ Works Martin Sander (Metzler Organ, Hofgarten) 72' 03"
Audite 97.484

K 153-4, 154a, 356, 399, 401, 426, 443, 594, 608, 616-7

One of the many frustrations for organists is that Mozart, the designator of the organ as the 'King of Instruments' and noted for his virtuoso performances during his life, left practically no organ music. But that has not stopped organists from delving amongst the pieces he wrote for mechanical organs and other keyboard works for music to perform under his name. This CD is typical of the result - a selection from the works edited by Martin Haselböck for organ including, of course, the two well-known and large-scale Fantasias in F minor (both written for a larger than usual barrel organ enclosed within a mausoleum for the Field Marshall Baron von Laudon in Vienna's Müllersche Kunsthalle) and the equally popular (but more easily playable by humans) Adagio in C, written for the glass harmonica performances of the young

Marianne Kirchgässner. The choice of a modern organ is better than might at first seem, the recently built Metzler being broadly rooted in the Austrian late classical style, but with some later additions and influences, notably from the organ of the Silbermann brothers, whose organs Mozart knew well. A gently uneven temperament and a nicely musical flexibility to the winding add a touch of authenticity to the music, as does Martin Sander's clean and articulate playing. Some of the quieter registrations are of a style that was fairly well developed by Mozart's time, where several stops of the same pitch could be drawn together - the opening Adagio, for example, has no fewer than six 8' stops sounding all at once - a rich and sumptuous sound. The pleno pieces use a more traditionally baroque concept of registration, using variations on the principal ranks alone, with or without reeds. The concluding Fantasia in F minor, one of the grandest of Mozart's creations for any medium, is given an impressively forthright performance, contrasted with a nice tour of the gentler colours of the organ. I am not sure if there is a recording of either of these two Fantasias using the sorts of sounds that the original, and apparently fairly sizeable, barrel organ might have produced, but it would be an interesting project.

Andrew Benson-Wilson

Paisiello: *Il fanatico in Berlina*, Anarosa Agostini Guerina, Emanuele D'Aguanno Ricardo, Ugo Guagliardo Arsenio Mercadante, Andrea Patucelli Valerio, Antonella Rondinone Rosaura, Raffaella Fraioli Giacchinetta, Orchestra del Conservatorio di Mantova, Elisabetta Maschio, 134'52" (2CDs in Case)
Kicco Classic KCo88.2CD

This is a live recording, made in 2002, of Paisiello's only opera written specifically for London, first produced under the title *La Locanda* in 1791 (a season that saw the successful English staging of the composer's *opera seria*, *Pirro*, but notoriously not of Haydn's retelling of the Orpheus legend, *L'Anima del Filosofo*) Paisiello's *dramma giocoso* acquired its new title when staged in a revised form in Naples the following year. Among the pieces that Paisiello specially composed for the Neapolitan revival of the piece is an especially fine extended quintet that bisects the second act, effectively turning an originally two act work into one cast in the three act form still current in the capital of the Kingdom of the Two Sicilies. This quintet is one of the high points of a score that starts somewhat unevenly but improves in musical quality as it proceeds toward its inevitable end of general reconciliation

among a cast of conventional characters who include a merchant with pretensions to false Turkish titles of nobility that are foisted on him by a group of lovers and servants in order to bring their own amatory ambitions to a happy outcome. Kicco Classics, a label of Kicco Music, is a Milanese company which I have not encountered before and in this issue they provide a rather over-resonant recording of a rather noisy staging that some listeners may find distracting in what is otherwise a generally congenial experience. This, however, should not put off the potential buyer because there is certainly some very accomplished music in a work which goes some way toward explaining why, at the time of its first appearance, Paisiello was, in terms of numbers of international performances, the most esteemed operatic composer in Europe. *Il Fanatico in Berlina* may not be not the composer's most consistently inspired work, but it is nevertheless an attractive example of his fully mature style in a mode of composition of which he was deservedly regarded, not least in the stern judgement of Mozart, as a master whom few of his contemporaries could match still less surpass. This is not an issue, nor yet an opera, without its faults but is, nevertheless, well worth searching out even if you have to consult the internet to acquire it. *David J. Levy*

Pleyel Cello Concertos Péter Szabó vlc/cond, Erdödy Chamber Orchestra 132' 19" (2 CDs)
Hungaroton HCD 32067-68

As a violinist, I am very familiar with the name Pleyel, and it is a pleasure to discover that his compositions for cello and orchestra are as tuneful and entertaining to listen to as his violin duets and string quartets are to play. The Erdödy Chamber Orchestra directed by the soloist, Peter Szabó, play modern instruments stylishly, with the cello nicely pitched at the front of the sound picture. The works are possibly more virtuosic than the Haydn concertos, but none seems to pose any problem to Szabó, who edited four of the pieces and wrote his own cadenzas for four of them. The set is labelled 'Complete String Concertos Vol. 1': I look forward to hearing the next installment. BC

Rosetti Bassoon Concertos Albrecht Holder bsn, New Brandenburg Philharmonic Orch, Nicolás Pasquet 71' 29"
Naxos 8.555341 £
Nos C69, 73-5 in Murray cat.

This is a delightful disc. Albrecht Holder obviously takes great delight in four of Rosetti's tuneful (and virtuosic) bassoon concertos - his fifth work in the genre is

not considered worth recording (and there would not have been enough space on the CD anyway). The New Brandenburg Philharmonic Orchestra is new to me: they play modern instruments, but have clearly been influenced by HIP developments – even the repeated quaver accompaniments are shaped with care and the bassline, in particular, points the musical fabric very nicely indeed. Of the on-going Viennese classical sets being recorded, this disc (in Naxos's 'The 18th Century Concerto' sequence) is the most enjoyable I've heard so far. BC

Salieri Axur Re d'Ormus Andrea Martin Axur, Curtis Rayam Atar, Eva Mei Aspasia, Ettore Nova Biscroma/Brighella, Coro "Guido d'Arezzo," Orchestra Filarmonica di Russe, René Clemencic, (Recorded 1990). 156'33" (2 CDs in box)
Nuova Era 7366/7 ££

With a libretto by Lorenzo Da Ponte, based on a play by Beaumarchais, *Axur Re d'Ormus* (1789) is a tale of intrigue and jealousy set in an unidentified oriental court that provided Salieri with the occasion for one his most accomplished operas. This, the only version available, is a reissue of a set previously available on three CDs from the same company and is directed by René Clemencic with great feeling for the sustained energy and exuberance of a piece that allowed Salieri to display all his considerable gifts for melodic invention and colourful theatrical effect. Described as a *dramma tragicomico*, *Axur* is a consistently inspired piece of theatre packed with tuneful if brief arias and a wealth of well-constructed vocal ensembles that definitively belie Salieri's unjust reputation as the proverbial embodiment of musical pedantry and pedestrian conventionality. The exotic setting of the plot, with its cunning interplay of serious and occasionally comic incidents, allows Salieri ample opportunity for providing a rich variety of lyric and dramatic effects in a score which is one of the most interesting and even original accomplishments of the classical Viennese operatic repertoire. Despite its origins in live performances given in Sienna, the recording quality of the set is of studio quality, with audience participation confined to applause at the end of each act, and each of the cast sings with both conviction and an unfailing vocal accuracy and dexterity appropriate to his or her well characterised role. The result is an exceptionally enjoyable recording of an opera that should, if there is any justice in the world, do much to restore Salieri to his rightful place as a major operatic composer of an age in which Mozart was the brightest but by no means the only star. David J. Levy

The World's First Piano Concertos David Owen Norris, Sonnerie (Monica Huggett, Emilia Benjamin, Joseph Crouch)
Avia AV0014 79' 57"
CF Abel op. 11/2; JC Bach op. 7/5 & 6; JC Bach op. 5/3 arr Mozart K107; P Hayes in A; Hook op. 1/5

Richard Maunder will be contributing an article on this next month.

19th CENTURY

Rinck Klavierwerke Vol. 1 Oliver Dreschel fp 78' 24"
Dohr DCD 018

see p. 6

Samuel Wesley Organ Music David Herman (1962 Harrison organ, Coventry Cathedral) 57' 00"
Redcliffe Recordings RR019 Op. 6/3, 6, 9, 11, 12, Voluntary in Bb for T. Attwood, 12 Short Pieces nos 8 & 9

Although the (American) organist admits to having made a special study of British music, he seems to have rather lost the plot as far as Samuel Wesley is concerned. Finding an organ in England suitable for Wesley's music is admittedly tricky, but there are several possible candidates that would do his music justice and Coventry Cathedral is really not one of them. That is just the start. Having chosen to play an early 19th century composer on a late 20th century organ, Herman then chooses to register and perform the pieces (using a particularly spurious recent addition) in late Victorian/Edwardian style, complete with incongruous use of the pedals that Wesley could only have dreamed of, given the style of English organs of his day. Furthermore, the playing itself is far from error-free, with some obvious slips, wrong notes, an irritating habit of spreading chords, and a generally ponderous and laboured manner. Such a shame, since Wesley is a fascinating composer, representing that transitional period from the English 18th century to the pre-Mendelssohn early romantic tradition.

Andrew Benson-Wilson

20th CENTURY

Lockerbie Memorial Concert Gavin Bryars, Hilliard Ensemble, Fretwork 74' 59"
BCGBCD03
Busnois *In hydraulis*; Gombert *Salve Regina*; Jenkins *Pavan* a6 in F; Purcell *In nomine* a6; music by Gavin Bryars

This is a recording of a concert given on 21 December 1998 in Westminster Abbey on the tenth anniversary of the Lockerbie air crash. A friend of Gavin Bryars, Bill Cadman, was one of the victims and Bryars wrote his *Cadman Requiem* in mem-

ory, using three sections of the Requiem Mass to sandwich the Latin and Old English versions of the oldest English poem by the Northumbrian 7th-century poet Caedman. This ends the concert. It was not originally scored for early instruments, but the Hilliard had been the singers in previous performances and the accompaniment sounds as if it was conceived for viols. The earlier part of the programme contained several Bryars pieces as well as the early music listed. I wasn't convinced by the tempos of *In hydraulis*, and it felt like the first piece in a concert in which the other items were more important and so was hastily rehearsed after the other performers had gone off to the pub. Otherwise, singing and playing were impressive, although I felt that mood of the *Requiem* wasn't sustained on the disc, nor was the melodic material able to stand up to the quotations from Fauré. Bryars' music is a bit too static for my taste, but at least he writes for early forces with complete sympathy. CB

Bryars has recently started his own record label: details from www.gavinbryars.com

VARIOUS

From the Isles to the Courts Ensemble Galilei 68' 14"
Telarc CD-80536

This was presumably in a classical listing and we requested a copy on the assumption that the name Galilei suggested late-renaissance music. In fact, it belongs more to the folk world: nothing wrong in that, but the criteria we would use to evaluate a performance's plausibility in the light of what is known or may be surmised about the styles that music of the past demands are irrelevant when a different level of performing creativity is appropriate. If I were writing for a different magazine, I'd review it from a different basis. All I say here is that the players (four ladies) are skillful and their pieces have individuality. CB

I feel sad when very individual folk styles are merged in an all-purpose, rootless pseudo-folk. We stayed in a remote guesthouse in a Basque valley last week and were plied by our host with CDs of local folk-music over dinner. The first disc sounded nearer to Irish than anything else while the second had a variety of roots, none of which felt plausibly Basque. We need a word to distinguish folk from post-folk (as also for pop-influenced 'world music'.) We heard some sharp-edged voices female voices at a Saturday night street show at Laguardia in the Rioja valley, spoilt by superfluous amplification.

I left a mistake in BC's article on Catalan music last month that he had marked for deletion. The Basque language is Euskera. CB

HIP – or HPI?

Anthony Hicks

Handel Flute Sonatas Jed Wentz fl, Musica ad Rhenum 75' 30" Challenge Classics CC 72046 Sonatas HWV 367a, 379, 374, 378, 376, 359b, 363b, 375

Handel Rinaldo Vivica Genaux Rinaldo, Miah Persson Almirena, Inga Kalna Armida, Lawrence Zazzo Goffredo, James Rutherford Argante, Christophe Dumeaux Eustazio, Dominique Visse Mago cristiano, Freiburger Barock-orchester, René Jacobs 192' 59" (3 CDs in box) Harmonia Mundi HMC 901796.98

It might seem odd to review these two recordings together. Jed Wentz's interpretation of eight Handel flute sonatas originally appeared as Vanguard Classics 99189 in April 1999, and barely deserves its resuscitation, while René Jacobs' new *Rinaldo* is a major venture marked by some fine singing. Yet there is a link. In the notes that accompany the recordings, both Wentz and Jacobs attempt to claim their performances as historically informed, but their essays are frequently misleading and sometimes misguided, and do not justify major eccentricities in the performances. The result in each case is not so much HIP (Historically Informed Performance) as HPI (Historically Perverse Interpretation).

Wentz pretentiously defends what he calls his 'passionate approach to Handel's flute music' by quoting Pope's defence of his inventive translation of Homer. He links it to 'the arsenal of expressive techniques with which contemporary Italian singers conquered Europe'. These, he says, are all described in 18th-century sources, and justify 'the extravagant ornamentation, the stealing of time (*tempo rubato*) and breaking of time (*tempo regiato*), the abrupt stops and the long, drawn out sighs on this recording'. Even if Wentz's list of techniques were to be accepted as fact – at least one is fanciful, as we shall see – his logic is still faulty, since he ignores context. Occasional extravagances acceptable in the course of an entire opera become ridiculous when applied to a solo sonata playing for less than ten minutes, where good phrasing and, in slow movements, tasteful embellishment are usually more than enough to secure an engaging performance. Wentz's imposed effects include rushing forward and pulling back for no obvious musical reason in the fast movements, making quirky 'dramatic' gestures in the slow movements and adding preludes, pauses or cadenzas where none is implied or needed. Dance-style movements are generally too fast: Wentz seems instinctively to realise that his speeds for the minuet and bourrée of the G major sonata HWV 363b (i.e. Op. 1/5) make the movements perfunctory, since he plays them both again in reverse order. The continuo harpsichord is generally too prominent, and is

sometimes unhelpfully reinforced with a harp or guitar. (The use of two chord-playing instruments never seems aurally satisfactory to me in solo sonatas or cantatas, besides being historically improbable.) The one piece that remains comparatively sane throughout, and has continuo sensibly assigned to viola da gamba and harpsichord, is the E minor sonata HWV 359b (Op. 1/1), and that gives pleasure, even though the gamba player decides to assert himself with some implausible arpeggiation in the short third movement.

Amid Wentz's list of expressive techniques is that curious and unexplained reference to 'breaking of time (*tempo regiato*)'. Since there appears to be no word 'regiato' in Italian, what is Wentz talking about? As it happens, I can supply an answer, by courtesy of BBC Radio 3. Many *EMR* readers will recall a programme called *Spirit of the Age*, in which matters concerning early music were sometimes intelligently discussed. In its dying days – on 14 March 1999 to be precise – the programme featured Wentz being interviewed by George Pratt, in which Wentz's assertions, including a favourable comparison between his style of rubato and that of the tango singer and composer Carlos Gardel, were all allowed to pass without question. (The interview was timed to coincide with the original release of the CD.) Mention was made of 'tempo regiato', which Pratt interpreted as 'destroying the pulse', though without any further explanation. I was sufficiently annoyed by this misleading promotion of a minor CD issue to write a complaint to Kate Bolton, the producer of the programme, asking *inter alia* for an explanation of 'tempo regiato'. I got the reply that the term 'tempo regiato' [sic] could be found in Brossard's *Dictionnaire de musique*. In fact Brossard has an entry for 'temporegiato' (one word), or in modern Italian 'temporeggiato', the past participle of 'temporeggiare', to temporise or to procrastinate. He says it can mean the same as *a tempo*, but is otherwise an indication to an accompanist to allow for any tempo variations a singer ('Acteur') may make for the sake of expression or ornamentation. Thus Wentz would appear not merely to have misspelt the term, but also to have misunderstood it. What reliance, therefore, can be placed on anything else he says?

The new *Rinaldo*, derived from a modernist stage production directed by Nigel Lowery, comes with two essays, one a speculative consideration of the ideology of baroque opera by Reinhard Strohm (much cut without the author's consent, I gather) and a rambling nine-page affair by Jacobs (doubtless uncut) in which he attempts to produce historical justification for his persistent tinkering with Handel's score and his introduction of innumerable 'effects', especially in the continuo department. A com-

parison with Hogwood's Decca recording is inevitable, and the timings are revealing in themselves: Jacobs' version is nearly 20 minutes longer than Hogwood's, despite lacking two arias that Hogwood includes. Over four minutes is taken up by the final harpsichord cadenza in the aria 'Vo' fra guerra', extracted from William Babel's well-known arrangement – an amusing recital piece despite its repetitiveness and inept harmonies, but ruinous in the context of the opera.

Mostly the time is accounted for by curiously leisurely tempos from Jacobs (two or three numbers are exceptionally delivered at superfast speeds for special effect) and by the interpolations of various kinds with which he pads out the recitatives and, sometimes, the arias. (The gratuitous cadenza for the trumpets in Rinaldo's 'Or la tromba' is especially crass.) The continuo section, augmented by harp and organ, keeps up a ceaseless wash of multi-coloured sound: even in passages where (characteristically for this period) Handel silences the bass line, Jacobs gets his players to provide one. Relics of what one assumes to have been jokes in the stage production survive meaninglessly on the recording, including the Sirens' witch-like cackles doubling the final ritornello of the Rinaldo's 'Il Tricerbero umiliato'. (Does Jacobs also slip in a barking dog effect, in case we don't know who Cerberus was? He surely does!) One may quibble about interpretative nuance, but for me Hogwood directs a lively performance and does nothing that is not fully within historical period parameters, whereas nearly every number in Jacob's version goes outside them in some way. (One exception is a fine 'Ah crudel', though even here Jacobs silences the oboes at the end to create an ethereal pianissimo.) Honours are about even between the singers. In the title role Vivica Genaux for Jacobs matches David Daniels in virtuosity but there is occasional edge to her tone. Miah Persson (Jacobs) is more vivacious than Bartoli for Hogwood. Gerald Finlay's scornful Argante (Hogwood) shows up James Rutherford's blander view of the role, and while Lawrence Zazzo's Goffredo for Jacobs is excellent, Bernarda Fink is more proudly heroic. In the ungrateful role of Eustazio Christophe Dumaux is notably more characterful than the colourless Daniel Taylor for Hogwood.

Jacobs' essay – 'The Enchantments of a Magic Opera' – mentions most of the ways in which he 'magically' enhances Handel's score, drawing references from a wide range of sources (and anecdotes) but never making clear what relevance they have to actual practice in a London theatre in 1711. Jacobs is media-savvy, and knows he can write pretty well anything he likes without fear of being publicly contradicted; even if anyone were to take the trouble to write a point-by-point refutation of his statements, no journal would print it. A single example has to suffice here. We are told that 'it is quite certain that the continuo cellist did not always participate in recitatives' (is it?) and that 'he sometimes contributed more than a mere doubling of the bass line (broken chords, transitions). Cello methods describe this practice

only from 1774 onwards [footnote reference: J. B. Baumgartner]. But cellists with imagination and a sense of theatre must have made experiments along these lines very much earlier'. The massive non sequitur of this last sentence is a good example of Jacobs' style of argument, and is nicely compounded by the scholarly footnote, a reference to Baumgartner's *Instructions de musique ... a l'usage de violoncello* (The Hague, c.1774). What relevance could a treatise written around the time of Gluck's last Parisian operas have for Handel? Not surprisingly, none at all, and Baumgartner's instructions flatly contradict what Jacobs actually does. Baumgartner discusses recitative accompaniment only on the assumption that no keyboard instrument is being used, and, with the aid of a clear musical example, states that changes of harmony should be marked with plain two- or three-part chords. There is nothing to excuse the 'broken chords' and 'transitions' favoured by Jacobs. Has Jacobs ever read Baumgartner? If so, his reference, like much else in his essay, would appear to be wilfully misleading.

There is, of course, no need for Wentz and Jacobs to put up their elaborate self-justifications. They could simply point out that they are 21st-century musicians creating 21st-century performances from 18th-century scores, using some ideas from past practice but otherwise making no call on the concept of historic performance. Jacobs, in particular, could say that he has a long and successful record of reviving baroque operas, he has a way of doing it that a lot of people seem to like, and he sees no reason why he should not treat a Handel score exactly as he treats a Cavalli one, even though Handel is a bit more precise in his notation. If you don't like the result, fine: don't come to the show, and don't buy the CDs. What inhibits this line of argument? I don't think there is a simple answer, but the first and most obvious reason is that it would not sit well with the use of period instruments scrupulously crafted to be exact replicas of earlier models. Why use such instruments in ways that composers familiar with their characteristics would never have imagined? Another reason not to strip away the veneer of scholarship is to prevent exposure of the underlying subtext, namely that Wentz, Jacobs and others who operate in the same fashion do not feel that the music they play is quite good enough for them. Handel is fine in his way but, well, *limited*. What he needs is a genius (Wentz) to release the subtlety of that apparently simple two-part writing in the solo sonatas, or a brilliant showman (Jacobs) to flesh out the bare bones of his operatic orchestral writing with a kaleidoscope of brilliantly conceived sonic effects. But this line wouldn't go down well with the public, or at any rate with the critics and the publicity people (hard to distinguish them sometimes – see Lindsay Kemp's interview with Jacobs in the May *Gramophone*), and so pseudo-scholarly justifications of what are no more than personal whims become part of the package. HIP or HPI? If the records sell, who cares?

LETTERS

Some of these letters are held over from last month, so refer to matters arising from earlier issues.

Dear Clifford,

You're quite right to be suspicious of the editor's idea (in the new Carus Campra *Requiem*) that there is a non-solo semichoir required. In fact the editor says in the introduction that 'as in his *grands motets* Campra's *Messe de Requiem* is scored for four musical groups: *Grand Choeur*, *Petit Choeur*, *Solistes* and *Symphonie*': a surprising take on the method of performing *Grands motets* for an expert on the music.

The principle of the *Grand motet* is that there are always two vocal groups, plus the instruments. These two vocal groups act like *Cori spezzati*. From your description of the Dumont *Magnificat* you reviewed in March, I take it that the division is clear in that score. Because the two groups do not sing exactly the same music in the *tutti*s, and share in a real polychoral exchange at other places, there is no other easy way to set it out. (I was a little surprised that your other Dumont fan, Anthea Smith, did not talk about this polychoral aspect when asked about the appropriateness of Dumont for an English Cathedral Choir). But later composers, starting from Lully, tended to simply double the two choirs in the *tutti*s, and as for space reasons no reasonable editor will print the same notes twice, the spatial aspect is lost in modern editions.

Usually there is a *Petit choeur* and a *Grand choeur*. The former generally consists of 2 *dessus* (who mostly sing high-voice trios with the *haute-contre*), *haute-contre* (c3), *taille* (c4) and *basse* (f3 or f4). This is the solo group (with the possible exception of the two *dessus* parts, sung by boys). The *Grand choeur* has just one *dessus* part, but is transformed into five parts by the addition of a *basse taille* (f3). The other *taille* is then called *haute-taille*. The *grand choeur* thus mirrors the classic French 5-part *symphonie* with one violin part and 3 different sized violas. Both *choeurs* sing in the *tutti*s, with the two *dessus* parts of the *petit choeur* in unison with the *dessus* of the *grand choeur*.

While on great occasions the terms *grand* and *petit choeur* no doubt reflected a difference in size, it is perfectly possible to sing all this music with just 10 singers, and it is likely that, outside those lavish occasions often recorded in archives, this was the normal procedure. In much of Charpentier's music it is even more likely, for the solos are allocated to singers in both groups. So many of his psalms for example appear on paper (and most editions) to be for a four-part choir with a team of soloists standing in front (Charpentier usually has just one *dessus* part, and dispenses with the *basse-taille*). But they are really meant for 8 soloists, standing in two quartets on either side of the players. An example, I suppose, of how modern editions can hide rather than reveal the composer's intentions.

Graham O'Reilly

PS1 The *basse de violon* part in the Dumont *Magnificat* presumably starts on the second note, when the part becomes thematic; the extra indication required no doubt accounts for it having been forgotten at some stage.

PS2 *Nesciens mater*: we did it with the Ensemble *européen* William Byrd in Brussels last December, using the old edition by Smijers of Attaignant motets. This follows neither pitch order, nor divides it into two choirs of 'leaders' and 'followers'. Instead it prints 4 'pairs' of parts, each of the original next to its canon. Some of the singers complained, because it required more concentration than usual, but in the end I think most of them found it more fun. To make it clearer to the public, we stood in 2 groups, of leaders and followers, so for me that would be the next best solution.

Dear Clifford,

About ten years ago I met Jesper Christensen in Denmark, where he had returned to lead a series of day-schools on continuo performance-practice. He told me then that he was getting a mixed reception. Some of his suggestions, based firmly on contemporary evidence, were being found hard to take. In particular, the sheer weight of continuo which he said was appropriate in certain Italian music, both in instrumentation and individual realisation, was opposed to the 'two fingered' approach in vogue at that time in some quarters. Some musicians told me that they admired and respected him immensely for his invaluable work; he taught, for example, Lars Ulrik Mortensen in his student days in Denmark, before Jesper made his base at the Schola Cantorum in Basel. However, his inclination to refer continually to a wealth of 17th and 18th century source material, led some to feel that his approach tended to be over-dogmatic.

Shortly after that meeting, I found that Jesper had put some of his discoveries into practice in a recording of the Corelli violin sonatas, and later (again in collaboration with Chiara Banchini) Corelli Concerti Grossi and Concertos by Muffat. I found these recordings immensely exciting, and they deeply influenced my playing of continuo in that repertoire. Since then I have found myself frustrated by the choice of English directors, to scale down the continuo – sometimes to almost nothing – which led to a very different sound-world from that espoused by Christensen. I supplied a single harpsichord the other day for a leading British baroque orchestra, where for the Corelli concerto, the harpsichord was deliberately omitted (for variety?) leaving the lutenist to supply continuo for the whole band, both soli and tutti, without even an organ. Of course, the performance was elegant and immaculate, but to my ears sounded top-heavy.

There are (it will be contested) different documentary sources to be drawn on, and different individuals will

have their own taste. I do wonder, however, whether choices have sometimes come to reflect the money available even for our leading orchestras, rather than a true stylistic choice. How often, in fact, have any of your readers (myself included) had the opportunity of hearing a large continuo section at work – even on record? The stunning sonorities produced by two or more harpsichords, several other plucked instruments, and organ, cannot fail to impress the unconverted, even if the standard of individual playing is, as yet, not up to what someone like Corelli would doubtless have expected.

If it can be suggested that this country lags behind in this area, Jesper's earlier work was only available in German, so it is only recently that it has become available to most English-speaking players. The book just reviewed in your pages only offers a selection of his evidence, hugely valuable though this is. Let's hope it has the impact that his work has had on the Continent.

One small item which was demonstrated in Jesper's Corelli Sonatas recording over ten years ago, was the doubling of solo violin entries in contrapuntal movements, which has caused Andrew Benson-Wilson such discomfort in more than one recent review. If you think of the pieces in question in an 18th century context, rather than in a modern 'soloist plus accompanist' frame of mind, it makes perfect sense for a balanced exposition of fugal material. It might be another of those re-discovered practices which sound odd at first, but which require repeated hearing. After all, even something as basic as the florid decoration of a baroque solo line falls into this category. *Colin Booth*

*For a rich continuo section, try Monica Huggett's *Buonamente* disc reviewed on p. 18. I played in several multi-continuo concerts devised by Peter Holman over thirty years ago: I remember four organs at St Stephen's Walbrook in 1970 and a Venetian programme at St John's Smith Square with three theorbos, organ, harpsichord and spinet in 1972 or 1973 (I think Monica played in the latter, or it may have been at another rehearsal at St Johns where I remember her knitting when she wasn't playing.) And best wishes for Monica's sponsored cycle-ride across the USA: EB says I should offer to accompany her!*

CB

Dear Clifford,

Yesterday we got the April *EMR* with the obituary to Mica. We knew Mica had died, because Kati [Debretzeni] wrote so to me the day she died, and we were very shocked. Assaf and I had been to a course she taught at Douai (near Newbury) in England, and we then had several private lessons with her at her home. We particularly remember the second time we met her at Douai. We had arrived there early, and then we saw Mica's family arrive in procession – first Mica was walking with Orlando (who was then a small baby) in her arms, then behind was walking the nanny holding Raphael's hand (Raphael was about 3 then, he just got his first violin, and was fascinated by the possibility of stuffing corn-

flakes into the f-holes), and at the end was Gustav walking with 2 violins: one was Mica's, the other was mine.

Yesterday evening we had a rehearsal of our quartet, and we just kept talking of Mica: how all the lessons with her were technical, and how it always made the student improve so much musically. She would look at a student playing with narrow eyes for about 5 minutes, and then she would pick the one most important technical problem that she had recognised and work on it for the whole lesson. The result was always a huge leap in musicality. For some students it was the little finger on the right hand, for others it could be the index finger of the left hand, or some subtle movement of the shoulder etc.

Mica's grandparents were Israeli, and some of the older people we knew here had known her grandfather (Michael). As a young girl she was many times in Israel, and always played chamber music with those old Yekes (Jews of German origin): Mica would say 'those old Jews playing the most gorgeous instruments, and making the most horrible noise'. She told us that the Salomon Quartet had been to Israel, and all her grandfather's friends came to the concert, scores in hand, and then came to her angrily asking how they dared do to this or that. The other members of the quartet were shocked, so Mica said, but she knew those people's style. Mica told us that she always said that she played the violin, not the 'baroque violin', and in our programs we also write print 'violin, viola, cello', not 'baroque violin', etc.

Lydia Peres

Dear Clifford,

I'm surprised to see that you had no comments from your readers (or at least, did not print any) in response to your rather sexist/ageist review of the concert by the Baltimore Consort in the March *EMR*. I've no objection to your criticising the flautist for bouncing about – I find that irritating too – but what has the fact that she was wearing – sorry, 'flaunting' – a miniskirt and turned out to be 'the mother of five and about 50' got to do with anything? Would you write in a review of a recital by Melvyn Tan that 'he wore a fancy shirt with billowing sleeves hardly suited to one no longer in the first flush of youth'? – I don't think so. This really isn't worthy of the high standards of criticism which you normally set.

There – got that off my chest!

Clare Griffel

I don't think I was being sexist: I'd be just as likely to comment on a man trying to look 20 when he was 50. The remark about her five children was a compliment to her amazing success in throwing off the years. The real problem I was addressing was the inconsistency of behaviour within the group. In her defence I might have added that she had just returned to the group after a 20-year absence: perhaps the others were as active then but had changed over the years. There clearly was some flaunting in her manner, and why not? Many performers use sex-appeal as part of their act. I'm happy to react to the women and leave our female and gay reviewers to comment on the men if they want to. I HAVE objected to Melvyn Tan's movements, though not his garb.

CB

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Byrd *Look and bow down*

We had intended to invite readers to transcribe the extant lute accompaniment and complete it in six parts, perhaps using the piece that follows it in the MS, *Christ rising*, as model. That has verse sections for two treble solo parts with four-part accompaniment; the treble parts unite in the five-part choruses (cf *Byrd Edition* vol. II/13 & 13/46-7.) But after we had run off copies of the *Byrd Newsletter* and before *EMR* was finished, I happened to mention the subject to the Lute Society's administrator, Chris Goodwin, and he suggested that it be used for their annual composition competition. Chris has offered to produce a basic transcription (not sorted out into contrapuntal lines), so you don't need to be able to read Italian tablature to have a go. Anyone interested should ask him or me for a copy, as well as a larger copy of the tablature and the text. We have not had time to consider the reward in detail, but we would hope to be able to arrange a performance of the completed work. We would also like to hear if any completions already exist. Philip Brett printed the incipits and two different versions of the poem in *The Byrd Edition* vol. 16, pp. 178-9 and 198. See also *Annual Byrd Newsletter* 9, pp. 13-19, included with this issue of *EMR*.

Timetable.

We expect the July issue to be about a month after this one (i. e. a little after the beginning of the month). There is no August issue. We hope the September one will be a little early. No more holidays are planned yet, but early September is the most likely time.

Byrd *Look and bow down*: the lute accompaniment from British Library Additional MSS 31992 (reproduced with permission). The MS contains the complete work (in three sections) apart from the voice part.

continued on p. 35 of Diary



ANNUAL BYRD NEWSLETTER

No. 9. June 2003

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EDITORIAL

Philip Brett died on October 16 2002, the day before his 65th birthday. The greatest tragedy is that he lost his life prematurely. An incomparably lesser tragedy, but still a relatively profound one, is his loss to Byrd scholarship. Oliver Neighbour assesses this in the Newsletter. It would be presumptuous of me to claim more than the barest acquaintance with Philip. I met him once, about a dozen years ago, at a pub in Norwich. The meeting cannot have gone as well as I had imagined! In subsequent correspondence – sporadic and usually instigated by me – I thought him condescending and suspicious, and I responded with flippancy. Fortunately, since we were both supposed to be batting for the same team, our sporadic exchanges mellowed into something I would dare to describe as warmth. At no time did I waiver from my admiration for his formidable Byrd scholarship, yet one of my treasured recordings is of Philip conducting a performance of Feldman's *Rothko Chapel*. This illustrates the breadth of the man, and the profundity of our loss.

We also mourn the passing of Ted Perry, founder of Hyperion Records, whom we thank for his discs of Byrd's *Marian Gradualia* by the William Byrd Choir under Gavin Turner, and the complete keyboard music played by Davitt Moroney. Both have achieved lavish, sustained and deserved critical acclaim.

NEW WRITING

337. Becker, Oscar. *Die englischen Madrigalisten William Byrd, Thomas Morley und John Dowland*. Leipzig: Seidel, 1901. (1901Be)

338. Nitz, Genoveva. *Die Klanglichkeit in der englischen Virginalmusik des 16. Jahrhunderts*. Tutzing: Schneider, 1979. (Münchener Veröffentlichungen zur Musikgeschichte, 27.) Devotes four of ten chapters (III-VI) to Byrd, discussing fantasias, grounds and descriptive music, and comparing him with younger virginalists such as Bull and Gibbons.

339. Neilson, Francis. "William Byrd (1542-1623): 'father of musicke'" *American journal of economics and sociology* 2 (1943): 274-7. Repr. In Neilson, Francis, *The roots of our learning: eleven essays*, New York: Robert Schalkenbach Foundation, 1946, pp.197-204, with slight alterations. (1943Na)

340. Teo, Kenneth S. "Chromaticism in Thomas Weelkes's 1600 collection: possible models".

Musicology Australia 13 (1990): 2-14. Note 15, on p.13, supports the attribution of *Vide Domine quoniam* to Byrd.

341. Ackroyd, Peter. *English Music*. London: Hamilton, 1992. Chapter ten of Peter Ackroyd's novel focuses upon Byrd, and during 1996 two excerpts were published in *Early music news*, in nos. 208 pp.14-15 and 212 pp.10-11.

342. Woudhuysen, H.R. "Musical admirers" in *Sir Philip Sidney and the circulation of manuscripts, 1558-1640*. Oxford: Clarendon, 1996, pp.249-57.

Seeks to discover from whom Byrd received manuscript copies of Sidney's poems before their publication.

343. Ashbee, Andrew and Harley, John. *The cheque books of the Chapel Royal, with additional material from the manuscripts of William Lovegrove and Marmaduke Alford*. 2v. Aldershot: Ashgate 2000.

Contains all references to Byrd. These are in the "Old Cheque book" (see index to volume one, p.363). Sets Byrd in the context of the Chapel Royal's activities during the reigns of Elizabeth I and James I.

344. Kilroy, Gerard. "Paper, inke and penne: the literary memoria of the recusant community."

Downside review 119 (2001): 95-124.

Useful background, especially to *Why do I use*.

345. Smith, Jeremy. "Print culture and the Elizabethan composer". *Fontes artis musicae* 48 (2001): 156-70.

Pays particular attention to Byrd in this discussion about the new relationship between composers and consumers (and their intermediaries, patrons and printers) during the early development of music printing.

346. Turbet, Richard. "H. B. Collins's editions of Byrd: a supplementary note". *Annual Byrd newsletter* 7 (2001): 6. Further information about the lithographer. (2001Th)

347. Bossy, John. "William Byrd investigated, 1583-84". *Annual Byrd newsletter* 8 (2002): 5-7.

Reveals how seriously Byrd was under suspicion as a collaborator in the treasonable conspiracy known as the Throckmorton Plot. Includes first published transcription of letter to Charles Paget from W:B, thought to be Byrd and probably part of the original dossier against him. (2002Bw)

348. Bowers, Roger. "The Prayer Book and the musicians, 1549-1662". *Cathedral music* (April 2002): 36-44. Sweeping account of the effect of the *Book of Common Prayer*, especially its rubrics, on music in English cathedrals, with cogent reference to the theological and political thinking behind successive editions and contemporary developments, with several references to Byrd.

349. Harley, John. "Byrd's 'Catholic' anthems". *Annual Byrd newsletter* 8 (2002): 8-9. Suggests that some of the texts Byrd selected for his anthems and sacred songs were, like those of some of his motets, covert messages of support to the beleaguered Roman Catholic community in England. (2002Hb)

350. Harley, John. "Byrd's friends the Ropers". *Annual Byrd newsletter* 8 (2002): 9-10. Further investigations into Byrd's social connections. (2002Hby)

351. McCarthy, Kerry. "Music for all seasons: the Byrd *Gradualia* revisited". *Sacred music* 129 (2002): 5-12. Describes the background and structure of the cycle, with some reflections on a series of performances of the twelve principal sets of propers. (2002Mm)

352. Mellers, Wilfrid. "Byrd as Roman-Anglican, Elizabethan-Jacobean, double man: his Mass in five voices (1588) and his psalm-sonet, 'Lullaby, my swete litel baby' (first version for solo voice and viols [1588], second version for *a capella* voices [1607])", in *Celestial music: some masterpieces of European religious music*, Woodbridge: Boydell, 2002, pp.42-9. Provocative ideas amidst outdated scholarship.

353. Skinner, David. "A new Elizabethan Keyboard source in the archives of Arundel Castle". *Brio* 39 (2002): 18-23. Contains fragments of pieces by Ferrabosco (pavan set by William Inglott), Byrd (unique keyboard arrangement of *Ne iriscaris*) and Anon (two dances). (2002Sn)

354. Tabet, Richard. "Ordinary Byrd: masses and preces". *Annual Byrd newsletter* 8 (2002): 4-5. Poses question as to how Byrd's compositions were performed liturgically during his lifetime. (2002To)

355. Tabet, Richard. "Stopped by the outbreak of war: the Byrd Festival of 1914". *Brio* 39 (2002): 24-25. Provides all surviving references and documentation. Corrects footnote 3 in 319. (2002Ts)

356. Tabet, Richard. "Two early printed attributions to Byrd in the Wighton Collection, Dundee". *Annual Byrd newsletter* 8 (2002) 10-13. Notes two further appearances of *Non nobis* attributed to Byrd, reproducing one of them, an arrangement by James Oswald, in facsimile. An appendix to the article consists of an edition by Clifford Bartlett [and Brian Clark] of an anthem by James Kempson, c.1780, which begins with a "Canon by W. Bird", *Non nobis* to an English text. (2002Tt)

357. Smith, Jeremy L. *Thomas East and music publishing in Renaissance England*. New York: Oxford University Press, 2003. Contains a great many references to Byrd.

358. Tabet, Richard. "The unique first edition of Byrd's *Gradualia* in York Minster Library", in *Music librarianship in the United Kingdom: Fifty Years of the United Kingdom Branch of the International Association of Music Libraries*, edited by Richard Tabet. Aldershot: Ashgate, 2003, pp.137-40. (2003Tu)

359. Brett, Philip and Smith, Jeremy. 'Computer collation of divergent early prints in The Byrd Edition'. *Computing in musicology* 12 (2001): 251-60.

360. Kemp, Lindsay. Byrd "the beautiful". *Gramophone* 75 (September 1997): 22. Interview with harpsichordist Skip Sempé who explains his passion for Byrd's music and seeks to justify presenting it in unconventional guises.

REVIEW

Playing Elizabeth's Tune, BBC4, 7.30 pm Saturday 8 February, repeated 12.50 am Sunday 9 February 2003.

Green Bay Media's "story of a stubborn genius living a life on the religious edge" was really rather good. The programme sought to explain, in ninety minutes, how Byrd, a "devout Roman Catholic" (for once the knee-jerk epithet is justified) "found favour with the Protestant Elizabeth I". To this end there was a cogent script (I confess an interest here, having been consulted the previous autumn) spoken by Charles Hazlewood, supported by contributions from David Skinner and Dr Christopher Haigh, a Student (i. e Fellow) of Christ Church, Oxford, who specializes in Tudor religious history. What was said by all was up-to-date and entirely accurate. As a musician, Charles Hazlewood exuded enthusiasm, and the more measured utterances of the two no less committed scholars were a good foil.

Central to the programme was Byrd's music itself, and here the performers were the Tallis Scholars, recorded in Tewkesbury Abbey at the peak of their form. It may not have been authentic, but who is to say that recusant singers never sneaked into a reverberant church and gave forth with a motet? My only reservation is that singing the Magnificat from the *Great Service* with females definitely was inauthentic, and it needed a larger body of singers to do Byrd's scoring full justice. The choice of music deserves nothing short of acclaim. Tantalizing snatches of William's consort and keyboard music were used as continuity, but the pieces selected for the Tallis Scholars to sing were an ideal mixture of the hackneyed and the obscure. My heart sank when they began with a (quite sublime) rendering of *Ave verum corpus*, but thereafter we were treated to *O Lord make Thy servant Elizabeth* (minus Amen), the opening of the *Great Magnificat* (whereupon I am sure I heard a consort of viols play the beginning of *Adoramus te Christe*), *Vigilate*, the opening of *Ne*

irascaris and all of *Civitas sancti tui*, back to the Great Magnificat scattering the proud, the first two sections of *Tristitia et anxietas*, then *Diffusa est gratia*, his Latin *Nunc dimittis* and the four-part mass. At the time I was disappointed at the omissions, but in retrospect I understand the need for continuity. Nevertheless it would be exciting to hear the Tallis Scholars perform the climactic final section of *Tristitia*. Their conductor, Peter Philips, seems to have a new-found enthusiasm for Byrd, and during an engaging interview with Charles Hazlewood he gave a fascinating insight into his feelings about *Tristitia* and how to conduct it.

I do hope a proportion of viewers came to Byrd anew. Drs Skinner and Haigh were scholarly and informative without ever talking down to their audience, and any programme whose script refers to Byrd as arguably the greatest composer to have come out of England, is unarguably a very fine programme indeed! RT

FORTHCOMING RESEARCH

The American office of Routledge has invited Richard Turret to compile a revised edition of his *William Byrd: a guide to research*, originally published by Garland in 1987.

The final two volumes of *The Byrd edition* have now been edited. Jeremy L. Smith was responsible for volume 12, consisting of the 1588 collection, and David Mateer for volume 13, the 1589 *Songs*. It is hoped publication will take place over the next two years.

Kerry McCarthy (*vide supra*) is hoping to turn her recent thesis on Byrd and the Roman Catholic liturgy into a book.

Ashgate Publishing now has two monographs on Byrd in preparation. Beside the long-awaited book on his six-part fantasias by Richard Rastall, there is now a study of his modal practice by John Harley.

David Trendell is preparing an article on Byrd's musical recusancy. His recording as conductor of the Choir of King's College, London, on Proudsound PROU CD149 which includes Byrd's *Laetentur coeli* and, finest of all, *Tristitia et anxietas*, has justly received general critical commendation, and was nominated for a *Gramophone* award.

In the final letter I received from Philip Brett, March 8 2002, he stated "I am hoping to turn the extensive prefaces of the *Gradualia* into a small monograph". Joseph Kerman is bringing this project to fruition.

SIGNIFICANT NEW RECORDINGS

The contents of an old Vista LP which include three motets sung by Lincoln Cathedral Choir have been reissued as part of the CD entitled *City on a hill*, Cantoris CRCD6059. *Senex puerum a4* and particularly *Sacerdotes domini* are familiar on disc, but *Veni Sancte Spiritus reple* remains the unique recording.

Also reissued on CD is *English polyphonic church music* by Magdalen College Oxford Choir under the late Bernard Rose, now on OxRecs OXCD-5287, a classic recording which contains the elusive *Hodie beata Virgo Maria*.

Nonsuch High School for Girls (Cheam, Surrey, England SM3 8AB) has produced a CD entitled *There is sweet music here* (NON1998) on which the Recorder Ensemble plays the first two fantasias a3 by Byrd. The disc is distributed free of charge.

On *Acanthus* 94010 David Leigh plays a selection of pieces by Byrd and Tomkins on a Ruckers harpsichord of 1623. The complete works of both composers have been recorded, but this disc, entitled *Farewell delighte: Fortune my foe*, volume one in the series "Harpsichords historic, rare and unique" contains a varied selection from the works of each composer.

On *John come kiss me now*, Teldec 0927 42205-2 (Das alte Werk) Andreas Staier plays a varied programme of Byrd's harpsichord music.

On a disc entitled *The Gentlemen of the Chapel Royal*, the Dutch male ensemble The Gents sing just *Ave verum corpus* by Byrd. However, the disc also does more than most to "place" him historically by including lesser-known music of composers to whom he was particularly close: the oldest Ferrabosco (his *Lamentations*), and hitherto unrecorded sacred works by Weelkes, Tomkins and Parsons. It is number CCS 18998 on the Channel Classics label.

On *Vox virginalis* (ATMA Classique ACD2 2197) the Canadian harpsichordist Rachelle Taylor (mentioned in *Miscellany* concerning events in Montreal) includes *Hugh Ashton's ground* and *Fortune* in an anthology from Byrd and his contemporaries which also contains *Bonny sweet Robin*, correctly attributed to Farnaby.

Ars Nova now have their own eponymously named label, and on VANCD-01, conducted by Paul Hillier, they sing *William Byrd: Motets*, which actually contains three church anthems and a secular song, in addition to a range of motets.

MISCELLANY

Last year's William Byrd Memorial Concert took "The English in Exile" as its theme. At the annual recital in the Church of SS Peter and Paul, Stondon Massey, given on July 2, the Stondon Singers focused on Dering and William's pupil Philips, and included three items by Byrd: *Ave verum corpus*, *Quomodo cantabimus* and *Ne irascaris*.

On May 11 2002 the recorder consort Cantores ad Portam, directed by David J Smith, performed "Two Plainsong Settings" by Byrd at the Auld Kirk, Forgue, Aberdeenshire. These followed up their performance of reconstructed works featured on the first page of last year's *Newsletter*. They played *Salvator mundi* a4 and verses 4-7 of *Te lucis I.*

During March this year *Ave verum corpus* was in the Classic FM top ten.

During its concert on April 17 1792 the Academy of Ancient Music performed "Canon. Non nobis Domine. Bird."

On BBC Radio 3 on Thursday 20 March, the weekly programme "Music Restored" was devoted to Byrd.

The Music Appeal at Lincoln Cathedral is continuing. These days Lincoln is proud of its greatest musician. Donations can be posted to Cathedral Fundraising, FREEPOST, 4 Priorygate, Lincoln LN2 1BR. So no stamp required! Telephone 01522 535599, fax 01522 540642, e-mail fundraiser@lincolncathedral.com.

The text *Why do I use my paper, ink and pen* is, of course, a bowdlerized and shortened version of the original, to render it publishable, as well as palatable to Protestants. The full text which knowing Roman Catholics would have sung may nowadays be found in *The new Oxford book of sixteenth-century verse* (Oxford: Oxford University Press, 2000) edited by Emrys Jones. The poem is attributed to Anon., no. 193, pp.332-7, entitled *Verses made by a Catholic in praise of Campion that was executed at Tyburn for treason, as is made known by the Proclamation*.

Byrd is to be Composer of the Week on BBC Radio 3, November 22-26, 2004.

A reader has asked me what is the significance of the four characters at the head of the 1610 reissue of the *Gradualia*. It is a version of the Tetragrammaton, the four Hebrew letters that transliterate into IAUE or Yahweh.

One tends to think that when it came to early music Britten, unlike Tippett, slammed the brakes on at Purcell. It is therefore gratifying to peruse *Music of forty festivals: a list of works performed at Aldeburgh Festivals from 1948 to 1987*, compiled by Rosamund Strode (Aldeburgh: Aldeburgh Foundation, 1987). Byrd's name heads two columns of vocal and instrumental items, many of them unfamiliar — *Ah golden hairs* — and some of the performances groundbreaking — *My mistress had a little dog*.

Referring back to another of my recent editorials, it is good to see mainstream pianists including Byrd in their programmes. Richard Goode played selections from *My Lady Nevell's Booke* at the International Piano Series in London's Queen Elizabeth Hall on April 27 before launching into Mozart, Beethoven, Debussy and Chopin. It is even better when this occurs beyond England. As part of the series Keltisch Klassisch sponsored by SKSK (Studienhaus für Keltische Sprachen und Kulturen), Byrd's *Callino casturame* was played in Bonn on 13 November 2002 during a programme entitled "Irische Klaviermusik aus drei Jahrhunderte" by Jürgen Plich. Later in the series, his *Gigg* was performed in an arrangement for recorder and harp.

Byrd features, albeit erroneously, in the biography of George Gershwin. The Canadian mezzo Eva Gauthier was an advocate of early music, and the pioneering advocate of the songs of Gershwin. Her breakthrough for Gershwin occurred on November 1 1923 in New York's Aeolian Hall, when her singing of *Swanee*, accompanied by the composer, led to his being accepted as a credible "serious" composer. It has been stated wrongly that she sang a work by Byrd during this recital. However, on January 23 1924 at Jordan Hall she sang what was billed as Byrd's "Cradel Song", accompanied by the pianist Frederic Persson, and six days later at Dominion Methodist Church the same combination performed the same piece in a programme that again included *Swanee* with Gershwin accompanying. Unfortunately the "Cradel Song" is the now discredited *My little sweet darling* (presumably performed from Fellowes's 1922 Stainer and Bell edition which provides a piano accompaniment). Anyway, having published material in the *Newsletter* on Byrd and Bax, and Byrd and Gershwin, the editor is now researching the possibility of an article on Byrd and the Rolling Stones.

During May, June and July of this year, the Canadian scholar and harpsichordist Rachelle Taylor will be performing the complete keyboard works of Byrd at Christ Church Cathedral, Montreal. The Faculty of Music, McGill University, and the Canadian Broadcasting Corporation launch the musical series on May 3 with lectures followed by two CBC concerts of sacred and secular vocal music. Andrew Carwood and John Harley have been confirmed as participants, and Kenneth Gilbert will be involved. The keyboard cycle begins on Saturday 10 May. Rachelle will play four different instruments: Ruckers harpsichord and muselar, a clavichord and a chamber organ. There will be eleven recitals, presented around a nucleus consisting of the pavans and galliards which unfurl, interspersed with contrasting pieces, in the five recitals beginning at the third recital and ending with the eighth. The series is entitled "Byrd in the hands: the complete keyboard music of William Byrd".

There will be no William Byrd Memorial Concert this year as its normal date clashes with celebrations of the golden jubilee of the Queen's Coronation which involve the Stondon Singers elsewhere in Essex.

The fifth William Byrd Festival took place last year in Portland from August 19 to September 1. The sixth is scheduled for August 19-31, same place.

It was pleasing to hear *Non vos relinquam* during the Enthronement of the Archbishop of Canterbury on February 27.

In volume 16 of *The Byrd edition*, on page 197, there is an extract from a contemporary ballad which seems to refer to the circumstances under which *Look and bow down* was first performed. A reader of *Annual Byrd newsletter* asked me to trace the ballad. It is "A joyful ballad of the royal entrance of Queen Elizabeth into the City of London, the

24th of November in the thirty-first year of Her Majesty's reign, to give God praise for the overthrow of the Spaniards, 1588".

There is a pair of corrections to be made in my article "Byrd tercentenary keyboard anthologies: an appendix to Routh" in *Newsletter 4* (1998) page 11. In the listing for *The Byrd organ book*, item 6, *Captain Piper's pavan* is not the setting in Fitzwilliam but another mentioned by Fellowes on page 214 of *William Byrd*. It is not by Byrd. Item 7, *Piper's galliard*, is neither by nor attributed to Peerson: it is mistakenly attributed to Byrd in its only source.

The following announcement appeared in volume 5 of *The music bulletin* for 1923 (p.64): "All Secretaries have by now received from us circulars of the Byrd Tercentenary Committee...." The *bulletin* was the journal of the old British Music Society, which provided secretarial assistance for the Byrd Tercentenary Committee (for details of which see my *William Byrd: a guide to research*, chapter VIII). Only the York and Belfast branches of the old BMS (a different organization from the current one) survive. It was also noted that the Tercentenary was celebrated at the British Institute of Florence. None of these locations hold records going back to 1923. If anyone knows of the whereabouts of such material I should be most interested and grateful to be informed.

The mighty media mogul who owns King's Music, Clifford "Beaverbrook" Bartlett, has expressed concern that the *Annual Byrd newsletter* should not become too parochially Caledonian because of its editor's place of residence. I therefore have pleasure in reporting two significant performances in Wales. As part of the 33rd Fishguard International Music Festival in St David's Cathedral, the Monteverdi Choir sang the Mass for Five Voices, *Vigilate, Emerdemus* and *Turn our captivity* on July 20 2002 in a programme entitled "The Glory of English Polyphony 1500-1646". At the same venue on August 5 the National Youth Choir of Wales sang the *Kyrie* and *Sanctus* from the Mass à4 during the National Eisteddfod.

A HYMN ATTRIBUTED TO BYRD

The Music Supplement to *Newsletter 5* (1999), p.12, was a setting of the Gloria entitled *A Hymn "Set by Mr. Byrd 1570"* and published in *Psalsms, hymns and anthems, used in the Chapel of the Hospital for the Maintenance & Education of Exposed & Desereted Young Children* (London, 1774), pp.32-33. As I observed in the introduction, this work for "Duett & Chorus" is patently early Baroque. While preparing it for publication Clifford Bartlett suggested it could be by a musician with the same surname. This is credible, as interest in Byrd at this time was at its nadir, and the compilers of this single source, confronted with just the surname and ignorant about musical style, plumped for the only "ancient" composer of that name whom they knew.

Although Byrd or Bird was not an uncommon surname in the sixteenth and seventeenth centuries, only William is known as a composer. However, this statement

requires qualification. In his "New light on William Byrd" (*Music & letters* 79 (1998), pp.475-88) John Harley demonstrates that *Preces Deo fundamus* was composed by a namesake who was a waite of Cambridge. And now a candidate has emerged for *A Hymn*. In 'A good Quire of voices': *the provision of choral music at St George's Chapel, Windsor Castle, and Eton College, c.1640-1733* (Aldershot: Ashgate, 2002), p.224, Keri Dexter lists a "clerk" named William Bird. No date of birth is given, but his career began in 1675, he married first in 1677, and died in 1687. Someone flourishing during these dates could, judging by the style and competence of *A Hymn*, be the composer. In the absence of any other candidate, and acknowledging that no works by Bird are known to survive and that the composer of *A Hymn* might be neither Byrd nor Bird, William Bird (fl. 1675-87) emerges as, if not a credible candidate, at least a suggestion. And perhaps 1570 was a misprint for 1670: "Set by Mr. Byrd 1670" would, as the saying goes, explain everything – nearly. RT

MEANINGS

An occasional column in which people from the world of music describe what the music of William Byrd means to them. This year sees the golden jubilee of the United Kingdom (from 2002 the United Kingdom and Ireland) Branch of the International Association of Music Libraries, Archives and Documentation Centres, known as IAML(UK) and subsequently IAML(UK & Irl). It is a thriving and energetic organization which endeavours to support music libraries and bibliographical research in what is becoming an increasingly unsympathetic cultural and political environment. Biannually it publishes Brio, a consistently excellent journal (which Clifford Bartlett used to edit) which has included some significant articles about Byrd by various authors. The Branch awards the annual C. B. Oldman Prize for the year's best book of music librarianship, bibliography or reference. Susi Woodhouse of Resource: The Council for Museums, Archives and Libraries, is the latest in a line of superb presidents.

Easter Sunday: I cannot think of a more fitting day upon which to be penning this short paragraph. I was flattered and frightened when Richard Turret asked me if I would "write something" for the 2003 *Annual Byrd newsletter* in my capacity as President of the IAML(UK & Irl) Branch in this its Golden Jubilee year. Flattered because, well, I'd not be human otherwise, would I? And frightened because it is many years since I gained my (very) modest knowledge of Byrd's music. However, nothing daunted, and a little homework later, I find myself re-discovering treasures and pleasures aplenty.

My very first brush with the music of Byrd was at the tender age of 12 or 13 at school in Somerset where, as member of the Junior Choir, we sang an arrangement for female voices of "Though Amaryllis Dance in Green" from the *Psalsms, Sonnets and Songs of 1588*. Even then, I remember I was fascinated by the rhythms and the flow of the vocal lines. Undergraduate days brought closer acquaintance and a more considered appreciation – I still treasure the copy of *My Ladye Nevills Booke* given to me as a twenty-first birthday present.

How could I have so shamefully neglected such glorious music for so long? It may be a cliche, but Byrd is for me the epitome of the Elizabethan Age, conjuring up that unique era in our history of creative abundance in art, architecture, literature and music. Elegance of vocal line, the delicious soaring inevitability of the ebb and flow of the counterpoint spiced with occasional delectable harmonic scrunches all contributing to the beauty of the overall shape of his compositions whether the great Masses or the many smaller-scale works. Breathtaking. *Susi Woodhouse*

RECORD REVIEWS

Byrd Edition 8

Cantiones Sacrae 1589 & Propers for the Purification of the Blessed Virgin Mary The Cardinall's Music, Andrew Carwood & David Skinner, *Gaudeamus* CD GAU 309, 70' 35"

Volume 8 of the *Gaudeamus William Byrd Edition* (as it is now styled) follows the programming model of its immediate predecessor, and presents the remaining eight components of the 1589 *Cantiones Sacrae* in two groups of four, surrounding another set of Propers, these being for the Feast of the Purification of the Blessed Virgin Mary. This time, however, we are given an additional antiphon and processional, and two further post-Communion antiphons; though texts and provenance are supplied, there is no further explanation of these pieces. It seems a shame that the opportunity was not taken to expand (or judiciously reprint) Andrew Carwood's notes on the Propers from previous releases; perhaps the assumption is that most purchasers will already have one such earlier release, but there is plenty of space in the booklet taken up with details of other (admittedly admirable) CDs that could have been used more helpfully.

To describe the musical content of the CD as 'more of the same' is not to appear dismissive, but more a comment on the continuing standards of performance and revelations of musical composition. David Skinner reminds us that this is troubled music for troubled times, and perhaps it should not make for comfortable listening from a twenty-first century armchair. Questions of blend and pacing (as mentioned in previous reviews) remain: sometimes one yearns for a slower tempo, which might let the music speak for itself more naturally, and there is a general sense of relentlessness which, though it may be appropriate for each piece taken individually, becomes rather too insistent on protracted listening. The *Vigilate*, for example, clocks in at 4' 32", some 45 seconds faster than New College's less frenetic version; in compensation, however, the clarity of the individual voices gives a sharper sense of the musical part writing than is evident in the general wash of sound given to the larger choir, which even at its slower speed sounds none too secure. Some relief comes, as the notes point out, with the signs of hope offered in the last two pieces of the collection, and the introduction of the soprano voice in *Laetentur caeli* closes the disc on a resounding high.

The transition from ASV to Sanctuary has brought a

slightly-changed birthdate ("1535/40?" for "c. 1535/40" – house-style or new information? – and has introduced a new design on the CD itself, but appears otherwise to have had no ill effect, so we can look forward with continued confidence to future releases in this rewarding and revealing series.

Neil Swindells

Chains of Gold

"...in chains of gold...". Dunedin Consort, Delphian DCD 34008.

In recent years the Dunedin Consort, based in Edinburgh, has emerged beside Cappella Nova, from Glasgow, as Scotland's leading performers of early choral music. Their latest disc is of sacred Latin music by Byrd and Tallis, interspersed with keyboard pieces of a holy bent. The centrepiece of the album is Byrd's mass for five voices, and his surrounding motets are *Laetentur caeli*, the Marian *Gaudeamus omnes*, and *Justorum animae*. One of the Consort's founders was the soprano Susan Hamilton, and her clear and steady voice is much in evidence, supported by the mezzo Clare Wilkinson, tenors Ashley Tunnell and Warren Trevelyan-Jones, and bass Matthew Brook. The performances throughout are fine. *Laetentur* positively dances, and there is good differentiation between the full and verse sections, despite there only being one singer to a part. *Gaudeamus* is taken at quite a lick, faster than the older recorded versions by the William Byrd Choir and Chanticleer, but after the initial shock, subsequent hearings confirmed that all Byrd's finer details are intact. *Justorum* is the last item and despite a slightly odd balance to the final chord this is an outstanding performance. It remains to discuss the mass, the movements of which are interspersed with plainsong. It is a good mainstream performance just lacking that final spark which would make it an irresistible recommendation rather than a safe one. Strangely, whereas there are a few recordings of the four-part mass which possess this elusive spark, there is no version of the five-part mass by a chamber choir which stands out. (Nothing rivals the recording by the Choir of St John's College, Cambridge, under the late George Guest; and though it is true that to the best of our knowledge Byrd composed for a small group of mixed voices, we are not in a position to state that his masses were NEVER sung in his own day by male choirs of recusant boys and men in resonant acoustics.) Nevertheless the Dunedin Consort sing it as well as anybody else. There is just a hint of tiredness in the *Agnus* where two or three isolated voices are not on top of the note but there is a prevailing sense of the fragility of contemporary Roman Catholic worship, a combination of the serenity of the liturgy and the anxiety that the service could be interrupted by the authorities at any moment. The two longer movements, particularly the *Gloria*, are taken briskly, and the other three more contemplatively. The recording is less kind to the males than to the females. More weight for the mellifluous bass would have given certain passages and individual chords more solidity, and perhaps allowed more individuality for the two capable tenors. As it is,

Hamilton's enchanting soprano tends to dominate without even trying – she comes over as the ultimate ensemble singer – and in Clare Wilkinson we have the consummate early music mezzo-cum-contralto whose voice is perfectly suited to this repertory; I first became aware of her talent on a disc by the Trinity Consort and it is no surprise whatever to see her performing with the finest ensembles in Scotland and England (perhaps even on a future "Byrd Edition"?). Turning briefly to Tallis: *O nata lux, Salvator mundi II* and *O sacrum convivium* are all beautifully sung, though the last is too fast for my taste. John Kitchen plays Byrd's Prelude in C (BK 24) and *Clarifica me pater III* immaculately, likewise Tallis's two settings of *Veni redemptor*. The Dunedin Consort has its place in Byrd folklore for giving the first performance (in February 2000) of Warwick Edwards's reconstruction of the MS setting of *Domine exaudi*. It is a shame they eschewed what would have been a coup in not recording it and scooping The Cardinall's Musick, who will be including it on a "Byrd Edition" in the near future. Nevertheless they have produced a fine disc which can be warmly recommended. RT

**"WILLIAM BYRDE'S EXCELLENT ANTIPHONE":
SAMUEL WESLEY'S PROJECTED EDITION OF
SELECTIONS FROM GRADUALIA**

Philip Olleson

As Richard Turret has shown, the fortunes of Byrd's music in England in the eighteenth and early nineteenth centuries were at a particularly low ebb, with only a very few pieces known and fewer still publicly performed.¹ Not surprisingly, the Latin church music fared particularly badly: the only items published under Byrd's name during the period were *O Lord, turn and Bow thine ear*, contrafacta of *Ne irascaris* and its second part *Civitas sancti tui*, which were included in the second volume (1768) of Boyce's *Cathedral Music*. To these must be added one plagiarism: *Emendemus in melius* appeared (as *Lord, how long wilt thou be angry*) in *Cathedral Music in Score Composed by Dr. William Hayes* (Oxford, 1795).² In addition, Hawkins included *Venite exultemus* from Book II of *Gradualia* and *Diliges Dominum* from *Cantiones, quae ab argomento sacrae vocantur* as examples in his *A General History of the Science and Practice of Music* (1776).

This state of affairs was, of course, to change in the course of the nineteenth century as part of a generally increased interest in the music of the past and the concomitant rise of musical scholarship. Of crucial importance in mid-century England were the activities of the Musical Antiquarian Society. Founded in 1840 for "the publication of scarce and valuable works by the early English composers", the Society included Byrd in its earliest volumes with an edition by Edward F. Rimbault of the *Mass for five voices* in 1841 and one by William Horsley of the 1589 *Cantiones sacrae* in the following year. Other early volumes included piano parts for these two publications, and in 1847, the penultimate year of the Society's existence, an edition by Rimbault of *Parthenia*.³

But these ground-breaking events, usually considered to mark the beginning of the revival of interest in Byrd's music, were very nearly preceded fifteen years earlier by an edition of selections from *Gradualia* by Samuel Wesley which only failed because of a lack of forward planning on Wesley's part and a consequent lack of sufficient funds to pay his engraver.

The background to Wesley's projected edition goes back to late 1824, when the University of Cambridge set up a committee to decide on the possible publication of selections from the large collection of music manuscripts of music bequeathed to them by Richard Fitzwilliam, seventh Viscount Fitzwilliam (1754-1816). Hearing of this, Wesley's friend and colleague Vincent Novello wrote to the committee to offer his assistance. He made a brief visit to Cambridge in the Christmas vacation, drew up an outline catalogue, and proposed three ways in which selections could be published, each involving a different degree of involvement and financial commitment for the University. On 18 March 1825 the Senate considered his proposals and immediately decided to grant him permission to publish any parts of the collection that he should think fit, but at his own expense, and at his own risk.

Novello wasted no time in making a start on his edition. He visited Cambridge in early April,⁴ and must have made a number of further visits later in the year in order to transcribe the vast amount of music that he included in his five large volumes of selections. On one of these trips, in late July and early August, he was accompanied by Wesley. His first volume, consisting of sacred choral works by Italian composers, almost all from the seventeenth and eighteenth centuries and with instrumental accompaniment, was published in December 1825 or very early in 1826, and the remaining four volumes appeared at intervals later in the same year.⁵

It did not take long for Novello to see that the Fitzwilliam collection contained far more riches than could be included in his own selection. Soon, with characteristic generosity, he was urging Wesley to approach the University for permission to make a selection of his own, as a result of which Wesley appears to have made his initial approaches to the University in April or May. Obtaining the necessary permission was not as straightforward as might at first have appeared, however, and it was not until well into the following year, after much delicate negotiation with the authorities and many setbacks, that it was granted. The details do not concern us here, but one outcome was a serious quarrel in early 1826 between Wesley and Novello which led to a total cessation of communication between them for over four years.⁶

Although the crucial permission took time to appear, it is clear that Wesley was sufficiently confident in the summer of 1825 of obtaining it to invest a good deal of time and effort in exploring the Fitzwilliam collection on his own account, making two extended visits to Cambridge, one in late June and early July and the other the one in late July and early August already mentioned. It was probably during one or other of these visits that he made the crucial discovery of a manuscript volume in score of motets by Byrd, and it may have been then that

he transcribed it, in whole or part. There is no mention of music by Byrd in Wesley's letter of 1 August to his son Samuel Sebastian, in which he stated merely that the manuscripts that he was copying were "likely to turn to excellent Account", but on 14 September, well after his return to London, he was able to remark in the postscript of a letter to Novello that he had had "a rich treat in chewing the cud of old Byrd's minims", adding that they were "full of my own errors & heresies according to his holiness Pope Horsley".⁷ This characteristic side-swipe at Horsley referred to the criticisms that Horsley had made of some of the harmonies in Wesley's *A Morning and Evening Service* in his hostile review in the *Quarterly Musical Magazine and Review* the previous April, for which he earned Wesley's undying enmity.⁸

On 1 March 1826, the Senate finally granted Wesley the long-awaited permission to publish his own volume of selections. His performing commitments detained him in London for most of the rest of the month, but on 27 March he was finally able to visit Cambridge, returning on 3 April. On the following day, he wrote to his friend Robert Glenn to report that he had been "very busily, but very pleasantly employed, having met the most flattering encouragement towards my intended publication of Wm Byrd's excellent Antiphones".⁹ It is clear that around this time a printed prospectus for the edition, which was to be published by subscription, also appeared, but no copies are known to have survived.

Further references to the edition appear in Wesley's letters later in 1826. In one of 27 April to his sister Sarah, he was at pains to point out to her the incorrectness of a rumour that she had heard that he was expecting to receive more than £300 from his edition; on the contrary, he would consider himself fortunate to receive a third as much.¹⁰ In a further letter to her seven weeks later, he agreed to her proposal that he should put any monies received from subscriptions that she managed to secure towards the payment of a long-overdue bill to his wine-merchant.¹¹ And on 19 December he wrote to Thomas Jackson, the editor of the *Methodist Magazine* to ask that copies of the proposals should be inserted in a forthcoming number.¹²

From this point, there are no further mentions of the progress of the edition. In May 1830, however, Wesley wrote to his friend Joseph Payne Street, the secretary of the Madrigal Society, with an explanation of what had happened to it and a plea that the Madrigal Society should take over the project themselves. After some preliminary remarks about his financial difficulties over the years and his gratitude to Street for his assistance and support, he came to the point:

It has long been a Matter of Regret that hitherto the 15 fine Latin Anthems of Byrd, which I transcribed from the Fitzwilliam Collection have not (as announced) been ushered into the musical World: a numerous List of Subscribers' names has long appeared, both in the Library and at several of the principal Music Shops, and nine of the Plates have been already engraven: as not a single shilling has been advanced from any Quarter in Aid of the Work's Completion, and as I have always

found musical Engravers not a little importunate for ready Money, without which they will hardly budge an Inch, also having omitted to mention in the printed Proposals that a Publication of that Extent required some auxiliary Encouragement in the necessary Expenses incurred by the Editor, it is not a little mortifying to reflect that a Work which must remain as a lasting Monument of the profound Skill & Learning of our Countryman has been withholden from the publick Eye & Ear by an Obstacle which in the outset of the Business might have been obviated without Difficulty, but as the Time elapsed since its Commencement, has been very considerable (it having been announced in the year 1826) it is now not easy to renew that lively Interest which seemed so general when the Design was first made known.

I have stated the Position of these Facts to several of the principal Music Sellers: they all acknowledge that the MS. is a Treasure, not only in Regard to its intrinsic Worth, but also the Impossibility of obtaining a Copy by any other mode than that in which I did, viz., by the Grant of a Grace from the University, *no easy Acquisition*: but they hesitate to undertake *on their own Account*, what they are pleased to term *so heavy* a Work (they mean as to Extent, not *Stile*,) but this seems no very solid Objection, inasmuch as it will not extend beyond 80 Pages. I offered to make over the Amount of the Subscriptions now to be received, & there are full 200 names already on the List, in all, *even now*.

The "Cantiones Sacrae" of Byrd are I believe among your Madrigal Collection [i.e. the collection of the Madrigal Society], & I presume occasionally performed at the Meetings: now I submit to you whether it were an improper Proposal to turn over the Work to the Management of the Society, upon a certain Consideration, rendering the whole of it their exclusive Property? It would certainly pay them well.¹³

Street's reply to this letter is not preserved, and it is evident that Wesley's proposal came to nothing.

The manuscript from which Wesley made his transcriptions is a volume of twenty-two folios in score, dating (according to the Fitzwilliam's catalogue) from around 1740, inscribed simply 'Guglielmo Byrd', and bearing the signature "R. Fitzwilliam 1771".¹⁴ Nothing is known about its earlier provenance. It contains twenty-one items, all in four parts: the first nineteen items (i.e. all the four-part pieces) from Book II of *Gradualia, Quotiescunque manduca-bitis* from Book I, and one piece (*Quia illuc interrogaverunt nos*) which is not by Byrd at all but is a four-part section from Victoria's eight-part motet *Super flumina Babylonis*.¹⁵ Wesley's transcriptions are now at the British Library, where they form part of the large collection of letters and music manuscripts bequeathed by his daughter Eliza in 1896, and where they are unfortunately miscatalogued as being by Wesley himself.¹⁶ Although Wesley's manuscript does not contain all the items in the Fitzwilliam manuscript, there can be no doubt that he originally transcribed the whole of it, and that some portions, the largest containing the whole of the first item (*Puer natus est nobis*) and the greater part of the second (*Viderunt omnes fines terra*) have subsequently been lost.

catalogue has proved on occasion to be a trap for the unwary. In the first (1907) edition of his *A History of Music in England*, Ernest Walker singled out *O magnum mysterium*, *O admirabile commercium* and *O quam suavis est* in his enthusiastic discussion of Wesley's Latin sacred music, including a music example from *O magnum mysterium* and remarking that whereas these motets "do not show the superabundant vigour and modern vitality of the three motets by which alone Wesley is known", nonetheless "nothing by any other Englishman since the days of Byrd is so full of that sort of dim, introspective, tender austerity that marks the great masterpieces of the old Catholic composers".¹⁷ This purple passage also appeared in the second edition of 1924, but was omitted from the third edition of 1952, extensively revised by J. A. Westrup. In 1927, Gustav Holst, perhaps swayed by Walker's encomium, prepared an edition of "*O magnum mysterium*" under Wesley's name. It was printed and on the verge of being published until one of Holst's pupils pointed out the true identity of its composer, whereupon it was rapidly withdrawn. More recently, Denis Stevens has published an edition of "*Hodie Christus natus est*" under the same misapprehension.¹⁸

Three points remain to be clarified and expanded from Wesley's letter to Street. The first concerns his reference to *Cantiones Sacrae* being in the library of the Madrigal Society. This is tantalizing, but an examination of the holdings of the Madrigal Society now in the British Library has failed to bear out the truth of Wesley's assertion, and Wesley may have been mistaken on this point. On the other hand, the Madrigal Society may at this time have already possessed copies in score of both books of *Gradualia*, made in or around 1780 by "Mr Danby" – presumably the Roman Catholic church musician and composer John Danby (c.1757-97) – from materials in the possession of Hawkins;¹⁹ if so, Wesley was obviously unaware of the fact. The second concerns the discrepancy between the "fifteen motets" that Wesley claimed in his letter to Street to have transcribed and the twenty-one items that he actually did transcribe. This is hard to explain except in terms of a lapse of memory on Wesley's part. The third concerns Wesley's remarks about the projected size of the publication. In his letter to Street, Wesley stated that it would amount to no more than eighty pages, that nine plates had already been engraved, and that at the time of writing, over four years on from the original call for subscriptions, he still had the names of more than two hundred subscribers. It is interesting to note that Wesley's manuscript is marked up in pencil with system- and page-divisions. From these it is clear that the volume was planned as a folio, and that publication of all twenty-one items would have taken considerably more than the eighty pages specified by Wesley. In fact, this number of pages would have included only the first eighteen items in the manuscript (i.e. the first eighteen items in Book II of *Gradualia*). Whether it was these that Wesley was intending to publish, or whether he had in mind a different, and smaller, selection from his transcriptions, is impossible at this stage to determine. But

leaving aside the question of exactly which and how many items Wesley was intending to publish, it is clear that had the edition materialized, it would have been a large and important one, with an initial intended print-run of perhaps three hundred copies, and that therefore the level of interest in Byrd at this time was evidently greater than has previously been supposed.

1. Richard Turbet, "The Fall and Rise of William Byrd, 1623-1900" in Chris Banks, Arthur Searle, and Malcolm Turner, *Sundry sort of Music Books: Essays on the British Library Collections, presented to O. W. Neighbour on his 70th Birthday*, London, 1993, 119-28, particularly pp. 120-5. See also Richard Turbet, "Byrd throughout all Generations", *Cathedral Music* 35 (1992), 19-24.
2. *Ibid.* 120, 121.
3. Richard Turbet, "The Musical Antiquarian Society", *Brio* 29 (1992), 13-20; Richard Turbet, "Horsley's 1842 Edition of Byrd and its Infamous Introduction", *British Music* 14 (1992), 36-46.
4. See Wesley to Novello, 12 [April 1825] in Philip Olleson, *The Letters of Samuel Wesley: Professional and Social Correspondence, 1797-1837* (Oxford, 2001), 361; Michael Kassler and Philip Olleson, *Samuel Wesley (1766-1837): A Sourcebook* (Aldershot, 2001), 414. Full texts or summaries of all other letters from Wesley cited here can also be found in these two publications.
5. *The Fitzwilliam Music, being a Collection of Sacred Pieces, selected from Manuscripts of Italian Composers in the Fitzwilliam Museum*, 5 vols. London, [1825-6]. The Preface is dated December 1825. The complete set presented by Novello to the Fitzwilliam Museum bears a statement of presentation in his hand dated 1826. The first volume was reviewed in *Harmonicon* 3 (February 1826), 32-4. For a listing of the contents of the full set, see Grove 1^a, under "Fitzwilliam".
6. Philip Olleson, *The Letters of Samuel Wesley*, xlviili-lii; Philip Olleson, *Samuel Wesley: The Man and his Music* (Woodbridge, forthcoming, 2003).
7. Wesley to Novello, 14 September [1825].
8. *Quarterly Musical Magazine and Review* 7 (1826), 95-101.
9. Wesley to Glenn, 4 April 1826.
10. Wesley to Sarah Wesley, 27 April [1826].
11. Wesley to Sarah Wesley, 14 June [1826].
12. Wesley to Jackson, 19 December 1826.
13. Wesley to Street, 25 May 1830. This letter was first printed in *Musical Times* 64 (1923), 567.
14. Cambridge, Fitzwilliam Museum, MS MUS 114; see J. A. Fuller Maitland and A. H. Mann, *Catalogue of the Music in the Fitzwilliam Museum, Cambridge* (London, 1893), 58-9.
15. As far as is known, this is the only manuscript (Wesley's transcription apart) in which this ascription of authorship is made.
16. London, British Library, Add. MS 35001, items 4-21, fols. 86-144^a. See Augustus Hughes-Hughes, *Catalogue of the Manuscript Music in the British Museum*, 3 vols (London, 1906-9), i. 345-6.
17. Ernest Walker, *A History of Music in England* (Oxford, 1907), 241-2.
18. "*O magnum mysterium*". A Christmas motet by S. Wesley. English words by J. M. Joseph (Stainer and Bell's Church Choir Library, No. 330) (London, 1927). A copy is in the British Library (shelfmark F.1137.b), and is included in the entry for Samuel Wesley in *The Catalogue of Printed Music in the British Museum until 1980* (62 vols, London, 1987) in the category of 'Doubtful and Supposititious Works'. See also Michael Short, *Gustav Holst: The Man and his Music* (Oxford, 1990), 261.
19. Broude Bros, New York, 1984.
20. British Library, MADSOC C28 and C29.

Next year's Annual Byrd Newsletter will be the last. I had already been pondering editorial retirement and Clifford's announcement in last month's editorial that *EMR* in its present form would end with Issue 100 provided my cue. The final Newsletter will appear (a month early) in May 2004. If you wish to contribute, please contact me now.

RT

One possible topic for an article is the extent to which earlier editors, like Wesley, were content to copy a secondary MS score rather than work from primary partbooks.

CB

WILLIAM BYRD'S LULLABY: AN EXAMPLE OF CONTEMPORARY INTABULATION

Stewart McCoy

William Byrd did not compose music for the lute himself, but some of his contemporaries made arrangements (or intabulations) of his music. The extant intabulations for lute solo made by Francis Cutting and others were published in 1973, collected and edited by Nigel North.¹ More recently, those by Francis Cutting (and those presumed to be by Cutting) appeared in Jan Burgers' collected edition of Cutting's lute music.² Both editors provide tablature; some of North's pieces are in facsimile. Both editors also provide a transcription into staff notation; the only noticeable difference is that North halves note values, whereas Burgers keeps them the same as the original.

Music by Byrd set for lute solo by Cutting

Lullaby (Cu, Dd. 9.33, 4v-5r): North No. 1, Burgers No. 49
Pavana Bray (William Barley, *A New Booke of Tabliture* (London, 1596): North No. 2a, Burgers No. 21a
Pavana Bray (Cu Dd. 9.33, 12v-13r): North No. 2b, Burgers No. 21b

Music by Byrd set anonymously for lute solo

Pavan (*Welde Lute Book*, f. 7v): North No. 3
Pavan (Cu Dd. 9.33, ff. 35v-36r): North No. 4
Pavan (*Welde Lute Book*, f. 8r): North No. 5a, Burgers No. 54
Pavan (Cu Dd. 9.33, ff. 59v-60r): North No. 5b
Pavan (Cu Dd. 2.11, f. 101v): North No. 5c
My Lord Willoughby's Welcome Home (Lbl Egerton 2046, 33v): North No. 6.
The Woods so Wild (Ge, Euing MS 25): North No. 7, Burgers No. 55.

Of these, Burgers thinks the *Pavan* on f. 8r of *Welde* is probably by Cutting; North and Burgers both think that *The Woods so Wild* is probably by Cutting.

A huge amount of Byrd's music was intabulated by or for Edward Paston. Five lute books survive from his library, but they tend to be ignored by musicologists, because the intabulations are incomplete: the lute only ever plays the lowest parts, and the highest voice is left for a singer. Yet they are extremely important sources, and one of his lute books, *Lbl Add 31992*, is the largest single collection of Byrd's music and includes consort songs not known elsewhere. Transcriptions of a few of these intabulations by Byrd and others may turn up in an appendix, but otherwise there is no modern edition of them.³ In fact it has been shown that Paston must have had at least 40 solo intabulations by Byrd and others in books which are now lost.

The tablature of those solos was used to create some of the song accompaniments in *Lbl Add MS 29246*, and it is possible to work backwards from those accompaniments to reconstruct the lost solos. They must have been literal

intabulations devoid of divisions and ornamentation.⁴ Apart from the Paston manuscripts, the only source containing music by Byrd arranged as a lute song with tablature is *Lbl Add 15117: Oh God, but God* (f. 19v) and *Oh God, give ear* (f. 7v).⁵

It is likely that Francis Cutting's exemplar for his lute solo arrangement of Byrd's *Lullaby* was the original consort song in C minor, not the version for five voices in D minor published in *Psalmes, Sonets and songs of sadness* (London, 1588), and not an arrangement for keyboard. It seems that Nigel North was unaware of the consort song, since he does not include manuscript sources of it in his list of sources. He adds missing notes to his transcription of the lute solo, thinking that Cutting might have overlooked them; they are certainly present in the D minor version, but they are not in the earlier consort-song setting in C minor.⁶ Jan Burgers also seems to have been unaware of the consort-song setting in C minor. He writes, "The model of this lute setting in G minor is William Byrd's five part song 'Lullaby, my sweet little baby' in D minor, published in 1588 ..."⁷ It is significant that Cutting's intabulation matches the long notes of the viols, not the notes repeated for the sake of the words in the D minor version. Notes longer than a semibreve are automatically re-iterated, but that is to compensate for the lute's lack of sustaining power.

Cutting's setting of *Lullaby* is more or less a literal intabulation. It includes as much as possible of all five voices, without the addition of divisions or ornaments, and occasionally fills out chords with extra notes. Creating such an intabulation is for the most part a simple, mechanical exercise, and the intabulator needs only concern himself with ensuring that the piece is playable on the lute. His first decision is to decide which key is most suitable. Cutting transposes the music to G minor – down a fourth from C minor, or down a fifth from D minor as North and Burgers have it. (Tablature, of course, does not denote pitch, but to avoid confusion I shall follow the modern convention, and refer to the pitch of notes in Cutting's intabulation in terms of a lute in g'.) The overall range after transposition is C - d", which comfortably goes no higher than the 7th fret, but loses a few low C's below the range of Cutting's 7-course lute.

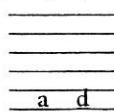
Intabulating a masque dance or a lute ayre is likely to produce a satisfactory lute solo, since the music consists of a distinct melodic line with an accompaniment. Polyphony, such as Byrd's consort songs, works less well, because individual melodic lines are lost as they merge into each other on the same instrument, sometimes even crossing each other, and unhappy consecutive fifths and octaves may emerge. Nigel North describes Cutting's *Lullaby* as "not particularly successful, as the 'first singing part' [voice II of V] tends to get lost on the lute."⁸ True, that voice part does occasionally vanish into mid-texture obscurity, but this does not detract from the overall musical effect. It certainly did not seem to bother Cutting.

Loyalty to the composer's original intentions may be our ideal today, but Byrd's contemporaries had different ideas. They were quite content to adapt Byrd's music to suit their own requirements, even if that meant altering it drastically. For example, Edward Paston's intabulations of Byrd's consort songs in *Lbl Add 31992* are for solo voice and lute. The lute plays the lowest four parts, and the singer sings the highest part, whether or not that top part was originally the one intended to be sung. Sometimes when the singer does not sing the highest part, Paston has the singer's part marked in the tablature with dots, which would allow the lutenist to sing along too. In fact, unlike some other Pastonised consort songs of this type, *Lullaby* works very well with the highest voice sung.

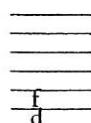
If North was worried about the first singing part getting lost, he should have looked at *Och MS 439*, page 82, where it vanishes altogether.⁸ This manuscript is a later source, and contains solo songs with bass, presumably to be played by a lute or theorbo. This setting of *Lullaby* appears to have been taken from the D minor version, and is reduced to just two parts: treble and bass. It is the top voice which survives – the equivalent of the old treble viol part – not the first singing part. *Lullaby* is not the only part-song reduced to two parts in this manuscript. There are six others by Byrd:

In fields abroad (p. 54)
 Constant Penelope (p. 58)
 Lord, in thy wrath (p. 84)
 My mind to me a kingdom is (p. 102)
 My soul oppressed (p. 104)
 Though Amaryllis dance in green (p. 105).

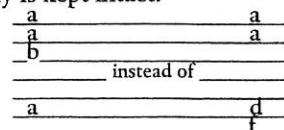
It is not always possible for every note to be played by the lute, so the intabulator has to decide what to cut out. There is a natural hierarchy, with the highest two parts and the bass taking precedence over the two tenor viol parts, which are often no more than *parties de remplissage*. If the tenors transcend that function, and have an important melodic line, that line should be preserved. With all five parts on one instrument, vertical considerations (harmony) start to outweigh horizontal ones (melody). It is important to preserve notes which complete the harmony, but notes not essential for defining the harmony may be discarded. Where the tenor 2 part is close to the bass, the two parts sometimes vie for the same pair of strings. The notes G and B flat, for example, would normally be played on the sixth course.



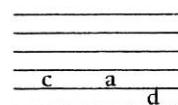
If you really wanted both notes at that pitch, you would have to play the G as a stopped note at the 5th fret of the 7th course, which is very much more awkward than playing it as the open 6th course.



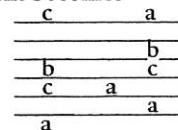
Cutting is faced with this problem in bar 12.⁹ He cannot remove the B flat altogether, because he needs it to clarify that the chord is G minor. So he transposes it up an octave, and frees the 6th course for the low G. It is easy to play, the open bass strings add extra resonance, and the harmony is kept intact:



In this case it really does not matter too much at which octave the tenor note is heard. Its function is merely harmonic. However, Cutting does the same thing at bar 40,¹⁰ where the upward transposition makes a mockery of Tenor 2's melodic line(d, c, B flat):



in context becomes



Instead of falling by a tone, Tenor 2 now jumps up a 7th and ends up above Tenor 1. The polyphony is apparently shot to pieces.

Before dismissing Cutting as an incompetent hack, one would do well to remember how the lute was tuned in Elizabethan England. The average text book will give:

g' d' a f c G

with the option of a 7th course tuned to D. Yet it is not that simple. Lute strings come in pairs, like on a mandoline, and you pluck both strings of a pair (course) as if they were one. Usually (but not always) the first course was just a single string, not a pair. Most significant is the tuning of the lowest four courses, which would have been in octaves. A more accurate description of the tuning would be:

g' d' d' a a f f c' c g G,

with the option of a 7th course tuned to d D.

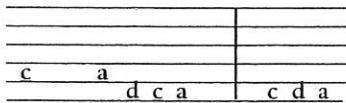
Modern transcriptions of lute tablature do not normally take octave stringing into account. As far as I can see North and Burgers ignore it in their transcriptions. That is perfectly reasonable, because as often as not the effect of octave stringing is no more than pulling out a four-foot stop on the organ. The high octave notes add extra colour to the tone, but we do not normally hear them as notes in their own right. However, there are times when octave stringing on a lute has important implications with regard to voice-leading, and we do hear those high notes as part of a melody. In the example above, we will not be disturbed by the awkward leap of a 7th, because that c (a5 in tablature) will also sound an octave higher as c'. So instead of hearing the interval of an upward 7th (c - b flat), we hear a falling 2nd (c' - b flat) instead. What looks clumsy on the page will sound perfectly fine.

There is a rather nice instance of octave stringing saving the day in bar 38.¹¹ A chord of five notes is required, but Cutting intabulates only four of them:

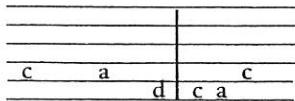


North spotted that f' (lute pitch) from the highest part had been omitted, and so in his transcription he suggests adding it in. North is one of the world's foremost lute players, and so I am sure he would smile at his mistake: f' is played at d2 (i.e. 3rd fret, 2nd course), but to do so would mean losing d' (a2), because both notes cannot be played simultaneously on the same string. Yet Francis Cutting knew what he was doing, because that missing f' is there all the time, sounding as the upper octave of the open 4th course (a4). Ironically North's transcription reflects the sound we hear, but it needed a footnote to explain why.

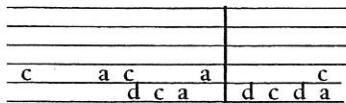
Where parts imitate each other at the same pitch, they can cancel each other out, so that two interesting melodies which overlap each other can produce a boring repetition of the same chord. For example, in bars 15-6¹² Tenor 2 and the Bass get in each other's way. The Bass has



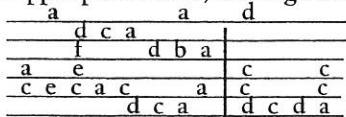
Tenor 2 comes in a couple of notes later with



The problems start in the second bar. The Bass G (a6) needs to be held into the second bar as far as A (c6), but Tenor 2 comes crashing in with B flat (d6). Both parts then play A (c6), which is amicable enough, but then they want to play different notes on the same course: Bass B flat (d6) and Tenor 2 G (a6). At the start of the second bar Cutting gives preference to Tenor 2: for him, preserving its falling scale is more important than holding on to the Bass's G. For the clash at the 3rd event of the second bar Cutting favours the Bass B flat, if only to avoid having two consecutive G's at the 3rd and 4th event. His compromise manages to maintain the independent character of each part, yet the music flows as if there is just one continuous melodic line in the bass:

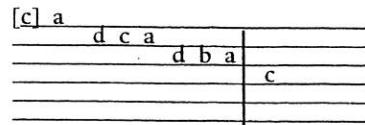


With the upper parts added, Cutting's tablature becomes:



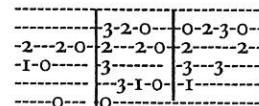
When melodic lines are played on four separate instruments (viols), their independence is assured, but on just one instrument (lute) they fuse into one. In the example above, the two highest parts run into each other to

produce what sounds like a descending scale of nine notes (including c1 tied from the previous bar) running through the texture:



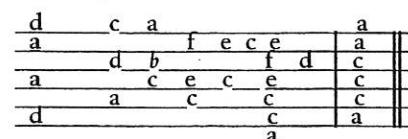
Cutting also tinkers with the texture, adding a note (e4) at the 3rd event and taking away another (c4) two events later.

It is interesting to compare Cutting's intabulation with Paston's,¹³ bearing in mind that Paston does not include the highest part (treble viol), maintains the original key of C minor, and uses Italian tablature instead of French:

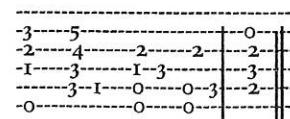


Paston's intabulations are nearly always as literal as possible. He might re-iterate notes to compensate for the lute's lack of sustain, but unlike Cutting, he does not fill out the texture with notes which were not in the original, and he omits notes only where he has to. Where the Tenor 2 and Bass parts run into each other, he gives full prominence to the Bass, re-iterating the Bass tied note at the start of his third bar. So what does he do about Tenor 2? He needs an e flat somewhere, so he simply transposes that note up an octave to the 1st fret, 2nd course, to complete the harmony.

Paston's reluctance to fill out chords makes me think that Philip Brett's edition is not quite right at the end of the Lullaby's first section (see bars 24-26 of *The Byrd Edition*, vol. 16, p 120).¹⁴ Cutting busies himself with thickening the texture, so that the dominant and tonic chords are filled out to six notes apiece. His version ends this section with



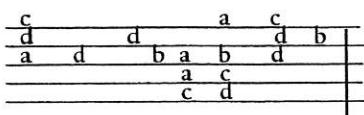
Paston, on the other hand, seems to deviate from his literal intabulating, because he adds a b flat to create a kind of English cadence. The chord before it is filled out with an a natural:



What is going on? Why should Paston deviate from his policy of intabulating exactly what is in his exemplar, and now apparently copy Cutting's practice of filling out the texture? According to Brett's critical commentary,¹⁵ the Dow part-books (which are the only complete source of the consort song version)¹⁶ lack the semibreve g in bar 25 of Tenor 2. Brett has added it in to make the notes in bar 25 add up, but it looks a bit suspicious to me, duplicating the Bass's semibreve g, and producing a sparse chord with

three G's (g + g + g'). I notice that just before this, Tenor 2 has three minimis: a flat, b flat, and g. My guess is that Dow's exemplar (or a source preceding it somewhere in the stemma) had these three notes twice. The copyist's eye skipped from the first group of three notes to the second, and so accidentally omitted three notes. Anyone who has copied music by hand will know how easy it is to do that. I surmise, therefore, that Tenor 2 should have four minimis in bar 25: g, a natural, b flat and g, confirmed by Paston's tablature. Out of curiosity I looked to see what Byrd had in his vocal re-working of *Lullaby*, printed in *Psalmes, Sonets, & songs of sadnes* (London, 1588). Sure enough, there were the missing notes – a natural and b flat – confirmed by Paston, but lost by Dow.

An example of where intabulation results in consecutives comes in bar 24 quoted above. Cutting's intabulation produces:



with consecutive fifths and octaves between the 5th and 6th events.

Unfortunately we rely on sources which happened to have survived over the years, but it does seem surprising that so little of Byrd's music was arranged for solo lute. Paston's lost solos give us a glimpse at what may have once existed, and suggest that the lute was deemed a suitable medium for Byrd's music. Since North's edition was published, another tablature source has been identified: Byrd's Fantasy a4 No. 1⁷ has been discovered in the Hirsch Lute Book.¹⁸ This is a complete intabulation, unlike Paston's,¹⁹ which, of course, has the top voice missing, to be sol-fa-ed (or sung from memory) by the singer.²⁰

1) Nigel North (ed.), *William Byrd Music for the Lute 6*, (London: Oxford University Press, 1973).

2) Francis Cutting, *Collected Lute Music*, transcribed and edited by Jan W. J. Burgers (Lübeck: Tree Edition, 2002).

3) One exception is Stewart McCoy, "Lost Lute Solos Revealed in a Paston Manuscript", *The Lute* vol. XXVI, Part 1 (1986), pp. 21-39, which includes Paston's setting of Byrd's Fantasy a3 No. 2, together with a reconstruction of the lost solo exemplar.

4) McCoy, *op. cit.*

5) Facsimile edn: Elise Bickford Jorgens (ed.), *English Song 1600-1675*, Vol. 1 *British Library Manuscripts, Part 1* (New York: Garland Publishing, Inc, 1986).

6) North, *op. cit.*, bars 30 and 34.

7) Burgers, *op. cit.*, p. 49.

8) Facsimile edn: Elise Bickford Jorgens (ed.), *English Song 1600-1675*, Vol. 6 *Manuscripts at Oxford, Part 1* (New York: Garland Publishing Inc, 1987).

9) Byrd, *William Madrigals, songs and canons*, ed. Philip Brett. *The Byrd Edition*, 16. London: Stainer and Bell, 1976, pp. 138-143, bar 12.; North, *op. cit.*, bar 11.

10) Brett, *op. cit.*, bar 40; North, *op. cit.*, bar 39.

11) Brett, *op. cit.*, bar 38; North, *op. cit.*, bar 37; 7th event in each.

12) Brett, *op. cit.*, bars 15-6; North, *op. cit.*, bars 14-5.

13) Lbl Add. 31992, ff. 21v-22r.

14) Brett, *op. cit.*, bars 24-6; North, *op. cit.*, bars 23-5.

15) Brett, *op. cit.*, p. 195

16) *Och Music MSS 984-8*: a set of part-books compiled by Robert Dow between 1581 and 1588.

17) William Byrd, *Psalmes, Sonets, & songs of sadnes* (London, 1588), No. 15.

18) Lbl MS Hirsch M 1353, f. 21v; facsimile edn: Robert Spencer (ed.), *The Hirsch Lute Book, Musical Sources 21* (Clarabricken: Boethius Press, 1982).

19) Lbl Add. MS 29246, 41v-42r.

20) For information on the singing of fantasies to the lute, see Stewart McCoy, "Edward Paston and the Textless Lute-song", *Early Music* vol. XVI (May 1987), pp. 221-7.

My apologies for the makeshift lute tablature. Stewart offered written or typeset examples to be pasted in, but since rhythm did not seem to be of the essence, we have retained the qwerty-type version of his emailed text.

CB

LOOK AND BOW DOWN: A 21ST CENTURY COMPOSITIONAL RESPONSE

Alan Charlton

Composer Alan Charlton reflects on how he approached the task of composing a work based on the surviving fragments of Byrd's consort song *Look and Bow Down*

Composition briefs can frequently be a source of great frustration for a composer where, say, the funding for the commissioned work or the reason for its performance is dependent upon using material or ideas that are either unstimulating to a composer or completely antithetical to their stylistic or aesthetic standpoint. My commission to write *Look and Bow Down*, however, was one of those enviable occasions where the brief for the composition was stimulating in every respect. The piece was to be composed for Christ's Hospital's 450th anniversary concert at the Barbican on 25 March 2003, to be performed by the school's chamber choir, an orchestra comprising past and present instrumentalists from the school and professional vocal soloists, conducted by Bruce Grindlay, Director of Music at Christ's Hospital, who had also commissioned the work. The only stipulation was that the piece had to use in some way the surviving three musical fragments from Byrd's song, *Look and bow down*.

As a starting point I was given the three published fragments of Byrd's song, *Look and bow down*, from the Byrd Edition. The published fragments contain the openings of each of the three verses of *Look and bow down*, a setting of the *Song on the Armada Victory of Elizabeth I*, first sung by Christ's Hospital choristers during her procession to the Armada thanksgiving service at St Paul's Cathedral in December 1588. At this stage, both I and the commissioners were unaware of the existence of the lute tablature version of *Look and bow down* in the British Library, a fact which undoubtedly had a huge effect on the brief of the commission, the compositional approach I adopted and the nature of the final piece. Through the reworking of the Byrd material for Christ's Hospital performers, the commission not only fulfilled an invaluable function in terms of providing school musicians with specially composed music to mark an anniversary, but it was also to be based on rich musical material, full of historical resonance both in terms of the school's history and current events, and which deserved to have a public airing.

Finding a context in which to place the Byrd material

As my starting point was in the form of three intriguing fragments, that as far as I knew were all that survived of *Look and bow down*, I felt that the best way elicit a fresh and genuine musical response to the Byrd material and to allow it to gain a new lease of life in its own right, was to avoid engaging in unnecessary scholarship that might hinder my own compositional process. I therefore chose not to research, say, the stylistic conventions of Byrd and his contemporaries, the form of the consort song nor the performance conditions of its first airing. As a composer, the best way I felt I could do justice to the material was to treat it as I would any other piece of raw compositional material. My central aim was that, in order to give the material the respect its quality deserved, a full quotation of the fragments should form both the musical and dramatic climax of the work and that, for this to be achieved, the whole work should be infused with material derived from the Byrd in some way.

Imagining the personal situation in which Byrd might have found himself at the time of his composition of *Look and bow down*, I felt it reasonable to suppose that he may not have wholeheartedly supported the sentiments expressed by Elizabeth I's poem and the defeat of the Armada. As a devout catholic, his position as a composer in Elizabeth's court required great tact and diplomacy and presumably a situation like this, in which he was required to set to music an ode that gloats over the Catholic defeat, would have troubled his conscience considerably. With this in mind, I resolved that when the quotation appeared its interpretation should be ambiguous.

The tub-thumping language of Elizabeth's poem *Look and bow down* seemed to be the key to setting up such a climax. The defeat of the Armada was Elizabeth's greatest achievement and one of the defining moments of British history, but her ecstatic celebration of this moment, encapsulated in the poem, could also be thought of as marking the beginning of her transformation from her pre-Armada status as a "queen of the people" who had very recently walked amongst her troops at Tilbury, to a more distant and increasingly vain figure, perhaps cultivating and wallowing in an image of her own glory and perceived closeness to God. Despite the monumental nature of Elizabeth's victory, the inflammatory text of *Look and bow down* now possesses a vulgarity which, set at face value, would have had unfortunate resonances with the rhetoric surrounding recent events in the Middle East, possibly inappropriate for a celebratory concert that in the end took place during the first week of the war with Iraq.

I therefore sought to put Elizabeth's poem in a context where another side, that of the personal human consequences of war, was introduced to counterbalance the self-proclaimed heroism of politicians. I found this in the poems of the Second World War poet, Keith Douglas (1920-44), which were particularly apt since Douglas had attended Christ's Hospital from 1931-38. Parallels abounded in the poetry of both characters, notably because both their

lives and indeed literary development had been so definitively shaped by first the threat and then the experience of war. From their earliest poems, both figures sense a coming struggle, which becomes more specific and more real as their lives progress. Elizabeth sees a Catholic alliance gradually materialise against her sparked off by the move of Mary Queen of Scots into England and hastened by her execution, while Keith Douglas witnesses the steady growth of fascism and the rearmament of Germany that resulted in the Second World War and his untimely death in 1944, three days after the Normandy Landings. Douglas's poetry reaches its maturity only with his experience of war in North Africa, the lyricism of his youthful works being superseded by a modernist, observational or "extrospective" approach.

Against the backdrop of mounting uncertainty over the looming war with Iraq, I decided to make the piece an account, in general terms, of the course of war, from its early foreboding and escalating build-up through to the actual conflict itself, the moment of victory and the aftermath. I chose appropriate poems from the corresponding stages in Elizabeth and Keith Douglas's own experiences of war, with these characters being represented by a mezzo-soprano and a tenor respectively.

To punctuate and clarify this structure, and to provide a catalyst for the development of the two characters, I also selected appropriate texts for the chorus: a remarkable prediction in Latin by the fifteenth century astronomer Regiomontanus for catastrophe and the decline of an empire in the year 1588, the year of the Armada; and the text from the latter stages of the Bayeux Tapestry, which, with its brutal medieval Latin and plain, stark description perfectly conveys the violence of war. After the denouement of the battle, the choir sings the complete harmonisation of the William Byrd fragments, the climax of the work, set to the text of *Look and bow down*, linked together by virtuoso solo passages from Elizabeth.

The texts of the work, which runs continuously for 27 minutes, thus ensue as follows:

Part I: Short orchestral introduction (based on the Byrd fragments) leading into Douglas *Youth*; Elizabeth *The Doubt of Future Foes*; Elizabeth/Douglas *On Leaving School*.

Part II: Chorus: Regiomontanus *Ad mille exactos* (based on the Byrd fragments); Douglas *Dejection*; Elizabeth *Speech to the Troops at Tilbury*

Part III: Chorus: Text from Bayeux Tapestry (*Hic exeunt de navibus* to *ad prelum contra anglorum exercitum*); Douglas *Actors Waiting on the Wings of Europe*; Chorus Bayeux Tapestry (*Hic ceciderunt Lweine* to end) (setting of Elizabeth's poem); Choir: extract from *Youth*: 'You will come back again and dream'

Part IV: Choir: *Look and Bow Down* (quotation of the Byrd fragments); Elizabeth *Look and bow down*

Structural influence of the Byrd fragments

Besides influencing the dramatic structure of the work, the Byrd material also exert considerable formal control. I tried to mirror the three-verse structure of Byrd's *Look and bow down* in my own piece: three different battles are referred to (The Norman Conquest, the Defeat of the Armada and the Normandy Landings of the Second World War), three different vocal forces are represented (Elizabeth, Douglas and the chorus) with three different vocal styles (ornamented, lyrical and declamatory respectively). Each of the four parts is further subdivided into three parts and the more explicit quotes from the Byrd appear three times (in the orchestral introduction, the first choral entry and after the climax of the battle scene).

I arranged these appearances of the Byrd material to suggest that it was being 'composed' into its original form during the course of the piece, being most fragmentary in the introduction, in a more developed form in the first choral statement and in its final, most authentic state when the quotation of the fragments appears, reflecting also the gradual materialisation of war.

The extent to which each of the three vocal forces draw on the fragments is also significant: the chorus is the most strictly tied to it, while the Douglas material uses smaller fragments from it in a much freer way. Elizabeth, however does not use the fragments until her moment of victory, where she adds a virtuoso countermelody over the chorus's statement of the three fragments. This perhaps suggests that Elizabeth has appropriated material from Keith Douglas to serve her own expressive requirements, which maybe parallels Elizabeth's occasional use of William Byrd's compositional skills as a propaganda tool.

Stylistic integration

In many ways the material of the music contained within the published Byrd fragments is not an obvious starting point for a contemporary musical work. At first glance it appears to lack the striking memorability and character typical of the central material of a large scale work, while by today's standards its triadic language and standard harmonic progressions, particularly in the first two fragments, seem far too conservative for integration into most contemporary harmonic idioms except as a quotation.

One contemporary approach to using of this sort of fragmentary material, and one that is especially prevalent at the moment, would be to juxtapose, superimpose, enrich, undermine or comment upon the Byrd with music of a stylistically contradictory nature, an idea that has been very effectively exploited in many postmodern works since the 1960s, from Peter Maxwell Davies to Thomas Adès. Another method could be to subject the material to some sort of schematically controlled transformation to generate harmonic, melodic, rhythmic or structural material of a contemporary sounding nature. A minimalist slant focusing on salient details of the material

might also prove effective. If the complete version of *Look and bow down* were to be used instead of the fragments, one or more of the parts could be used as the basis for a cantus firmus or variation-based composition.

My approach was to absorb the language of the Byrd contained within the fragments into my own language. This technique is not without precedent, of course, and the consequent allusions it conjured up to the sound worlds of Tudor revivalists such as Tippett and Vaughan Williams were helpful in recreating the 1930s and 40s feel of the Keith Douglas poetry and strengthening the link between Elizabeth I and Keith Douglas. This treatment of the Byrd material was possible since my language already possessed many similarities with Byrd, paradoxically acquired through exposure to Tudor-influenced composers such as Tippett and Britten. My harmonic writing is not particularly dense, with a typical chordal unit consisting of between 2 and 5 different pitches, and although my language does not generally incorporate conventional major and minor triads, nevertheless, Byrdian characteristics of strong voice-leading and part-writing, frequent imitation and a free-flowing rhythmic counterpoint that weakens the barline and negates periodicity, have always featured in my music to some extent.

The incorporation of the Byrd in this way also had good practical benefits. Since I had decided to give the clearest statements of the Byrd material to the choir, its more conventional harmonic language would clarify the choir's role as an entity separate from the individual worlds of Elizabeth and Keith Douglas. Also the use of a more broadly tonal and rhythmically simplified language, particularly in the choral writing aided the performance of the work by school performers. Finally, considering what I expected would be an audience generally unfamiliar with contemporary musical idioms, in the final performance, the more tonal moments would provide comprehensible anchor points with respect to which the progress of the rest of the work could be followed.

Treatment of the Byrd material

Although I knew the quotation of the Byrd was to form the climax of the work, I had to devise material from it on which to base the rest of the piece. My approach was to derive a pool of small fragments from within the Byrd and draw on them freely in a motivic way, combining them both with each other and with material unrelated to the Byrd.

I also identified harmonic moments in the Byrd which seemed most closely related to my style: the remarkable bass line of the first half of bar 4 of the third section, "Tis Joseph's herd" provided ideas for several moments (eg. Example 1, bars 20-23), and imparted a generally slithering, semitonal nature for other parts of the work. The progression of a G minor chord followed by a major chord in bar 5 of the first fragment suggested major/minor harmonic material such as at the close of the first section of the work (Example 2, bars 152-3, Example 6, bars 712-715, 783-4, etc.)

The opening of the third fragment, with its implied parallel fifths proved the most fertile material. Not only did it have the most striking shape (which meant that it could be explored much more while still being recognisable), its two part construction gave it great harmonic flexibility and provided an escape from the predominantly triadic sound of the rest of the material. I used the opening of this idea frequently as a head motif (Example 3), as part of a richer imitative texture (Example 4, bars 107-118), superimposed on other ideas (Example 1, bars 152-155), rhythmically varied or melodically elaborated (Example 5, bars 279-280), with its shape preserved but the intervals changed (Example 2, bars 146-151), and used motivically to build extended climactic lines (Example 5, bars 277-278).

The main quotation of the Byrd fragments demanded some adjustment. Since it formed the climax, the Byrd quotes had to appear in appropriately strong parts of the vocal registers, as its original pitch is at the bottom end of many registers in a straight vocal arrangement. I also needed to set the words of *Look and Bow Down* to the music of the original instrumental accompaniment, which transferred surprisingly well despite the occasions where an extra note is added for a single beat (for example first fragment, bar 7, 3rd beat) and where a fragment comes to an abrupt end. Since the quotation of the fragments appeared at a point in the piece where it was essential to maintain momentum, I welded the fragments together with virtuoso solo lines from Elizabeth, and maintained a feeling of tonal flux by transposing the fragments into E minor, A minor and B flat minor respectively. For a comparison of this passage with the published Byrd fragments, see Example 6.

Conclusion

The privilege of working with the material from William Byrd's *Look and bow down* was an invaluable one for me, for as well as introducing me to material that was musically rewarding in its own right, it also opened up a number of fertile new avenues for future exploration in my own music. The most significant departure for me was to work with initial musical material that was both traditional and outside the boundaries of my usual language, as opposed to material that had been freshly composed within my own idiom. This forced me to address new ways of identifying and developing material that has been immensely beneficial to my both compositional technique and my musical language. I can only hope that this experience may help to contribute towards a greater awareness of the richness and historical significance of these wonderful fragments.

Look and Bow Down was first performed at by Christ's Hospital Orchestra and Schola Cantorum at The Barbican on 25 March 2003 conducted by Bruce Grindlay, with soloists Eleanor Meynell (Soprano) and John Bowley (Tenor). Further information on *Look and Bow Down*, and extracts from the recording of the concert can be found at www.alancharlton.com

Alan Charlton

Choral Works

Look and Bow Down (2003)

Tenor, mezzo-soprano, SATB chorus, chamber orchestra, 27'

Earth, Sweet Earth (1998)

SATB chorus and strings (54321), 18'

Winner of 'Première' Composers Competition for William Byrd Singers, 1998

A Solis Ortus Cardine (1999)

SATB, 4'

Second prize in 2001 European Composition Competition for Cathedral Choirs

Te Lucis Ante Terminum (2001)

ATB, 2'

Jubilate Deo (2002/3)

SATB chorus and organ or brass (4 tpts, 3 tbns, tba) and organ, 5'

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We were hoping to print a facsimile of the extant lute accompaniment of *Look and bow down* from British Library Add, MS 31992, but have run out of space. If anyone would like to make a complete transcription and add the music of the missing part for the Christ's Hospital choristers, King's Music will publish it and try to secure a performance. Copies of the MS (in Italian tablature) and text are available on request. CB

Example 1: Charlton, *Look and Bow Down*, bars 20-27

Subito Meno Mosso
($\text{J} = \text{c.92}$)

20

Example 2: Charlton: *Look and Bow Down*, bars 146-155

146

you will come back a gain and dream, and dream

poco f

Example 3: Charlton, *Look and Bow Down*, bars 127-134

Tempo Primo
 $\text{J} = \text{c.82}$

127

When you have heard the whirl and song of strife when use pat - ches and

doloroso

Example 4: Charlton, *Look and Bow Down*, bars 99-126

99

ways twist some to fai - ry land, and some to hell

molto f

110

but there are bet - ter things be - yond the maze.

cresc.

poco f

Example 5: Charlton, *Look and Bow Down* bars 277-281

277

Strings Orch. cresc. Tpts Pno

mp

molto f

Hns

ff f

Orch. tutti

Example 6: Alan Charlton: *Look and Bow Down*, vocal score, bars 708 to 753

Perc./Pno

708 *ff* solo tenor walks offstage $J = c. 92$ Brass

Pno. *ff* *fff* *f*

712 Orch. Tutti *ff* con ped. *ff*

M-S. (Elizabeth I) *trionphante* *f* Look, look,

S. Look and bow down Thine ear, Thine ear O Lord. Look, look and bow down

A. Look and bow down Thine ear O Lord. From Thy bright sphere be hold and see

T. *ff* Look and bow down, and bow down Thine ear O Lord. From Thy bright sphere be hold and see

B. *ff* Look and bow down, bow down Thine ear O Lord. From From Thy bright sphere be hold and see

Pno. Byrd Original - First Part (note values doubled) Look, look and bow down

M-S. —look, look and bow down. Be hold and see Thy hand maid and thy han di work, a mongst thy

S.

A. *f* Look and bow down thine

T. *f* Look and bow

B. *f* Bow down thine

Pno. Byrd Original - Second Part (note values doubled)

732

M-S. priests, of - fe - ring to thee zeal, *5* zeal for in - cense, rea - ching, rea - ching the skies my -

S. O Lord be - hold and see thy hand - maid

A. ear O Lord. Be - hold and see thy hand - maid

T. down thine ear O Lord see, O Lord thy hand - maid

B. ear O Lord. Be - hold and see, see thy hand maid.

Pno.

M-S. self and sep - tre sa 5 cri - fice.

S. From thy bright sphere

A. From thy bright sphere be hold and see thy

T. From thy bright sphere be hold and see thy

B. From thy bright sphere be hold and see thy

Pno.

Byrd Original - Third Part (note values doubled)

This Jo - seph's Lord and Is -

747

M-S. *My soul as - cend as -*

S. *— be - hold and see.*

A. *hand - maid and thy han - di - work.*

T. *hand - maid and thy han - di - work.*

B. *hand - maid and thy han - di - work.*

Pno. *- ra - el's God, The* *mf* *legato* *f p* *con ped.*

PHILIP BRETT, 1937–2002

It is natural and inevitable that the names of those whose discoveries have radically affected our knowledge of a subject, or whose interpretations have by their evident rightness become absorbed into our understanding of it, should quickly fade. The generation of scholars who have brought Bach research to its present point are not, for instance, perpetually in our minds whenever we engage with the music. So there can be no better way of honouring Philip Brett's memory in these columns than simply to recall the extent to which his work on Byrd has put us in his debt.

In the late 1950s, when Brett began studying Byrd's songs under Thurston Dart's direction, the consort song repertory was still not well understood. The confusion began with Byrd's publication in 1588 and 1589 of a large number of his consort songs in fully texted versions. They had made their twentieth-century bow in that guise in Fellowes's *English Madrigal School* and were generally thought of (and not always well thought of) as madrigals. Over the years Arkwright, Dent and indeed Fellowes himself had mentioned their history, but the revival of viol playing had not progressed far enough to create much demand for songs with viol accompaniment. Peter Warlock's excellent edition of 22 miscellaneous Elizabethan consort songs was out of print, and Fellowes's recent Byrd volumes of songs from manuscript (15 and 16) were untrustworthy both textually and in questions of ascription. Only Kerman's as yet unpublished dissertation on the English madrigal offered fresh thinking.

Brett had thus many tasks before him. He needed to make a new assessment of the large number of manuscript sources (a discovery with far-reaching implications for Byrd was that many had been commissioned by Edward Paston, who evidently had connections with Sir Philip Sidney's circle and knew Byrd personally). On this basis Brett surveyed the whole surviving song repertory of the time, transcribed the greater part of it, studied its relation to the early verse anthem, traced its role in the theatre, at court and as private recreation, and in due course edited a comprehensive collection of consort songs for *Musica Britannica*. All this provided a background against which the variety and originality of Byrd's long cultivation of the genre could stand out in strong relief. Moreover the corpus of songs presented by Brett in the *Byrd Edition* was much changed. He recovered from manuscript and edited the original consort versions of 25 of the songs that Byrd had published as partsongs, and printed 41 never published by the composer. In reaching this total he dropped eight songs that Fellowes had accepted but added 13 new ones, ten of them *anonyma* from the Paston manuscripts.

He drew his evidence for these ascriptions partly from his understanding of the sources and partly from style, presenting it in detail in his dissertation *The Songs of William Byrd*, and more succinctly in the edition itself. Stylistic evidence is often dismissed as inadmissible, but here it shows itself a great deal more secure than that of many a scribe; after reading Brett's dissertation John Stevens remarked that he had never believed style capable of proving anything until then. Several of the finest new songs contain allusions that place them in the period of the *Gradualia*, where they appear completely at home. In restoring them to the canon Brett was

not merely importing more of the same, welcome as that might have been, but filling the long gap between Byrd's collections of 1589 and 1611. As a result the unbroken continuity of an important strand in the composer's total output became clear for the first time.

In last December's issue of *Early Music Review* Richard Rastall laments Brett's failure to write his book on Byrd's songs, services and anthems, and it is indeed a thousand pities that he never brought his thorough scholarship and rare musical perceptiveness to bear on the whole vernacular repertory. However, it is good to know that he saw his other great Byrd project, the *Byrd Edition*, through to a conclusion; the last two volumes (12 and 13) have been finished. The volumes he chose to edit himself were those devoted to consort songs from manuscript and the Roman rite. No models for the masses had previously been noticed, but Brett demonstrated that Byrd had taken Taverner's *Mean Mass* as the starting-point for his four-part setting, and that the very personal lyrical quality in all three masses derived ultimately from the extravagant linear writing typified in Taverner's earlier music.

Brett's insights in the five prefaces to his *Gradualia* volumes were of a different kind. Following on from Kerman's work he uncovered further important influences behind Byrd's elaborate liturgical undertaking. The composer had almost certainly used a Gradual printed by Giunta in Venice to plan his work; the Turbae choruses were based on the Roman version of the chant codified by Giovanni Guidetti in a publication of 1586; versions of certain texts that differ from the readings in the Breviary were taken from the Primer, the likely source for a number of pieces; the militant Catholic commentary in the Rheims-Douai English bible was shown to cast light on the powerful political motivation behind the whole enterprise; the unacknowledged presence of the votive mass of the Blessed Sacrament, parts of it placed immediately before the Easter mass, betrayed the influence of the Jesuit Forty Hours Devotion, known to have been observed by English Jesuits. In fact, in common with other recent studies Brett's makes it increasingly plain that Byrd was not only catering for the needs of English Catholics loyal to the Crown, such as his patrons and friends the Petres, but was strongly in sympathy and to some considerable degree involved with the Jesuit missionaries bent on reconverting the country. The situation becomes no easier to imagine. He seems to have survived interrogation and constant surveillance relatively easily; perhaps the authorities didn't take him very seriously.

Over the years I followed Brett's work on 16th- and 17th-century English music, and specially on Byrd, as he wrote it, and I referred to it often. Yet returning to it over a short period for the purpose of this note – to the dissertation, the articles, the editions and their prefaces and textual commentaries – I was struck once again by the combination of scope and depth: the grasp of social background, religious politics, poetry and liturgy on the one hand, and of sixteenth-century musical techniques and Byrd's own characteristic usages on the other. A brief account can touch on only a few of his topics, but whatever his subject his treatment was always enormously enriched by this widely ranging yet detailed backing. Although we shall have nothing more from him, readers are likely to find in his writing not only much to be reminded of but much still to discover.

Oliver Neighbour