

Early Music

REVIEW

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- | | |
|----|------------------------|
| 2 | Books & music |
| 7 | Back to Marcellus |
| 8 | Record reviews |
| 11 | Jon Dixon & Joed Music |
| 13 | Michael Morrow |
| 15 | King's Music |
| 16 | Greetings |

Welcome to this first issue of our new magazine.

It has sprung from the section of reviews of books and editions I have been writing since 1977 in *Early Music News*. This has had an enthusiastic, if small, following and some readers have said that they subscribed primarily for that, and not for the other features of the magazine. I have often felt constricted by the amount of space available, not only for my reviews, but also for coverage of the increasing output of early-music CDs. Our aim is that, by separating from the London and UK-based information-bulletin aspect of *Early Music News*, our new magazine can build up an international circulation.

This issue sets the pattern, in that it is a sandwich between the opening pages devoted to reviews of music and books and a final section of record reviews. (The flattery of the final page is unique to this first issue.) It is untypical in that, not only the review section, but the articles are by myself. That is primarily because of the need to get the magazine off the ground quickly. Our advertising leaflet lists various sorts of articles we hope to print: we look forward to offerings from readers - but please be brief (800 words maximum). We are not intending to print concert reviews or advertisements disguised as previews, but welcome reports on the state of early-music around the world. We will follow the article on Joed Editions with reports on other specialist publishers. We also hope to run a 'Notes & Queries' section for the exchange of information of concern to performers. The record review section in this issue is only a foretaste; our intention is to be as comprehensive as possible, and we will be assembling a wide range of reviewers.

We welcome advertisements: our rate card is available on request. Our subscribers will be a select international body of professional performers, musicologists and enthusiasts.

We look forward to hearing from readers. But if you do not get a direct reply, don't feel hurt: we have a heavy schedule ahead of us irrespective of *EMR*.

Clifford Bartlett

BOOKS AND MUSIC

Clifford Bartlett

BREITKOPF ANNIVERSARY

It is probably safe to assume that Breitkopf und Härtel are unique among music publishers in being able to celebrate a 275th anniversary. Founded in Leipzig in 1719, before Bach arrived, the firm still exists there, as well as in Wiesbaden, quite a record for any organisation. Their dominance of the standard repertoire is less than it was a century ago, but they are still producing new editions of the classics to replace those in their pioneering Collected Works a century ago; a new Beethoven Symphony No. 7 came out recently. They have issued a nicely-illustrated booklet, *Festbrochüre* is its formal title (BV 296; DM 13,-), with some intriguing facsimiles.

The musical commemoration is a reprint of a publication issued in 1925, an edition of a collection of poems by Goethe set by Bernhard Theodor Breitkopf (grandson of the father) and first published in 1769 (EB 8601; DM 24,-). Some are pleasant, one perhaps more profound (*Der Misanthrop*), though it suffers from a weak close. The musical style and presentation of the publication is familiar from the songs of C. P. E. Bach and Haydn: voice on one stave, keyboard bass on the other, with additional notes for the accompanist added on either stave. The 1925 edition expands this to 3 staves, with the middle stave unnecessarily duplicating the whole voice part. No doubt the amateurs of the 1760s would played it thus, but a professional player might have been more imaginative, or at least played some of the additional figuration on the bottom stave an octave higher.

MONTEVERDI *Laudate Dominum*

I have a problem in writing impartially about Breitkopf's Monteverdi: *Lauda, Jerusalem, Dominum* (PB 5277; DM 26,-) in that Brian Clark and I produced an edition of it last summer for the Hilliard Summer School at Cambridge which I went over again recently when editing a swathe of Monteverdi's posthumous Psalms for a Taverner Consort concert in March. The King's Music price is £3.00 (with reductions for quantity), as opposed to approx £10.00, though Breitkopf's cheap version without continuo part will probably be more competitive. Our edition assumes that the organist can play from the bass (or double the voice parts); Breitkopf's editor, Rudolf Ewerhart, supplies an acceptable organ realisation. My misgivings over the Breitkopf edition begin with the cover, which has the title 'Lauda, Jerusalem, Dominum. Motette für fünf Stimmen und Basso continuo' compared with our 'Lauda Jerusalem a 5 (1650), SATTB, bc' which is more informative, not language-dependent, and avoids confusing Psalm with Motet (which in Monteverdi's time had other meanings).

There are few editorial problems, though it is curious that the copy I have on film (from Wroclaw) doesn't have a superfluous Bc note in bar 172. That copy also has some additional MS accidentals; while not authoritative (they are occasionally added in places that make sense melodically but not harmonically), they are suggestive, e.g. in giving the top part a chromatic shift in 115. By suppressing accidentals superfluous by modern rules the editor conceals places (admittedly mostly uncontroversial) where he has tacitly added sharps; my practice now in this repertoire is to preserve all accidentals except on consecutive notes. A separate bass part is provided, cued with 8' and 16' marks. That may be in accordance with Germanic practice, but those wanting to use a string bass (especially one at 16' pitch) in music for voices and continuo of this period have yet to make a case for it. The part is less useful for theorboists, since the figures are omitted. Ewerhart also ignores our understanding of the San Marco liturgy, for which the Psalm was presumably composed; as one of the *Cinque Laudate*, it had a far wider usage than is here suggested. The edition is clearly printed and easy to read, running to 22 pages instead of the King's Music 14 pages. His has the advantage for mixed choirs of the alto part in treble clef; our edition uses octave-treble, since the range is really that of a tenor. (The Breitkopf score, incidentally, doesn't show the ranges.) The defects do not prevent it being fine for performance, but the director needs know more than the editor tells him.

HANDEL *Organ Concerto op. 7/4*

No such complaints about Ton Koopman's edition of Handel's opus 7 organ concertos, which has now reached no. 4 (HWV 309) in D minor, the one beginning with divided cellos and bassoons (a reminder that the Handelian orchestra usually had at least two bassoons, whether or not they are mentioned in the sources). For the first movement, he gives in an appendix the additional concluding bars from the 2-organ version (HWV 303). Since he doesn't otherwise give the two-organ version (it is in HHA IV/12 p. 87-94), this seems unnecessary; but the organs just play continuo here, so the section could be grafted onto the printed version. This is what Koopman seems to expect, since he has bothered to add editorial trills; how easy that would be in practice depends on the layout of the parts, which I haven't seen. The problem with the second movement is the meaning of the *ad libitum* instructions. Peter Williams makes rather heavy going of these in his edition: surely they mean 'I would play something more elaborate or lengthy between here and the next tutti, but what is notated is perfectly satisfactory'. As with the 'Organo ad libitum' third movement, Koopman's score gives no suggestions; the organ part presumably does (PB 5214; DM 32,-).

GARLAND SCORES

Devious are the ways of the postal services; a mailbag from the Royal Viking Post of Denmark arrived with five volumes presumably intended to keep me (and our readers) informed of the progress of the various series included in Garland's *Music in Score*, simple scorings-up of 16th & 17th century partbooks. They are extremely useful, and if I sometimes forget them, blame our local University Library which keeps them out of sight so out of mind. From the Italian Madrigal series, vols. 18 & 19 (\$78.00 & \$71.00) contain his two sets of five-voice madrigals by Claudio Merulo. Despite the publication of his church music in CMM, he is still primarily known for his keyboard music, so the availability of these madrigals gives an added dimension to our awareness of him. Book II, published at the time of his death in 1604, looks quite old-fashioned, but we must think of him as a contemporary of Andrea Gabrieli. Francesco Manara is a minor figure working at Ferrara. It is perhaps surprising to see his music singled out for such attention, but his Book I a 4 (vol. 17; \$67.00) shows the high level at which even obscure musicians could write.

I have had the 4 volumes of the complete Chansons of Lassus in the *Sixteenth-Century Chanson* series for four years now, and very useful they have been. Two recent volumes, 9 & 10 (\$90.00 & \$92.00), comprise chansons originally published by Le Roy and Ballard by a variety of composers. Unlike the other series, these chanson volumes are anthologies, not reprints of discrete sources. This is in principle a sensible way of dealing with the repertoire, which itself comprises so many anthologies that have been quarried for collected works of the main composers. But it is a pity that there is so much duplication of material that is already available. Idiosyncratic though Charles Jacobs' edition of the massive 1572 anthology may be, it makes 12 of the larger-scale pieces in vol. 9 unnecessary, and a further 6 three-voice chansons by Crecquillon are in London Pro Musica PC8; fortunately there are fewer overlaps in vol. 10.

I have received vol. 20 of the *Italian Instrumental Music of the 16th and Early 17th Centuries* containing Gussago's *Sonate a quattro, sei et otto con alcuni concerti a otto* (Venice, 1608; \$120.00). This too offers considerable duplication with what is available; excluding the *alcuni concerti*, London Pro Musica publishes 12 of the 20 items in performing editions and there are other editions too. What makes the volume worth-while is the final eight works, double-choir motets with instrumental introductions.

As a whole, the series is a monument to a rapidly-outgrown stage in the development of computer music-setting, and there is a clash between the fine quality of paper and binding (and the price that demands) and the appearance of the music itself. It looks like the Apple programme that I rejected when I was looking for a music programme myself in 1989 because it was too inflexible. It is clear, but over-generous in spacing, and there seems to be no way that the music can be squashed a fraction to prevent over-running

of the odd bar. The size and format was not selected to allow for double-choir pieces, which can have as a few as four bars to an opening with several inches blank at the bottom of each page. The system seems to be unable to print accidentals above the note, so the user has to add them himself: a good exercise, but those who can do that don't need halved note values. No thought has been given to making subsequent verses visible with the music: there is a glaring example at the opening of vol. 10 of the Chanson series, with a blank page 2, music on page 3 than three further verses overleaf on page 4. I find the placing of original clefs in the preface infuriating: this is important information for the performer, and they could easily have been listing at the foot of the first page of each piece.

But I don't want to end on a negative note. These series are immensely useful for providing legible scores of vast amounts of music that is otherwise unlikely to be available; they are invaluable for those trying to get an overall idea of the style of a repertoire, and a useful resource for anyone planning unhackneyed programmes of music of the period.

GARLAND SALE

Those who have been taking advantage of the reduced-price sales of Garland facsimiles should note that the 1994 catalogue has the 13-volume series of facsimiles of the bilingual libretti of Handel's operas offered at prices between \$20.00 and \$30.00 (roughly a third of the original price). Several facsimile-singing & playing groups have been acquiring volumes from the *Renaissance Music in Facsimile* series, which is still available. Also a bargain are the 12 volumes of *English Song 1600-1675*: for instance, two vols. containing the Henry Lawes autograph + Elizabeth Rogers' Virginal Book as a bonus are only \$60.00 (about £40). I am happy to take orders for UK customers.

UNIVERSITY MICROFILMS INTERNATIONAL

Another way of accumulating editions of obscure repertoire is to acquire unpublished transcriptions included within academic dissertations. I recently bought, for instance, a study by Maria A. Archetto *Francesco Portinaro and the Academies of the Veneto in the Sixteenth Century*; for my \$55.00, the standard price for any of the hundreds of thousands of dissertations available through UMI, I got 393 pages of text (not particularly exciting, though placing Portinaro in his context and giving some idea of how madrigals were used at the time) plus transcriptions of four madrigal books. Robin Elise Armstrong in *Courtly Collectors: Instrumental Music for the Fifteenth-century Italian Nobility* confirms a specifically-instrumental repertoire in the major Italian courts (Naples, Ferrara, Mantua and Florence). The main value here is in the detailed list of repertoire; the 300 pages of transcriptions include rather too many short sacred pieces which happen to be in Perugia 431. In both volumes, the potential value of the music is spoilt by their transmission through microfilm (and in Archetto's case by uneconomic layout); it seems a pity that those writing dis-

sertations which involve extensive editing could not be advised on how to set it out sensibly and a scheme set up whereby they could be circulated in usable photocopies. (UMI's catalogue *Music: A Catalogue of Doctoral Dissertations 1992-1994* is available from White Swan House, Godstone, Surrey, RH9 8LW, though payments have to be in \$US).

MUSIC FOR VIOLS

From PRB comes a handsome edition of Dering's *Eight Fantasias for Five Viols* (\$25.00/£17.00) edited by Virginia Brookes. Three of them have been available in parts in the Viola da Gamba Society's Supplementary Publications and one in score in *Musica britannica* 9, but here we have them all together in computer-set score and parts. The fantasias are ordered differently from the VdGS listing (taken from Meyer); neither system follows a particular source. They are probably quite early works (before Dering went to Brussels), so it is probably legitimate to omit the late organ part; if an organ is desired, the player can use the score. A curiosity about the set is that all the pieces are in high clefs. While treble clefs in viol music are unexceptional, it is odd that all the bass parts are notated in F3 clefs. If this was vocal music, one would expect it to require transposition down a fourth; the same might be postulated for slightly earlier viol music. At the Byrd discussion sessions at the Boston Festival last year, the likelihood of the treble being a late addition to the viol consort was aired; these works might also be relevant to that discussion. (Cf also the brief comment in my review of the Byrd consort-song CD). It seems slightly odd that the score has four-minim bars when a major source happens to be in score with two-minim bars; but players mostly prefer parts thus, so the editor had little choice.

A striking picture of a violist from a 17th-century picture in Poland adorns the cover of *Two Sonatas for two bass viols* by Johann Schenk, edited by François-Pierre Goy. These survive in tablature in two manuscripts in Trondheim (XA HA Mus. 1:2 & 1). They are not concordant with any other known works by Schenk, so are a welcome find. Since Schenk seems to have used only staff notation, these works are presented thus, with only tablature incipits, which seems sensible. The first Suite, in G, comprises a normal group of dances, but the second, in C, begins and ends with a Fantasia. Fine music for two equal players, very clearly printed. (PRB; \$20.00, £14.00. Available from 963 Peralta Avenue, Albany CA 94706, USA or in UK from Olga Morgan, 'Seaforth', Vicarage Rd, Hailsham, E. Sussex BN27 1BN. In both cases there are extra postal charges, so send for catalogue with details first.)

The latest batch of the Viola da Gamba Society of Great Britain's Supplementary Publications (parts only) includes the two anonymous *In Nomines* a 6 attributed to Dering, also edited by Virginia Brooks, a *Pavan, Almain and 3 Ayres* by Thomas Holmes (TrTrB + continuo), set out somewhat confusingly with the pieces running into each other and the

preliminary clefs and notes looking like upbeats (SP 168). *Eight Aires* for TrTrTB by Jenkins (nos 45, 46, 50 51, 8, 31, 1,2) are more sensibly copied and are also supplied with a little more editorial information by Andrew Ashbee. William White's only Fantasy a 3 (SP 169; score in MB 9) is for TrTrB, despite the opening alto clef in the bass part. Only three parts survive of Weelkes' Pavan a 5; the Treble I & Tenor I have been reconstructed by Ian Payne, with alternative suggestions but nothing to show which sides of the page correspond (SP 163). I haven't quoted prices; they are all quite cheap, especially to members, and are available from W. M. Phillips, 25 Lomaine Drive, Birmingham, B30 1AH. The use of handwriting seems quaint to me, but I am told that many players prefer it to computer setting.

Incidentally, it is worth pointing out that both the Viola da Gamba Society of GB and the Lute Society publish, in addition to their journals, extremely useful newsletters, which, among other news items, give quite full reports of papers given at their meetings. Membership details from the respective administrators: The Viola da Gamba Society, Mrs C. Wood, 56 Hunters Way, Dringhouses, York YO2 2JJ; The Lute Society, Stephen Haynes, 103 London Road, Oldham, Lancs, OL1 4BW.

PRISCILLA BUNBURY

Or rather, Priscilla Bunburies, since the *Priscilla Bunbury Virginal Book* was owned by two ladies of the same name in succession. The first, however, is the one for whom the book was compiled. She was born in 1615 and died in 1682. She presumably learnt the virginals in her youth, probably under the instruction of the two main scribes. In the Thurston Dart era, Stainer & Bell issued a selection as one of its *Little Keyboard Books*. A complete edition by Virginia Brookes has now appeared from PRB (\$30.00). In one way, the anthology is disappointing in showing a decline in taste; there are none of the great pavan-galliard pairs of the FWVB repertoire. Byrd appears only with his most boring piece, *The Battle*, and Gibbons with masque tunes. But it is not all loss; the music is attractive, and much of it has the benefit of fingering for virtually every note. It is very nicely printed (keyboard music tests computer-systems much harder than music for instrumental ensemble) with a striking cover (Vermeer's famous picture perhaps implying that the fingering makes more sense if the player is standing).

SAMMARTINI FOR OBOE

Giuseppe Sammartini's oboe concerto was published in a miscellaneous set of *Concerti* by Roger in Amsterdam in about 1717, the same set that includes the Marcello oboe concerto. By this date Giuseppe (elder brother of G. B. Sammartini) was quite unknown, and had not left Italy for fame and fortune in northern Europe. It is a work that makes heavy demands on the oboist's ability to play violinistic figuration. The new edition by George Houle for PRB

is good value at \$14.00 for score and one of each part. The introduction refreshingly gives one-to-a-part instrumentation equal weight with orchestral performance, though why associate a harpsichord with small ensembles, an organ with larger ones. I don't see why separate cello and continuo parts are needed when they are identical in the score, and both suffer from odd page-turns. But this is a good edition that all baroque oboists ought to acquire.

PERFORMERS' FACSIMILES

I have quite a batch of these that have been accumulating over the last few months. The series is comparatively cheap, the quality of reproduction excellent, and the light-cream covers, which one expects to show every dirty finger mark, at least respond to cleaning up with a rubber (NB American readers will have to get used to English terms).

HANDEL Concerti grossi opus 3

Handel's opus 3 is a rag-bag of a publication, not a coherent work, or even a careful assemblage, but a rough collection of disparate pieces not very carefully printed. That has not stopped performers using the previously-available facsimile, and there is, of course, much to be said for reading from period sources provided that, when (as here) the source is of dubious quality, the parts are checked against a good critical edition. The Broude edition does not go so far as to list errata, so those using it for performance will need to do a lot of homework (NB the Bärenreiter score has defects in Concerto 3). But the appearance is far better than the set King's Music produced in 1985, so we will in future encourage our customers to buy it even though, at £52.00, it is £12 more expensive. (Similarly, we recommend the Performers' Facsimiles Corelli op. 6 & Vivaldi op. 3 & 8 over our cheaper sets and keep them in stock. We do not stock other items in the series, but can get them quickly.)

DIEUPART & FORQUERAY

Dieupart's *Select Lessons for the Harpsichord or Spinnet* [c. 1705] is a tiny publication - 10 pages + title - made longer by being printed only on one side of the page (PF122; £10.00), making it rather expensive at a pound a page. It contains 13 pieces from the 42-piece *Suites de clavessin* [1701], which is unusual in its optional violin/flute and viol/arch-lute parts and is far more interesting. That is well worth having in the L'Oiseau-Lyre edition, which adds the two parts in facsimile; I would have thought the interest in the derivative selection to be minimal.

Forqueray senior's *Pieces de Viole... Mises en Pieces de Clavecin* by his son make an interesting study. The keyboard version (PF104; £12.00) is far better value than the Dieupart, and is worth playing in its own right. There is a modern edition by Colin Tilney (Le Pupitre 14), but comparison is easier from the facsimile; the viol version was issued by Minkoff in 1977. Players will need to be fluent in the alto clef.

ROSEINGRAVE & MARPURG

Thomas Roseingrave was at the centre of the English Domenico Scarlatti fan club; his *Six Double Fugues* [c.1750]

concludes with 'Sig' Domenico Scarlatti's Celebrated Lesson' i.e. K. 37 'with several Additions by M^r Roseingrave'. The inclusion of one piece by a greater composer is likely to make the lesser appear in a worse light than he might otherwise; but Roseingrave's counterpoint works well in keyboard terms and these are attractive pieces to play, with no clef problems (PF105; £12.00).

Friedrich Wilhelm Marpurg is better known for his writings about music than his compositions, which are briefly damned in New Grove with such words as 'uninteresting' and 'routine'. With facsimiles of three sets, we can judge for ourselves. His *Fughe e Capricci* op. 1 [1777] (PF 142; £12.00) appeared twenty years after his previous keyboard works, and are dedicated to C. P. E. Bach. Their musical world, however, is more that of his father; they are pleasant enough to play, but are a reminder how sensible Bach's sons were to eschew their father's style. *Versuch in figurirten Chorälen* [c.1789] and *Zweyter Versuch...* [c.1792] (PF 136 & 137; each £12.00) are again archaic exercises. They are less user-friendly for the modern player in using C clefs (op. 1 stays in treble and bass), and are primarily for organ (some pieces having independent pedal parts, though the title pages also mention clavichord). This is just the sort of repertoire for which facsimiles are useful; the music isn't really good enough to justify a modern edition, yet the music is of historical interest and is worth an occasional airing: if I were a church organist, I would find them useful when I didn't have time to practice a voluntary.

LASSUS & PALESTRINA YEAR 1994

Early Music courses with Michael Procter

June 12 London College of Music, Ealing

Lassus day. All comers. LCM, St Mary's Road, Ealing, London W5 5RF 081-231 2364

July 2-10 Cyprus Arcadia House, nr Paphos

Occupations of Cyprus by the French and the Venetians, 1400-1600, including unfamiliar French masses and motets of the mid-15th century which may be studied in small groups. Details from Michael Procter, 2a Bridge Street, Hitchin, Herts SG5 2DN

July 17-23 Lassus at Beauchamp

Lassus and the Bavarian Court. Motets and Magnificats, the 'Earthquake' mass of Brumel, instrumental music, etc. Details from Beauchamp House, Churcham, Glos GL2 8AA

Semur en Auxois, France

The chanson (in small groups) and the sacred repertoire which derived from it - masses and Magnificats based on chanson models. (Intermediate) Musique en Vacances, 17 Quai de Stalingrad, 92100 Boulogne.

AMADEUS

This Swiss firm Amadeus, based at Winterthur, issues some of the most striking publications on my shelves, with beautiful covers and elegant printing ensuring that the customer is enticed to examine them, even if the price sometimes repels (presumably, production is expensive in Switzerland, but this is emphasised by having as UK agents Schott, whose music has traditionally been priced low).

TELEMANN *Flute duets*

The latest batch of titles has two volumes of Telemann somewhat confusingly entitled *6 Duos für 2 Flöten 1752 I & II*; the title-pages state more specifically 'Querflöten'. I voiced concern at Amadeus's titling in the April *Early Music News*. The problem here is that, although the second book (BP782; £9.00) is appropriately titled, since it was indeed published by Blavet in Paris as 'Second Livre' in 1752, even if the first (BP 781; £9.00) is conjecturally the lost first book, it is not necessarily to be dated 1752. The Solos in Book II are all in three movements, those in Book I (from a Berlin MS) have four. Even if you don't take the hint from the covers that the duets might be ideally be used as foreplay for amorous dalliance, these 12 works all demand subtle interaction between the two players and are essential furniture for houses occupied by more than one flautist.

GRAUPNER *Sonata canonica*

Christoph Graupner's *Sonata canonica* for two recorders (in F), cello/gamba (with a sometimes independent part) and harpsichord is from a manuscript at Darmstadt and edited by Oswald Bill, a familiar name to anyone who has corresponded with the Landes- und Hochschulbibliothek. The canonic parts are the recorders, always at the unison, but variety is achieved by changing the distance from each other in the six movements and by keeping the bass flexible. The edition implies the need (or at least the possibility) of a second melodic bass instrument superfluously doubling the part labelled 'cembalo' in the source; I don't believe it (BP 722; £12.75).

STAMITZ *Flute concerto*

The Flute Concerto in G, op. 29, by Carl Stamitz has been published already in Schott's Consortium's series. I haven't that here for comparison with the new Amadeus version (score; £18.55); with only one source, there should be little room for divergence. It is a little surprising that no date can be surmised for the original publication to enable the work to be placed within the composer's oeuvre. It is probably fair to call it a charming work, with the limited approbation that adjective implies; but with the dearth of classical flute concertos warranting higher praise, this is likely to be played more than comparable violin concertos. The scoring is for strings with pairs of oboes and horns ad lib.

HOOK *Recorder trio*

James Hook is primarily known for 'The Lass of Richmond Hill' (apparently referring to an equivalent of Sarah Parker-Bowles). King's Music has been selling his first set of key-

board concertos for nearly ten years now, so they have presumably been performed. He is a bit late for a publication called 'Drei Trios für drei Altblockflöten' to be plausible (BP 793; £8.50); the original scoring is three flutes or violins or flute, violin and viola. According to the title page, the trios are 'edited by Yvonne Morgan'. They surely must have been arranged as well; composers did not normally publish three works together in the same key (F) and the bottom part is a bit high for viola. They are, nevertheless, interesting pieces for recorder players who are searching for good music in a later style than usual, and it would be worth issuing them in their original form for the unusual combination of flute, violin and viola. Again, there is no date of publication; but Hook's opus numbers are mostly chronological and this, opus 83, was published c. 1797. The print is clear enough for three recorder-players to manage with one score.

RECENT CLASSICAL RESEARCHES

MYSLIVECEK *Violin concertos*

There are two new issues in A-R Editions' *Recent Researches in the Music of the Classical Era*; both cost \$49.50, with parts also available. Vol. 41 contains three violin concertos by Myslivecek. He was primarily an opera composer, though it is his instrumental works that have been revived. These are chosen from the eight that survive complete (the violin part and two movements of the bass survive for a ninth). The editor, Chappell White (author of an excellent study on the violin concerto *From Vivaldi to Viotti*), is sceptical of previous claims to detect the influence of the composer's friend, Mozart, in the works or any typical Czech traits. Their reputation stands on their own merits within the Italo-international style. One concerto, accompanied with strings alone, survives in parts in Prague and dates from before 1769; the other two (from a score in Vienna) have pairs of oboes and horns and were probably written for a visit to Vienna and Munich in 1772.

SALIERI *Mass in D*

Salieri's Mass in D (vol. 39) was probably written at the end of the following decade. The first documented performance was in 1808; it was regularly performed by the Viennese Hofkapelle until 1827, and revived in 1857 and 1864. It could be useful for modern choirs since it requires no expenditure on soloists (try pairing it with Handel's Funeral Anthem), nor is it very difficult, with plenty of homophonic writing. The orchestra is quite large, with pairs of oboes and bassoons, 4 trumpets, two bassoons (supporting alto and tenor voices - the old Viennese habit of not having a trombone doubling the bass survives) and timps. An interesting point for those adding timps to works where they are not notated is that Salieri seems quite happy to have an A natural in an F sharp major chord! Salieri's music is somewhat pedestrian when compared with Mozart's church music from the 1780s or Haydn's from the following decade; but its restraint is deliberate, and I would welcome a chance to hear it.

BACK TO MARCELLUS

Michael Procter v Clifford Bartlett

One of the items I discussed in the last issue of *Early Music News* was Michael Procter's edition of Palestrina's *Missa Papae Marcelli*. Michael has responded with a defence of several of the points I criticised. Rather than just print his letter, which would be meaningless for new subscribers to *Early Music Review*, I will restate each point separately with his comments, then add my response. They raise several general questions which warrant fuller discussion. The edition is published by The Beauchamp Press, Churcham, Glos, GL2 8AA at the remarkably cheap price of £3.60, and is particularly notable for taking the implication of the high clefs seriously and transposing the work down a fourth.

The voices are labelled in the edition S A T1 T2 B1 B2. Michael objects that I referred to them as A T Bar Bar B B (though I was then more specific about the range of the top part, the note below middle C to the D a tenth above). He points out that he has performed the work with both British and Latvian singers with an SATTB line-up, and will do so again in Essen Cathedral later this year. There are several points here. One is that I had not made due allowance for the fact that conductors like Michael are now happy to persuade singers to use the lower part of the tessitura in a way that goes against the grain with most modern choirmasters but which is appropriate for much early music. The contraltos are becoming quite used to the octave-treble clef (indeed, it amazes me that no protests have reached me from users of my Monteverdi *Vespers* edition). Furthermore, I took rather too seriously the low D shown as the bottom of the compass: in fact, the part lies primarily between the Gs.

There is, however, a difference between the sorts of voices most readily available to sing the work now and those which Palestrina would have expected. I assume that Palestrina intended the top part for falsettists, with tenors singing the second part. How you adjust that to a modern mixed choir is another matter. Indeed, the obvious way is not to adjust fully for the *chiavette* and perform the work down a tone instead of a fourth; if you are not choosing the singers for what you believe to be the correct pitch, the pitch may be varied to fit your singers.

Michael was concerned about the best way to present the elision of *Kyrie eleison*, which is printed in the first edition *Kyrieleison*, and chose the form *Kyri'eleison*. I thought this pointless. Michael replied that it is less fussy than adding the first 'e' and employing an elision sign or putting the first 'e' in italics. (In fact, one would need to do both.) This seems to be a non-existent problem. Running the two words together may be a solecism in Greek, but it was perfectly normal in the West; scribes and printers don't seem to have worried which form they used (even in the

same piece), and I do not see why a modern editor need bother about it. There is a more general problem of the unsatisfactory nature of the underlay in the 1567 edition, to which Michael draws attention in his introduction. As I mention elsewhere in this issue, it is reasonable for a practical edition to be based on a single, authoritative source. However, if the chosen source is inadequate, the user needs to know whether other sources are better.

As well as adding a choice of intonations for the Gloria and Creed, Michael appends three chant settings to substitute for the repeat of the Agnus Dei, two of them transposed up a tone, one down a fourth. I erroneously stated that two came out at an unsingable pitch; in fact there is only one, Agnus IX (the third of those in the edition, given for feasts of the BVM). I find the suggestion that the chant be sung by sopranos and tenors odd: is there any evidence that chant was pitched to be sung by only high or low voices? Singing it a fourth below the edited pitch (a minor third below the chant pitch) links perfectly with the D major chord that begins and ends Agnus I and begins Agnus II.

There is a further point about how the Agnus Dei was sung in Rome and why the 1567 edition required only one Agnus that I invite readers who are more expert liturgiologists than myself to explain.

The new edition is extremely useful. It is a little congested on the page - it might look better with bar lines just going through each stave, not the whole system. But I commend the fact that the user can see so much of the music at a time. One advantage of singing from facsimiles is that the eye can take in the shape of a phrase and a movement so much more easily than in spacious modern editions; the layout here goes some way to make up for that. I look forward to more from the same team.

The Renaissance Singers director Michael Procter

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MICHAEL MORROW

(1929-1994)

Clifford Bartlett

It is easy for young followers of the early music scene in Britain to imagine that early music began in the early 1970s with the birth of such ensembles as the Academy of Ancient Music, the Consort of Musicke and the English Concert, with David Munrow anticipating these but not fitting into any category. In fact, I was probably typical in hearing a lot of baroque repertoire from such modern-instrument groups as the English Chamber Orchestra and Philomusica of London, both at concerts and on the radio, and Archiv records (mostly of August Wenzinger), while being utterly unaware of the activities of Leonhardt and Harmoncourt. These I only encountered when I met Peter Holman and his vast collection of foreign records. In London, the exciting development of the late 1960s was with earlier music, and the key ensemble was Musica Reservata. Michael Morrow's recent death is a suitable occasion for looking back.

As I have said on several occasions, the processes of reviving early music and of taking seriously what evidence survives about instruments and performance practice occurred out of phase. I was familiar enough with a wide range of medieval and renaissance music, but in performances which were generally tedious, in retrospect because there was little attempt to sing them any differently from Schubert or Elgar. 1967 was the year of Monteverdi celebrations, with Raymond Leppard at the height of his fame as the expert on how his music should be performed. But in July 1967 I went to a concert in London's Queen Elizabeth Hall that was a complete revelation. The performance that still remains in my mind was of Monteverdi's 'Con che soavita', utterly sensuous, the more so because of Jantina Noorman's seemingly dispassioned delivery. There were excerpts from the 1589 Florentine *Intermedi* (performed complete a decade later as one of Musica Reservata's last performances), and a second half covering a wide range of earlier music from 'Kalenda maya' to 'Trista España', a sort of rag-bag of a programme that would be out of court now. It was then new and exciting; this and similar concerts were sold out, and early music had hit the mood of the late 1960s.

It had, of course, also partaken of that mood. The two directors, Michael Morrow and John Beckett, were in themselves unlikely cult figures of the time: it would be difficult to imagine either of them dressed in anything fashionable (or even self-consciously unfashionable) and both seemed older rather than younger than their years. To some extent, any attempt at 'authenticity' reflects the current ethos, however much it fights it. What was striking was the new concept of sound and rhythm which Morrow and Beckett allied to their then-unorthodox understanding of the music. Imitators who adopted the style

without the substance brought this approach a bad name, and we are all now much more relaxed about rallentandos, rubato and vibrato. It worked with Musica Reservata because Michael's historical awareness was complemented by John's emotional intensity. (I went to a concert at which John played the piano part in Webern's op. 24 Concerto with the LSO for Boulez: Webern had that same concentrated intensity. The more the feeling was compressed by the apparently cool manner, the more powerfully it projected to the audience.

It is fascinating to survey the personnel of the 1967 concert. Among those now active in different contexts are Bernard Thomas (now London Pro Musica), Christopher Hogwood, David Munrow, Nigel Rogers, Don Smithers, Alan Lumsden, John Southcott (and other members of St George's Canzona, one of whose records is reviewed this month), David Fallows (a distinguished academic who also reviews in *The Gramophone*), Harry Lester (who, it is rumoured, still carries round to concert dates the oldest fortepiano in working order) and James Blades. One of the sackbut players, Tony Moore, had been a member of Henry Hall's dance band.

I did not know Michael very well: my contact was more with his conductor, John Beckett. At the time of the group's heyday I only met Michael a couple of times, once when he lent me a harpsichord (for John to play while I had the nerve to conduct - Peter Wadland, for so long Decca's early-music producer, played recorder, and Tony Petti, editor of Chester's motet anthologies, sang bass) and once to play viol consorts at his house: I don't remember all the other players, but one was definitely in a different league from me, Cat Mackintosh. More recently I joined the number of friends whom he would periodically phone from his bed and regale with fascinatingly rambling conversations which were generally loosely strung on topics related to the renaissance harp but wandered freely over the fallibility of experts and the significance of obscure passages in early theorists. He shared a flattering foible with Basil Lam at the BBC (who, to his credit, broadcast virtually everything Musica Reservata performed against much opposition from his superiors) of assuming that you were intimately acquainted with any obscure topic upon which he chose to discourse.

Michael's feeling that the sound of early music was different was the key to his success. Some of the sounds he encouraged were, to say the least, harsh. But I wonder whether the sounds of the 1990s are not too compromised, whether our singers are a little too complacent in the assumption that there is just one basic technique, one all-embracing 'musicality'.

Several people whom I told of Michael's death did not realise his importance. Although Reservata gave a few concerts right through the 1970s (with Andrew Parrott taking over from John Beckett, most notably on their Josquin record), it was in the late 1960s that he influenced so many of us. He deserves to be remembered.

We print here a biography from the programme of the 1967 concert mentioned above.

MICHAEL MORROW was born in London in 1929, and has spent much of his life in England, while retaining strong links with his Irish background. As a musician he is largely self-taught. He trained for a time at Dublin College of Art, and has worked both as a professional painter and as a music copyist. Since 1961 he has worked for the Encyclopaedia Britannica, first as a sub-editor of music articles and subsequently as editor of the music classification. He was for a time editor of the Lute Society Journal. Since he finally settled in England in 1955, he has had many professional engagements as lutenist, on stage and television as well as on the concert platform. He founded Musica Reservata in 1960. As musical director of the group he is responsible for the musicological research and preparation of the performances. It is to him that the group owes its special character. He married in 1958 and has four children.



ANNIVERSARY

Those concerned with the business side of music may be interested to hear that this year is the 500th anniversary of the publication which first described double-entry book-keeping, Luca Pacioli's *Summa de arithmetica geometria proportione et proportionalita*, published in Venice in 1494. We wondered whether there was any more purely musical significance in this, so consulted Anna Maria Busse Berger's *Mensuration and Proportion Signs* (Oxford UP, 1993) and found on p. 208: 'I should like to suggest that Gaffurius' theory of rhythmic proportions was influenced by Pacioli's *Summa de arithmetica*... Gaffurius knew Pacioli, since they taught at the same time at Milan. He owned a copy of Pacioli's *Summa de arithmetica*. His *Practica musicae*, of which the fourth book is entirely devoted to proportions, appeared only two years after the *Summa*.' I wondered whether any enterprising ensemble was using this as an excuse for a concert. Yes, Gothic Voices gave a programme entitled *A Sense of Proportion* at the Chartered Accountants' Hall in London last month.

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| C5 Clemens: Missa A la fontaine du prez S(S)AATTB(B) | T17 Tallis: 8 tunes for Archbishop Parker's Psalter SATB |
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| GG1 Gabrieli G: O Magnum mysterium SATB+ATBB | V83 Victoria: Antiphons vol. 8 Salve Regina à 6 SSAATB*A |
| GG3 Gabrieli G: Jubilate Deo SSAA+TTBB | V21 Victoria: Antiphons vol. 9 Salve Regina à 8 SSAB+S |
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| H4 Hassler: Cantate Domino SSAT+SATB+ATBB | V27 Victoria: Magnificat primi toni SA(A)T(T)B |
| H6 Hassler: Domine, Dominus noster SSAT+SATB+ATBB | V65 Victoria: Magnificat sexti toni SATB+SSABar+SATB |
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| L47 Lassus: Penitential Psalm no. 5 Domine exaudi SATTB* | V11 Victoria: Sequences vol 3. Victimae paschali SSAT+SATB |
| L37 Lassus: Penitential Psalm no. 6 De profundis SATTB | WA2 Walther: Joseph lieber, Joseph mein SSATB |
| L49 Lassus: Penitential Psalm no. 7 Domine exaudi SATTB* | RW1 White: Christe qui lux es SSATB |
| L51 Lassus: 2 Laudate psalms SATTB* | W2 Willaert: A la fontaine du Pres SSAATB |

Desktop Publishers: Jon Dixon & Joed Music

The story of Joed starts with a dog. Scruff Bartlett was rather less pedigree than Nipper. In fact, he was a stray of unknown origin and breed who adopted us when we were living in London. He came along when we moved to Godmanchester, then to Wyton. One summer, we took a long continental working holiday and needed someone to look after him. Jon offered, perhaps enticed by reports of the large amount of music available in our house or the microfilm reader-printer. But what captivated him was our Archimedes computer and the PMS programme. He came again. We benefitted by a new kitchen floor and airing cupboard (Jon's DIY skills are infinitely superior to mine), Scruff probably had longer walks than we ever gave him, and Jon was bitten by the computer bug. Scruff is no more: Jon composed a Lament for him, but his real memorial is Joed Music.

I first met Jon at choral weekends at the Early Music Centre in the late 1970s. Like me, he sang unknown Iberian music with Bruno Turner, took part in the first Monteverdi *Vespers* with transposed Lauda and Magnificat with Andrew Parrott, sung through Brumel's Mass *Et ecce terrae motus* with Peter Phillips and participated in the first amateur performance of the Florentine 1589 Intermedi. He was also for a time a member of the Council of the Early Music Centre. I got to know him better when I was invited to join the regular group of people who met monthly at his house to enjoy good food and wine, sandwiched between two substantial slices of renaissance church music.

Jon was not a musician by training: in fact, he read physiology at Cambridge. At the time I met him, he was looking after our agricultural affairs in Brussels - no wonder he wanted to do something completely different when he retired!

He was always seeking fresh music for his sessions; now he saw the opportunity to go beyond that. The commercial publishers had virtually abandoned the repertoire he loved except for a handful of popular pieces (mostly relics from before the decline of the Catholic liturgy) or large and expensive volumes aimed at academic libraries with the music at original pitch and note values, sometimes in C clefs. The most notable exception was *Mapa Mundi*, which was evidently a model and inspiration to Jon. Jon entered the field a decade or so after Bruno Turner, so naturally turned to the new computer technology.

Within a short time Jon has built up an impressive list of titles. He approaches the musicological side of his work conscientiously. He adheres firmly to the modern principle that it must always be clear what comes from the original source and what is an editorial addition, emendment or suggestion. His editions contain a preface explaining the editorial method and commenting as necessary on any difficult problems of interpretation, e.g. of *musica ficta* or

proportional symbols. Most of his output is based on a single, authoritative manuscript or early edition. The time-scale and economics of this sort of publishing, however, preclude elaborate comparison of varying sources, so sometimes an edition is based on a single source that is not necessarily more authoritative than any other. This is inevitable and acceptable, provided the source is named, as it always is in Joed Music editions.

These are practical and user-friendly, produced with the needs of singers like those he invites to dinner in mind. So note values are reduced and transpositions made to fit an SATB ensemble; but with the data on computer, untransposed editions can easily be produced, as can instrumental parts where required. Jon even offers the prospective purchaser the chance to hear the computer playing the music down the phone to see if he likes it.

Jon is also a composer. He issued a two-LP selection of his works a decade ago. The most impressive is probably the six-voice Requiem written in memory of his daughter, very Victorian (in the Spanish sense) in style and effect; but there are also lighter pieces (such as settings of Edward Lear) and even some twelve-tonery.

Jon has nearly finished the largest task so far undertaken by Joed Music, a 20-volume edition of Byrd's *Gradualia* which he and Michael Procter have edited for liturgical use. For 1994 he has produced considerable amounts of Palestrina and Lassus. He has also edited a good deal of Victoria, a composer particularly close to his heart, and is engaged on a 20-volume series of all his Masses and 10 volumes of his Marian and other antiphons. We can surely expect more of this music. It will be interesting to see what his catalogue looks like after another five years.



Scruff; drawing by Hugh Keyte



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In each issue of *Early Music Review* we shall devote a page to our own publications. Readers will already have noticed a certain conflict of interest, in that I have had to write somewhat critically about Breitkopf & Härtel's edition of a Monteverdi Psalm which we too have just published. I will try to be as fair as possible on such occasions, and hope that I succeed in being unbiased. I will not, however, mention our publications in the review section except for comparison with other editions, but will draw attention to them separately.

HANDEL: SCIPIONE & TAMERLANO

Several records this month have been made from our music. The most substantial is Handel's opera *Scipione*. We edited the work at Roy Goodman's request for the annual Handel Festival at the Badisches Staatstheater, Karlsruhe, in 1992. The management had problems in deciding which version it wanted, so we finished up having edited both the original 1724 version and Handel's revision of 1730. (I wrote a light-hearted account in *Leading Notes* July 1992). Last summer, just as we were off to the USA for the Boston Festival, we were asked to provide material for Christophe Rousset and Les Talens Lyriques. This was rather a problem, since we were busy packing up half a dozen sets of scores and parts of Monteverdi's *Orfeo* for various productions last summer, which we frantically completed in counterpoint with our very last-minute packing. So Brian Clark was left to try and disentangle a 1724 version out of our mixed material. He was evidently successful, since a leading Handel scholars has confirmed that the version recorded is what it purports to be. We hope eventually to sort out the two different versions and sell the scores independently.

The other Handel opera we have edited from scratch is *Tamerlano*. This too was commissioned for Karlsruhe; it is being performed again at Aldeburgh this month. In this case, virtually all possible variants are included as an appendix. Score £30, performance material by negotiation. (*Alcina* is also in our catalogue; the score is corrected Chrysander, the parts scissors-and-paste, not computer-set.)

LOCATELLI: L'ARTE DEL VIOLINO

I'm not sure whether Elizabeth Wallfisch's stunning playing will attract emulators or make other violinists despair of surmounting the immense technical difficulties. But if you want to have a go, we can supply the music. Saul Groen of Amsterdam issued the solo violin and continuo parts in 1981, but did not follow them with the orchestral parts. We have been assembling Locatelli's other printed works in anticipation that the 300th anniversary of his birth might

see an increased interest in his music (perhaps as a change from Purcell), so decided to include them too. The complete work is available either from Saul Groen or King's Music at £25.00 for the solo & bc and £35.00 for the rest, with additional parts as required.

ST THOMAS OF CANTERBURY

Although we did not provide the music for Mary Berry's recording, I did prepare some of the items recorded there for a television programme five years ago. I particularly enjoyed setting out the words of *Thomas gemma Cantuarie/Thomas cesus in Doveria* to show the inter-relationship between the texts, with the Thomas of Canterbury text in Roman, the Thomas of Dover text in italic (so far, no different from that with the record) but the words common to both texts in bold. It is a very sophisticated piece of writing, complicated by the problems of transmission in several conflicting sources. We have also edited the carol *Clangat tuba, martyr Thoma* (each £1.00).

ECCLES

A difficult name to take seriously for those brought up on the Goons! But he was a composer of some skill, one of the *Judgment of Paris* composers and with a fine setting of Congreve's *Semele* to his credit. We have recently produced a facsimile of his *A Collection of Songs for One Two and Three Voices Together With such Symphonies for Violins or Flutes As were by the Author design'd for any of them and a Thorough-Bass to Each Song Figur'd for an Organ Harpsicord or Theorbo-lute*. The volume, published by John Walsh in 1704, includes 96 songs, mostly from plays and odes. Sadly, we cannot match the original prices (12/- to subscribers, 18/- on publication); the price is now £20.00 (£15.00 if ordered with a subscription to *EMR*).

PALESTRINA

Our contribution to the Palestrina anniversary is a reproduction of the edition of the *Stabat Mater* edited by Richard Wagner and published in 1879. His score includes ample dynamics, solo-tutti marks and bar numbers (a very progressive feature). The ideal excuse for a big, romantic performance! £3.00 (reduction for quantity).

CATALOGUE SUPPLEMENT

We still can't face updating our complete catalogue (dated 1991). But a new supplement is now available. Copies will be sent to regular customers in due course: perhaps with this or the next issue of *EMR*. If you can't wait, or are not on our mailing list, please let us know, stating whether you need the 1991 catalogue or just the supplement.

RECORD REVIEWS

CHANT

Chants de la Cathédrale de Benevento: Semaine Sainte & Pâques Ensemble Organum, Parcel Pérès (73' 23")
Harmonia Mundi France HMC 901476

I heard this within a few days of the Ensemble's concert of music from the Gradual of Eleanor of Brittany and was disturbed by the similarity; are we hearing merely an all-purpose guess at the sound of early chant and not anything distinctively Beneventine? I am puzzled that nowhere in Thomas Forrest Kelly's substantial book on the subject is there any suggestion that the chant was performed with drones, and he says nothing about performance in his note to the CD. The sound is highly distinctive, but it gave me a headache. I need to know more about the research that lies behind it before accepting the experience as more than a curiosity. But the content is fascinating, with chants in Greek as well as Latin. (CB)

Pentecôte à Pontigny: Music in honour of three Archbishops of Canterbury Schola Gregoriana of Cambridge, Mary Berry (63' 06")
Herald HAVPCD 161

Sadly, W. H. Smith and Classical Music backed the wrong horse. Mary Berry's sound is not one for mindless relaxation. There is vigour here and vitality. Other records may be sung by living monks. But traditions fossilise (and music seems to get slower unless a tradition is revitalised from outside). The listener is encouraged to understand the music, with good notes, texts and translations. The small group of singers are impressive in the chant and acceptable in the few items of medieval polyphony included, though not in the 16th-century motet. Thomas Becket, Stephen Langton and Edmund of Abingdon all sought refuge at Pontigny, the former Cistercian abbey where the recording was made. If you want your chant to sound romantic and old-worldly, this is not for you; but if you prefer it to sound like music, buy this. (CB)

RENAISSANCE

BYRD Songs & Sonnets: music for voice and viols Rachel Platt, Concordia (60' 27")
Meridian CDE 84271

There is no more civilised musical pastime than playing Byrd's viol consorts and consort songs. For non-participants, this record is the next best thing. Mark Levy and his four colleagues play eloquently without over-statement. I was excited by Rachel Platt's voice when she was a student; she has since acquired a vibrato that is not quite controlled enough to match the viols, though otherwise fits well with them. The disc includes four five-part In nomine and a Fantasy with nine songs, including 'Though Amaryllis' and the haunting lament on Tal-

lis 'Ye sacred muses'. Congratulations to AirUK for supporting the record: I hope travellers are soothed by its strains. (CB)

WERT Musica religiosa Currende & Concerto Palatino; Eric van Nevel (72' 27")
Accent ACC 9291 D

The name Giaches de Wert is mostly associated with elegant madrigals, but this recording reveals him also to be a skilled composer of church music. Where the madrigals are deft and polished, these five- and six-part motets and the five-part *Missa Dominicalis* are opulent and sonorous, an impression enhanced by the decision to accompany the voices with cornetts, sackbuts and organ. Listening to this lavish, expressive music so beautifully performed it is easy to transport oneself to the Basilica of Santa Barbara at Mantua, for which much of it was composed, and to a time when the counter-Reformation was in full flower. (DJR)

Jeudi Saint dans les Espagnes La Colombina (Maria Cristina Kiehr, Claudio Cavina, Josep Benet, Josep Cabré) (63'00")
Accent ACC 9394 D

This fascinating sequence of Iberian music for Maundy Thursday brings together the music of the ubiquitous Tomás Luis de Victoria with the relatively unknown work of, among others, the Portuguese Estêvão de Brito and the Mexican Juan de Lienas. The accompanying notes make clear that this is not an attempt at a liturgical reconstruction nor does the performance by four unaccompanied solo voices reflect what is known of contemporary practice, and yet the elegant singing provides us with a rare and valuable insight into a rich vein of choral repertoire. The distinctive voices of Josep Benet and Josep Cabré, ideal for this sort of music, will be known to many through their work with the Ensemble Organum. (DJR)

Byrd, Philips, Farnaby, Mundy, Bull, Blitheman Fantasies, Dreams and Jewels: Early English Music. Martin Souter on c.1605 organ at Knole (78' 44")
ISIS CD005

The four-stop organ at Knole House, Kent is one of the most important surviving clues to the sound of a small-scale English instrument of the period and this is a valuable recording of what may have been its basic repertoire when it was new. There are three of Byrd's magnificent Fantasias, a couple by Bull (FWVB no.108 played with a rhythmic irregularity that does not occur elsewhere), Munday's delightful *Robin*, Peter Philips' 1580 Pavan, etc. Most of the pieces that one might expect to be played on the harpsichord sound well here, even if the occasional chord ending a phrase lingers a fraction too long. Tempi are obviously governed to some extent by the feel of the instrument. They are mostly slower than I expect; some work, but I miss the excitement of Byrd's Fantasia (52). The music is

taken from the Fitzwilliam Virginal Book nos 103, 85, 108, 138, 15, 50, 100/52, 54, 139, 38, 82, 194-6, 273, 8, 45, 142, 135: marvellous music convincingly played. The disc is sponsored by our local hi-fi firm, Quad. (CB)

Tudor Anthems Clare College Chapel Choir, Cambridge; Timothy Brown (63'46")
Gamut GAM CD 540

This collection of pieces from *The Oxford Book of Tudor Anthems* is clearly intended as a digital replacement for the 1979 issue of the same name recorded by Christ Church Cathedral Choir, Oxford, and indeed it includes all of the material from that as well as several additional pieces. This is very familiar repertoire, given inventive readings and expressive performances, although there is some sluggishness in the more animated moments of e.g. Byrd's 'This day Christ is born', and not everyone will find the very 'feminine' soprano voices to their taste. However, a warm but focussed recording and the commitment of the performers make this a pleasing alternative to the older recording. (DJR)

EARLY BAROQUE

Bouznigac Motets Les Pages de la Chapelle, Les Arts florissants, William Christie
Harmonia Mundi HMI 901471 (63' 27")

I have Roger Norrington to thank for my first acquaintance with Bouznigac some 25 years ago and have included the work that particularly excited me, 'Noe pastores', in several Christmas concerts since. That is not among the 17 items included here; but there are several such quasi-dramatic pieces in the same extraordinary direct style. The performances have the perfection one expects from Les Arts florissants, but they miss the naive simplicity and vigour (nearer Billings than Palestrina). (CB)

Buxtehude Complete Organ Works 6. (Chorales for Trinity; Preludes in f# BuxWV 146 & a BuxWV 153 Ulrik Spang-Hanssen (Aubertin, Vichy) (61' 13")
Paula PACD 73

This recent organ by Aubertin includes elements of the versatile Franco-Germanic baroque organs of Alsace-Lorraine in a contemporary trans-European instrument – not for nothing is the 32' pedal reed called *Napoléon!* Ulrick Spang-Hanssen's playing overcomes any potential worries about hearing Buxtehude other than on a North German organ. He has a real sense of rhythmic vitality. His interest in jazz piano adds a stylistic zest to the great *stylus phantasticus* toccatas. The magnificent *Te Deum* concludes the CD, the last of a seasonally-arranged and thoroughly-documented complete edition. As long as you have at least one recording of Buxtehude on a contemporary North Germanic organ, this will be a welcome addition to your library. (ABW)

Kerll Organ works Martin Haselböck (Festorgel, Stiftskirche Klosterneuburg) **Novalis 150094-2** (69' 48")

Kerll (1627-1693) studied in Vienna and Rome, perhaps with Frescobaldi, and then worked in Munich and Vienna. This recording includes well-known pieces (the *Passacaglia*, *Capriccio Cucu*, the 'Cabinilles' *Battaglia*) alongside lesser-known works. The two alternatim settings of Magnificats, with resonantly-sung plainsong verses, are particularly captivating. Haselböck combines sparkle and musicality both in his playing and in many of his registrations (in music where 'neo-baroque' sounds can be authentic) to bring life and colour to this fascinating repertoire. The choice of the monumental Scherer/Freundt organ of c.1550/1642 is stylistically ideal: the 8' Principal of the Hauptwerk, sounding alone in the *Toccata sive Reccercata*, sends shivers down the spine. The excellent notes include registrations. (ABW)

Pandolfi Mealli Violin sonatas 1660 Andrew Manze (violin), Richard Egarr (hpscd), Fred Jacobs (theorbo) (68' 10") Channel Classics CCS 5894

Pandolfi Mealli was introduced a couple of years ago by a well-documented pair of discs with all twelve of his sonatas in neat performances by Martha Moore and Joris Loeff. This single disc with 7 of them contains as many as most of us will need (Mealli's repertoire of tricks is a little repetitive) and has a more varied accompaniment. But I found Manze's playing (which I normally admire) so over the top that I could only take one sonata at a time. Played as an encore in a live concert, the performances would have been fun; on disc, Moore is more comfortable. (CB)

Purcell The Complete Anthems and Services Vol. 7 (Z 27 & 860, 32, 19, 51, 60, 131, 190, 230) The King's Consort, Robert King Hyperion CDA66677 (69' 41")

This begins with a Coronation piece (not in the Zimmerman catalogue) which lacks the bombast Parry has led us to expect from the words 'I was glad'; the earlier setting (Z 19) is also included. Of the lesser-known pieces, I was particularly pleased to hear 'Beati omnes', rarely sung compared with 'Jehova quam multi', and enjoyed one of the most impressive of the sacred songs, 'In the black dismal dungeon', expressively sung by Susan Gritton. The disc ends with Queen Mary's Funeral Music (with, for the first time on record, four flat trumpets). The notes include five fascinating pages on the Funeral Music, informative on everything except whether the early 'Man that was born' and 'In the midst of life' belong to this context, but justifying on musical and practical grounds the absence of drums during the March and Canzona. Instead, they play impressively alone. (CB)

Purcell The secular songs, vol. 1 Barbara Bonney, Susan Gritton, James Bowman, Rogers Covey-Crump, Charles Daniels,

Michael George SSATTB Mark Caudle b viol David Miller archlute, theorbo Robert King organ, hpscd. (69' 35") Hyperion CDA66710

This includes 28 of Purcell's 85 secular songs (excluding songs from plays): the rest will follow soon. The selection and order is designed to make an attractive programme. Such a series of masterpieces, however, is too overpowering for continued listening: don't play too many tracks at a time. Do not miss out songs just because you don't recognise the title: there is a wealth of fine music here that is hardly ever sung. Full marks for the presentation, with notes concentrating chiefly on the poems. However clear the diction, the poetic style is so remote to most of us that the inclusion of texts is welcome. The performances range from the excellent to the acceptable. Whatever other song recordings the anniversary produces, this is a valuable back-up (and often more than that), covering the parts of the repertoire others are unlikely to reach. (CB)

Barbara Strozzi La virtuosissima cantatrice Musica Secreta: Deborah Roberts, Suzie le Blanc, Mary Nichols (SSA); Kasia Elsner (theorbo), John Toll (hpscd) (64' 10") Amon-Ra CD-SAR 61

Most of Barbara Strozzi's output, comprising eight books of solo music, was for solo soprano with continuo. This delightful recording combines four of these solos with ten duets and trios, beautifully accompanied by theorbo and harpsichord. Given the limits of the subject matter - only one of the songs is not primarily concerned with love - Strozzi is astonishingly inventive. She excels at both sensuousness and humour, and the whole gamut between the two is richly depicted in her characteristic style, which intersperses strongly rhythmic sections with freer recitative. John Toll and Kasia Elsner lead the listener through the numerous time-changes in a way that enhances the sense of the words rather than obstructing the course of the music. This skill is also evidenced by the three singers who, although unevenly convincing in their delivery of the Italian texts, always make the meaning their starting-point and the inspiration for their interpretations. There are some uncannily beautiful moments from all the performers and the blend of the three voices is excellent. The outstanding solo is *Amor dormiglione*, in which Susie le Blanc tenderly caresses Love into wakefulness: if the sequel to this is a solo recording of Strozzi by her, then my joy will be complete. (SM)

Purcell Complete organ works Blow & Locke Voluntaries John Butt (organs in the O'Neill Collection, Berkeley) (64' 59") Harmonia Mundi HMU 907103

John Butt, a renowned Bach scholar as well as choir director, custodian of the organs and Professor at Berkeley, is also a convincing player; this is the fourth of his recordings of organs from his collection. Sadly, it contains no English instrument of the period. Two of those chosen sound well,

but a Spanish-style one is over-bright and the Purcell keyboard (surely harpsichord) transcriptions sound unconvincing on it. But this is worth getting for the Voluntaries by Locke and Blow. (CB)

Early Iberian organ music Robert Parkins (Flentrop Organ at Duke University) (61' 48") Naxos 8.550705

The repertoire ranges from Cabezon to Cabanilles; all we are told about the instrument is 'Flentrop 1976'. The player's notes do not address the question whether a church organ would have played secular variations. This is a good, cheap introduction to the repertoire, though a more authentic instrument would have given a more colourful sound. (CB)

Four and Twenty Fiddlers: music for the Restoration Court Band The Parley of Instruments Renaissance Violin Band, Peter Holman (68' 36") Hyperion CDA 66667

Not quite the record of the book of the same title (Oxford UP, 1993), since the repertoire is narrower: Locke, Banister, Grabu and Purcell (the early *Staircase Overture* and the *Chacony*). Holman has the knack (like another Hyperion director, Christopher Page) of putting together programmes whose whole is greater than the sum of the parts. This is a marvellous introduction to the instrumental world in which Purcell grew up, though try to listen to the music in its own right, not as antecedent to something more familiar. (CB)

Music for Roundheads & Cavaliers St. George's Canzona, John Sothcott (76' 27") ASV CD QS 6130

This derives from recordings of the 1970s. At the time, St George's Canzona was scorned as a poor man's Musica Reservata without the intellectual rigour or musicological flair. Listening a decade and a half later, I am more charitable. The mixture of pieces is certainly more trivial than in several recent anthologies of the period, but is quite representative of the period (cf the comments on Priscilla Bunbury's MS on page 4). This would make more than acceptable musak at Huntingdon's Cromwell Museum or a hotel catering for a Sealed Knot outing. For the undistracted listener, the folksy approach is too light-weight and not as vigorous as I expected - but you get a lot of music for very little money. (CB)

LATE BAROQUE

Bach Bach on the Lute, I (BWV 1001, 1002, 1004) Nigel North (69' 15") Linn CKD 013

The lute music is one of the most puzzling sections of Bach's oeuvre and lutenists are generally suspicious of it. So one can sympathise when a player ignores it completely and makes his own transcriptions from the violin solos, even passing over the 'lute' ver-

sion of BWV 1006. Nigel North makes a good case for the procedure, both verbally in his note and in his playing. Some of the tension of a melodic instrument playing chordal textures is lost in transferring violin music to the naturally-chordal lute; but the performances convince, even if one wonders how Bach himself might have extended lute technique had he thought seriously about it. (CB)

Bach *The Great Toccatas* (BWV 565, 590, 564, 622, 538, 645, 582) Bernard Foccroulle Ricercar RIC 134115 (72' 28")

This seems to be a reissue of part of a recording of the complete Bach organ works. All the pieces are well known, including both the Toccata and Fugue in D minor and the other pair in the same key. What makes this recording interesting is the compilation on one CD of five of the finest Baroque and Classical Organs in Europe, although the sparse notes give no information about them. The Holzhay organ at Neresheim's stunning Abbey sounds particularly fine. (ABW)

Fux *La Deposizione dalla Croce* Wiener Akademie, Martin Haselböck (107' 00") Novalis 150 089-2 (2 discs)

This two-part *sepolcro* oratorio was performed at Vienna's Imperial Court in 1728. Martin Haselböck conducts the St Florianer Knabensänger und Männerchor, the Wiener Akademie and five vocal soloists, Dorothea Röschmann (Soprano, Virgin Mary), Soile Isokoski (Soprano, Mary Magdalen), Derek Lee Ragin (Counter-tenor, St John the Apostle), Helmut Wildhaber (Tenor, Joseph of Arimathea) and Franz-Josef Selig (Bass, Nicodemus).

After a dramatic overture and opening chorus, each of the characters is introduced in turn, through a sequence of (rather dry!) recitative and da capo arias. A chorus brings part one to a close. The second part again continues the sequence of recitative and aria until a third lamenting chorus rounds the piece off. There are several interesting arias here; one has solo chalumeau, another a solo bassoon, while the only duet of the piece is accompanied by obbligato trombone. The overall colour is dark, and without the visual aspect (these *sepolcro* oratorios were acted before a model crucifixion scene) it all becomes rather bleak.

The singing is on the whole good: Selig has a beautifully rounded voice in recitatives but seems to find the arias a little rushed. The orchestra can sound thin in places, but perhaps that's as it should be! Anyone who, like me, would buy a recording of music by Fux purely out of curiosity is unlikely to be disappointed, though I don't expect it will be a best-seller. (BC)

Handel *Chandos Anthems 1-11*

The Sixteen, Harry Christophers

Chandos CHAN 0554-7 (4 CDs)

Formerly issued as 8600, 0504, 0505, 0509

A reissue in one package of four discs originally released separately over several years.

These are the only acceptable performances of the whole set, even if reviewers were unhappy about aspects on their first release.

Handel *Scipione* (1724 version) Derek Lee Ragin (Scipione), Sandrine Piau (Berenice), Doris Lamprecht (Lucejo), Olivier Lallouette (Ernando), Vanda Tabery (Armira), Guy Fletcher (Lelio); Les Talens Lyriques, Christophe Rousset (174' 00") FNAC 592245 (3 CDs)

Despite a vibrato that only very occasionally verges on the obtrusive, Derek Lee Ragin is superb - agile, sensitive and strong throughout his considerable range. Sandrine Piau is outstanding - listen to 'Un caro amante' in Act I, and 'Scoglio d'immota' at the end of Act III. If Cuzzoni sang as brilliantly as this in 1726, she was worth every penny of the outrageous salary she demanded. A real find for me is Doris Lamprecht (Lucejo was originally sung by the famous castrato Senesino) - her angry 'Parto, fuggio' in Act II is stunning. The other soloists are more than equal to their roles. Guy Fletcher sounds slightly lugubrious occasionally, but not worryingly so.

Ornaments are tasteful, intelligent and never overdone, the orchestra is excellent and the recording is close but not dry or oppressive. Scipione, never regarded as one of the composer's masterpieces, is brought vividly to life, by this talented team, and I look forward eagerly to hearing more Handel from them. (BC)

Leclair *Violin Concertos vol. 1: op. 7/2 & 5; op. 10/1 & 5* Simon Standage, Collegium Musicum 90 (62' 09") Chandos CHAN 0551

I have long been a fan of Simon Standage, Collegium Musicum 90 and Leclair, so this disc could hardly fail to impress me. The four works recorded are excellent examples of a Frenchman's attempt at an essentially Italian genre. They bear some resemblance to works by Vivaldi and Telemann, though their technical demands probably exceed the German and their imaginative exploitation of the instrument outstrips the Venetian.

Both Standage and the band of fourteen players are in impressive form: the majestic opening of the first piece, the lightly bouncing fugal allegro (which could easily be by John Stanley) and the flighty first solo set the standard for the remaining tracks. While the technical demands are, of course, far removed from those of the Locatelli reviewed below, these four concertos skilfully combine Italian fire with French sensitivity and are quite different from Leclair's sonata output. Thoroughly enjoyable - I can't wait to hear the next volume! (BC)

Locatelli *L'Arte del Violino, op. 3* Elizabeth Wallfisch, Raglan Baroque Players, Nicholas Kraemer (213' 06")

Hyperion CDA 66721/3 (3 discs)

The twelve concertos in this set are somewhat unusual in the baroque repertoire in that they each contain two extended Capric-

cios for the soloist before the final ritornello of the fast outer movements. Although the virtuosic nature of these sections makes them somewhat akin to the notion of a showy cadenza, the composer, in fact, expects the soloist to extend each with an improvised link of his or her own.

Elizabeth Wallfisch could well be Locatelli incarnate, so absolutely convincing is her execution of every note! The tutti playing is wonderfully controlled and shaped (the doubling of continuo with a plucked instrument - something we are hearing more and more these days, thankfully - works well). But it is the amazingly diverse capriccios which grab the imagination. Listen to track 15 of disc three for what must be the highest recorded notes on a baroque fiddle.

This three-disc set is available at a special rate and really is essential listening for all baroque violinists and 18th-century fans: if Locatelli was as good as Wallfisch, he must have made some impression (even if, as the notes tell us, his tone was rough!) (BC)

Tartini *Violin Concertos* in d (D45), g (D86) & e (D56) Thomas Füri, Camerata Bern Novalis 159 192-2 (56' 42")

As Mark Manion's note says, it is extraordinary that so little of this important composer's output is performed, let alone recorded these days, so this disc is most welcome. None of the pieces throws up any challenge to the established three movement ritornello form and the violin parts, though not easy, do not have any of the challenges of Locatelli. The performances are perfectly enjoyable if a little lacking in directness; their warm tone and rounded vibrato will appeal more to general fans of baroque music than gut-strung fanatics. Thomas Füri's playing is clean and generally stylish. The use of a chamber organ, and their choice of small forces show a willingness to adopt new ideas about performance practice, which pays dividends. This is a pleasantly entertaining disc which should inspire more performances of some of Tartini's estimated 135 concertos. (BC)

Vivaldi *Sequence of Music for Vespers* (RV 593, 597, 621, 610) Ex Cathedra, Jeffrey Skidmore (69'16") ASV CD GAU 137

This was previously issued by Ex Cathedra itself. The Birmingham-based ensemble, with many well-known names listed among the players, gives exciting performances of unhackneyed repertoire. This isn't a full Vespers: we have the opening versicle & response, a Beatus Vir, the Stabat Mater as a hymn (justified in Michael Talbot's notes), and Magnificat, mostly for double choir. If you only know the Gloria, this is a good starting point for further exploration of Vivaldi's church music. (CB)

We do not intend to stop at around 1750: next month we will cover Mozart and Haydn, Méhul's piano sonatas and the fearsome sound of French hunting horns.

Greetings from friends and colleagues

Clifford Bartlett's discerning reviews in *Early Music News*, strengthened by the author's experience as editor and publisher, have long been valuable to followers of early music. *Early Music Review* promises to give us clear-headed reporting and fresh insights into what is happening in the early-music world.

Ann Basart,
former editor of *Cum notis variorum* & review editor of *Notes*

One of the great strengths of *Early Music News* has been the contributions of Clifford Bartlett, a goldmine of information on Early Music. His experience, both as editor and as reviewer of early music across the globe, will undoubtedly make *Early Music Review* one of the most attractive magazines in the field.

John Butt, Professor of Music, University of California

I very much like Clifford Bartlett's column in *Early Music News* with its succinct reviews and constructive critical style.

Christopher Hogwood, *The Academy of Ancient Music*

Over the years I have valued and envied Clifford's ability to put his finger on the essential quality or defect of an extraordinarily wide range of new publications. More power to his elbow!

Peter Holman, *The Parley of Instruments*

Clifford Bartlett's columns of music and book reviews have for long been essential reading for all who are seriously interested in 'early music'. His encyclopaedic knowledge of the repertoire and understanding of the practical requirements of the performer, acquired through considerable experience as a publisher, lend an authority to his writing which is enjoyed by few others in this field. We wish Clifford's new publication every success.

Bill Hunt, *Fretwork*

For musicians performing music from before 1750, Clifford Bartlett is an extraordinary mine of useful and usable editions, general knowledge and wonderful enthusiasm. Clifford's magazine is bound to be affordable, readable and exactly what performers at every level read. I know that it will be worth every penny: I shall be subscribing from day one!

Robert King, *The King's Consort*

I have always found Clifford Bartlett's reviews of books and music very helpful: interesting, accurate and user-friendly - more, please.

Tess Knighton, editor of *Early Music*

It is becoming almost impossible to keep afloat in the great torrent of scholarly and musical information appearing month on month. If Clifford Bartlett's new *Early Music Review* is as enjoyable and informative as his long-running *Early Music News* column, I'm sure it will soon become an indispensable read. Few writers have as wide a knowledge, especially in uniting the worlds of musicology and performance.

Paul McCreesh, *Gabrieli Consort*

Many good wishes for *Early Music Review*. I look forward to reading it.

Roger Norrington

How does Clifford Bartlett do it? Every time he reviews something 'medieval' he hits the target right in the centre. Colleagues who work in late periods tell the same story. It's a rare talent!

Christopher Page, *Gothic Voices*

Over the years Clifford Bartlett's monthly look at the ever-greater profusion of new publications has consistently provided a valuable service to musicians such as myself. This is where I invariably turn first for a succinct, intelligent, up-to-the-minute guide to new repertoire, editions and articles. Long may it continue!

Andrew Parrott, *Taverner Consort*

Anything which nurtures an interest and understanding of early music is to be welcomed, so count us in!

Ted Perry, *Hyperion Records*

When I founded *Early Music News* in 1977 I wanted it not only to carry news of activities in London and the regions but also to disseminate practical information for scholars and performers. Clifford Bartlett joined me from the second issue, and for 17 years has provided a unique overview of published work. The new magazine will keep all of us in touch with the explosion of work in our field, and I welcome it warmly.

Michael Procter, founder of *Early Music News*

It is good to know that Clifford Bartlett's 'Books: Music' which has long been such a valuable feature of *Early Music News* will continue to be available. A short informative notice nesting 'in the hand' can be worth far more than half-a-dozen longer reviews fluttering in some distant bush.

John Stevens, Chairman, *Plainson & Medieval Music Society*

Clifford Bartlett's music and book reviews in *Early Music News* were always a highlight of each issue. I look forward eagerly to their continuation and expansion.

John Mansfield Thomson, founder-editor of *Early Music*

Having collaborated with Clifford Bartlett on the production of *Early Music News* since 1979, I am confident that his *Early Music Review* will be informative, wide-ranging and offer value for money to all professionals and enthusiasts in the field. Congratulations on this first issue and best wishes for the future.

Peter Williamson, editor of *Early Music News* 1979-1991

Computerset by King's Music

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