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I was intrigued to read the following conclusion to the article ORCHESTRA in *The Penguin Companion to Classical Music* (see review on p. 25): 'The symphony orchestra is itself becoming a period ensemble devoted to the repertory from Beethoven to Shostakovich', while the article EARLY MUSIC acknowledges that 'the extraordinary success of the movement overtook its name. No music is *early* any more: the repertory regularly performed and recorded has no temporal boundary... All music is early, subject to period styles that have come forward to occupy performers even of 20th century music.' Its author Paul Griffiths is running a little ahead of the trend, and I suspect that managers of symphony orchestras may not be prepared to think through the implications of being period bands: such bodies still approach two hundred years of music in a style that suits only the last third or quarter of that period. There is still plenty of contemporary music written for them, though not many post-Shostakovich works have entered the repertoire.

Modern orchestras are, however, booking conductors who have achieved fame primarily or exclusively with baroque bands, sometimes perhaps because they can get a famous name at a comparatively cheap fee, but sometimes because they really want to learn from them. The National Youth Orchestra's Prom was conducted by Roger Norrington. He said that, previously, he had accepted the continuous vibrato of modern orchestras, though aimed for other aspects of historically-informed performance with them. Here, with the luxury of a fortnight's rehearsal, he tried it, and it worked (see p. 10).

It is unlikely that we shall ever know how pre-classical music was directed. The formal conductor with baton technique is a figure of the last two hundred years. Some music was played or sung without rehearsal. It would be fascinating to know how Byrd or Bach rehearsed. Would their pre-occupations be the same as ours? Would they concentrate on getting a 'musical' performance or just aim at getting the notes right, assuming that subtleties would come out from the good-training of the performers? Would a one-to-a-part concerto (see p. 22) be more subtle than an overture played by a full opera-house orchestra? Did correct pronunciation and accentuation matter in a choir with members from across Europe? Who knows? *CB*

REVIEWS OF MUSIC

Clifford Bartlett

SWEET NIGHTINGALE

Le Rossignol musical des chansons (Antwerp, 1597). Edited by Gerald R. Hoekstra. (*Recent Researches in the Music of the Renaissance*, 138). A-R Edition, 2004. xxxi + 224 pp, $94.00. ISBN 0 89579 555 8.

This is an anthology of 43 chansons (13 a4, 21 a5, 9 a6) by mostly Lowland composers. From further afield come Du Caurroy and Le Jeune, while a surprising Italian contributor is Alfonso Ferrabosco I, with a French version of 'The nightingale so pleasant' from *Musica Transalpina* (1588): since the French poem has a known source of 1543, it is probably Ferrabosco's orginal text (imitating Lassus, whose setting also appeared in the English anthology to the same translation). Strangely, Hoekstra does not supply a list of concordances for his edition and information has to be found in the footnotes of the introduction; is Phalèse's volume really as original as it would seem from this edition? The Ferrabosco is not the only piece with English links: the well-known 'Je file' is by a composer who spent much of his life here, Van Wilder, and is included in a variety of English sources. There is a fine variety of tone in the texts and settings, and I would encourage singers to investigate the collection. There are a lot of high clef pieces here which need transposition, a point not made in the 'Recommendations for Performance', which has a paragraph encouraging the use of instruments (though parts are not available). Underlaid parts would be a way of making the music available to singers without photocopying.

BYRD 1588

The Byrd Edition... Vol. 12. *Psalmes, Sonets and Songs* (1588) edited by Jeremy Smith. Stainer & Bell, 2004. xliv + 176 pp, £58.00. ISBN 0 85249 374 6

This replaces the volume of *The Collected Works of William Byrd* originally edited by E. H. Fellowes in 1937 and revised by Philip Brett in 1963 (though the Reviser's Note is signed by Thurston Dart). My copy of that version has been well used, despite the limitations caused by the decision merely to make necessary changes to the 1937 engraving. This new edition represents a fresh analysis of the sources, based on an examination of all the extant copies. It also gets rid of such annoying features as the transpositions, dynamics, piano reductions and short bars. The minor changes between the various printings over two decades from 1588 and explanations of archaic words are noted neatly below the music, avoiding the need for a separate critical commentary. Both editions contain the same four pages of facsimiles, but in a different order: does the two editions represent the order of different copies? The texts are printed separately in old spelling, but the underlay is modernised. *The Byrd Edition* users, unlike those of *Musica Britannica*, are deemed capable of understanding original time signatures. Many parts originally in alto clef would look much better in octave-treble, but this is only done in high-clef pieces when the alto-clef part is in the tenor partbook. It would seem that the 1588 set follows the normal high/low clef conventions, though there is a different transposition pattern in the Paston MSS (summarised on p. xv) – but they are not for voices on all parts.

One part of me applauds all the editorial skill devoted to this volume. But it is a little odd to have three editions of a collection that, even though prepared by the composer, does not represented the music as originally intended. Most of the items here were written as consort songs, and adapted for vocal performance. The original versions of 22 of the 35 items are printed as songs for solo voice and viols in vol. 16 of *The Byrd Edition* and are probably the form of the songs that Byrd preferred. The general shape of the consort-song versions can be seen by the label Byrd gave to the voice part: 'The first singing part'. This is printed among the preliminary staves, which are a bit confusing. I would expect to find the title of a stave above the incipit if not before it; but here it is printed below, with 'The first singing part' below that, making it look as if it is above the next part down.

It is surprising how many of the pieces here are unfamiliar. Whether as consort songs or just with voices, they deserve wider performance – not just the favourites, though the opening psalms are a bit dour. There is, however, a difficulty that the edition does not attempt to overcome (and, to be fair, could not be expected to do so without trebling the price): the underlay of verses other than the first. Fellowes/Brett occasionally underlaid a second stanza, but printed the complete poems only at the beginning of the volume. The new edition only underlays the first stanza, though at least prints the others at the end of each item; but trying to sing them demands skills somewhat greater than singing a hymn in parts when the organist has chosen a tune from another part of the hymn book. Try 'Though Amaryllis'! Byrd could have omitted the later verses, but didn't, so presumably expected them to be sung. Performing from the original partbooks would have easier, since presumably music and texts are on the same opening: it's a pity that there is no facsimile to show this. Could a version with the music given afresh for each verse be made available for singers to download?

I'm not, though, suggesting that the new edition is superfluous or could have been done in any substantially different way. It follows the high standards set by Philip Brett and others and deserves to be widely used. Congratulations to editor and printer.

PURCELL SOCIETY

The Works of Henry Purcell
Vol. 14. Sacred Music Part II: Nine Anthems with Strings Edited... by Lionel Pike. Novello (NOV 15014), 2003. xxix + 244pp, £50.00.
Vol. 20. *Dramatic Music Part II: Songs and Instrumental Music for the Stage* Edited... by Ian Spink. Novello (NOV 151020) 1998. xxxix + 153 pp
Vol. 22A. *Catches* Edited... by Ian Spink. Novello (NOV 151103), 2000. xv + 66 pp, £20.00

The Purcell Society issued its first volume, *The Yorkshire Feast Song*, in 1878, and eventually achieved the aim of publishing all his music with vol. 32 in 1962. Since then, most volumes (but not vol. 1) have been revised. That could become an unending task. Vol. 14 was revised in 1973 and has recently appeared in its third version, and many other revised volumes need updating to take advantage of the greater sophistication of our knowledge of the sources, the different needs of performers now, and the changes in technology of printing. On the middle point, the new editions, apart from the Catches, still include two superfluous staves with keyboard realisations – particularly pointless with the theatrical dances, since they may have been played without keyboard anyway. It would be much better not to waste space in the scores but to add a keyboard part to the score of separate editions of anthems and as a part in the hire material of larger works.

Understanding of Purcell's sources has increased vastly since the 1995 anniversary. Apart from relating the secondary sources, the autographs are now understood in a different way. It seems, for instance, that the incomplete autograph (with blanks for the middle parts) of the 'Bell' anthem is not a composing sketch but an incomplete fair copy. The sheer quantity of sources listed in vol. 14 is a commendation of the industry of the editor, and it is interesting that the cut-down version of *The Bell Anthem* (the title goes back to Purcell's life-time) that was ubiquitous in the 18th century lacked the introduction that gives it its name. But do we need an edition of it rather than just a short description? Is anyone likely to perform a version without Prelude? On the other hand, the more recent history could have been sketched. I first sung it in the *Church Anthem Book*, where it suffered internal cuts but retained the Prelude: did that have earlier precedents?

There is something incongruous about a scholarly edition of the Catches. For a start, the note on the back of the title page:

It is requested that in all performances/production notices and programmes the following acknowledgement is made: 'Music edited by Ian Spink for The Purcell Society (Novello & Company Limited)'.

So if you are singing one by heart in a pub, is it necessary to check whether the leader has learnt it from this edition, the cheaper Stainer and Bell one (edited by Michael Nyman long before he became a famous composer), anthologies or oral tradition, then announce it to the assembled company! Perhaps, if there's another edition, the note should be set as a catch itself. In practice, it's very unlikely that memorised performances (which are probably the norm) can be traced to any particular source, though the information in the commentary will undoubtedly be quarried for programme notes and CD booklets. At least there's no forbidding of parodies, so 'Young John the gard'ner' can still be adapted. Ian Spink has done a good job sorting out the sources and attributions, being more thorough than previous editions without making one think of sledgehammers and nuts.

He is also responsible for the first of the three volumes of miscellaneous dramatic music to be revised. The allocation to volumes is alphabetic, this running from *The Fatal Marriage* to *The Mock-Marriage* (Zimmerman's inclusion of the article in the alphabeticisation upon which his numbering depends is not adopted – indeed, Zimmerman numbers are barely visible in these volumes). Only two plays, *The Gordian Knot Unty'd* and *The Married Beau*, have a set of Act Tunes etc; the other plays have two or three songs, except for the more substantial vocal contribution to D'Urfey's *A Fool's Preferment*. From Shadwell's *The Libertine* there is a more extended music: 'Nymphs and shepherds' is preceded by a symphony and followed by a chorus, the 'Queen Mary' Funeral March precedes another chorus, and there's a stirring call to arms with trumpet and virtuosic bass violin. It's a bit late to give a detailed review six years after publication, but it is certainly welcome. I hope that, when the other two volumes appear, the songs will be extracted and issued in a separate volume at a price singers can afford.

VALENTINI & VINACCESI

Valentini *Sonata 'La Montanari' in A (violin and continuo)* edited by Michael Talbot. Edition HH (20 111), 2004. Score & parts.
Vinaccesi *Two Cantatas (Bass voice continuo)* edited by Michael Talbot. Edition HH (HH 35 100), 2004. Score & parts.

Apart from the alphabetic proximity and nationality of the composers, these two editions have in common their distinguished editor. Giuseppe Valentini (1681-1753) is the more recent, a Florentine violinist who freelanced in Rome and was the third in the pecking order (after Matteo Fornari and Montanari) for leader of ad hoc bands there after the death of Corelli. This sonata survives in Dresden and was once considered to be by Antonio Montanari, the most favoured violinist of the three Pisendel possibly studied with him in 1717, which explains the link with Dresden. There are several reasons for assuming that it is by Valentini, argued persuasively in the lengthy introduction. The sonata has five movements, three of them dances. The first two movements (*Preludio* and *Allemanda*) strike me as stronger than the rest.

Talbot's book on Vinaccesi (c.1666-1719) was a model of how to write a life-and-works study of a minor (or for that

matter a major) composer. It has taken a further decade to get any of his music in print and we have here two of his cantatas for bass, from MS rather than his printed works; the remaining six cantatas will follow from the same publisher. They are not exceptionally virtuosic nor expansive in range, so won't stretch the curious amateur singer too much. They are certainly worth singing, and audience-friendly in being rather more compact than the form was to become by the turn of the century. There is an excellent introduction on why bass cantatas are so rare. I hope Edition HH and Green Man Press will liaise to avoid duplication in their interest in cantatas for bass.

PRB

Italian Ricercars and Canzonas for Viols in Four Parts edited by George Houle. 2 vols with parts. PRB (VCO56 & VCO 67) $32.00 each.

Editors and performers have quarried the extensive Italian printed sources of instrumental music chiefly for the more virtuosic and soloistic pieces by Fontana, Dario Castello etc and ignored the more staid contrapuntal forms. These two volumes redress the balance. PRB has included them in their viol series, but that is not the only, or even most likely scoring, and alternatives are violin, two viols and bass or cornett and three sackbuts or recorders (a few pieces have different configurations). The parts are cleffed for viols (usually treble, alto, alto, bass): alternatives for alto clefs in octave-treble would widen the market, and showing the range at the beginning of each piece would help the allocation of parts, as would an indication of original clefs. Otherwise, though, nothing but praise. Each volume has ten pieces, full of contrapuntal and melodic interest. Viol consorts fixed on English repertoire should find them revealing, and will be encouraged to hunt out more music by Ardemanio, Bottaccio, Cantone, Cavaccio, Cima, Corradini, Guami, Merulo, Mortaro, Taeggio and Trabaci. Corradini's *La Sincopata* would be fun to play without bar lines: perhaps the editor should have mischievously omitted them from bars 20-25!

Telemann *Fortsetzung des Harmonischen Gottesdienstes...* Vol. VI Cantatas Nos. 2, 9, 14-16, 18, 20, 23, 27, 33-34. PRB (HG11-6). Score and parts $95.00.

This and vol. VII (and last) includes cantatas with violin, viola and continuo. The voice is soprano for cantatas 2, 14, 15, 18 & 20, alto for 23, 27 & 33 and bass for 9, 16 & 34; tenors can, of course, sing the soprano cantatas. Seasonally, the volume covers the first half of the year, from New Year to Trinity Sunday. The strange feature is the scoring: a trio of violin, viola and cello goes against the late-baroque polarisation between treble and bass and omnipresent trio-sonata texture. In fact, the viola parts are mostly confined to the ritornelli and are often virtually ad lib fill-ins: some of these cantatas can be performed without it. I imagine that most of the music derives from larger-scale cantatas with unison violins: in some pieces the parts are marked *all' unisono*. As always, the parts include a copy for the singer, so the set provides all that is needed for performance, provided the keyboard player can read from the bass: I was appalled to hear recently that one Californian institution had harpsichord pupils but didn't teach figured bass.

Hacquart *Harmonia Parnassia Sonatarum Vol. II.* PRB (BO35). Score & parts $37.00

I mentioned vol. I in the last issue. Those five works were for two violins, gamba and continuo as is no. 6 of this volume. No. 7 is for violin, *viola overo viola da gamba* (alto clef), nos 8 & 9 are for two violins, alto and bass, while No. 10 is for three violins and gamba. Separate editions of Nos 8 and 10 have been available (from Universal & King's Music respectively), but this is the first publication of the whole set, and is most welcome, particularly in so fine an edition.

BÄRENREITER

Sweelinck *Complete Organ and Keyboard Works: Toccatas (Parts 1 & 2).* BA 8473-4, £25.00 each.

This new complete edition of Sweelinck's music for keyboard (which in English surely includes organ) competes with two others. The most accessible, thanks to Dover Books, is a century old. The standard modern one (Leonhardt etc, 1968) was perhaps too rigid in removing works without firm attribution. This new one is more inclusive, dividing its contents into Works of Secure Authorship, Works of Uncertain Authorship, Works Attributed to Sweelinck, and Works of Doubtful Authorship. It is always much better to be inclusive, so that it is easy to follow controversy over changes in a work's status. Pieces are ordered within the categories by tone, not following any attempt at chronology. There will be four volumes in seven parts, which is unnecessarily confusing – the two parts of vol. 1, with only 100 pages of music, could easily have been issued as a single entity. There is an extensive introduction in German and English. Some of it is repeated in each publication, but the information on the sources (extensive, up-to-date and valuable) is not repeated and will build up as new sources are called on. 1.1 is worth checking for its concise survey of recent opinion of the Fitzwilliam Virginal Book, which may have been begun on the Continent before 1600. The edition aims to print each distinct version of a piece separately, and gives significant variant readings on the music page. Assuming that some subsequent volumes will be bigger, the cost of the whole series is likely to be somewhat over £200. On the other hand, poor students can skip vol. 1.2, since Toccatas of Secure Authorship are all in 1.1. Casual users will find quick reference infuriating; although the number in the other main editions is noted at the foot of each piece, it is very easy not to see the numbering of the edition itself, which is in small print at the top right of the music, not part of the title (though placed there clearly in the commentary). Editorial principles seem sound (especially the repetition of 'superfluous'

accidentals) and it easy to read. Most page turns are manageable, unless you insist in holding long chords for their notated length. These landscape-format volumes are handier for most players than the large Leonhardt upright ones; students who can't afford to buy them and carry on playing from the Dover score should at least check with this excellent edition. We now have all the music on CD: let this be an encouragement for more people to play it.

Rameau Anacréon. Vocal score. (BA 8851a; £18.00)

This doesn't look like a Bärenreiter score, and is so only to the extent that the firm is the international distributor for the Société Jean-Philippe Rameau, an organisation based in France but with an international editorial committee: it will be selling the new Collected Edition (*Opera omnia*) scores as well as hiring performance material. The absence of a reliable edition of Rameau's works is lamentable. Unlike Bach and Handel, the earlier attempt is far too inaccurate to be usable (and anyway hasn't enjoyed cheap reproduction), and performances of Rameau have either been based on inaccurate texts or confined to organisations with the ability to do their own research. So let's hope that the SJPR proceeds with as great a speed as is compatible with accurate editing.

There is also a dearth of books on the composer. I may have missed something, but the only general book I have on him is Girdlestone's, dating from 1957, which devotes just 11 lines to *Anacréon*. It may not rank with the major works, but it has the advantage of being much easier to programme unstaged as half a concert with four soloists (soprano, two haute-contres and bass) and SATB chorus. The score doesn't list the overall instrumentation, let alone the scoring for each number, which is a useful feature of Bärenreiter's own vocal scores that the editors might follow in future issues. One editorial curiosity is the strange typography of double bars/repeats: no explanation is given. The full score will appear as series IV, vol. 25 of the *Opera omnia*.

Bach *Six Sonatas for Violin and obbligato Harpsichord BWV 1014-1019* BA 5240; £26.50
Bach *Concerto in D Minor for Two violins, Strings and Basso continuo, BWV 1043. Piano reduction.* BA 5188a; £8.50

Most of the blue-covered Bärenreiter Bach Urtext editions are reissued from or based on the Neue Bach-Ausgabe. The double concerto version, for instance, is new in the sense that it has a piano reduction, but has no fresh editorial basis. What is new, however, is the addition of a second pair of violin parts with bowings and fingerings by Andrew Manze. I have some worries about this. The way to learn how to play baroque music is to study the sources, consider the logic of the music (and read John Butt on Bach's slurs), and compare what the best modern players do. Andrew Manze is certainly one of them, and he provides a good, one-page set of principles. But setting his interpretation down in figures and signs in such an authoritative edition is likely to lead to a lot of uncomprehending imitations. I'm no baroque violinist, but I was surprised to see that his implied fingering for the opening of the concerto is not 0 1 2 3 0 3 but with a fourth finger instead of the second open string. I find it difficult to believe that Bach wasn't writing his theme round the open strings (D-A or A-E), while using the fourth finger de-emphasises the fifth and places more emphasis on the sixth note, the octave. There may be an advantage on a modern violin of the first violin avoiding the harsher metal E string (as Andrew mentions), but with his reputation as a baroque specialist, users are likely to assume that he is offering baroque suggestions. BC was also suspicious about some bowings: they may work for Andrew, but the pupil or teacher needs to be sufficiently skilled to question oddities and understand why they are suggested. At least, clean parts are provided as well, and I would suggest that players always use them, and consult the edited parts for inspiration and ideas, sometimes to adopt but sometimes to reject.

The *Sonatas* are not just a reissue of NBA VI/1, published back in 1958; this new edition by the ubiquitous Peter Wollny replaces its offprint BA 5119. The main difference is that NBA is based almost entirely on the copy by J. C. Altnickol written between 1747 and 1751; this transmits Bach's last thoughts on the actual notes, but omits much articulation and embellishment as well as movement headings. On the assumption that the revision was not intended to remove these, they are included in the edition from earlier sources. This seems a sensible decision, particularly as the uncorrected version can be seen in NBA, with most of the additions shown as editorial. The critical commentary here can be succinct because the much fuller one in the NBA *Kritischer Bericht* is still valid (though beware: the source *sigla* are different). Unlike some other editions of the violin sonatas, which split them into two volumes and add other sonatas for violin and continuo, this is a single volume plus a folder with Urtext and edited violin parts and a gamba part. The use of a gamba in these pieces always seems to be to be a bit odd, downgrading the harpsichord right-hand part; Wollny doesn't quote the exact titles of all the sources, but it seems that only two mention it and there is no separate gamba part – though the player may have looked over the harpsichord copy.

Haydn *Armida* Vocal score (BA 6442a; £25.00)

In the absence of an older Collected Works that is readily available, vocal scores have to make up for the absence of full scores, unless you have access to an academic library – though you can hear the music on CD (details of the cheap reissues of the Haydn Opera sets are in *EMR*94, p. 26). It has a German singing translation printed below the Italian. It may not be Haydn's finest opera, but there's good music here, and singers after unusual repertoire might do well to look at individual arias; they are, though, more expensive to perform with orchestra than Handel, since more wind players are required. The score states the scoring of each aria and indicates prominent features of instrumentation.

Haydn *Symphony in A, Hob. I:87.* Score. (BA 4685; £25.00)
Haydn *Symphony in G, Hob. I:94 The Surprise'.* Score. (BA 4680; £21.50)

It took me some years to realise that Bärenreiter were issuing performance material of Henle's *Joseph Haydn Werke,* offering some alternatives to Robbins Landon's versions from Doblinger and the Haydn-Mozart Presse of the 1960s. The Henle scores appeared more slowly, the two scores here having copyright dates of 1971 and 1997. They are easier to read – at least, the scores are; my recollection of sets that have passed through my hands is that the parts produced to accompany them are generally so as well, though I don't have copies at hand to check. The major problem in 94 is what the timpani play in the first movement in bars 131-4. Both editions follow what Haydn wrote and have the player tune G to A for bars 131-2, though the new score neglects to add '[*muta G in A*]' and the reverse to clarify what is happening. But there is the possibility that players might have followed the anonymous alteration in the autograph and played G (with D in 133-4): harmonically weak, but in each case the note is somewhere in the chord. I suspect that the polite London audience might have found the retuning (which happens four times if the repeat is played) somewhat indecorous. Landon prints two rejected features in his appendix: Haydn's original Trumpets in G of the first movement (replaced by trumpets in C in the finished version) in an appendix with first versions of the second movement without its surprise. Both are just curiosities, but the latter in particular is potentially useful information for programme-note writers, and it is a sign of the frustration of the conscientious conductor in having to use score without the critical apparatus: at least the Landon notes can be bought as three separate Philharmonia miniature scores (but with remarkably little on No. 87 or any other of the Paris symphonies). The edition is careful in indicating music that is not written out in the score but cued from another part, and even rests in bars left blank are parenthesised – probably pedantic in these works, but potentially useful if there are any signs that a score has not been fully completed. Discrepancies between similar passages are noted but not necessarily corrected. If you are playing with an orchestra that has already invested in the Landon material, there's probably no need to change (unless the page-turns in sonata-form movements don't work – one reason why symphony orchestras were reluctant to move to the Landon material when it appeared: it wasn't just scorn of scholarship!) If you are buying from scratch, it's worth checking the Henle/Bärenreiter material.

Mozart *Don Giovanni Ouverture.* Score. (BA 8802; £15.00)
Mozart *Così fan tutte Ouverture.* Score. (BA 8803; £9.50)

These are two of a set of seven separate editions of the score and orchestral parts of Mozart's operas from *Idomeneo* onwards, excluding *Der Schauspieldirektor*). *Don Giovanni* is printed with only the 'concert ending'. The editors, Wolfgangs Plath and Rehm, argue in the preface of the NMA volume from which this is taken that the alternative ending in the tonic was intended for use in the complete opera; there is no comment on this in the paragraph of introduction, which just states in brief the NMA editorial conventions. *Così* has no need of an alternative end. The orchestral material is priced comparably with other editions (*Don Giovanni* strings £2.50 each, wind set £25; *Così* strings £2.00 each, wind set £18.50). The old concert pattern of overture, concerto, interval and symphony is rare these days, but starting with a piece specifically intended as a beginning has many advantages.

WEISS CONCERTI

Silvius Leopold Weiss *Lute Concerti.* Reconstructed and edited by Richard Stone. (*Recent Researches in the Music of the Baroque Era,* 136). A-R Editions, 2004. xxii + 6 facs + 102pp, $66.00 ISBN 0 89579 551 5; solo part $20.00

There is no shortage of solo lute music by Weiss, but an appendix to the introduction of this volume lists 19 ensemble pieces with lute that are incompletely extant and a further list of references to lost works, including between 7 and 24 concerti. The four presented here survive as lute solos, some with indications of solo and tutti. Only one bears the title 'concerto' in its source, but as three-or four-movement, through-composed pieces, with some ritornello-style movements, calling them all concertos and postulating lost instrumental accompaniments is plausible. Richard Stone avoids the obvious route of scoring them all in the same way, with only two (nos. 3 in d and 4 in F) using what I would have guessed to be the obvious solution of two violins and cello. No. 1 in C has four-part strings, and no 2 in B flat is expanded for flute, violin, gamba and cello with an optional string quartet ripieno. The editor advances plausible reasons for these different solutions. The instrumentation is not just a matter of expanding the existing material into a fuller texture. In the second movement of the B flat concerto, for instance, the lute part offers only a hint as to what might constitute the opening material to which the lute provides an accompaniment: if any edition (other than Giazotti's Albinoni) deserves the maximum percentage of performance fees, it is this. The introduction is extremely informative. I'm not sure how useful the separate staff-notation solo part is: I presume that players will need it in tablature, though perhaps it would be playable by guitarists. The other instrumental parts are available by 'special request'. The vast expanse of white space so often apparent on A-R pages is here commendably absent. Unlike some editions, this has been tried in performance and recording (CHAN 0707).

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I've run out of space to say much about a new edition of Praetorius's *Puer natus/Ein Kind geborn* (Möseler M68.030), one of my favourite Christmas pieces. I suppose I should rejoice that the price is higher than the King's Music version! It's odd that the string parts should be sold as a set of 3.3.2.3.: surely this is one-to-a-part music, especially the beautiful sinfonia. Full review in the next issue.

RAVENS VIEW

Simon Ravens

Who would be an overnight reviewer? Even those of us who have two months to hone our efforts invariably squirm when we see our clangers in print. Imagine, then, how Andrew Clements felt when he chewed his cornflakes and read his *Guardian* the morning after the recent period-instrument *Rheingold* at the Proms. His review ended: 'And, if Rattle's conducting lacked an over-arching sense of the work's architecture, it certainly kept the score moving.' It's not just the fact that all those arches make for an unsustainable edifice (I assumed that sub-editors were paid to point out those kind of structural defects) but that on its own the sentence doesn't actually mean anything.

I choose my words carefully. I'm not saying that the reviewer didn't mean what he wrote – just that he didn't write what he meant. What I *imagine* he meant to say was that Rattle's conducting lacked a sense of the work's overall architecture, despite the fact that he did not get way-laid by details. If I am right, and that is what he meant, there are still two problems: firstly, 'the work's overall architecture' implies that something with an empirical state is being described; and secondly, if it wasn't lack of momentum that failed to deliver *Rheingold's* architecture, wouldn't it be interesting to posit what it was?

First things first. Is the architecture of a piece of music something we can speak of objectively? Surely not. Architecture is concrete, and music is abstract. The notes in a piece may be something we can talk of fairly objectively, but not the shape they create. We may *perceive* a shape after experiencing a performance of a piece, but when we experience a second performance we will perceive a subtly different shape, and that suggests that there can no more be one architecture than there can be one performance. As the *Guardian* might say, in a piece of music there can be no architectural archetype.

I am, as you might guess, always irritated when reviewers bandy the term 'architecture' around. All writers are aware that we have to avoid jargon at any cost, because it excludes readers. Fair enough, but to me the unqualified or inaccurate use of non-jargon words is far more exclusive – demeaning, even – to the general reader. If I write about an 'enharmonic change', for instance, the non-musician will acknowledge that their knowledge is lacking: not the best feeling, true, but since nobody can be expected to know everything, relatively easy to deal with. To feel that one's intelligence is lacking is altogether worse, and this is how the same reader will feel if I use a comprehensible term such as 'architecture' in an incomprehensible way.

Now to the second – more interesting – point. My own impression of Simon Rattle's *Rheingold*, for what it's worth, was (like Andrew Clements) that I was less aware of the macro than the micro: I sensed details more than shape. Normally, on such occasions, the reason is that the performer is tarrying to enjoy the view at any one moment, rather than focussing on the horizon. It's cruel, perhaps, but for an extreme example, call to mind David Helfgott playing Rachmaninov: lots of trees, but no wood.

So how can we explain the apparent paradox of Simon Rattle not tarrying unduly (he wasn't) but yet not keeping our senses fixed on the horizon? The answer is hinted at earlier in Andrew Clements' review, when he writes (ironically, as a compliment): 'what came out even more was the inner detail of the orchestral writing'. Yes, the x-ray transparency of the period orchestra did reveal every artery and sinew of Wagner, but inevitably at the expense of our vision of the whole body of the work. Can we hold Simon Rattle responsible for this 'failing'? Of course not.

More to the point, though, it suggests that our received sense of the 'architecture' of large-scale Romantic works might itself be anachronistic. Like a black and white reproduction photograph, a relatively monochrome modern-instrument *Rheingold* will always allow us to see the big, bold shape of the whole: but if Wagner's original conception was in colour, then we have to accept its kaleidoscopic nature, distractions and all. One could say that it would actually take an astonishingly dull performance on period instruments to realise 'the architecture' of such a work as effectively as on modern instruments.

I'm afraid that this opinion of mine is only underlined in the latest Gramophone, where Richard Osborne (excellent biographer of Karajan) writes grudgingly of the new Herreweghe recording of Bruckner 7 that it 'sounds well enough'. Then comes the patronising dismissal. 'The finest Bruckner conducting sees the larger picture and traces the longer argument... Herreweghe, by contrast, favours flowing tempi... and a short-termism in phrasing'. Don't we mean *a* larger picture and *a* longer argument? How is it that in all the mountain of words George Bernard Shaw wrote on music he never once – despite his polemical inclinations – confused opinion with observation? If GBS could retain the distinction between the subjective and the objective, why can the rest of us not manage?

It was Martin Cooper, I think, who once said that 'the problem of the overnight review is that it can set up the hares but it can't chase them'. Grudgingly, I have to admit that this is largely true. I enjoy writing this column because, even if I don't get them, I can chase the hares. In between starting this piece and (a few days later) finishing it, I will have e-mailed it to a few friends, briefly turned an otherwise entertaining dinner party into a tedious seminar on the topic, and generally put it through the mixer. Andrew Clements didn't have that luxury. For all we know, he may have explored the paradoxes I have raised (and resolved them) in a following paragraph which his sub-editor gracelessly lopped off. Who would be an overnight reviewer?

MUSIC IN LONDON

Andrew Benson-Wilson

BUSKAID SOWETO – OAE

It takes something to completely overshadow the Orchestra of the Age of Enlightenment, but the Buskaid Soweto String Ensemble managed to do just that during their City of London Festival concert in the Mansion House (13 July). The OAE started with fairly run-of-the-mill performances of the Flute suite from the Water Music (albeit with some nice flourishes from Lisa Beznosiuk, but with curious encouragement from the director for the audience to applaud between movements) and Brandenburg V (with some extraordinarily free-ranging cadenzas from Gary Cooper), before the youngsters (aged from 8-21) from Soweto took over for an exuberant and inspiring performances of Farina's *Capriccia Stravagante* (introduced as reflecting 'everyday life in Soweto'), Biber's *Battalia* and some of their own *Kwela* songs. It was shame that their founder felt the need to nanny them so obviously and so often – to me it came over as rather self-promoting and patronising, which is the last thing that these talented youngsters deserved. Earlier, both groups had combined for Water Music on a boat moored on the Thames – a lovely idea, but sound-wise rather remote.

LECOSALDI ENSEMBLE

The Lecosaldi Ensemble have been giving performances of Bach for around 20 years, including all his cantatas, usually within the context of Lutheran Vespers (which are set in a form appropriate to Bach's time) or lunchtime concerts in the tiny Church of St Anne & St Agnes in Gresham Street. Although they have lost their original link with Royal Academy of Music students (including, apparently, a young Evelyn Glennie), the group has retained many of their early student performers. The retirement of their director, Peter Lea-Cox, from St Anne's has meant the possible demise, or potential reincarnation, of the group, and they were very keen for a review of one of their last concerts in their host church. Firstly they are to be congratulated on focussing on the works of Bach within the context of religious services that Bach himself might have recognised. However, if their concert on 21 July, is anything to go by, there is a big question about the form in which they might continue. Curiously, they have resisted any temptation to use period instruments and their attempts at period style are, sadly, rather limited. Of the two Violin Concerto soloists that I heard, the first lacked the variations in light and shade that one would have hoped for and imparted a rather restless and distinctly un-baroque feel to the music. There was inconsistency of phrasing between the various instruments, and a lack of cohesion amongst the group, notably at cadences. The second violin soloist, Anna Bradley, was far more subtle in her use of volume, and gave much better attention to details of shorter phrases and motifs, although this performance was spoilt by some overdone cello playing (in volume, expression and use of vibrato) in the opening of the *Adagio*. The sound of the modern flute is so far removed from what we have come to expect from period instruments that Rachel Smith didn't really stand a chance in her Sinfonia (from Cantata 209), although the playing was otherwise sensitive. It is a shame to be critical of what might have been a swansong for the group but *EMR* has a fairly strict remit which prompts me to hope that the future of this ensemble, or any successor, is more closely linked to the wonderful world of historically inspired performance.

MITHRIDATES

The Classical Opera Company continues its impressive exploration of Mozartian byways with a concert performance of what was billed as the world premiere of the 'original' version' of *Mitridate, Rei di Ponto* (St John's, Smith Square, 21 July). The 14-year old Mozart's intended version was never performed because his troublesome singers insisted on so many rewrites and replacement arias during rehearsals. This left piles of sketches and alternative versions for musicologists to ponder over. I suppose the 'original version' tag was slightly compromised by the omission of three arias (which also meant the loss of a minor figure in the plot) and some reduction of the recitatives, but I have sat through enough lengthy operas not to complain.

I could write a sizable essay about the issues that arose from this performance, but will rein my thoughts in. How seriously performers should take early Mozart? With our knowledge of his later genius, many of his early musical ideas (for example, cadential sequences, harmonic movement, motivic development) can sound hackneyed; and to what extent should performers accept that the 14-year old was capable of expressing extremes of emotion, both vocally and instrumentally. Is there a fear of wallowing in the emotion of 18th century opera, written by a 14-year old?

The orchestra adopted a rather pretty style of playing under Ian Page's laid-back direction, which underplayed much of the potential drama. My companion commented that it sounded 'all too English'; we also discussed the merits of holding the score, or using a music desk – she preferring the former, me initially (and for no strong reason), the latter. Although there was the usual acknowledgement of who was singing to whom, only one singer allowed himself much use of gesture and 'acted' when not singing, which seemed rather off-putting, so perhaps consistency is the key. Many of the young singers suffered from excessive vibrato – we expect that from English early opera singers nowadays. But why? It clouded what could otherwise have been lovely voices. All sounded far better

when singing quietly. The two I liked most were Rebecca Bottone as Sifare, particularly in 'If you wish me wander', and Tim Mead (Farnace) – a singer with some potential, although at the moment he seems to sing with an 'operatic' head on a 'King's' body. Finally a comment on the pacing – although it was a concert performance, we all had the libretto with the scene changes marked, so it was noticeable that quite dramatic changes of scene were rushed through without a pause, adding to what was already a less than relaxed performance. And, although there were many 'exit arias', the conductor never gave room for any applause, perhaps mindful of the length of the work. All that said, the Classical Opera Company have deservedly carved out a distinctive niche for themselves on the London music scene – their performances are always thought-provoking.

MARY & PHILIP

On the 450th anniversary of the eve of the marriage of the Tudor Queen Mary with Philip of Spain, Winchester Cathedral hosted a concert (The Marriage of England and Spain) by the choir *Index Cantorum* and the wind ensemble *Les haulz et les bas* (Sat 24 July). Music reflecting the period, rather than a reconstruction of any part of the wedding celebrations, included works by Escobedo, Peñalosa, Morales, Torre, Gombert (his wonderful *Magnificat Octavi Toni* with its increasingly complex texture), Parsons, White, Mundy and Tallis. The only glaring omission was the organ music that was known to have been played at the time, although one of Cabezon's organ Tiento was performed on the wind instruments. The choir sang with a well blended and clean sound, the only weaknesses being exposed when breaking into multiple parts and when the sopranos pushed their voices a little too much when on high. The direction concentrated on the broad sweep of the music, with fewer small scale dynamics to balance the larger vistas, although there were one or two occasions where I wasn't sure if the dynamics accurately reflected the mood of the text (at the end of Mundy's *Vox Patris caelestis,* for example, when *coronaberis* was treated to a diminuendo). The wind ensemble exposed one of the problems of playing polyphony on a mixed consort – balancing the parts (notably in Peñalosa's *O Domina sanctissima*). The acoustics of Winchester Cathedral, of course, played their part.

MOSTLY MOZART, SLIGHTLY HIP

Curiously, there was only one appearance by a period instrument band during the whole of the Barbican's Mostly Mozart Festival, but perhaps the sponsorship of Classic FM set the tone. I hope the concert of Gluck, Handel and Mozart by The Sixteen and The Symphony of Harmony and Invention (29 July) will encourage the programme planners to be more adventurous, or, at least, historically thoughtful next year. Only one of Mozart's so called 'concert arias' (showpieces for star singers for insertion into operas) is written for the castrato/countertenor voice – *Ombre felice – Io ti lascio.* Lawrence Zazzo successfully explored the varying moods of this farewell lament, but seemed to keep most of his voice in his head, behind a rather closed mouth, resulting in a lack of resonance. Soprano Elizabeth Cragg was the most successful singer in Handel's *Dixit Dominus* and Mozart's Mass in C Minor (K. 427) showing that it is possible to rein in her natural vibrato enough to retain a steady hold on notes, and allowing her focussed and penetrating voice to shine through. However operatic Mozart's *Laudamus te* might be, Gillian Keith's operatic soprano voice pushed it just a bit too far. Harry Christophers controlled his forces well, although he pushed the pace of the Handel a little too hard, particularly in 'Dominus a dextris', when it all got a bit relentless. He also had the second violins tucked behind, rather than opposite, the first violins and positioned the trombones on the opposite side to the trumpets, lead to a lack of coherence between the two instruments in the Mozart *Sanctus.* From my seat, the harpsichord in the opening Gluck overture, and the organ in the Handel and Mozart, were very prominent, but pleasantly so in the case of the organ. Was that a quirk of the Barbican acoustics or the focussing abilities of the harpsichord lid?

TESEO IN BURY

Lautten Compagney Berlin, Theatre Royal, Bury St. Edmunds, 4th September, reviewed by Katie Hawks

Teseo is one of several Handel operas which really ought to be performed more often. It is of great formal interest, being a hybrid of French and Italian opera (adapted from a French libretto, it retained its 5 acts). Furthermore it is full of musical treasures, not least from the tortured central figure, Medea. She falls for her second husband Egeo's son, Theseus, while Egeo falls for Theseus' beloved Agilea. As in *Rinaldo* and *Amadigi*, the virtuous heroine is captured by the witch, and suffers all sorts of nasties until the end of the final act, when Things Come Right.

Like *Rinaldo*, *Teseo* (I keep wanting to call it *Medea*) was intended to be full of spectacle – clouds, chariots, dragons and all that. Funding now being even less forthcoming than in the 18h-century, that is not an option, especially for a touring company. It is a shame that Axel Koehler's production failed to replace spectacle by psychological insight. The beginning was promising, with a scene which looked like a David painting; by the end of Act IV, however, we were in a rather embarrassing school play, with (as a Handelian there remarked) dancing 'teddy bears who had accidentally discovered where their parents kept honey schnapps'.

Still, the singing and playing were good (although the conducting was uninspired). Cécile van der Sant as Medea had poise, if not desperation. Jacek Laszezkowski's high voice was slightly at variance with his Russell-Crowe appearance, but beautiful nonetheless. The show-stealer was, for me, Johnny Maldonado (Egeo): not the most wonderful voice, but, oh, the acting. It would be a real treat to see a witch opera (other, perhaps, than *Alcina*) where the witch was treated like a complex woman battling against social and moral constraints, and not merely some Goth with magic powers.

THE BBC PROMS

BIBER & BACH

The three main themes of this year's Proms (East/West, Back to Bohemia and England at the Crossroads c1934) only impinged upon the early music programme in the form of Biber's well-celebrated anniversary. The Academy of Ancient Music presented his *Missa bruxellensis* alongside Bach's Magnificat in D (10 Aug). The Mass was probably written for a grand occasion in Salzburg Cathedral, and would have taken advantages of the acoustic possibilities provided by the four organs in spacious galleries around the central space – possibilities that were partially taken up in the equally promising Royal Albert Hall, the most apparent compromise being the grouping together of the brass and cornet/sackbut sections with the two choirs, albeit towards the rear sides of the large stage, and the positioning of the three organs rather remotely from the groups of singers that the (originally four?) organs would presumably have supported at Salzburg. Having said that, I felt that this performance was far more successful than many I have heard in the Albert Hall when musicians are sited all over the shop – the acoustics can do very strange things to distant instruments. Paul Goodwin managed to balance the contrasting bombast and delicacy of the opening *Kyrie* well and also kept the momentum going during the complex *Credo,* in particular avoiding the temptation to luxuriate in the gentler moments. He produced a rich and warm orchestral colouring for Muffat's *Sonata* 5 from *Armonico tributo,* with a particularly well-shaped concluding *Passagaglia,* and managed to keep the Magnificat fresh. *AB-W*

BIBER, SMETANA, MAHLER & BACH

EB & I celebrated my 65th birthday with a visit to the Albert Hall (15 August) for Sir John Eliot Gardiner's B-minor Mass. I've known him for about thirty years, and always found him an exasperatingly exciting performer: intelligent, musical and effective at getting what he wants, but so often making intuitive decisions over matters on which there is historical evidence and pushing the details of the performance further than they need to go. It would be easy to relax and get carried away by the power of his personality, but so often I have nagging doubts. I have, however, enjoyed the DVDs of his Bach Pilgrimage* and thought it time to sample his Bach again in the flesh.

Early Music in the Albert Hall is a problem. The Biber mass reviewed above was probably chosen because it was big: lots of performers to help fill the cavernous space. Big it may have been by 'early' standards, but not compared with the 150 players of the National Youth Orchestra I saw on TV playing three of the six symphonic poems of Smetana's *Ma Vlast* and Mahler's first symphony the previous Sunday. Although with modern players, Robert Norrington introduced some period features, especially with regard to playing without vibrato (though surely the sentimental violin solos in the Mahler needed it to point the parody). I was fascinated by the conducting technique: most times, especially in the Smetana, when the camera gave as a chance to see, Roger apparently did little except beam at the players. It worked.

My early experience of the Proms was in the late 1950s, when I could get two tickets for a shilling (5p), thanks to the enlightened policy of Lewisham Borough Council, which bought two season tickets for the use of its staff: my father worked there, and no-one else ever seemed to want to use them. The front of the arena is the best place in the hall; if I didn't want to stand, I took the other option of the gallery, where I could lie on the floor at the back and overhear the distant concert. In my BBC days, the complimentary seats were always in the grand circle somewhere between the stage and 90° round the auditorium, which is where I was for the Bach and Wagner. But for the Biber I was at 180°, so further from the stage, despite being directly in front of it, and the sound was more distant. (I wonder how Prommeister Kenyon, whose box was just behind me, adjusts to the quieter sound?)

Both AAM and Gardiner's forces were large as baroque ensembles go, but (from whichever seat) they needed an adjustment to my normal aural expectations before I could relax into an enjoyment of the music. There was a further problem with the Monteverdi Choir. It exaggerated every music gesture from the *KKK* of *Kyrie* onwards in a way that was out of proportion to the orchestra (which seemed to me just right) and was almost a parody of itself. It may have been the result of the conductor trying to adjust to the hall: it didn't seem so bad on the bits of the repeat broadcast that I heard. I wondered whether it was the result of a body of singers much larger than Bach would have intended trying to sing with the expression of soloists. Incidentally, only one soloist followed what (irrespective of arguments about the size of Bach's choir) must have been normal practice of singing the tutti as well as the solo parts. As an alternative, keeping the soloists out of the way when not singing and having them coming forward to stand next to the relevant obbligato instrument was an excellent and productive idea. The outstanding soloist was the tenor, Mark Padmore, followed closely by Soprano 1 & 2, Katherine Fuge and Renata Pokupic, the latter fully justifying AB-W's praise in our last issue. The contralto Sara Mingardo, despite her early-music credentials, was disappointing and the bass had far less character than the horn, brilliantly played by Susan Dent. The work was presented with movements within the main sections running on without breaks: fine in creating a flow, but there was no need to test the audience's stamina by treating it like *Das Rheingold* and allowing no breaks for coughing, spluttering, stretching legs and exchanging a few words with one's neighbour. *CB*

* DG abandoned the original plans to record the complete cantatas from the 2000 tour. However, the concerts were recorded independently and are now being issued under Monteverdi Productions' own label SDG (standing, at least publicly, for Soli Deo Gloria). Details from www.monteverdi.co.uk

DAS RHEINGOLD

I was browsing in our local video/CD shop recently and noticed that the section headed Early Music contained one disc: *The Best of Wagner*. I'm sure it resulted from error rather than intent, but Historically Informed Performance hit Wagner in a big way on 19 August with a performance of *Das Rheingold* by the Orchestra of the Age of Enlightenment. Not, of course, on their own: there was a fine bunch of singers and Simon Rattle on the rostrum. I'm by no means a perfect Wagnerite: I'm not keen on the earlier works, and even with *The Ring* I have a heretical preference for bleeding orchestral chunks than the complete work.* But one does need to have seen the whole at least once for the themes of the chunks to have resonance and meaning. I find it ironic that Wagner's position on the *Prima la musica...* debate was in theory in favour of *prima le parole,* yet in the operas themselves it is not just the music but the instrumental music that is far more expressive and meaningful. There must be some deep psychological significance in his trying to suppress the orchestra by hiding it under the stage.

But that couldn't happen in the Albert Hall, where it was in full view, not even hidden by a row of soloists, who only came forward when in action. I feared that they would try to retaliate and produce the old-fashioned Wagnerian bellow. But no, they enjoyed the softer cushion on which they rested and seemed much more comfortable then usual. The ease of singing with the OAE was confirmed by Tim Begley (Loge) when chatting at the party after. Loge, of course, is the role one usually remembers after a *Rheingold*, and he was no exception. The singers were not 'produced' in any way, and the movements started tentatively and unhelpfully. As the work progressed, the actions came more and more to life, and I suspect that Begley had a lot to do with it. The opening lacked magic: couldn't the house lights have been dimmed to nothing for a couple of minutes – not that that would have prevent the odd horn crack. The orchestra, however, was otherwise entirely convincing. It must be unusual for the work to be played at this level by one containing so many musicians who had not played it before. There was, apparently, some complaint that the conductor might have made the position in the bar a little clearer in his beat, but the effect they produced was as if they had been playing it for years, improved over a normal orchestra by the greater clarity that the period instruments produced. As a committed early-music enthusiast, I could be expected to say that, so I'll quote a paragraph from the review by Paul Driver, who as far as I know has no commitment to early instruments, in *The Sunday Times* of 29 August:

> The orchestral sound was revelatory, specifically for the way the instruments paradoxically seemed to gain a new individuality, rawly expressive, yet to be part of a more than usually cohesive ensemble. It was the best kind of democracy, a homogeneity of separate interests, and produced a tutti with a golden, crackling quality, as though the brass timbre had been spread among the other sections, generalised, softened, but leaving a burnish on every instrument. There was a plasticity of utterance that could not but be a conductor's delight, and a lightness-in-strength that not only never threatened to overwhelm the voices (vital in a work so committed to verbal directness), but allowed a host of inner detail — filigree string figures — to shine through.

I must confess that my role as a critic was forgotten for most of the performance, since I was thinking about the music itself and curious as at my reaction after not hearing it for so long – most recently in the later 1970s at the Coliseum under Reginald Goodall. I decided (perhaps wrongly) to take the opportunity to follow the text in the libretto provided. (Nice to have, but I think a standard A5 layout might have been easier to handle, taking less space so needing fewer page-turns, and the italic font for the stage directions was barely visible in the half-light.) So I was more aware than I need have been that Wagner's skills as word-smith were far below those of his ability to derive a coherent and meaningful myth from the disparate Celtic, French and Germanic sources which I had read as a student. I wasn't quite sure whether to blame Wagner or Willard White for the rather unconvincing Wotan: despite the fine singing, there was distinct lack of personality. Fricka (Yvonne Naef) and Freia (Geraldine McGreevy), simpler roles, made more sense, and Erda (Anna Larsson) wasn't, as so often, swallowed up in her own vibrato. The two giants (Peter Rose as Fasolt and Robert Lloyd as Fafner) established a dramatic relationship between themselves and Alberich (Oleg Bryjak) vocally as well as visually; and although Alberich's banter with the Rhinemaidens makes him (and them) seem rather silly, his character emerged later.** All sang well, in a way that matched the orchestral sound. As for the conductor, he shaped the proceedings to my satisfaction, engendered enthusiasm, and surely convinced even the sceptical listener that, when intelligent regard is paid to original forces, the early instruments are an asset, not a hindrance. Different performers are proposed for each of the remaining three operas; but if *Götterdammerung* is not programmed with a period orchestra, here's a plea to Nicholas Kenyon to book the OAE to play Siegfried's Funeral March and the end of the cycle as soon as possible.

The performance has had one effect that is still with me several weeks later: I can't get the Valhalla theme out of my mind. *CB*

* But I would be happy with the late Bernard Levin's choice of *Die Meistersinger* as the final opera to hear in my life.

** In a piece of brilliant planning, Humperdinck's *Hansel and Gretel* was the following night's Prom: I didn't hear it, but the contrast in the handling of folk tales would have been fascinating, and maybe not entirely in Wagner's favour.

VIVALDI & BACH

The English Concert gave a mixed programme (21 Aug), concluding with Vivaldi's *Gloria*. Bach's double violin concerto had the dream-team of Andrew Manze and Rachel Podger, with three soprano arias from Arne's *Artaxerxes* as other solo highlight. Emma Bell has an expressive voice with a wide range of tone colour (she has a soprano

register but something of a mezzo timbre) which she used to good effect in the 'raging bosom' aria. But she was at her best in quieter moments, when her distinctive vibrato disappeared – the opening aria unfortunately featured semiquaver flourishes of exactly the same speed as the underlying pulsations in her voice. The Manze/Podger team gave another of their public displays of foreplay (I won't pass on the comment of my companion) under the watchful eye of Bach. Rachel Podger opened with a slightly more assured sense of timbre and intonation and, in the final movement, balanced a few Manzeisms with some beautifully lyrical playing. Both excelled in their application of neat little ornaments, and both combined in a sensuously lilting and rhythmically fluid reading of the *Largo ma non tanto,* with a lovely sense of delicacy set within the broader architectural structure. The opening movement of Rebel's *Les élémens (Le cahos)* featured a surprisingly restrained opening dissonant crash, given Andrew Manze's normally exuberant style. He directed a well-contained and unforced performance of the *Gloria,* in my view the best way to deal with the Albert Hall acoustics. Incidentally I heard the Andrew Manze and Richard Egarr lunchtime concert on the radio, and was impressed with the commendable restraint from both of them – I have criticised both of them for various excesses in the past so this is worth a mention, although I will resist the temptation to review a radio broadcast (even if that could save me the costs of attending concerts). *AB-W*

KING'S VESPERS

The King's Consort gave us much to enjoy in their Monteverdi 1610 Vespers (31 August – a swap with the B minor Mass would have provided a suitable Marian feast). The orchestral fixer should be praised for assembling such a fine and sensitive band. And it was a lovely line-up of soloists too. James Gilchrist and Charles Daniels sounded well together, although their roles should have been reversed, Gilchrist tending to out-echo Daniels. Gilchrist also tended to use a little too much vibrato – actually, his voice carried better when not vibrating. Listen out for Daniel Auchincloss, a specimen of that rarer-than-rare breed, the real *haute-contre,* as he proved in the Magnificat (done, like 'Lauda Jerusalem' the fourth down). Thank goodness for Carolyn Sampson. Here is a soprano who can be simultaneously rich and pure: all too often in removing vibrato, early music sopranos also strip away fullness of tone and sound squeezed (which does nothing for their tuning).

King made some interesting use of space, with various soloists beetling up to one side or another, to effect antiphony (except, surprisingly, in 'Duo seraphim'). But on the whole I had the impression that he had not quite grasped the acoustic, which, admittedly, is a tricky one. The choir *en masse* was too homogeneous, and I felt it (to quote Handel) 'wanted air'. Like so many English early music performances, this was too polished, too comfortable. Still, the Vespers is always exciting, and the friend who accompanied me remarked on the way out, 'whoever says Baroque music's boring deserves a beating'. *Katie Hawks*

FLOURISHING CHARPENTIER

As part of this year's Anglo-French celebration of the Entente Cordiale (honestly!), William Christie's outstanding Les Arts Florissants presented a concert of Charpentier (9 Sept). This opened with a conjectural *Grand office des morts,* built around works written for various occasions of mourning within the Guise family in 1671/2 (the *Messe pour les trépassés* interspersed with *Prose des morts: Dies irae, Motet pour les trépassés: Plainte des âmes du Purgatoire 'Miseremini mei'* and *De profundis*). An hour of music for mourning is not going to be a bundle of fun, and I did wonder if the power of the opening of *Dies irae* (following the subdued, but not morose, *Kyrie*) might have left some of the audience waiting for more. But the gently expressive mood that took over most of this performance seemed to hold the audience gripped through the *fauxbourdon* setting of the *De profundis* until the extraordinarily heart-wrenching chromatic setting of the word *sempiternam* that laid the *Office* to rest. The instrumental insertions featured that sensuous and oh-so-French sound of flutes (recorders) and strings combined and contrasted.

The newly restored Royal Albert Hall organ would fail to do justice to the distinctive sounds of the French 17th century organ, so Charpentier's rarely heard *Messe pour plusieurs instruments au lieu des orgues* (1674) was an appropriate work to open the second half. When the new organ in a Parisian monastery was not available for its planned opening, Charpentier wrote instrumental pieces to replace the *alternatim* verses that would have been played (improvised?) on the organ. It is a fascinating reflection of the style of the organ mass that Charpentier sadly failed to write, with recognisable *Plein Jeu, Basse de trompette, récit de cromorne* and a *Grand Dialogue (Offertoire) sur les Grands Jeux* movements. The plainchant choir was set high in the left gallery, although it would have been slightly more liturgically appropriate to have had the plainchant sounding from the opposite end of the hall, rather than to one side, to reflect the 'west-end' location of French organs. The best known of Charpentier's four *Te Deums* (the 'Eurovision') was preceded by a exciting and catchy little March for solo timpani by Jaques Danican Philidor *le cadet,* brilliantly played by Marie-Ange Petit. Béatrice Martin was a wonderfully eloquent and involved organ continuo player throughout. Singers that I particularly noticed were Bertrand Bontoux, João Fernandes, Topi Lehtipuu and Olga Pitarch. William Christie directed with customary eloquence, style and panache. An excellent concert. *AB-W*

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King's Music edited specially for the Proms Biber's Missa Bruxellensis *and three arias from Arne's* Artaxerxes. *BC did most of the work on the Mass while I was in Poland, and on seeing it I was puzzled why he hadn't set the work out for double choir, rather than lining up the parts SI SII AI AII etc. But closer inspection showed that such an arrangement (implying a separation into two choirs, which is what one would have expected in Salzburg Cathedral) did not work everywhere. The pre-Prom talk by the Biber expert James Clements took the two-choir layout for granted, but we are inclined to leave the score as it was, though it is possible that (in view of the size and therefore cost of the vocal score) we might, if anyone else wants to perform the work, produce separate scores for Choir I & Choir II.* *CB*

SUMMER FESTIVALS

INNSBRUCK

Andrew Benson-Wilson

The concerts at this year's Innsbruck Festival were rather spread out, with a gap in the middle, so I was only able to get to the first groups. The first of their two fully-staged operas was Cavalli's *Eliogabalo* – the other was Sartorio's *Giulio Cesare en Egitto*. Innsbruck does well by its Artistic Director, René Jacobs – *Eliogabalo* premiered in Brussels earlier this year and then moved to Paris, so I imagine that these two opera houses carried most of the funding before its brief sojourn in the Tyrol. *Eliogabalo* (1668, the last of his surviving operas) was not performed in Cavalli's lifetime, so the Brussels performance was its belated premiere. Considering that the occasion of the commission was the marriage of Louis XIV, it was asking for trouble to set the story of the Roman Emperor Heliogabalus (c. 220 AD) – an outrageous, vice-ridden, cross-dressing, camp bi-sexual who treated his all-woman Senate as his harem (he bathed with the women in public baths and personally shaved their groins), let loose lions and tigers on his dinner guests (who had often been offered only stone replicas of the food that he was eating) and, apparently, also played the organ. He was only 15, so might have been 'going through a phase', but was murdered before he had the chance to reform. Considering the plot and given the antics favoured by number of opera directors nowadays, Vincent Boussard's stylishly contemporary production was surprisingly restrained – Eliogabalo's camp followers, the bawdy nurse (tenor in drag) and his/her threateningly lurking boyfriend were no more outrageous than many a Shakespeare play, and their height served to accent the youthfulness of Eliogabalo. As usual, Jacobs assembled an excellent cast of young singers, with particularly strong contributions from the powerfully voiced Silvia Tro Santafé (in the tricky role of Eliogabalo), Giorgina Milanese (a beautifully clear and unaffected voice as the hero Alessandro), Annette Dasch (Flavia Gemmira, another clear and consistent voice), Sophie Karthäuser (Eritea – notably with *'Qual per me sorte spietata'*), Tom Allen (the nurse, Lenia) and Céline Scheen (Atilia). As ever, Jacobs produced some compelling sounds from Concerto Vocale, particularly in his continuo colouration and his use of the sonorous Kontrabass Posaune, although the harpsichord continuo was occasionally far too busy and intrusive for my taste, and the percussionist was encouraged to treat much of the opera as a percussion concerto.

The following evening (17 Aug) featured a howling gale outside Schloss Ambras and soprano Rosemary Joshua (in a dress that made her look as though she had been tastefully smeared with raspberry ripple) with Johann Sonnleitner on Cembalo and a 1782 Hammerklavier with a programme of Purcell songs and some of Haydn's English Canzonetta's. Joshua was far more successful in the later than the former, where her persistent and fast, though relatively shallow vibrato gave the unfortunate impression of not being quite on the note – and of nerves. The rapid changes of mood in Purcell's songs are difficult to carry off, particularly by a singer coming from an operatic background. She seemed to become a different person with the Haydn (generously referred to in the programme as Austro-British), with a noticeably more animated posture. Her voice certainly suited this music well – the haunting *Spirit's Song* was delightful. The Purcell accompaniment on harpsichord sounded far too prepared, rather than improvised, and Sonnleitner allowed himself far more rubato in the Hadyn than was appropriate or than Rosemary Joshua was prepared to put up with. I am not sure if they are a regular recital pairing, but their two styles seemed noticeably at odds.

The German title *Lautenklänge* makes a lute recital sound louder than it actually is, even if some more blustering winds challenged Paul O'Dette in the spacious, but awkwardly-shaped, Spanischer Saal at Schloss Ambras. Dance featured strongly in his programme, contrasted with madrigal intabulations and fantasias (notably three impressive works by dalla Gostena, including the delightfully yearning Fantasia ottava). Paladino, the earliest composer, provided the most innovative music at the end of the recital, including his re-working of Rore's *Ancor che col partire* and the appropriately titled *Gagliarda sopra la detta* that finished the recital (apart from a nice encore by the neo-classical composer, Johann Nepomuk David). Paul O'Dette is a master of tone colouration on the lute, and he was on excellent form, only once giving the impression of being rushed (in the anonymous *Mascherada*).

One of the musical highlights of Innsbruck are the two historic organs in the Hofkircke and the adjoining Sliberkappelle. The 1558 Jörg Ebert organ, sited on a gallery high on the south wall of the chancel of the Hofkirche (Maximillian's monumental funerary chapel), is in a transitional style between the medieval and renaissance instrument and, as such, includes a number of curiosities compared to later instruments. The 'Nachtmusik' concert was given by Jean-Marc Aymes with tenor Tom Allen taking a break from *Eliogabalo*. I ended up in a seat hidden away in a corner far removed from sound and sight of the organ, so any review is inevitably compromised. But I heard enough to recognise that the organ was being played like a harpsichord, with little sense of the specific, and very different, type of touch and articulation that the organ demands. Even for a mixed programme of music generally later than the instrument, the registrations chosen were occasionally inappropriate for the music (using the prominent trumpet stop for Cavazzoni, for example). Speeds were often excessive, clouding the texture. Unless

my attention wandered, there were also a number of pieces that were not on the programme. Even from my seat, I could recognise that Tom Allen knew how to project his voice into a complex space, his clear and musically fluid plainchant interpolations in a number of pieces (Hofhaimer's *Salve Regina,* for example) being particularly splendid.

Outside the Festival programme, the Hofkirche organist, Reinhard Jaud, gave a lunchtime concert (18 Aug), demonstrating just how to play the organ and, more particularly, how to play this particular (Ebert) organ. His use of articulation to allow both the instrument and the music to speak clearly was exemplary, for example in the *Laudate Dominum omnes gentes* from the *Tabulatur des Jan von Lublin,* and Andrea Gabrieli's *Intonatio del Quinto tono* where the chords, unless carefully detached from each other, can cloud the figuration. His choice of registrations demonstrated the wide range of possibilities available from the 15 stops on the organ. Although his programme veered beyond music contemporary with the organ with Scheidt and Sweelinck, he always kept the registrations appropriate to the music.

CAMBRIDGE SUMMER CONCERTS

Eric Van Tassel

As a freelance record critic, I do too much of my listening via CDs. This summer, for a change, I sampled two concert series in my own neighbourhood: five concerts sponsored by the Cambridge Early Music Summer Schools, and two in the Cambridge Summer Music Festival. The exercise reminded me just how much we miss when we hear everything through speakers.

My summer season began at the church known locally as Little St Mary's, where Emily Van Evera and Anthony Bailes gave a consistently satisfying recital of English lute-songs, in a programme nicely mixing favourites and novelties. I know Emily to be morally above reproach, yet during several songs I could have sworn (as could everyone else in the audience) that she was flirting outrageously with me and me alone. I had come for the singing and regarded Bailes's solos as mere sorbets to refresh the ear between vocal main courses; but the solos turned out to be rewarding in their own right too. Nothing could have shaken my loyalty to CDs more than this reflective and entertaining evening.

I revisited Little St Mary's for a chamber music recital entitled 'The Grand Tour'. The programme did indeed run up some mileage, taking in Fux, Philidor, Finger, Telemann and Vivaldi. Philip Thorby's meltingly dulcet recorder contrasted nicely with Gail Hennessy's more tangy oboe; Peter Holman (harpsichord) and Mark Caudle (cello) were a reliable rhythm section. The recorder's somewhat unpredictable intonation appeared in the most engaging light, while the oboe kept a tighter discipline. I often prefer a programme to stay not only in one period (as this one did) but also in one place; but these virtuosi revelled in national contrasts between different kinds of inequality and ornamentation. The programme had looked too short on paper, but for a recital starting at teatime, an hour's attentive listening was about all I could manage in the unseasonal heat and humidity. Sometimes less is more.

At the other extreme from Little St Mary's, in the acoustics of King's College Chapel, the Academy of Ancient Music might just as well have been playing any old music on almost any old instruments. Of course the chapel is unmatched for sheer grandeur and swoon appeal, but I can't see it as a concert venue. In that cavernously resonant space, nuances of writing or playing all but disappear in a generalised din, not inherently disagreeable but aesthetically pointless. The AAM's programme juxtaposed a substantial string band, led (in both senses) by Pavlo Beznosiuk, with a platoon of eight trumpets captained by David Blackadder. Biber and Vivaldi were the stars of the programme, the latter accounting for a two-trumpet concerto and two familiar concertos with Beznosiuk as a nimble soloist. Biber came into his own in works using trumpets in a variety of groupings; in one all-Biber section of the programme interleaving trumpet duos with ensemble sonatas, the sonatas were oddly disappointing because the (nominally) less complex duos suffered so much less from the inhospitable chapel acoustics. But by the time I'd got home I could remember little that I'd heard, and nothing at all of the new work by Peter Maxwell-Davies for strings and trumpets, whose inclusion in the programme confirmed my belief that if listeners make the effort to adapt their ears and sensibility to 1704 mode, it's rather unkind to drag them back to 2004 just for 10 or 15 clangorous minutes.

I can't be the only local who prefers Trinity College Chapel to King's for almost any kind of music. The contrast was the more striking since Holman's Parley of Instruments gave its own trumpet-and-strings concert with just six players supporting their sole guest, Crispian Steele-Perkins. The Parley cultivates the special pungency of the early Baroque violin, while Steele-Perkins brings out the sweetness and delicacy of his instrument more than anyone I know of. The result is a range of singular sonorities that never come over as vividly in a recording as they do in the flesh. This programme too featured Biber, this time paired with Muffat, and a plethora of unfamiliar and intriguing music placed special emphasis on four- and five-part string scorings with two viola parts. It seemed odd to play a G minor sonata by Biber before one by Vejvanovský in the same key which was Biber's obvious model, but the earlier piece is so much more innovative that a conventionally chronological order would have been anticlimactic. Despite another bout of heat and humidity making it hard for instruments to stay in tune, and notwithstanding my usual moan about allegros taken too fast (and even my doubts about the historical validity of the finger-holes that Steele-Perkins uses to improve his intonation), this was a singularly satisfying evening.

My remaining concerts forsook historical venues. The European Union Baroque Orchestra (EUBO) played in the university music faculty's modern concert hall in West Road. The programme, on the theme 'The Harmony of Nations', ranged widely across Europe (Zelenka, Handel, Telemann, Charpentier and Muffat) but badly needed more variation in colour. I could see why our forefathers thought an orchestral programme should include a few arias; even a solo concerto would have been welcome, however ably the orchestra's principals served as a *concertino* in Handel and Muffat.

The EUBO showed, as the AAM in King's chapel couldn't, that a Baroque orchestra is a chamber ensemble writ large. Under Lars Ulrik Mortensen's balletically manic conducting, the performances could be accused of 'over-interpretation' – I occasionally wished he would ask us to supply more of the feeling, instead of telling us so definitively what the music meant. However, as a former orchestra hack I recognised in the players' body language an orchestra genuinely in tune with its conductor. If the EUBO is grooming the early music professionals of the future, it's certainly teaching them the modern orthodoxy of taking most allegros too fast. When a movement did want to go lickety-split, such as the 'Furioso' finale to a Telemann Ouverture, the breakneck tempo seemed less shocking than it should have done because it was just one more in a succession of sprints.

Emmanuel United Reformed Church (the 1874 Congregational church facing Pembroke College) is also too young to count as a historical venue, but it served quite well for two very different performances I heard there. Students on the Baroque Summer School course, under the shared direction of Peter Holman and Philip Thorby, performed a mixed programme of instrumental and vocal music, including Magnificats by Biber and Charpentier, smaller sacred works by both composers, and a variety of instrumental pieces by less familiar Germans and Italians. One novelty was a lengthy funeral lament by David Pohle, a piece of the same genre as the Johann Chrisoph Bach *Ach, daß ich Wassers g'nug hätte* which has recently become an alto warhorse. Pohle seemed to run out of ideas too soon and risk outstaying his welcome, but the work demonstrated (as did several of the instrumental pieces) the need for the early music repertoire to extend beyond a few reliably market-tested names like Vivaldi and even Charpentier. Moreover, and even more important, a work like the Pohle lament represents a whole genre which our musical life has lost, but which clearly filled a need 300 years ago; such works can help illuminate the intellectual and emotional world of the past, and may even enrich our own inadequate resources for coping with moments of public or private crisis.

Numbering 16 or so, the chorus was too big for the band (itself rather weighty with 18 strings); moreover, I regret that a summer course which is obviously serious about inculcating 'historically informed' ideals didn't deploy its most proficient singers as a chorus of one or two singers on a part. Such an ensemble requires a special set of skills which are sure to be in growing demand in the next few years. At this concert you did have to make allowances, in a way that you didn't for the EUBO, for the fact that these 'students' are very mixed in age as well as in ability and (I would guess) experience. I didn't spot any stars of the future, but the performers were all keen as mustard, treating each work on the programme as a stylistic adventure and trying hard to do them all equal justice.

'The Full Monteverdi' (also at Emmanuel Church) seats the audience at tables in groups of six or eight throughout the hall and begins by serving light refreshments. Dispersed about the room, and initially unrecognised by us, are the six singers of I Fagiolini, each partnered by a (mute) actor of the opposite sex. Without warning, the singers begin the first madrigal of Monteverdi's Book IV and proceed to perform the whole book while each couple mimes attraction, falling-out and (perhaps) reconciliation as the madrigal texts seem to suggest.

As soon as the singing began and I saw what was afoot, I was sure the evening would be a musical train wreck. How could the singers stay together, scattered around a large hall? Yet they did stay together astonishingly well; and the balance of voices seemed fine no matter how much the singers moved about the room (which they did a lot), and even though one might be singing right in my face while another was across the hall and had his back turned. Purely as an auditory experience, the performances were spectacularly good: highly polished, beautifully in tune, rhythmically integrated and (in general) elegantly phrased.

Yet in the end I found 'TFM' (to avoid reiterating that tiresomely unfunny title) profoundly misconceived. TFM pretends that these 19 madrigals (performed in their published order, which may be perfectly arbitrary) form a connected scenario. This notion belittles the uniqueness of each text's poetic conceit and the individuality of each one's musical setting. Understood as discrete works, the madrigals of Book IV are about much more than a love affair. They also celebrate virtuosity – the poets', the composer's and the singers' – in depicting the charms of nature and painting the nuances of emotion. They range across a spectrum of tones of voice, from impassioned soliloquies to a distanced narrative in third-person syntax. Poetry and music are aglow with fleet-footed contrasts and startling reversals, far too complex and quick-moving to be mimed (you'll miss much of this subtlety anyway if you can't follow every word of the text; the TFM programme book's little summaries in English are a scandalously poor substitute for verbatim parallel texts and translations).

Worse still, TFM's scenario has no place for irony or ambiguity. The poets' constant references to wounding and war and death are veiled allusions to seduction and foreplay and consummation, and in Book IV Monteverdi is at the top of his game in toying with those multiple layers of suggestion and *double-entendre*. Yet TFM simplifies and coarsens one madrigal after another. All those sighings and killings and dyings are mimed as literally as *cinéma noir*; a dance of courtly flirtation becomes some-

thing closer to date rape. I can't remember in which piece one performer slapped another across the chops, but there was nothing playful in the gesture. Even a reference to 'questo bianco seno' produced an explicit groping of the lady's breast. I kept being reminded of Andrew Davies's transformation of Jane Austen into a television bonkathon. Worst of all, TFM's crude reductionism tainted the musical values of the performance. Instructed to act out genuine conflict and wounding and rejection, the singers couldn't also sing with irony and satire and self-satire. So we lost the elegant archness of 'Sì ch'io vorrei morire' or the sublime silliness of 'Ohimé', the fine shadings of self-conscious erotic role-play.

After seeing TFM at Greenwich and Henley, Andrew Benson-Wilson (*EMR* 102, August 2004, pp. 12f) called it 'hugely imaginative'. Yes; but so it was to stage Act 3 of *Der Rosenkavalier* in a brothel, as Robert Carsen reportedly did at Salzburg this year. Just being 'imaginative' is fatally easy, as easy as making a subtle and many-faceted collection seem not deeper, but shallower. That's what TFM does, while squandering the staggering musical gifts of six virtuoso singers.

THE SUFFOLK VILLAGES FESTIVAL

Richard Rastall

The Suffolk Villages Festival (27-30 August) again delivered the goods at the August Bank Holiday weekend, with a program centred on Biber and Muffat, whose deaths occurred in 1704. As last year, there were performances in the fine churches at Hadleigh, Boxford and Stoke by Nayland, together with a visit to the Middle School at Stoke by Nayland. I wrote about these churches last year, and about the instrument-makers' exhibition in the church at Stoke by Nayland, and I shall not repeat myself: it will be enough to say that the effect of those buildings, and the interest of the exhibition, were every bit as great as before.

The opening concert, given by The Parley of Instruments at Stoke by Nayland, celebrated Heinrich Biber and Georg Muffat as composers of concerted chamber music. This included three sonatas for trumpet and strings by Biber, in which one could appreciate both the composer's skill in writing interesting music within the limitations of the instrument and, in this case, some wonderful playing by Crispian Steele-Perkins which tended to distract one from that aspect of the music. Here, and in the final concert, Biber's direct and almost minimalist approach to music-making was very reminiscent of Vivaldi, a connection that I had not consciously made before (perhaps others had). But it was Muffat, for me, who turned out to be the star of the evening, a composer of elegant and understated music with the ability to turn even quite ordinary material into something ravishingly beautiful.

Anneke Scott gave a recital on the natural horn the following lunch-time, briefly introducing the music and the instrument so that the audience knew what to listen for. This was a good piece of audience-education, of the kind that increases the numbers of those enjoying early music. The recital was a splendid presentation of music by Reicha and Nikolaus von Kruft, the latter a slightly quirky but very engaging personality not put too much in the shade by the Beethoven sonata that followed. My only regrets about this recital were that the balance of instruments rather favoured the horn over the fortepiano and that the latter, beautifully played by Kathryn Cok, was not heard on its own.

That evening, Opera Restor'd presented two 'operas' in the Middle School hall. Both were enjoyably staged, with relatively simple and very effective sets and staging. Boyce's masque *Peleus and Thetis* tells of the love of king Peleus and the immortal Thetis. Jupiter fancies Thetis himself, and upholds the rule forbidding love between a mortal and an immortal. Thetis is willing to give up her immortality, but Jupiter threatens to kill Peleus for defying him. The situation could turn nasty, but fortunately the god Prometheus prophesies that the son of Thetis will be greater than his father. Jupiter prefers not to father a son who will overshadow or overthrow him, so Peleus and Thetis are free to marry. Their offspring (how many of you knew this? – an 18th-century audience certainly would) will be the hero Achilles.

The masque was written as an interlude in an adaptation of *The Merchant of Venice*. Its text gave Boyce the opportunity for a very attractive score, which in this production made a splendid first half to the evening. After the interval we moved to the politics of Italian opera in England, with its ongoing controversy (what changes?) over the use of English libretti. Lampe's *Pyramus and Thisbe* is a very funny spoof, with its text taken from the rude mechanicals' play in *A Midsummer Night's Dream*. Here the onlookers (Duke Theseus and his wedding party in Shakespeare) are a gentleman encouraging the use of English in Italian-style opera and one whom he wishes to persuade. This opera-within-an-opera gives plenty of scope for humour, and Lampe made good use of the opportunity. Shakespeare's text is a wonderful piece of farce anyway: dressed up in suitably italianate music, with a slightly pantomime-like production including some excellent details (the brick Wall had a pot of flowers on one shoulder and a cat on the other), this was a riot. The performers obviously loved it, too, making for a very enjoyable evening. Steven Devine was the musical director and Jack Edwards the director of the productions; the recitatives of *Pyramus and Thisbe*, do not survive, so were composed by Peter Holman.

The Sunday concert was a rerun, with different forces, of Philip Wilby's reconstruction of the Mass in C minor by Mozart, first performed in Leeds earlier this year. Before the concert (in the church at Hadleigh) Wilby gave an engaging talk about the reconstruction of Mozart's unfinished music in general and this piece in particular. Even in its usual form this is a great setting: reconstructed as a full Mass-setting, and especially with an Epistle Sonata (K 144) and motets for the Offertory (*Sub tuum praesidium*, K 198) and Communion (*Ave verum corpus*, K 618) added in,

this made for a very special occasion. In such a context it is slightly invidious to pick out names from amongst the soloists, but one would expect Philippa Hyde and Claire Tomlin to make a lasting impression, and indeed they did – as also did Patrick McCarthy and Julian Perkins. Peter Holman's usual forces, the Essex Baroque Orchestra and Psalmody, made it a memorable occasion all round.

Sebastian Comberti gave a solo cello recital at midday on the Monday, focusing on Bach's first two suites but including also a sonata by Galli (1649–97), a Ricercar by Gabrielli (1651–90) and a Capriccio by Graziani (?1740–87). The recital nicely made the point that, however special we may think his suites, Bach's solo cello music was part of a strong tradition, represented on this occasion by two fine earlier pieces. The Graziani struck a slightly disconcertingly modern note in this context, but one could hardly regret its inclusion: Comberti's playing was relaxed and well-judged, and a very appreciative audience found the whole recital entirely enthralling.

Comberti returned for the final concert that evening, 'From Muffat to Mozart' presenting 'The Concerto in Austria', when he and Anneke Scott shared the second half in Haydn's concertos for *corno di caccia* in D major and cello in C major. Both repeated their earlier recital triumphs in a fitting conclusion to a very exciting festival: so too did Georg Muffat, whose Concerto 12 (1701), a reworking of the 5th *Armonico tributo* Sonata (1682) heard in the first concert, opened this one. How long will it be, I wonder, before that marvellous Passacaglia/Ciacona is used to sell cars, perfume or fast foods?

The rest of the first half presented Biber's *Battaglia*, with the EBO's leader Judy Tarling as the virtuoso soloist, Michael Haydn's Concertino for bassoon and orchestra (the *Adagio non troppo* from the Sinfonia P 52), played by Sally Holman, and Mozart's *Exsultate, jubilate*, sung by Philippa Hyde. This concert-program demonstrates what are I think the considerable strengths of the Suffolk Villages Festival: a real variety of well-known and relatively unknown music, an historical context that makes sense of this variety and, above all, a commitment and quality of playing and singing that are hard to fault. Of course there was the occasional missed entry (though only one that I noticed), the odd note whose intonation wasn't impeccable, and the passage of less-than-perfect enunciation. But in the context of live performances at an event so engaging and pleasurable – 'entertaining' in the original and fullest sense of the word – these register zero on the Richter scale for me.

LAUS POLYPHONIAE

Polifonia Italiana and Musica, Antwerp, August 2004

Peter Grahame Woolf

Antwerp's thematic annual festival, workshops and competition attracts international groups and contestants. This year the focus was on early 'Polifonia Italiana'. Laus Polyphoniae offered a varied programme, with Ensemble Micrologus as the ensemble in residence, and included two scenic productions to open and close the festival. During our week there we were able to hear Marco Beasley, the Huelgas Ensemble, Mala Punica and L'Arpeggiata and, under the auspices of Musica, the final of the fourth International Young Artist's Presentation, introduced as 'a competition which is really not a competition', and particularly rewarding for UK visitors.

For a writer from abroad, one curiosity unavoidably dominated the Polifonia Italiana festival as a whole. As for most of the musicians we talked with, Flemish is an impenetrable language, yet the lavish programme book with essays and translations of the vocal texts (their originals in Latin, Italian, medieval Italian and French) was provided solely in Flemish – a significant alienation for visitors from abroad, most of whom speak good English or French. So we listened to a festival of mainly vocal music, with themes of great potential interest, without grasping the context and meaning of more than an occasional word, having to take it as if it were absolute or instrumental music. The cost of multilingual presentation is of course an essential consideration, but in conversation with local residents (all of whom had excellent English) it appeared that political issues also played a part, and that the fight for Flemish independence had not been entirely won? All the proceedings were conducted entirely in English, the lingua franca for conversation amongst participants from many countries, with which everyone seemed comfortable.

International Young Artists Presentatio

Seven selected young ensembles were coached informally for their 20 minute presentations, those then given in concert dress the following day before an international jury, with a CD recording contract for the winner, unstinting advice for everyone. The overall aim was to encourage young musicians and to promote them within the international music scene.

This year the coaches were Jill Feldman, soprano, and Kees Boeke, recorder virtuoso, who commented on the increasingly high standard of recorder ensemble playing, staggering indeed for one who attended recorder classes more than fifty years ago! The deservedly successful group was Ensemble Mikado from Vienna, a decision universally welcomed. Worthy runners-up were B-FIVE and Compagna della Lauda.

Workshop with Kees Boeke on Contrapunti by Costanzo Festa

This course for non-professional adults adopted a similar scheme, but without the competitive element. Festa's Contrapunti's masterwork, fully comparable with J S Bach's Art of Fugue, consists of 125 variations on *La Spagna*. Technically, they were not too difficult for the wind and viol players attending the workshop. Boeke's

analysis made it abundantly clear that Festa was a composer of unsurpassable imagination and ingenuity! The group's concert in the chapel encouraged many of us to acquire a CD of 32 of the Contrapunti (Huelgas-Ensemble/ Paul Van Nevel; Harmonia Mundi-801799) and I was pleased to add another of Costanzo Festa's music, in expert and breathtakingly beautiful accounts of this composer's Motets, with Cantica Symphonia directed by Kees Boeke (Stradivarius 33585).

EnsembleTetraktys
Jill Feldman (soprano), Maria Christina Cleary (harp), Jane Achtman (viol) &
Kees Boeke (recorders & viol)

This group's hour of experimental 14 C music, given in the Elzenveld chapel, was for us the high spot of the whole Polifonia Italiana Festival. It was devoted to Italian successors of Guillaume de Machaut, Tuscan composers of the trecento who wrote complex music in a spirit of avant-garde. Excluding Francesco Landini (because his 146 works would demand a whole concert to do him any justice) Tetraktys gave madrigals, caccias and ballatas by other Italian composers of the 'ars subtilior' generation, written roughly between 1350 and 1400, to be found in the treasure trove of the Squarcialupi Codex.

Suffice it to say here that Jill Feldman sang with exquisite sensibility and beauty of tone. This text-driven music proved captivating, indeed revelatory, even without our being able to understand more than an occasional word. The recital, which has been recorded for release next year, made it irresistible to acquire her CD (Olive OM 002) of duets with Kees Boeke by Matteo da Perugia, Johannes Ciconia and others, supplied with fascinating notes and explanations and all the texts in several languages. Whereas three-part writing became the norm in France, in Italy two part writing retained an important position and is recorded in its pure form, without any 'fanciful but historically unfounded' completing parts. Do explore their website, its ingenious address hinting at their non-musical activities, which include production of wine and olive oil in Tuscany (http://www.o-livemusic.com)!

Peter Grahame Woolf's full report of **Polifonia Italiana** is on **Musical Pointers** at http://www.musicalpointers.co.uk/festivals/international/Polifonia%20Italiana%20%2020043.htm

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The next issue will include reviews of the Brighton Early Music Festival. AB-W attended the Early Music Network Showcase at Warwick and we both saw the British Youth Opera.

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Peter Branscombe has just suffered an operation on his face. He is well enough to have sent an email reporting progress and that he spent his time in hospital re-reading all the romances of Chretien de Troyes and much Jane Austen. We hope he recovers soon and send our commiserations and best wishes. CB

BIBER VESPERS AT YALE

Brian Clark

Despite the multiple anniversaries that early musicians around the world are so excitedly celebrating in 2004 (Charpentier, Muffat, Leonarda and Biber), it is surprising that, as far as I am aware, the number of modern premieres is relatively small. I haven't heard of a single performance this year of Muffat's Mass, for example (perhaps people just don't know that such a thing exists); instead, I heard three very different professional performances of the fifth sonata from *Armonico tributo* in under a week – none of the groups seemed even interested in the larger version of the chaconne, as published nearly two decades later in his concerti grossi, though it was played at the Cambridge Summer School end-of-week concert. Heaven knows how many *Messes de minuet* or *Te Deums* there will have been by Christmas, but how many of Charpentier's unrecorded pastorals and smaller scale pieces will be brought to modern audiences for the first time? (If you know the answer, please do let us know – keeping our readers informed of such events is the key purpose of the monthly diary!) And when we come to Biber, we find that the instrumental music has done well, and the bigger masses have been given an airing (even the *Christi resurgentis*), but his only published church music, the *Vesperae* of 1693 has largely been ignored; at the recent Cambridge Early Music Summer Schools Baroque course, Philip Thorby took the choir and a one-to-a-part string band through the Magnificat from the *Vesperae longiores*, and it proved to be something of a revelation – what looked rather formulaic and dull (in comparison to his instrumental writing) really came to life in performance, and Biber's strange, unvocal lines actually *did* work.

Anyone in New York or near the University of Yale should make a note in their diary: Simon Carrington will be conducting the first known performance of a full Vespers service using music from the published set. The missing movements are supplied from contemporary sources – the hymn is by none other than the Habsburg emperor Leopold I (who himself celebrates an anniversary in 2005), while the *Domine ad adiuvandum* was published in another (similarly comprehensive) set of Vespers music by Rupert Ignaz Mayr. Antiphon substitutes include a *Sancta Maria* by Mayr, and sonatas by Biber and Muffat, as well as organ music by Muffat and Wolfgang Ebner. The closing Marian antiphon (*Salve Regina*) is by Giovanni Legrenzi, the *maestro di cappella* at San Marco in Venice, who dedicated music to Leopold I. The Schola Cantorum of Yale university will be joined by a Collegium Musicum, led and coached by violinist, Robert Mealy. The dates are Dec 6 & 7: see advert in Diary, p. 33.

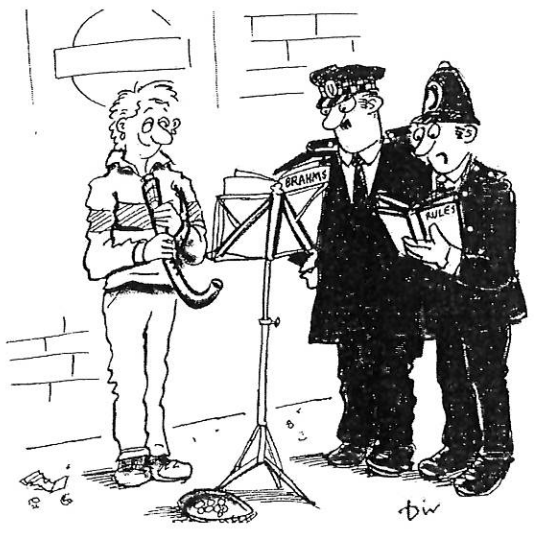
Readers in the Oxford area might like to note that the Schola Cantorum will be touring there in May 2005, and will include selections from the Biber in their repertoire: full details will be listed in *EMR* when we have them.

WESTRUP CENTENARY: MUSIC AND MUSICOLOGY AT OXFORD

Peter Branscombe

Sir Jack Westrup was born on 26 July 2004 and the centenary of his birth was celebrated by a symposium at the Oxford Music Faculty over the weekend of 24-25 July. It was organized by Reinhard Strohm, Westrup's current successor as Heather Professor of Music, and more than thirty former colleagues, students, family and friends attended. There were two major discussion sessions, devoted to 'The contribution of Jack Allan Westrup to musicology', and 'Academic music-making and the practice of Early Music'. The first of these sessions included contributions from John Caldwell on Westrup and Medieval Song, Susan Wollenberg on Westrup as pioneer ('the local historical scene'), Julian Rushton on Westrup then and now ('Academic musician or musical academic?'), Robert Pascall on Westrup as analyst, his thought and teaching, and Peter Ward Jones on Westrup in print ('the pen of a ready writer'). A sixth contribution, by Christopher Wintle (who was unavoidably absent), will appear in the published Proceedings in due course ('Sir Jack Allan Westrup: Memoir of a Prodigal Son').

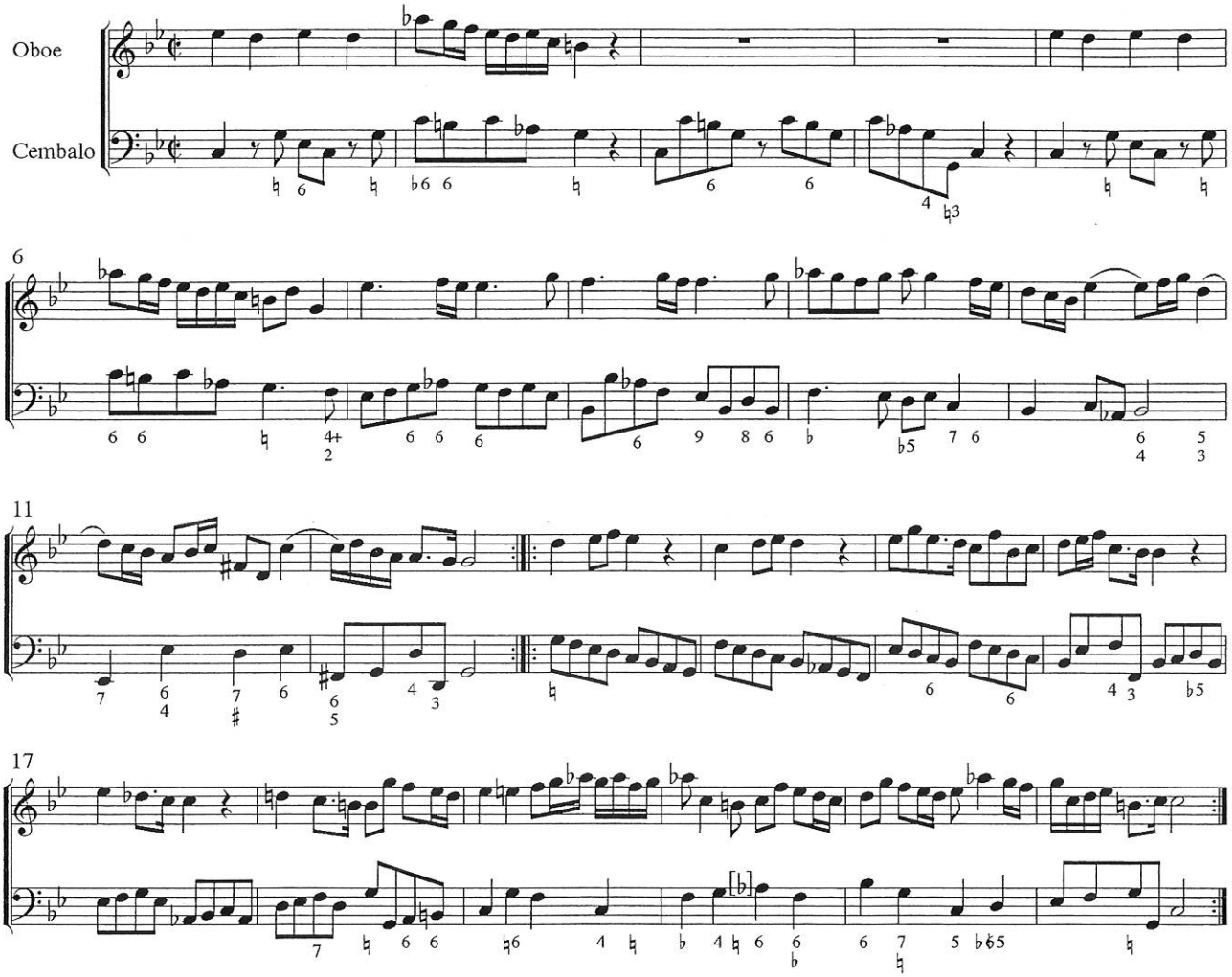
On the second day, Peter Branscombe gave the keynote address, 'Westrup and Opera', illustrated by recorded examples taken from OU Opera Club productions that Sir Jack conducted. There followed a round table discussion chaired by Owen Rees, with contributions from Christopher Field (on Westrup as practical musician, and on his contribution to the study of English music), James Dalton (on the revision of the Oxford music syllabus during Westrup's years) and Ann Liebeck (representing the younger generation and speaking from a singer's perspective).



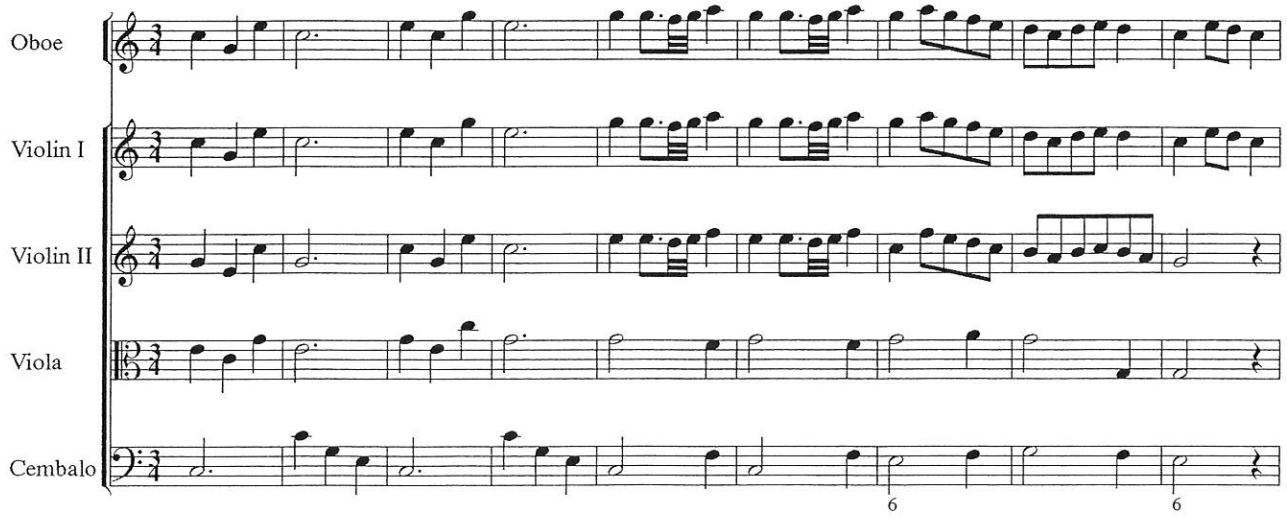
She's right, Sarge... we can't touch her for it

G. P. Telemann – Suite in C TWV 55: C 2

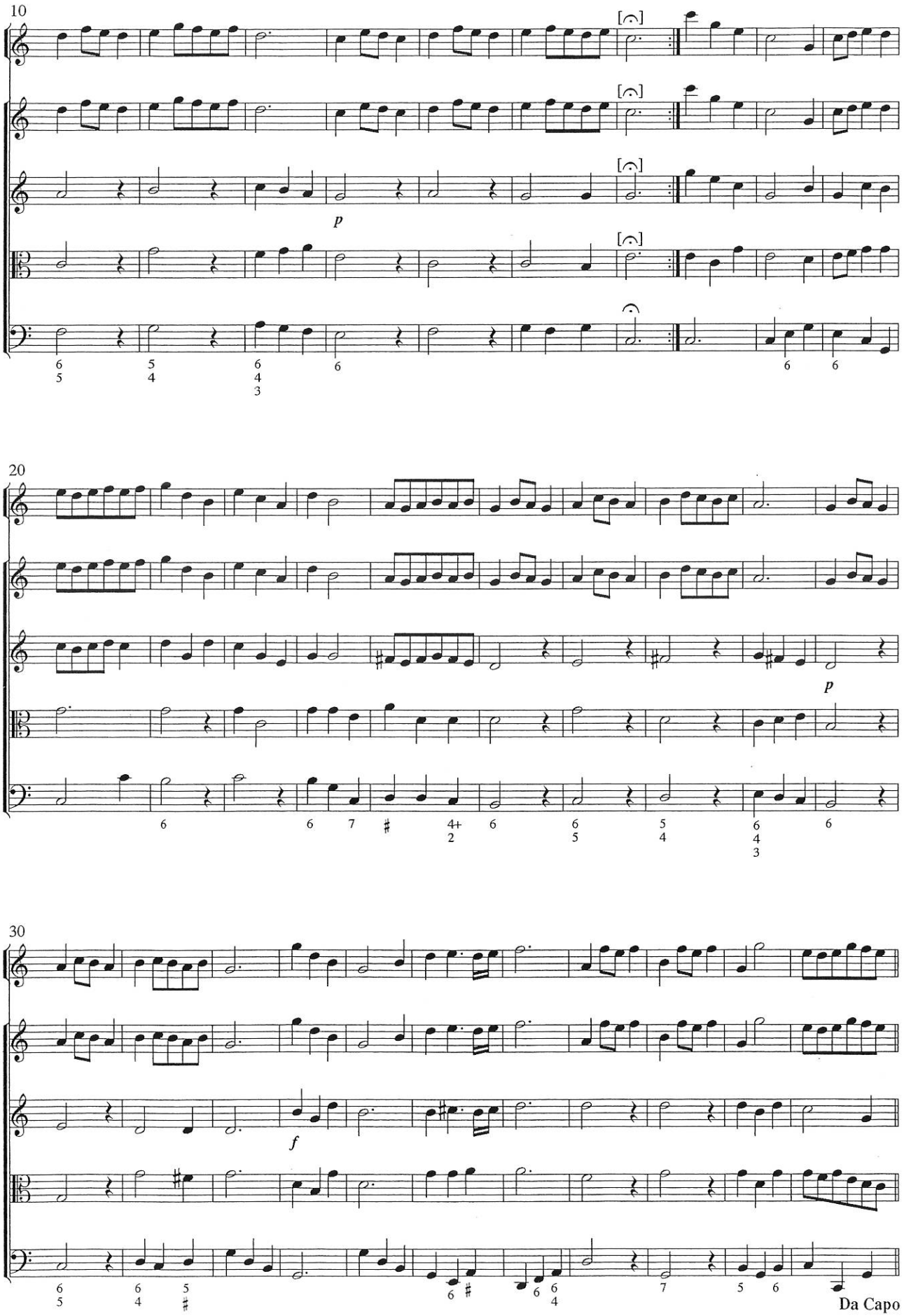
2. Aria



3. Rejouissance



KM 562 edited by Brian Clark & Clifford Bartlett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REVIEWS OF BOOKS

Clifford Bartlett

BAROQUE CONCERTOS

Richard Maunder *The Scoring of Baroque Concertos* Boydell Press, 2004. 287pp, £50.00 ISBN 1 84383 071 X

The development of early styles of performance and the use of early instruments over the last 50 years has been in association with the creation of chamber orchestras. The first stage was groups like I Musici and the Virtuosi di Roma playing the newly-discovered late-baroque concerto repertoire in the 1960s – on modern instruments but with some regard to contemporary practice. The early-instrument baroque orchestras of the 1970s tended to be of a similar size. Meanwhile, it has become clear that our concept of the size of ensembles has often been uncritical. With respect to 17th-century music, a good starting point is to assume that music is for single voices and instruments unless there is reason to believe otherwise. The controversy over Bach's choir has publicised the fact that such an assumption may also be salutary for some 18th-century music.

So here is the case for treating most baroque concerti as being one-to-a-part. It is very persuasive. Richard surveys the whole concerto repertoire from Torelli to Mudge, examining chiefly the music itself and the form in which it survives. By detailed argument from the music itself, he discusses whether there are factors that determine whether it makes sense for parts that are not explicitly solo to be doubled – only rarely (chiefly in Dresden) is there any evidence that as many as three violins might play a part. The argument is in many ways convincing, and it is certainly strong enough to suggest that concertos were often played with single instruments and without a 16 foot instrument. But there are a few problems with the thesis.

The title-pages of the printed editions are not always reliable. In England, for instance, there was a convention of publishing concertos in seven partbooks, and all sorts of concertos were presented in it. How was the purchaser to know that Festing's op. 5 (1739) was for single strings but Handel's op. 6 (1740) was for orchestra? Some of the signs might be visible by looking through the partbooks, but it would need a very acute eye to spot the examples quoted on pages 243-4 without playing the music or writing out a score. I suspect that, where there were more violins available, performances must have sounded like those of modern ensembles, and places which look on paper as if only solo performance is logical will nevertheless have been played otherwise. (Scores would, of course, only have been available if the composer was involved.) In the case of Handel's op. 6, we know that they were intended at least in part for his oratorio orchestra.

As a publisher of facsimiles of a fair number of the sets discussed (kindly acknowledged in the Note on Sources), I often wonder how performances might be given from the parts supplied. We usually supply two copies of any figured bass: that doesn't distort the number of players, since cello and harpsichord could have shared a part (the Corrette article in New Grove quotes an entertaining case of three continuo players not succeeding in reading one part). But supposing that the usual assumption of 'orchestral' playing is right, how would publishers have dealt with it? Selling individual orchestral parts is expensive in labour and storage, especially if you have to decide how many to print. It is much easier to treat a set of parts as an unvariable package. If an orchestra needs more, now they can photocopy them – I should add that King's Music *will* supply the number of parts required; then, they could have copied them by hand. The weakness of assuming that they *were* copied is the absence of any sets with prints supplemented by MS. It is possible to argue that MS parts were kept separately from the printed sets (which were often bound up into substantial volumes), though I'm not sure that I believe it. But if Walsh only sold orchestral music in sets, that would explain why some musical societies bought several sets, even though they would not have needed multiple solo parts – though Richard suggests that duplicate sets were for lending out to members, not for simultaneous use.

The reader should note the title carefully: this is a book about concertos, not the whole range of what we think of as orchestral music. It therefore raises the same 'What's in a name' difficulties as William S. Newman's trilogy on the Sonata. Apart from the massive Roman oratorio bands, most of the available orchestra lists are operatic, so don't relate to the concerto. Richard generally assumes that additional players would have needed a part each, though the printing of double viola parts on opposite pages by Locatelli suggests that sharing was not unknown.

Irrespective of its argument, the book is a useful survey of the repertoire, and draws attention (with extracts) to neglected music worth reviving. I hope it doesn't meet the same scorn or indifference as Rifkin and Parrott on Bach's chorus: to the extent to which I am critical, I am considering ambiguities in the circulated form of the music. The strength of the book is that it so often depends on the internal evidence of the music itself.

Alexander J. Fisher Music and Religious Identity in Counter-Reformation Augsburg, 1580-1630. Ashgate, 2004. xvi + 345pp, £59.50 ISBN 0 7546 3875 8

The most famous composer connected with Augsburg at this period is Hans-Leo Hassler (for a sampling of his music, see the CD review on p. 28). But his 15 years in the town were spent as organist to Octavian II Fugger rather than at the city churches, and he left before the religious tensions reached their worst. Hassler, though a protestant in the employ of a catholic, may have been less protected

had he stayed beyond 1601, when the minority catholic population gained the ascendency. After an introductory chapter, the book begins with examples documented in detail in the surviving records of prosecutions for the singing of protestant, explicitly anti-catholic songs. The legal process is interesting: a conviction was impossible without a confession, which worked on the principle of three interviews: you could confess voluntarily at the first, under threat of torture at the second or with torture (which involved dislocation of your shoulders) after the third. There seems to be no way of proving your innocence (as with the prisoners at Guantanamo Bay, perhaps). There is a chapter on music at St Anna, an early and important centre of Lutheranism, whose music was under the care of Gumpelzhaimer from 1582 to 1625. He seems to have managed to avoid getting embroiled in the sectarian controversy. The rest of the book concentrates on the catholic expansion and how the musical styles reflected that. The point might be pushed a bit too far, since some of the changes, even if emanating from catholic Italy, were adopted north of the Alps for musical rather than counter-reformatory reasons. But it is an interesting study, with enough music quoted to give an idea of what the evangelising catholics were trying to do – though as a book in a non-musical series (*St Andrews Studies in Reformation History*), it seems perverse to retain C clefs in the music examples.

A few specific points:

p. 92, penultimate line: 'transpose' is misleading: I think the Latin means moving from one place to another, not transpose in the musical sense.

p.94 & elsewhere: was 'Gregorian' generally used to distinguish Roman from local chant usage?

p. 109. This quote from 1563 could have been written four centuries later: 'Who would doubt that the singing of everything in German in the church will lead to the demise of the Latin language?'

p. 121. The author states that the Jesuit's were not allowed to purchase an organ but were permitted to be given one: just the sort of practice that fits the modern usage of the word jesuitical!

p.142 n.179. It's bit pathetic to quote the titles of some Lassus Magnificats and say that it needs extra research to 'clarify the exact models': either an email to David Crook or half an hour in a decent library with Eitner's thematic list and a few Collected Works volumes should pin most of those mentioned.

p. 152. Interesting that Isaac's music was still in use in the early 17th century.

CHRIST CHURCH DUBLIN

Barra Boydell *A History of Music at Christ Church, Dublin* The Boydell Press, 2004. xvi + 218pp, £45.00. ISBN 1 84383 044 2

Christ Church Cathedral, Dublin, has recently received generous historical publication. Behind this book lies Kenneth Milne's *Christ Church Cathedral: a history*, (Four Courts Press, 2000) with three chapters covering music by Barra Boydell. The same publisher also published Barra Boydell's *Music at Christ Church before 1800: Documents and selected anthems* (1999). This volume updates and expands the former book, which is, of course, still useful for its non-musical chapters. I find reading the fuller study quite hard going, chiefly because the outline is familiar from the previous books (and other essays by the author); there is consequently no great narrative interest, and having spent less than half an hour in Christ Church and only visited Dublin twice, I have no particular interest the topic. I can, however, see that the cathedral is fortunate to have its music so thoroughly documented: would that all cathedrals were so fortunate. One tiny point interested me (pp. 125-6). The cathedral subscribed to 8 (or 9) sets of Greene's *Forty Select Anthems*, 12 of Boyce's *Cathedral Music*, seven of Alcock's *Six and Twenty Select Anthems in Score*, and similarly for several other 18th-century folio collections. Other cathedrals didn't buy so many. This is in addition to much hand copying, often by identifiable scribes. The cathedral must have been wealthy and had a wide repertoire. It gradually declined until in 1980 there was only one boy left in the choir. Its fortunes have improved since then. I hope that by the time a new edition is due, the final pages can be even more positive. (The identity of the author and the publishers' names is accidental.)

DUBLIN BACH CONFERENCE 2000

Bach Studies from Dublin: Selected papers presented at the ninth biennial conference on Baroque music, held at Trinity College Dublin from 12th to 16th July 2000 Edited by Anne Leahy & Yo Tomita (*Irish Musical Studies*, 8). Four Courts Press, 2004. 270pp, €55.00. ISBN 1 85182 857 1

The conference that lies behind this volume is not Irish but is the peripatetic British one (which most recently met at Manchester last July). Despite my ex-cataloguer's habit of title-page transcription in most of our headings, here I have placed the '8' where it belongs (with the series) rather than as the first 'word' of the title. There are three items of particular interest to performers. The most specific is J. Drew Stephen on Bach's horn parts and how his players dealt with the 11th and 13th harmonics (F and A). Hand stopping seems not to have been introduced until the end of Bach's lifetime; similarly the use of nodal vents. Letting the notes sound at the 'natural' pitch (as in Britten's *Serenade*) is rejected, so we are left with the need to lip them into pitch. John Butt rejoices in the plurality of Bach performances available in the 21st century, but uses reflection on the 'one-to-a-part' debate to take us further into our understanding of how the Passions are religious works, not operas. Also on the 21st century theme, Hans-Joachim Schulze brings the volume to a sceptical and backward looking close, with a wish that performance and musicology should keep at arms' length so that musicology can 'exercise its corrective function, and not, as has often happened in the twentieth century, have to sanction unfounded and arbitrary activities of musical performers and the market' – ironic, when it is primarily musicians who have looked at Bach's perform-

ing material and asked what sort of performances can be given from it, and have met much resistance from musicologists. I don't know whether he believes that music is supposed to travel straight from the page to the brain, or if the transmission by real live musicians has to be in a style he is used to.

Other contributions discuss upbeats (why is the Harmonious Blacksmith displaced to begin on the second beat?), da capo form (though why the emphasis on Fux rather than other composers less peripheral to Bach), the Dresden state calendar, the form of Vivaldi and Bach slow movements, the Prelude to BWV 808 and tempo relationships in the Goldberg Variations – Don Franklin's thesis needs more time than I can devote to it. Reception history is prominent – Bach's *Credo* in England, Dublin performances from 1865, American recordings before 1950 and an attempt to analyse reaction to different 'authentic' performance styles. Finally, an anniversary of a death commemorated in a discussion on how Bach treats death: for me, the most impressive article is Robin Leaver on 'Eschatology, theology and music: death and beyond in Bach's vocal music'. Understanding of Bach may be improved by using the right forces, tempo, articulation, etc; but his vocal music is an expression and interpretation of Lutheran theology and belief which must be consciously learnt to be fully understood.

CONCERTS IN 18th-CENTURY BRITAIN

Concert Life in Eighteenth-Century Britain **Edited by Susan Wollenberg and Simon McVeigh. Ashgate, 2004. xvi + 299pp, £52.50. ISBN 0 7546 3868 5**

This derives from a conference in Oxford in 1998 celebrating the 250th anniversary of the Holywell Music Room, hence one chapter on its history and another on music and drama at the Oxford 'Act' of 1713 for which Croft produced his *Musicus Apparatus Academicus* and Pepusch a lost piece in praise of Queen Anne which had to be hurriedly amended to include a section in six or eight parts to satisfy a requirement of the D. Mus regulations. The outstanding contribution in the book is the introduction by Simon McVeigh, a fine sketch that provides a context for the specific chapters that follow. One theme that links with Barra Boydell's Christ Church book (see above) is the identification of copyists. Donald Burrows and Peter Ward Jones have identified 80 Oxford musical scribes, mostly anonymous, working between 1740 and 1780. Whether their identification will tell us much remains to be seen, but a framework of data that individual scholars can use and supplement needs to be established somehow for all times and places. Some chapters have a geographical base; other than London and Oxford, these are Hereford, Newcastle and Durham, and Dublin and Edinburgh. The last traces Lampe's activities, and is an example of the way the editors downgrade the fashionable general-before-specific titles that some authors affect: the irrelevant and misleading 'Pleasures and Penalties of Networking' is replaced in the page headings by the subtitle 'John Frederick Lampe in the Summer of 1750'. The volume has lots of specific information, without the more general implications being overemphasised. The final chapter is on women pianists in London in the last two decades of the century: I was aware that they were quite prominent, but hadn't registered how few male pianists there were. It's something of an oversimplification to date *Pride and Prejudice* 1797 and describe it as Jane Austen's first novel (p. 275), and the social indiscretion of playing a sonata rather than light pieces at a social gathering is not a specifically feminine one: except under special circumstances, whether male or female, one would even now play something lighter than a sonata. Finally, I must draw attention to Brian Robins's survey of the spread of catch and glee clubs round the country: like local orchestras, a participatory aspect of 18th-century music making.

INDEX TO CONFERENCES

Speaking of Music: Music Conferences, 1835-1966. **General editors: James R. Cowdery, Zdravko Blazekovic, Barry S. Brook (*RILM Retrospective Series*, 4). New York: Repertoire Internationale de Litterature Musicale, 2004. xxii + 740pp, $65.00 (individuals), $295.00 (institutions). ISBN 0 932765 00 X**

Take the chronological range with a pinch of salt: 511 conferences are indexed, but the chronological list has only 25 before 1900. Apart from a few items plucked from events that were not primarily musical, the complete contents of the proceedings are set out in the chronological list, which is followed by the individual items cited and summarised in the normal RILM classification. There are indexes of places and sponsoring bodies, and an extensive subject and name index. It is easy to assume that musicology has passed on since most of the items listed here were written. But several entries intrigued me. As publisher of two large-scale works once attributed to Benevoli, I was interested to find in the summary of a 1959 paper by Feininger: 'Since the Roman polychoral idiom exists only in space, musical expression per se is foreign to it' (no. 5813). Discuss! Le Comtesse de Chambure in 1965 gives performance durations of individual sections of Lalande's Te Deum (3773). I see that the description I used to give myself on my headed notepaper (Practical Musicologist) echoes a paper Jack Westrup gave in 1961 (3687). Many of the synopses of older items give little more information than the title, so it is difficult to guess their value. But the titles of a 1925 congress in Bruges (119) has a list of papers that could have been given a half-century later – except for Gratton Flood on Belgium's musical debt to Ireland! I've just used it as a book to dip into. It will be valuable for those studying the history of musical ideas and research, and the standard of indexing developed by RILM makes the information easily retrievable.

The opening picture, shows the volume's originator, Barry Brook, sitting next to the then IAML president, Harald Heckman, with a roomful of music Librarians in the background, at the IAML Conference in Mainz in 1977: I attended it, but can't pick out anyone else that I recognise – the one person I think I can identify wasn't in fact there. (That's a comment on memory, not accuracy.)

PENGUIN COMPANION

Paul Griffiths *The Penguin Companion to Classical Music* Penguin Books, 2004. x + 896pp, £30.00. ISBN 0 141 00924 1

This is a substantial tome, weighing a bit more than 2½ times our Monteverdi Vespers edition. One should really use reference books for months (or even years) before evaluating them, so I feel a bit of a fraud writing after merely having it sitting on the arm of a chair for browsing during TV adverts and other idle moments. The general impression is excellent, but comments here are specifically related to its performance in the early-music area. I have already quoted it in this month's editorial. Composers are more favourably treated than performers: apart from a few improvisors, one wouldn't exist without the other, while the music itself can circulate without being attached to famous names. Some of the expected directors are there (Hogwood, Norrington, Gardiner, Parrott), but not McCreesh, Pinnock or Pickett; and one would have thought that Emma Kirkby, the archtypical early-music singer, was at least as deserving of an entry as James Bowman. Most of the composers that I expected were there; checking some of the names on the first page of our CD reviews this month, there are a fair number of troubadours (though it's a guess whether under first or second name) but no Martin Codax; Agricola, Brumel, Dufay, Isaac and Senfl are in, but not, reasonably enough, De Hondt or Faignant. A couple of topics catch the author out: it is right that *chiavette* are the higher of the two systems for notating music (though 'renaissance polyphony' doesn't usually extent to Venetian psalms of the 1640s), but gives the old theory that they imply transposition down of a third rather than a fourth or fifth – further justification is given by Andrew Parrott in the latest *Early Music*. *Greensleeves* is called a haunting melody rather than a variety of possibly melodies on a bass, and has no cross-reference to *Romanesca*.

Some early technical terms are covered as thoroughly as one might expect: *isorhythm*, gets a paragraph, *modus, prolation, tempus* (cued from mensuration) a few lines, *mode* nearly a page, tone (as in the titles the crop up in 16/17th century organ music) briefly and linked to the 8-mode system, not the 12-mode one. Operas and pieces with names that the general listener might encounter have brief entries: *Dido and Aeneas, The Fairy Queen* and *King Arthur* are in, but not *Dioclesian* or *The Indian Queen*. *Semele* is here, but not *Teseo*; *Messiah* has all the movements listed. And Liszt leads to the subject of a *limerick*, a 'choice form for music criticism': guess the punch line! These are spot checks of mostly brief entries. Of the more substantial ones are devoted to composers. *Albinoni*, and *Pachelbel* sensibly start with the popular piece, and Allegri's *Miserere* is nicely described as 'almost ubiquitously sung in a lovely but unlikely edition from the 1950s'. How many of us know Giulio Fiesco's madrigalian 'essays in chromaticism'.?

This is a good one-volume dictionary, reasonably helpful to the non-specialist and with a surprisingly wide coverage.

PENGUIN CD YEARBOOK

Ivan March, Edward Greenfield and Robert Layton *The Penguin Guide to Compact Discs and DVDs Yearbook 2004/5* Penguin Books, 2004. xx. + 746pp, £14.99.

This has just arrived, so I am giving it a brief mention, though haven't had a chance to digest it thoroughly. The title shows a similar dishonesty to that shown in publishers of road maps (2005 editions have been in the shops for several weeks) and magazines (the *Gramophone* issue published in early September is the October one). It would be more helpful if the title indicated the years of release, since there are presumably no 2005 releases here. And while on dates, for reissues it would be helpful if the date of original release were systematically given in the heading, with date of recording added if it is significantly different. It is an impressive volume, with a vast range of music. It has just fallen open at a piece called Rébus by Markevitch (better known as a conductor than composer): it could come in useful when the Edinburgh detective is televised. I'm not sure if early music comes out particularly well: the judgments tend to be fairly conventional, with no attempt to assess or even mention issues of performance practice. There's not a hint that the old Hyperion recording of Monteverdi masses by The Sixteen is sung much higher than the clefs imply: whether you like the performance or not, that is a simple fact that the clued-up buyer would want to know. Similarly, the entries on Bach's church music make no mention that the assumption that it is choral (in the modern sense of needing multi-voice choirs) has been questioned.

I continue to marvel that the three writers can listen to so much in a year – though the proportion of reissues seem higher than ever, so they can depend more on their elephantine memories.

Music & Opera around the World 2004-2005. Editions le fil d'Ariane, 2004. 554pp, €64.00. ISBN 2 911894 23 5

I saw this for the first time when I was sent last year's edition. It covers the programmes of 342 major opera houses and concert halls around the world. I described it briefly last October. It's a bit heavy to handle (over 1.8 kg, so you won't put it in with your baggage), but frequent travellers may find it useful – though the concentration on symphony orchestras cuts out most 'early' events except operas.

THE LIBRARIAN & THE FORGER

Daniel N. Leeson *The Mozart Forgeries* New York: iUniverse, 2004. 321pp, $19.95. ISBN 0 595 31676 X

Our headline for this 'caper novel for the serious Mozart aficionado' (to quote the subtitle which appears on the cover, though as a pedantic ex-librarian I only treat what is on the title page as the proper title) names the two nameless characters in this musicological novel. Like Richard Maunder (see p. 22), Leeson is a mathematician and a Mozart scholar, and here exercises his imagination

on how a convincing forgery of the lost autographs of two of Mozart's major works might be produced and sold. Much of the interest in the book was, for me, the detail of how paper is made, how a forger might approach the task, and how a plausible provenance could be created. These seem highly convincing (and I haven't previously seen such a clear account of how watermarks work). I know less about auction houses, but would be surprised if the relationship between Sotheby and Christie is quite so smooth. The opening few chapters on the characters' childhood sketches succinctly where two such odd adults come from, but subsequently they don't come to life. Both are distinctly cold. That is, of course, part of the characterisation, but we don't get much insight into their emotional isolation and stiffness.

I puzzled about the narrator, and decided that he was probably the Librarian: the various pedantries give him away. He isn't a music librarian, but seems to be quite senior in his profession, with a good job at New York Public Library. So his ignorance of some matters is implausible. I am sure that most of our readers would assume that he choose the Clarinet Concerto and Quintet for forgery, not just because the autographs are missing, but because neither work survives with its original scoring for basset clarinet. But the Librarian only discovers that after the project is started. For a more trivial example, there is no suggestion that he is Jewish, but otherwise one hardly expects an educated American to think Emmaus was an acronym, even if he doesn't know it as the name of a French charity. And why does he not tell the Forger about the source of the two incipits printed on the cover?

The dialogue is impossibly didactic – often it reminded me of instructional dialogues like Morley's *Plain and easy*... Take this section in which the Librarian describes to the Forger another 'amateur' Mozart scholar, Alan Tyson:

> He was a physician and psychiatrist, though he spent a great deal of his working life dealing with chronological issues of the music of both Mozart and Beethoven. That was his destiny and all he really wanted to do in life. He travelled great distances to examine every Mozart manuscript in the world on which he could lay his hands...

The first sentence could come from an encyclopaedia; I can't imagine any context for the other two.

The story holds the reader, provided that he is interested in the technical stuff about the forgery. I'm not convinced by its end, but can recommended as a painless introduction to the sorts of study genuine (as well as forged) musical manuscripts demand. Room is left for a sequel, though it would need to be very different to be worth writing.

I had intended to start reporting and reviewing some of the articles on 'early' matters in the musicological journals that I encounter. But we have run out of space. I hope to print some in the next issue. It will also include a review of Judy Tarling's The Weapons of Rhetoric *(£20 from Corda Music) along with the paperback reissue of Laurence Dreyfus's* Bach and the Patterns of Invention *(Harvard UP, £12.95), which approaches Bach's composition activity from a broad rhetorical viewpoint. Also David Tunley on Couperin.*

TELEMANN

Overture (Suite) in C, TWV 55: C 2

On pages 20-21 we print two movements of a Telemann Suite for oboe and strings. The source is Darmstadt Mus. Ms 1034/25. We edited it eight years ago, but it was buried and has only recently emerged from a box of unissued material. There two movements here are preceded by an Ouverture and followed by Entree, Amener, Rondeau and Les Trompettes. As often in such sources, the single bass part is labelled *Cembalo*: what this means in performance practice is a matter for consideration. One wonders if there is any inherent difference in musical style between Suites for single strings and those with multi-parts. Perhaps Richard Maunder should investigate (cf p. 22).

CD REVIEWS

MEDIEVAL

Martin Codax *Cantigas de amigo* Supramusica, Telmo Campos *dir* 46' 37"
Verso VRS 2012

Martin Codax's seven love songs date from the mid-13th century and are set in Vigo, a port on the Galician coast just north of the present Portuguese border. One sheet used as binding in a later MS preserves six songs (plus another without music). The object of this disc seems to be to extend each song for as long as possible, smothering them in an instrumental frame that takes away their direct emotional power. The opening song, with four couplets each followed by a single-line refrain, is stretched to 10' 31"! If this is what you like, it's well done; but I'd go back to Reflexe with Andrea van Ramm and the Studio der Frühen Musik, which sounds amazingly restrained! The singer, Fuensanta Escribà, manages the slow first song well, but doesn't control tuning at speed. Does she need six instruments to accompany her? The booklet reproduces most of the original and prints the texts, so that you can check what the performers do and have a go yourself. Two other Galician poems are added set to tunes from the Alfonsine *Cantigas*: there is room for several more. *CB*

Media vita in morte sumus: A game of death and the life to come Ioculatores
Raumklang RK 9707 51' 15"

The most intriguing idea of this disc is expanding the tiny estampie repertoire by freely adapting a sequence (in this case *Dies irae*), since both have similar forms: AABBCC... and one can be made into the other by the addition of *ouvert* and *clos* endings. It's an ingenious disc, though the omnipresence of death is hardly specifically medieval and there isn't much medieval music that, divorced from its text, represents either life or death. The material is obvious apt for a DVD: when will the medium go beyond just reproducing TV recordings? I have reservations about freely using early materials for a modern construction whose musical interpretation derives from the needs of the concept; but the result is impressive. *CB*

Trobadores: El amor cortesano en la Edad Media Capella de Ministrers, Carles Magraner dir 59' 37"
Licanus CDM 0308

We need another reviewer for medieval song – or rather, for discs that have no confidence in medieval song and borrow the melodies to make up for the dearth of instrumental music. 11 of the 22 tracks here are purely instrumental, and the vocal tracks favour instrumental repetition with voices confined to a single stanza rather than singing the complete poems. 'With the troubadours, music and poetry came together in the service of the ideal of courtly love' we are told in the booklet note (which has no mention of instruments) by the group's director: perhaps he would like to direct a recording that demonstrates this. It's not that I don't enjoy a romp through 'Kalenda maya'; but who would want every disc of Schubert of contain as many Liszt transcriptions as genuine Lieder with singer and words? The singer, Ruth Rosique, is good: I want to hear more of her. *CB*

15th CENTURY

L'Arbre de Mai: Chansons & danses au temps de Guillaume Dufay Allégorie 64' 05"
Alpha 054
Music by Compère, Dufay, A. de Lantins & anon

If you want a vocal recording of 15th-century chansons, this is not for you. Six of the 19 tracks are purely instrumental, and all of the songs have some instrumental contribution – the sextet of performers includes only two singers. If you have ever heard *Vergine bella* sung by three well-tuned singers, one lady with slightly dodgy intonation (in this exposed piece, though fine elsewhere), a vielle and a lute are no substitute. Still, the voice-only idea hasn't penetrated the non-English-speaking world, and as a survey of music from Dufay to the end of the century in which skilful and imaginative instrumental performance is to the fore, this is a good example. But percussion in 15 of the 19 tracks is a far higher proportion than I can take: its effect diminishes and becomes irritating – and we have no idea of what drums might have played then anyway. *CB*

Geistliche Musik der Wiener Hofkapelle Kaiser Maximilians I Choralschola des Wiener Hofburgkapelle, Clemencic Consort, René Clemencic 70' 52"
Oehms OC 340 ££
Festa *Quis dabit oculis*; Isaac propers & *La mi la sol*; Josquin *Missa Di-dadi*; Senfl *Beatam me dicent, Magnificat VI*; organ pieces from Buxheim, Cotter, Kleber

This programme is built round Josquin's Di-dadi mass; unfortunately only the German version of the booklet note gives any explanation of the how the mensuration is determined by the faces of the dice, as shown in the facsimile on page 17. This is expanded by propers by Isaac and organ pieces, and the disc ends with a Magnificat by Senfl and his adaptation of Festa's *Quis dabit oculis* in memory of Maximilian. The singing is impressive (especially if, as we are told, it is done from facsimile partbooks). From the picture on the front of the booklet, it looks as if the conductor is using a facsimile part; but in the one on the back, he is looking so intently at it rather than at the singers that I wonder whether he might do better to memorise the music from any notation and just look at them. Be that as it may, the polyphonic singing is excellent, the organ Clemencic plays is delightfully vicious (perhaps it's too closely recorded) and the cornet-sackbut quartet plays its *carmina* and motets transparently. First rate, especially at low mid-price! *CB*

Musica aldersoetste konst: Polyphonic songs from the Low Countries Huelgas Ensemble, Paul Van Nevel 60' 38"
Klara MMP 013
Music by Agricola, Brumel, De Hondt, Faignent, Isaac, Josquin, Obrecht & (mostly) anon.

This offers a balanced variety of the mixture of voices and instruments, though I must confess to enjoying the voices-only pieces best. But do instruments always have to be fast, voices slow? Anyway, it is a very enjoyable disc, particularly if you know Flemish: the texts are not translated, but just described briefly, such as 'An ode to music, which brings joy to your life' by Faignent (STBarB) or 'A totally unintelligible love song...' (nicely sung by Viona Westra with a sweet rebec and 'eschaquier'). Good booklet notes by Pieter Andriessen (of Hacquart fame). *CB*

16th CENTURY

Byrd *All in a Garden Green: Keyboard music & two songs.* Oliver Hirsch *chamber org*, Niels Danielsen *bar* 70' 26"
Helikon HCD 1048

The organ is a copy by Martin Renshaw and Karl Friedrich Wieneke of the famous instrument from Byrd's lifetime at Knowle House. The advantage of a copy is that it can represent the instrument's original condition. So it is fascinating to hear its sound. The most noticeable aspect of the performances is their tempo: I don't mind them being slow, but sometimes I can imagine the player telling himself that he is rushing and the consequent holding back. Rightly or wrongly, I prefer Byrd played within a

tactus, so my disquiet at the flexibility of tempo or the brief pauses for phrasing may seem to someone else to be showing lack of respect for Oliver Hirsch's musicality. I'm not sure that it was a good idea to have the alto-range 'first singing part' of *My soul opprest* taken down an octave, apart from having to swap parts for a bar to keep above the bass, the sound is rather deadpan. This is, however, a thought-provoking disc. *CB*

Clemens non Papa *Behold how joyful: Mass and Motets* The Brabant Ensemble, Stephen Rice 70' 54"
Signum SIGCD045

If I were able, I should use the Latin title of this disc as the beginning of a compliment to both director and singers on this remarkable achievement. For it is a great thing they have done: ever since The Tallis Scholars' landmark recording of Clemens's *Missa Quem vidistis pastores* and other motets, I have longed to hear more of his music. I even introduced the Renaissance Choir of Edinburgh University to it during Noel O'Regan's sabbatical a few years ago, and they were as enthusiastic about it as I am – there is something about the sonorities he achieves, quite apart from the delight he seems to take in passing dissonances (especially the simultaneous sounding of a suspended note with its resolution). When I have edited his work, I have found it difficult (a) to sort out the underlay, which rarely seems to fit and (b) to make any sense of *musica ficta*. In fact, I have given up entirely on the latter. The Brabant Ensemble is 14 strong on this disc (with one female and two male altos) and they make a glorious sound which may be very English, for want of a better word, but which I found irresistible – Clemens's mellifluous lines rise and fall beautifully, no one part taking precedence over the others, and all with an ethereal feeling – almost a religious experience for someone who has very little to do with such things. If you are unfamiliar with this repertoire, do buy this; it will change your life. Those of you who are, don't miss this wonderful debut recording, and start saving for the Crequillon disc that is due soon, and the Gombert that I hope will follow soon. *BC*

Hassler *Missa octo vocum, Missa Ecce quam bonum, Deutsche Madrigale* Kammerchor der Augsburger Domsingknaben, Richard Kammler 57' 19"
Ars Musici AM 1366-2

I am rather fond of the music of Hassler, who has been finding favour more of late. This includes a double choir mass and another for five voices sandwiching eleven German songs. The size of the choir isn't stated, but the picture on the booklet shows 27 boys and youths, of whom over half look small enough to be trebles. There is a tension between a gentle sound that seems to be their ideal overridden by a conductor who is scared of legato and phrasing: try *Ach weh des Leiden*, where expression comes more from imposed dynamics than from verbal intensity and phrasing. Otherwise the choir makes a very nice sound and I'd like to hear them sounding less drilled. *CB*

Janequin *Chansons élégiaques et pittoresques* Les Petits Chanteurs du Mont-Royal, Gilbert Patenaude 46' 17"
Analekta FL 2 3184

I feel sorry for the choir from Montréal, 29. 16. 10. 13 voices from a larger boys' choir of 180, mostly with French names (though there is an alto Mohammed). They sing very nicely, and far more musically than the boys' choir singing Hassler on the disc above. But the attempt to find an unusual and challenging repertoire backfires. It is, of course, fun to sing *La guerre* – I've done so myself at a summer school in an even bigger choir under David Munrow and enjoyed it very much – but it should only be done to a friendly audience since it deadens the music. What is lively with a solo ensemble is overburdened with a choir. A pity, since they sing extremely well, and I hope to hear them in more suitable repertoire. *CB*

Palestrina *Live in Rome* The Tallis Scholars 86' + 51' extra audio
Gimell GIMDP 903
Missa Sancti Marcelli, Alma redemptoris mater, Magnificat I toni a8, Nunc dimittis a8 Stabat mater, Surge illuminari + Allegri *Miserere*
Audio only *Missa Assumpta est Maria, Missa brevis*

The video part of this package is a concert at Santa Maria Maggiore in Rome celebrating the exact 400th anniversary of Palestrina's death on 2 February 1994. The box may omit Peter Phillips' name as a sign of modesty, but reliability is undermined by the booklet listing Sally Dunkley twice and only mentioning Deborah Roberts as the top-C girl in the Allegri. The problem with the choir on video is the conductor. I don't know what he has to offer in rehearsal other than conducting, but it must be incredibly difficult to sing so smoothly against the rigid rebound of his beat. The eye is, however, enchanted by the basilica and the artistic wealth that it contains: one option is to have the shots captioned. If you enjoy the Tallis Scholars, this is worth getting for purely musical reasons – three masses, the *Stabat mater* and some fine motets. *CB*

Tallis *The Complete Works, vol. 8: Lamentations and Contrafacta* Chapelle du Roi, Alistair Dixon 63' 22"
Signum SIGCD036

This penultimate volume is mostly devoted to contrafacta – English texts fitted to Latin originals. The most substantial is *Sing and glorify*, the text underlaid to the early source of *Spem in alium*. The rest are for five voices and relate to motets recorded in vol. 7. The programme begins with the two sets of Lamentations. I wouldn't buy the disc for these: the blend of the five voices isn't satisfying, and is not helped by the low pitch. If you are imagining the music being used for private devotion, it's fair enough to use a madrigalian style, but the attempts at expressive freedom of tempo don't convince. The annotator, John Morehen, argues that the narrow range of Tallis's later motets suggests that they may have been intended for male or mixed voices at different pitch levels (though the index that is supposed to mark which is used isn't present: there should also be a list which shows who is singing in each solo ensemble piece). This is a sensible idea; the higher performances work better. I'm not sure if the performances really improve as the disc progresses or if it is because I have known the Lamentations for so long that my ears are more critically tuned to them. But don't be put off: the disc really is worth having, despite the fact that most of the music is of doubtful origin as far as the match of words and music is concerned. If you just want a Tallis collection, the Taverner Choir reissue from Virgin (which hasn't yet come for review) is probably the best bet, followed by the Tallis Scholars' anthology reviewed last month. But you don't have to be a collecting freak to want every note by him that survives, so buy this – and vols 1-7, + vol. 9, which arrived just too late for review in this issue. *CB*

Valente *Intavolatura di cimbalo (Napoli 1576)* Francesco Cera kbd 52' 38"
Tactus TC 532201

This welcome CD is the first devoted to the music of the Neapolitan-based Valente whose *Intavolatura* has until now been best known for its unique method of notation based on numbers. Cera plays a selection of dances, variations on basses/chord patterns, recercars and intabulated chansons. There is also a fantasia and a *Salve Regina*. Falling between early North Italian composers such as Cavazzoni and later Neapolitans like Macque, Mayone or Trabaci, Valente's music can be dominated by figuration but is often quite inventive

in the recercars and in the fantasia, which is a presage of the later Neapolitan toccata and madrigal intabulations. Cera plays on copies by Robert Livi of the RCM Trasuntino harpsichord of 1531 and a mid-16th-century spinet by Domenicus Pisaurensis now in Berlin, as well as on a recently-restored 1513 organ by Giovanni Piffaro of Siena, builder of the organ in the Palazzo Pubblico there. All three instruments suit this music particularly well, with Cera's crisply-articulated playing bringing out the dance-base of much of this music while also dealing well with the more reflective side of this well-developed and unjustly-neglected musical personality.

Noel O'Regan

Pastyme with Good Companye: Music at the Court of Henry VIII Ensemble Dreiklang Berlin (Irmhard Beutler, Martin Ripper, Sylvia C. Rosin *recs*), Michael Metzler *perc* 56'02"
Chandos *Chaconne* CHAN 0709

If you want a programme of music from the lightest of the MSS connected with Henry VIII (BL Add 31922 – *Musica Britannica* 18) on three recorders with some percussion, this is well played and has the advantage of an excellent booklet note. Henry may have held the world record for the number of recorders owned by one monarch, but he had other instruments as well, and even if he hadn't, he had singers, and most of the pieces here have words. Unless you are a recorder player, this is background, not foreground music: fix your ears on a track or two in succession, and it's enjoyable; but stay too long and you'll begin to sympathise with those who don't think the recorder is a proper instrument! *CB*

17th CENTURY

Buxtehude, Master and Pupil Douglas Hollick (1997 Marcussen reconstruction of 1641 Lorentz organ at St Mary, Helsingör) Riverrun RVRCD67 77' 55"
BuxWV 153, 174, 177, 180, 189, 192, 196-7, 203, 208, 217, 219, 221 & music by Bruhns (*Nun komm der Heiden* & Praeludium in G), Lorentz, Leyding, Scheidemann (Toccata in d)

Although the title of this CD is some what conjectural (in that we do not really know who Buxtehude studied with), the content is justified by musical influences, notably from Lorentz, who was the son of the builder of the St Mary organ. Buxtehude was organist here before his move to Lübeck, and the organ has been reconstructed in the original case, and with one rank of original pipes, by Marcussen. Douglas Hollick plays with sensitivity to the music and the instrument, making effective use of carefully applied rubato at key moments. The registrations demonstrate the wealth of solo possibilities on this organ and are well suited to the pieces and our understanding of the style of the period, including a debunking of the theory that 'gappy' registrations do not work (listen to the first fugue of the 'Praeludium in a', played on 8' Gedact and 2' Gemshorn). The producer/editor has not given quite enough silence between tracks, although it is good to hear that registration changes within pieces have generally not been edited out (although they might have edited a few tiny note slips). In terms of Buxtehude recordings on this organ, Hollick is up against very stiff competition with the new complete series being recorded by Bine Bryndorf (see April and August *EMR*s), but the non-Buxtehude pieces make this a CD also worth having.

Andrew Benson-Wilson

Cavalli *Missa pro Defunctis, Motetti e Sonate* Soli, Coro "C. Monteverdi" di Crema, Quoniam, Academia Dià.Pason, Cantori Gregoriani, Bruno Gini *dir* 76' 53"
Tactus TC 600312
Requiem + *Cantate Domino, O bone Jesu, O quam suavis,* Sonatas a a4, 6 & 8

Cavalli's will gives extensive information about the music to be performed on his death. Within eight days, a Requiem *Missa concertata* in at least 12 parts was to be performed at San Lorenzo by the best singers and players from San Marco (at a cost of 60 ducats), to be composed by the Maestro di Cappella or his deputy. Subsequently, two requiem masses by were to be held each year, one at San Marco, one at San Lorenzo, at an annual cost of 60 ducats, the music being the double-choir work that is recorded here. Unlike the *Missa concertata*, for which about 15 instruments plus three organs are specified, this required only a violone and, presumably, organs. This also cost 60 ducats (ie 30 per performance); the absence of mention of other instruments tallies with the halving of the fee. I don't have access to the original documents, but that seems to be the scenario. The performance here, however, adds to the soloists and three-to-a-part choir two groups of instruments: Quoniam (the bassoon band which I reviewed enthusiastically in *EMR*101 p. 23) with one choir, a viol consort with the other – not the most obvious scoring for San Marco in 1675 (or, for that matter, for the Canzonas of 1656). The performances are acceptable, but the work really needs something a bit tighter, without flabby cadences and with a clearer vocal sound. I hope a more authenticity-conscious group has a go – *Death in Venice* is a title that could sell. *CB*

Charpentier *Le Jugement Dernier (H 401)* Ensemble européen William Byrd, Graham O'Reilly 68' 06"
Pan Classics 10 175
+ H. 24, 86, 251, 311, 13

The title of the this disc is a reference to H401, more usually referred to by its Latin title *Extremum Dei judicium*, the longest of the six substantial works presented here. Three of them are among my all-time M-AC favourites but even if they were not, I would still regard this as an outstanding programme and the performances as near-definitive. Unlike the *Ex Cathedra* disc I reviewed in *EMR*99, which was fundamentally choral in approach, here the view is that these relatively early and mid-period works are for solo voices, a stance more than justified by the sources and the work of these performers. In places H401 is perhaps a little well-mannered for its subject and the end of H424 lacking in intensity but elsewhere there is some outstanding singing especially in *Transfige* and *Salve Regina*, a work that may by now have almost as many recordings as the Eurovision *Te Deum*. The booklet has a few minor misprints but the essays are excellent and full texts/translation are included. All in all, this is the kind of disc that should win awards. *David Hansell*

Frescobaldi *Intavolature di cimbalo* Enrico Baiano *hpscd* 71' 13"
Symphonia SY 02202

Enrico Baiano, a founding member of the Neapolitan group La Cappella della Pietà dei Turchini, has more recently been following a solo career. He brings a flawless technique, as well as a deep understanding of the music, to a selection of Toccatas, Canzone, Gagliarde and Partite (including the *Cento Partite*) from Frescobaldi's two books of Toccatas and other items, played on a copy of a 1693 Giusti harpsichord made by Ugo Casiglia. This is Frescobaldi as I like to hear him, with a strong sense of the excitement which must have attended the composer's own playing, even in the simplest of the gagliarde. There is a constant sense of direction, with Baiano's virtuosity always in the service of the music. Highly recommended. *Noel O'Regan*

Leonarda *Sonate a 1, 2, 3 e 4 istromenti Opera 16* Cappella Strumentale del Duomo di Novara 79' 15"
Tactus TC 623701

I had not realised that Isabella Leonarda had written any instrumental music, and I certainly wasn't prepared for its high

quality. The Cappella strumentale del Duomo di Novara (the city where Isabella worked) play them on two violins and cello with organ continuo, and they play at 415. The composer is (rather quietly) enjoying a tercentenary year (have Early Music's feminists missed out, or have they just kept the celebrations to themselves?) so this is the time when ALL of her music should be brought to wider note – there is absolutely no reason why her Op. 16 sonatas are not more widely known: there are sweet melodies in thirds from the violins, clever counterpoint, solos for all three stringed instruments; in fact, they are excellent examples of the late 17th-century trio sonata. The performances are stylish and well recorded. I might have thought more improvised ornamentation might have been introduced when sections were repeated – certainly more than an occasional cadential trill. Still, sometimes less is more, and simplicity means that one will not tire of repeated listening. Recommended. *BC*

Salvatore *Ricercari, canzoni, toccate* Diego Canizzaro *org* 61' 00"
Tactus **TC 611901**

While some individual pieces from the only collection (1641) of Giovanni Salvatore (1610-after 1688) have been recorded before, this is the first full CD devoted to the keyboard music of the Naples-based composer. Canizzaro plays on two Sicilian organs by Annibale lo Bianco from 1720 and 1755. The 1755 works best in the two toccatas which show the development of the genre in Naples, especially in extended passages over a pedal, and are played with virtuosic aplomb here. The eight ricercares, one in each mode, are worthy examples but ultimately a bit boring, with the playing rather heavy-handed and the chiff of the pipes irritating. Chiff noise is also a problem in the four canzonas played on the 1720 organ at 4' and 2' pitch, as are some uneven and sour notes; the organ here does not do justice to the music – or perhaps the recording does not do justice to the organ. A useful collection to dip into for those interested in how Neapolitan organ music developed in the mid-17th century. *Noel O'Regan*

17th Century Organ Music Gustav Leonhardt (1636-42 Freundt organ, Stiftskirche, Klosterneuberg) 43' 36"
The Bach Guild **ATM-CD-1279** ££
Erbach, Frescobaldi, Froberger, Kerll, Merulo, M. Praetorius, Scherer

Although there is nothing on the CD or sleeve notes to indicate as much, this sounds like a reissue of a very old recording – if so, such an underhand practice makes it unworthy of review. If it is a recent recording, the appalling recording and sound quality makes it equally unworthy of review. Not a good way to treat a distinguished organ and performer. *Andrew Benson-Wilson*

It really shouldn't be left to reviewer or buyer to guess the age of a reissue, especially if the player has been recording for 50 years.

LATE BAROQUE

Bach *Cantatas Vol. 7* The Amsterdam Baroque Orchestra & Choir, Ton Koopman 213' 55" (3 CDs in box)
Challenge Classics **CC72207** (rec 1997)
Cantatas 24-5, 67, 95, 105, 136, 144, 147-8, 173, 181, 184

The first issue of this was reviewed by John Butt in *EMR* 46 (Dec. 1998). He was worried about Koopman's ostentatious playing: 'the keyboard parts of arias and recitatives are littered with doodlings and fiddlings, doublings and redundancies... These elements should surely be secondary to the presentation of the surviving music; Koopman certainly has a good sense of Bach's style... but it seems that little of this has been communicated to the performers at hand.' He found that the choir, despite being made to sound 'something approaching the sound of a suburban choral society... provides some of the most memorable moments of the recording. The orchestra, too, often shines' but 'none of the soloists is superlative'. *CB*

Bach *The Complete Sonatas for Flute and Harpsichord, Partita for Solo Flute* Paula Robison *fl*, Kenneth Cooper *hpscd*, Timothy Eddy *vlc* 102' 01" (2 CDs) (rec 1975-6)
The Bach Guild **ATM-CD-1493** ££
BWV 1013, 1020, 1030-1035

This was recorded by Vanguard nearly 30 years ago by talented American musicians playing modern instruments of their time, so it is perhaps surprising to have it reviewed here. The players are good, with the continuo playing of Kenneth Cooper specially innovative, but the attribution to Bach of some of the music is now questioned. *Stephen Daw*

I remember Kenneth Cooper as a brilliant keyboard player on the evidence of the upright piano in his Earl's Court flat (my introduction to Scott Joplin). That must have been 35 years ago. There's a link with another review (see p. 26): a fellow visitor one evening was Alan Tyson, whose jollity did not prepare me for the learned publications on Mozart's and Beethoven's paper that were to follow. CB

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

Bach *The Goldberg Variations* Gustav Leonhardt *hpscd* 54' 19" (rec 1953)
The Bach Guild **ATM-CD-1281** ££

Hearing again of Gustav Leonhardt's first, 1953, recording of the Goldberg Variations is worthwhile, and from a large number of angles. On the positive side, it still comes across as a masterly performance, full of interpretative insight and nuance, and it continues to stand beside any later interpretations. On the other hand, it is heartening to note how far Leonhardt has developed as a performer throughout an extraordinarily long career: his later playing shows more wit, flexibility and perhaps, even, daring (and less of that dead-pan seriousness of the slow movements and the mechanical staccato in some of the faster ones). But it is clear that the very best of Leonhardt's 1953 persona was extraordinarily progressive for its time: the swing of dotted rhythms, the genuine singing of the contrapuntal movements. In all it's a worthy rival to Glenn Gould's much more famous debut recording from around the same time. *John Butt*

J S Bach *Das Wohltemperierte Klavier* **Buch 1 BWV 846-869** Till Fellner *pf*
ECM New Series **CD 478 0482** 116' 58"

It is certainly worthwhile for players in historical styles to listen to 'modern' pianistic performances of Bach's keyboard music. One might feel relieved that certain historicist lessons of clarity and Baroque gesture has been absorbed by the mainstream – and Till Fellner's recording certainly is no exception here. And his sheer facility and evident commitment to the music are also much to be admired. But this sort of performance also forces us to challenge our received beliefs about how Bach's music should, or even can, go: why, for instance, can't we similarly go for a wider range of tempi and affects (some of the latter quite obviously derived from later musical styles)? Some things clearly come out of the stock habits of recent pianist tradition: the sudden crescendo in the final bars of many of the pieces or the tendency to play pieces that are evidently conceived partly as finger exercises (e.g. the D Major Prelude) as if they were, well, exercises. Particularly challenging is the habit of playing some pieces in an empty, flat, sotto voce, almost monotonous manner, as if one could do nothing else in the wake of some great tragedy like as the Great War. In this way, several of the pieces actually sound quotational or as fragments from a past age, accidentally captured on disc – nothing like the immanent contemporaneity of today's historical performances which so often seek to

recreate Bach in the very moment of composition, seemingly living in our own time. But perhaps there's something to be learned from hearing Bach as the remainder of a lost past, one that we might have forgotten in our eagerness for effacing the differences between his age and ours. *John Butt*

Bach, Vivaldi, Marcello ***Concerti italiani*** Concerto italiano, Rinaldo Alessandrini
Naïve **OP 30301** 63'05"
Bach/Alessandrini *Italian Concerto* BWV 971; B. Marcello op. 1/2, oboe concerto; Vivaldi RV 316a, 439, 565

This is a slightly unusual venture for Rinaldo Alessandrini: where we are used to getting what some people might call definitive versions of complete publications, this is an anthology of some of the classics of the baroque concerto repertoire, and is designed at giving us an insight into Bach's concerto composition, partly by reconstructing pieces he took as models, and partly by reconstructing one of his own pieces – his *Italian Concerto* is transformed into a violin concerto. The performances are, inevitably perhaps, tremendous: the opening of Vivaldi Op. 3 No. 11 is relentless, although I'm not entirely convinced that I need the repeated chords in the continuo when the cello soloist enters. As for the Bach, I'm not entirely convinced by it —too much prominence given the violas as bass for my liking, but others can argue about that. I'm slightly troubled by sinister and unnecessary trills on harpsichord pedal points, little improvised links that don't exactly fulfil the function, and too stylised string articulations. Maybe I'm just too Anglo-Saxon? *BC*

Bernier ***Les Nuits de Sceaux*** Les Folies Françoises (with Patrick Cohën-Akenine)
Alpha **058** 71' 54"

The château at Sceaux was the home of Louis XIV's daughter-in-law, the Duchess of Maine. During the first decades of the 17th century she had the happy idea of inviting her friends to organise and (at least in part) fund grand entertainments to which the leading artists, poets, actors and musicians contributed in their various ways. The two delightful *divertissements* here recorded were first heard at Sceaux in 1714/15 and performed again on site in 2003 to mark the 250th anniversary of the Duchess's death. Bernier (son-in-law of Marais) was deemed sufficiently able by his contemporaries to be chosen to succeed the great Charpentier at the Sainte-Chapelle and subsequently entered royal service. He was a talented melodist and also a skilful contrapuntalist, as several lively ensembles here testify. As in most of the performances that are connected with the Versailles festivals, these are prepared in great detail and then presented with an easy flow which gives consistent pleasure – the only even slightly jarring element to my ear is the harpsichordist's sometimes over-active right hand. All the singers and players phrase and ornament well and with unanimity and their efforts are complemented by the booklet which, as usual with this company, includes a commentary on the cover illustration as well as notes on the music. If Bernier is new to you, take the plunge. If he isn't, you will anyway. *David Hansell*

Anthoine Boesset ***Je meurs sans mourir*** Le Poème Harmonique, Vincent Dumestre 60' 29"
Alpha **057**
One track anon, one each by Luis de Briceño and Louis Constantin

Yet another issue from France with no fewer than six sponsors' logos on the box – would that such philanthropy crossed the Channel! This is the third in a series of recordings by this ensemble in which they have explored the world of the *air de cour* – songs composed by the French contemporaries of Monteverdi. Anthoine Boesset (1587-1643) was the most prolific of Louis XIII's composers though also one of the most fastidious – 'one who leaves quantity to others', he said of himself. The programme of gravely beautiful polyphonic songs, interspersed with contrasting dances, is introduced and explained in a substantial essay and the only slip in the verbal and musical presentation is that someone should have noticed that tracks 14 and 15 bear each other's labels. The performers have a clear passion for their repertoire but also have a desire to present it in undeniably ear-tickling realisations complete with elaborate percussion parts. For me the most affecting songs are those which are most simply presented - the title song (voice and lute) has a nobility that is too rarely allowed to develop elsewhere. *David Hansell*

Couperin ***Leçons de Ténèbres*** Concerto Vocale, René Jacobs 57' 44" (rec 1982)
Harmonia Mundi *musique d'abord* **HMA 1951133** £
+ J. Clarke *Blest be those sweet regions*; Purcell *Lord what is man*; anon *The night is come*

This is a re-issue of a 1982 original, bizarrely packaged in such a way that both cast and contents are obscured until the outer cellophane is removed. Eventually a starry line-up (Christie and Kuijken are the main continuo players) is revealed and the booklet is better than basic, including a good essay on the Couperin and texts/translations. The English songs are an odd choice as fillers and the *Evening Hymn* is not the usual ground bass song we associate with that title and may not actually be by Purcell. But it is Jacobs' performance of the Couperin that is the focal point of the disc. His 'Dellerisms' will not be to all tastes and his partner in the third *Leçon* is relatively weak but there is some committed and impressive singing here, a welcome alternative to (though no substitute for) the Kirkby/Nelson/Hogwood version that is surely on everyone's shelves. *David Hansell*

Fasch ***Ouvertures in G minor, D minor and G major*** Il Fondamento, Paul Dombrecht *dir* 71' 06"
Fuga Libera **FUG502**

Two of the suites on this delightful CD are for a group of three oboes and bassoon with strings; the third is for the more typical string orchestra with two oboes and bassoon. Fasch, Kapellmeister at the court of Anhalt-Zerbst for almost 40 years, wrote dozens of orchestral suites like these, but there are no two quite alike. The two three-oboe suites are a case in point – the G minor has something dark and sinister about it (most dramatically conveyed in the opening movement, where dominant minor ninths are used to telling effect), and you'd be hard pressed to find anything as jolly and comfortable as the G major. Only the G minor has been recorded before, and in these performances I'd certainly recommend the disc even to fans of Fasch who already have that piece on their shelves – typically of Dombrecht, who has a wonderful insight into this repertoire (after fantastic recordings of Heinichen, Zelenka and Telemann), new light is shone upon familiar music, and a different phrasing, often playfully, raises an eyebrow, and a smile. My disc of the month. *BC*

Fiocco ***Lamentations du Jeudi Saint*** Catherine Greuillet *S*, Maurizio Buraglia *lutes*, Dominique Dujardin, Frank van Lamsweerde *vlc*, Christine Payeux *bvln, vlne*, Jean-Christophe Leclère *org* 49' 42"
Syrius **SYR 141330** (rec 1997)

Much of Fiocco's short life was spent directing music in major churches in Antwerp and Brussels, the three Lamentations for Maundy Thursday amply demonstrating his ability to incorporate both Italianate and French elements into his output. Just as the candles would gradually be extinguished in the *Tenebrae* service for which these pieces were

designed, so Fiocco gradually thins out his musical forces. The first Lamentation has two obbligato cellos in addition to a warmly scored continuo section; the second has only one cello, here often heavily underscored by a rather overfed violone; while the last has just continuo accompaniment, discretely shared between organ, theorbo and bass viol. This allows a greater focus than earlier on Catherine Greuillet's pure and expressive soprano, her voice soaring and floating where its previous accompaniment had fettered it to earth. While Fiocco's music can sometimes be harmonically predictable, his settings of the various Hebrew letters are elaborated with richly ornamented and expressive vocal lines, and elsewhere his infectious dance rhythms are effectively caught by the alert team of instrumentalists. The reflective mood of the Lamentation settings is continued in three lute tombeaux, by the very French Gallot, Mouton and De Visée. Buraglia's playing however lacks the spaciousness the music seems to demand, with some over-enthusiastic attack, and tempi that do not always allow the richly chromatic harmonies to settle in the resonant monastic acoustic of this fascinating recording. *John Bryan*

C. Graupner *'Die Kunst der Imitation': Triosonaten* Antichi Strumenti 65' 24"
Stradivarius STR 33632
+ Fasch Sonata Canon in d FWV N: d4, Molter

This CD takes as its starting point a series of canons and canonic sonatas by Johann Christoph Graupner, who was Kapellmeister at Darmstadt for several decades. To these are added canonic trios by Fasch and Molter. The pieces are interesting – and entertaining, which is something one might expect, considering that you are hearing the music twice – and the playing is also enjoyable. I wonder, though, what the point of playing canonic sonatas is if the players use different ornaments. Are they trying to distract us from the purity of the design? Or is one of them bored by the bare notation and needs to spruce it up? Or are they trying to show that they can do their own thing with a melodic line, and not be bound by a canonic line? Whatever their reasoning, I found it strange and slightly off-putting. I'm intrigued also by the second subtitle to the CD: Gesamtwerk für 2 Violinen und B.C.: I was under the impression that the Hessische Landes- und Hochschulbibliothek had many more than five trios by Graupner: have they been shown not to be by him? *BC*

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

Handel *An Ode for St Cecilia's Day; Cecilia volgi un sguardo* Carolyn Sampson, James Gilchrist ST, Choir of... & The King's Consort, Robert King 77' 53"
Hyperion CDA67463

Robert King once again shows what a masterful Handelian he is. With two outstanding soloists in the shape of Carolyn Sampson and James Gilchrist, his readings of Dryden's Cecilian Ode and the Italian interpolation in *Alexander's Feast*, 'Cecilia, volgi un sguardo' (probably written to exploit the voices of Anna Strada and Carlo Arrigoni), can do nothing but enhance his reputation – and that of the singers. In this repertoire, the ensemble reigns supreme – perfection of pacing, phrasing, overall shape and individual details can all be taken absolutely for granted. The glorious choral colour in the ode is exceptional – and the beautiful ending of the first chorus ('From harmony, from heavenly harmony') is an added bonus. There are too many other such treats to mention – and, besides, I would not like to spoil the joy of discovering them for yourselves! This November, take a break from Mr Purcell, and enjoy this celebration of our patron saint. *BC*

Handel *Saul* Nancy Argenta *Michal*, Susan Gritton *Merab*, Andreas Scholl *David*, Mark Padmore *Jonathan*, Neal Davies *Saul*, Paul Agnew *High Priest/Witch*, Jonathan Lemalu *Ghost of Samuel*, Gabrieli Consort and Players, Paul McCreesh 165' 44" (3 CDs)
Archiv 474 510-2

McCreesh's fine accounts of *Theodora* and *Solomon* set high expectations for his view of *Saul*, Handel's first collaboration with Charles Jennens as librettist and the first of the composer's truly great musical dramas. It is indeed an excellent performance in many ways, yet also a bit disappointing. Comparison with John Eliot Gardiner's recording on Philips, taken from a live performance at Göttingen in 1989, is inevitable, and for the vital quality of dramatic power one has to turn more often to Gardiner. The choruses that begin and end Act 2 are touchstones. Gardiner's 'Envy' chorus is only slightly slower than McCreesh, but he finds a sense of menace in the music that McCreesh misses. At the end of the act, McCreesh's treatment of the chorus 'Oh fatal consequence of rage' is musically impeccable but conveys no clear mood, whereas Gardiner's significantly slower tempo and hushed opening immediately suggest the Israelites' fearful reaction to the mental disintegration of their king. (One significant contrary example is McCreesh's Dead March, more moving at his slower tempo.) Both conductors have good soloists. Andreas Scholl's David is vocally superior to Derek Lee Ragin – his 'O Lord whose mercies numberless' is awesomely beautiful – but in recitative he is over-cautious with words and their rhythms, despite his good command of English. (Neither is ideal in the part, written for mezzo-soprano.) Otherwise Gardiner's singers seem to me to just have the edge over McCreesh's, though Mark Padmore's passionate Jonathan and some well-taken smaller parts (notably Jonathan Lemalu's Ghost) are to the latter's credit. Where McCreesh undoubtedly scores is in his loving recreation of Handelian orchestral sound (helped by the studio recording), with snarling trombones and a robust, early 19th-century organ properly used. (The organ solos are brilliantly played by Timothy Roberts, who also improvises a convincing 'ad libitum' slow movement in the overture.) The content of both recordings is generally very similar, with McCreesh adding the short 'Largo e staccato' link between the Dead March and 'Mourn Israel', and choosing the short soprano version of 'Brave Jonathan his bow ne'er drew' over the longer alto version, though the former seems to have been discarded by Handel at an early stage. Thus McCreesh provides a very respectable *Saul* with impeccably recorded period sound, but for its dramatic values Gardiner remains, for me, the top recommendation. *Anthony Hicks*

Hasse & Zelenka *Dresdner Motetten & Konzerte* Salomé Haller S, Batzdorfer Hofkapelle 66' 59"
KammerTon KT 2013
Hasse *Fuge insidias, Inter undas* Zelenka *Alma redemptoris, Concerto in G a8*

It is about time someone made a CD of music by Hasse and Zelenka – the latter was reputedly very disappointed when he didn't succeed to any important position on the death of Heinichen, and slightly jealous, perhaps, of Hasse's success. The differences between their music (performed at the Dresden court) could not be greater: if Hasse's is relatively simple, straightforward and tuneful, Zelenka's is quirky, brooding and complex. The only previous disc worth mentioning of motets by Hasse came from Martin Gester's Parlement de musique, so it is appropriate that the soloist on this disc, Salomé Haller is also from the Gester stable – she is absolutely outstanding in Hasse's demanding runs, with a range of colour in her voice (especially in the lower register that the composer frequently requires of his sopranos) that will make many better known singers jealous. The Batzdorfer Hofkapelle have improved immeasurably since I last heard them – this is an exceptionally fine recording. *BC*

Rameau *Pièces de clavecin, vol. 2* Sophie Yates 73' 05"
Chandos Chaconne CHAN 0708
Nouvelles suites (1728), *Cinq pièces* (1741), *La Dauphine (1747)*

This recital consists of the two large-scale suites from the 1728 book (which include several of Rameau's best-known movements), the solo arrangements of five of the *en concert* pieces and the isolated *La Dauphine*, the composer's final keyboard work. Sophie Yates plays a powerful-sounding harpsichord and finds opportunities to display its full resources in this consistently marvellous music. She tackles the big virtuoso moments head on and even manages to fit in a few extra roulades of her own – I especially enjoyed that at the end of the *Gavotte's* final *Double*. Those who have Volume 1 can buy this sequel without hesitation, though they, like me, may wonder why on earth the release of the final chord wasn't tidied up. *David Hansell*

D. Scarlatti *Essercizi K. 1-30* Alain Planès (Schantz*fp* c, 1800) 120' 24" (2 CDs)
Harmonia Mundi HMC 901838.39

Alain Planès has a distinguished record as a pianist, particularly in contemporary music. He brings his considerable virtuosity to bear on Scarlatti's *Essercizi*, played on a Schantz pianoforte of c. 1800 now at the Villa Medici-Giulini near Milan. While the instrument works well on the whole, I feel that it does not have the necessary subtlety, nor does Planès bring sufficient nuance to his playing or enough attention to detail, to last the course of all 30 sonatas. The over-riding impression is of a set of rather repetitive studies expertly played rather than of Scarlatti as an innovator and creator. In this sense it does not compete with some of the more recent Italian Scarlatti recordings. Some individual pieces do work well, though, especially the final 'Cat's fugue', and this recording may well appeal to those who like the more conventional pianists' approach to Scarlatti.
Noel O'Regan

Telemann *Complete Violin Concertos* Vol. 1 Elizabeth Wallfisch, L'Orfeo Barock-orchester 59' 21"
cpo 999 900-2
TWV 51: C2, D9, D10, E2, e3, F2, G8

I was involved in procuring copies of all the original manuscripts for this recording (and publishing) project – the editions will be available from Bärenreiter – and I'm glad to hear the first fruits of Libby's labour of love. Although I am a fan of Telemann, and in particular of his concertos for strings, I must confess to having been rather sceptical that there is enough good music among the repertoire for more than one disc, but she and the wonderful playing of L'Orfeo Barock-orchester (whose recording of Rupert Ignaz Mayr's string suites drew my attention to a very fine composer) have proved me wrong. The seven concertos on the disc contain such a variety of styles (Telemann could never have been accused by Stravinsky of having composed one concerto x number of times) that the ear is always kept occupied – and entertained. I look forward to hearing volume two. *BC*

Telemann *Trio sonatas for recorder, violin and continuo* Fabio Biondi, Tripla Concordia 52' 15"
Stradivarius STR 33685
TWV 41: f1 42: a1, a4, d10, F8, f2

This disc follows hot on the heels of Tripla Concordia's previous issue of trio sonatas with recorder and oboe. All six pieces are well known, and this disc is sure to be popular among recorder players. The recorded sound is very bright and the balance between the two melody instruments is generally very good. Some differences of approach to final notes do emerge – the recorder player will go for a suave, rounded sound, while the violinist prefers quite a sharp attack. The continuo is better matched than in the Vivaldi flute CD, with the cello and harpsichordist working well together – the latter is far less interested in fancy fillings in. I enjoyed listening to these performances several times, but I do not think I shall return to them very often, as they are just a little overdone for my tastes. *BC*

Vivaldi *Concertos for the Emperor* The English Concert, Andrew Manze 78' 52"
Harmonia Mundi HMU 907332
RV 183, 189, 202, 271, 277, 286

When is La Cetra not La Cetra? Apart from answers like 'When it's by Legrenzi rather than Vivaldi', it is when, rather than the set of concertos published as op. 9 in 1727, it is the manuscript set of that name of one year later, now in Vienna. Apart from one concerto, the set is completely different, although they are known in other sources, which is as well, as the Vienna set lacks the solo violin part. Andrew Manze improvises cadenzas in the first concerto RV 189 that must have taken his fingers almost to the edge of his nose – very impressive – and the remainder of the set is hardly less so. The band are in electric form, with forceful fortes and distant pianos. A must have for all fans of Vivaldi and Manze. *BC*

Vivaldi *Viola d'amore Concertos (RV 392-7)* Catherine Mackintosh, Orchestra of the Age of Enlightenment 67' 18"
Hyperion *Helios* CDH55178 ££

Listening to this CD made me think a lot about the 'new' Vivaldi *Nisi Dominus*: apart from the unmistakable Vivaldiness of that piece, the particularly idiomatic writing for the viola d'amore was cited as justification for the attribution. In fact, almost without exception, one of the trademarks of Vivaldi's concerted writing for the instrument seems to be the use of echoes an octave lower and that certainly never happens in RV803. Catherine Mackintosh's playing in these six concertos is a joy, and I repeat what I said the first time I reviewed this disc: don't worry about the fact that all of the pieces are stuck in more or less the same keys – the harmonic limitations of the instrument posed no problem for Vivaldi! *BC*

Vivaldi *Sonate e Concerti per flauto traverso* Enrico Di Felice, Ensemble L'Apothéose 63' 43"
Stradivarius STR 33682
RV 80, 84, 480-1, 533

I am slightly confused by the sub-title of this disc: 'Complete sonatas and concertos for german flute and continuo'. In the first place, there are four solo sonatas with continuo, but then come a concerto for flute, violin and continuo, a trio sonata for flutes and continuo, and finally a concerto for two flutes, strings and continuo: where are the six concertos, op. 10? Is this volume one of a series? Whatever the reasoning behind this, these are enjoyable and highly polished performances of chamber music with flute(s) that may or may not be by Vivaldi. I think I would have preferred continuo for the solo sonatas not to have included cello – the harpsichordist has a very fluid sense of rhythm in accompanying that the string player cannot quite match. This is less of an issue in the ensemble works, but I would actually also have had the cello drop out in the 'solo' sections of RV 84. One final point: couldn't the very sharp intakes of breath at the start of every single track on the disc been edited out? *BC*

Zipoli *Sonate d'Intavolatura per Organo e Cimbalo (1716), vol. II* Susan Alexander-Max (Cristofori Grand Piano, Metropolitan Museum of Art) 67' 41"
Albany Records TROY669
Suites in b, C, D, g; *Partite* in a, C

This is an important recording done for the Metropolitan Museum in New York on their Cristofori fortepiano of 1720,

almost contemporary with Zipoli's *Sonate d'Intavolatura* of 1716, the second half of which is played here. Zipoli died young in Argentina in 1726 as a Jesuit missionary, having earlier been organist of the Gesù in Rome when this music was published. The liner notes strangely describe his style as 'early Italian baroque' but this is definitely 18th-century music, consisting of four suites and two sets of variations. While some of the shine has worn off the Cristofori's sound over the centuries it displays a crispness of articulation which Alexander-Max uses with great subtlety to bring out all the contrapuntal nuance in these very attractive binary movements. *Noel O'Regan*

Baroque Music for Trumpet and Organ Martin Weller *tpt*, Martin Hofmann (1737 Treutmann organ at St George's, Goslar) Coviello Classics **20401** 62' 11"
Music by D. [not G] Gabrielli (Sonata 5 in C), Handel, J. B Loeillet (op. 2/5), Krebs, Pepusch, Purcell, Stubley, Vivaldi (RV 452)

I fear (and hope?) that this CD will have little interest for EMR readers. The title of the CD is the closest this gets to being baroque. With ne'er a thought for any idea of authenticity, all the pieces are played in the same heavy quasi-romantic style. Shame, as the organ itself is an historic one, and deserves better treatment.
Andrew Benson-Wilson

Music at the Court of Louis XIV – Marais, Couperin, Hotteterre Concentus Musicus Wien, Nikolaus Harnoncourt 50' 18"
The Bach Guild **ATM-CD 1276** ££
F. Couperin *Concert Royal 2*; Marais Suite from *Alcyone*, 3 pieces from Livre II; *J.* Hotteterre *Livre I*

This seems to be a USA re-issue of what must be an early CMW LP, to judge from the duration and the sounds which, dare I say it, sound like those a modern style player makes when first playing an old instrument. The notes are in rather curious English which reads like a translation from German and each work (*ie* not movement) is presented as a single track. Quite honestly, with so many fine performances of this repertoire now available, this has to be for CMW/NH completists only. *David Hansell*

CLASSICAL

CPE Bach *The Complete Keyboard Concertos, vol. 13* Miklós Spányi *tangent piano*, Concerto Armonico, Peter Szüts
BIS-CD-1307 67' 34"
Wq 22 (H 425), Wq 103-4 (H 457, 463)

The two Sonatinas (Wq 103-4) date from around 1760, during the composer's Berlin years, and are grandly scored for strings with added pairs of flutes and horns. The Concerto in D minor (Wq 22) may date from later in his Berlin period or from Hamburg. It certainly shows more modern tendencies, with the quite strong mood-contrasts associated with 'Sturm und Drang' compositions. Regular subscribers to this and Spányi's solo series will find, as usual, that the soloist, conductor and ensembles featured here are among the very best advocates of the music of CPE Bach: they (and the enterprising Swedish company BIS) surely deserve our regular attention and patronage. *Stephen Daw*

Helm's numbers for CPE Bach have failed to replace those of Wotquenne's 99-year-old catalogue in general usage, perhaps because Helm does not treat sets of works as entities. When EMR started, I tried to be up-to-date and used Helm, but now sometimes prefer Wq. CB

CPE Bach *The Solo Keyboard Music* 11 Sonatas from 1746-47 Miklós Spányi *fp*
BIS-CD-1195 70' 04"
Wq 65/16, 17 & 20 (H 46, 47 & 51), W deest (H 348)

Miklós Spányi here presents yet another of his progressing complete account of a master's keyboard music, reminding us that these works, although written before the death of Sebastian, should not properly be compared with his. The programme opens with the romantically brooding Fantasia in E flat (H. 348) which, although composed so early (H suggests the mid-1740s), reminds me of similar free extempore works by Schumann! We continue with Sonatas in B flat (H. 51), C (H. 46) and G minor (H. 47), all scrupulously played, with useful notes by the performer relating to Emmanuel's own written directions, such as we have come to expect in this series. Yet another revealing recital. *Stephen Daw*

W. F. Bach *Fugues & Sonatas* Ewald Demeyere *hpscd* 53' 34"
Accent **ACC 23157**

This recital consists of distinguished performances of three sonatas, whose composition and revision occupied Friedemann for around thirty years, together with the Eight Fugues composed for Princess Amalie at Berlin in 1778. All are masterly, and are here performed with such authority as to remind us that Friedemann was not only the young Johann Sebastian's favourite but was also the favoured first major recipient of Book II of the '48'. Ewald Demeyere, a Dutchman emanating from pedigree stables – Antwerp and Amsterdam with Leonhardt – plays all of this varied fare very well indeed. *Stephen Daw*

Galuppi *La diavolessa* Kremena Dilcheva *Dorina*, Matthias Vieweg *Giannino*, Tom Allen *Falco*, Johnny Maldonado *Count Nastri*, Bettina Pahn *Countess Nastri*, Egbert Junghanns *Don Poppone*, Doerthe Maria Sandmann *Ghiandina*, Lautten Compagney Berlin, Wolfgang Katschner *dir.* 125' 15" (2 CDs in box)
cpo **999 947-2**

La diavolessa (Venice, 1755) is one of the string of delightful *drammi giocosi* that Galuppi wrote in the third quarter of the 18th century to libretti by Goldoni. It tells of a gullible old man who takes an aristocratic couple for a pair of scroungers masquerading as expert treasure-seekers. The female devil of the title is a disguise adopted by the young Dorina, who manages to control all the complications. The cast are all good, lively and expressive singers, though their Italian isn't always quite idiomatic, and the recitatives occasionally drag a bit. On the other hand there are attractive arias, and quite ambitious finales – that to Act II, with invocation of the 'devil', is great fun and very well handled. Typically for the cpo label, the insert booklet, with full libretto in Italian, German and English, is informative and well produced. The twenty-strong orchestra is neat and nicely recorded. Here is a very welcome addition to the Galuppi discography *Peter Branscombe*

An Introduction to Gluck: Orfeo ed Euridice (Opera Explained) 66' 17"
Naxos **8.558122** £
Written by Thomson Smillie, narrated by David Timson. Illustrated by extracts from Naxos 8.660044, Orfeo: Ann-Christine Biel *A*, Euridice: Maya Boog *S*, Amor: Kerstin Avemo, *S*, Drottningholm Theatre Chorus and Orchestra/Arnold Östman

I don't think this is one for *EMR* readers. It consists of a very basic gallop through the opera's historical context, followed by a simple narrative of the plot with illustrations taken mostly from the Drottningholm recording. Too much time is spent on rather coy material about the sexuality of castratos, and on repeated assertions that the rather heavy and unimaginative mezzo-soprano heard on the recording reproduces 'as closely as possible ... the effect of the great castrato Guadagni' – which I hope is not true. There is no attempt to discuss basic things such as the difference between accompanied and *secco* recitative, the fascinating mixture of backward- and forward-looking instrumentation in *Orfeo*, and what this might have to do with Viennese musical culture, and the nature of Gluck's musical language. It is perhaps a reflection of our dumbed-down culture that there is no attempt to explain how

musical structures work – not even in the discussion of the rondo 'Che farò'. There are a number of errors and dubious assertions. For example, Peri's opera is *Euridice*, not *Orfeo*; the castrato Alessandro Moreschi recorded the Bach-Gounod 'Ave Maria', not Schubert's setting; and he made 17 recordings, not just one. Most revealing of the general level of the discourse is the assertion that 'Che farò' is 'the first great aria in operatic history'. I reviewed the parent recording of *Orfeo* in *EMR* some time ago, and I'm afraid it does not impress me any more now than it did then. *Peter Holman*

Mozart *Early Symphonies: music and letters* Concentus Musicus Wien, Nikolaus Harnoncourt; readers Nikolaus, Maximilian & Laya Harnoncourt 229'58" (3 CDs)
deutsche harmonia mundi **82876 58706 2**
Nos. 1, 4–9 + K 19a/Anh 223; 45a/Anh 221; K 42a/76; K45b/Anh 214

Here is a bold and unusual enterprise: three generously filled CDs containing eleven symphonies from K16 (1764) on to K73/75a (1772?), recorded in 1999, with 2004 recordings of a selection of Mozart family letters – brief excerpts from them preface the individual symphonies, and the third CD, read by three members of the Harnoncourt family, includes excerpts from travel diaries and letters from the Mozarts' journeys between 1762 and 1772. It's odd that there is little attempt to tie in the letters chronologically with the music. And of course, people who don't speak German aren't going to make much of the Harnoncourt readings, even though the third disc does also contain excerpts from the works already heard on the first two CDs. What really matters here is, naturally, the music. These are brilliant performances, with abundant swagger and stark chording, yet with a beguiling delicacy and suppleness to the Andantes. There is lovely playing from Concentus Musicus, with natural horns eloquent and dazzling by turns, the strings precise and warm-toned. The venue is the Kasino Zögernitz, with its true, atmospheric acoustic long favoured by these musicians. We aren't given details of the personnel, which is regrettable; but there are useful essays in the well-illustrated booklet. *Peter Branscombe*

Samuel Wesley *Organ music* Jennifer Bate (1829 Bishop organ, St James Bermondsey)
Somm CD036

The recent restoration by Goetze and Gwynn of the 1829 James Bishop organ in St James Bermondsey has brought back to life one of the most important organs from that fascinating transitional period between the English classical to the early romantic organ, with rather more of a nod to the latter than the former. The sometimes quirky music of Samuel Wesley is in a similar vein, and works well on this instrument. Both the organ and composer were amongst the first in England to adopt the pedals – the organ, uniquely, includes a little keyboard to the left of the manuals for a second player to play the pedals if the organist wasn't up to it. The pieces are unlikely to be known, even to organists, but are interesting examples of the organ music of this period, combining elements of the late baroque and gallant style, with foretastes of the grand, but rather po-faced style that was to follow. The playing is safe but seemed just a little deliberate and uninspiring – articulation of notes and phrases is frequently a bit too obvious. I also wonder if the touch was really sensitive enough to bring out the best from the organ – there are occasions (e.g. the opening of track 10) where an unsteady opening transient might be the result of too heavy an attack. Despite the very carefully delineated phrasings, there doesn't seem to be a broader overview of the musical direction of the pieces – not always easy, I admit, in many of Wesley's pieces but, nonetheless, an important contributor towards translating the music from the page to the ear of the listener. This organ deserves to be heard and recorded more. *Andrew Benson-Wilson*

Neues Schloss Meersburg: Höfische Musik Günther Höller*fl*, Gerhard Peters *vln*, Gerald Hambitzer*fp*, Klaus-Dieter Brandt *vlc*
Animato **ACD6072** 78' 33"
CPE Bach, JCF Bach, Droste-Hülsoff, JW Hässler, C Stamitz, JG Tromlitz

The musicians of the Bishops of Konstanze who are celebrated here include a number of excellent composers working during the period from 1730 or so. The recording features rare German instruments and was recorded in the Palace. Music featuring the traverso is expected to be elegant and rational, and so most of it is. But there is one profound and really significant work: lasting five seconds short of 20 minutes, the Sonata in C minor for violin and clavier (here a well-restored and played fortepiano) by CPE Bach (Wq 78, H 514), one of four which he published in 1763. The violinist Gerhard Peters is excellently supported by the consistently fluent Gerald Hambitzer in a truly positive reading which makes plausible the theory of CPE Bach's influence on Beethoven, both with regard to motivic structure and emotional power. For me, this new discovery alone renders the disc well worth its price. *Stephen Daw*

VARIOUS

3 Centuries of Italian Organ Music Andrea Marcon 73' 35" (rec 1999)
Divox Antiqua CDX-75228-2
B Pasquini, M Rossi *Toccata VII*, B. Storace; D. Scarlatti K 153, 159, 328, 513; Galuppi, Paganelli, Pescetti, Valeri; Padre Davide da Bergamo

This is compilation from four CDs, although it is only the photos of the four original CD covers hidden behind the CD that gives any clue that this is not a new recording – naughty. But as at least one of the CDs is out of print, and all the recordings are recent, it is worth covering. Andrea Marcon plays with a real affinity for this music, relishing the discords and musical byways in Rossi's extraordinary Toccata VII and, at the other end of the extreme, throwing himself wholeheartedly into the 19th century extravaganzas of Padre Davide (the Italian Lefébure-Wély), creating some lively responses from the organ's winding system. He has a superb sense of touch and articulation and seems to play with a twinkle in his eye. There are some delightfully colourful registrations on all four organs (but perhaps particularly in the Scarlatti pieces and in Storace's *Ballo della Battaglia*), all of which feature some distinctive and attractive sounds. The booklet gives no information about the organs or registrations used, and I couldn't find any on the offered website either. As with another CD I reviewed this month, there is not enough space between the tracks, notably between track 15 and 16, where a change of organ and style might cause a shock to the system. I assume this is a budget disc, and is well worth hearing.
Andrew Benson-Wilson

La Gioia della Danza nella musica organistica Alessandra Mazzanti (1972 Zanin organ, S. Antonio Basilica, Bologna)
Bongiovanni **GB 5139-2** 67' 29"
Bach, Bizet, Boëllmann, Diana, Gherardeschi, Guilmant, Lefébure-Wély, Malerbi, GB Martini, Pasquini, Pachelbel, Sweelinck,

Sadly, this CD features the organ of the 'other' basilica in Bologna so don't expect to hear two of the oldest, and finest, organs in the world. The organ dates from 1972 and is typical of the vaguely historically-leaning eclectic instruments of the time, although it does sound better than many. Only half the programme is of 'early music', and the rather mannered articulation (generally involving leaning to heavily on the first note of the bar, and leaving too long a gap between that and the preceding note) makes that rather difficult to appreciate, although I suppose the neo-baroque playing does fit with the style of the organ. *Andrew Benson-Wilson*

deutsche harmonia mundi *splendeurs*

A whole batch of CDs, from the enterprising deutsche harmonia mundi, at the low end of the mid-price range, have just arrived, re-packaged as 'Splendeurs' and with an added cardboard slip case in French (which I would throw away – not a very ecological piece of marketing) and a change of numbers. The original booklets are included. Each of the discs was favourably reviewed when they were originally released, so we will limit ourselves to a few words on each. We have used the new numbers from the cases, not the original ones, which are still visible along with the original titles. This is the second batch in the series: we didn't review the first – we evidently should have done, since there are many first-rate mid-price releases.

Anyone familiar with Robert King's 'Contemporaries of Bach' series will certainly want to snap up Cantus Cölln's disc of *St. Thomas Cantors before Bach* (74321 935632) which has four motets by Schelle and two each by Knüpfer (my favourite) and Kuhnau. Their 1997 recording of Bach's motets (74321 935432) includes some instrumental doubling (four-part double reeds and four-part strings) and the luscious opening of *Singet dem Herrn* (printed on the slip case as *Singet dern Herrn*) should convince anyone that this is a recording well worth having. Bach's *Concertos for oboe* (74321 935422) includes the A major oboe d'amore concerto, the C minor double concerto (in which oboist Hans-Peter Westermann is partnered by Mary Utiger), and two further reconstructions, a G minor concerto after BWV 1056, and an F major one after BWV 49 and 169. As usual, Camerata Köln's playing is excellent and I have to say that I find the F major particularly convincing as an oboe concerto. The same group give some delightful performances of concertos with wind instruments by Telemann (74321 935572), including another C minor concerto for oboe and violin and a gorgeous concerto for the same instruments with the addition of two transverse flutes. Bach and Vivaldi are paired on the first of two discs by the Freiburger Barockorchester (74321 935412), in which Thomas Hengelbrock directs a selection of concertos, sinfonias and overtures (one of each by each composer), including the most convincing performance I know on disc of the 'Bach' three violin concerto. Gottfried von der Goltz leads the orchestra in what is the finest recording I've ever heard from the group – concertos, etc., by Zelenka and Pisendel (74321 935532); there's another typo on the packaging – don't be fooled by the *concertant*!

The packaging is seriously awry on an otherwise thoroughly enjoyable CD: according to the original cover, De Literes' *Los Elementos* is an opera in the Italian style, while the new pack has 'opera in the Spanish style'. Whichever style it's in, the performances are stylish and entertaining – although there should be a castanets health warning on the cover. The other disc with Spanish connections is Sepharad (74321 935642) on which Ensemble Sarband perform Songs of the 'Spanich [sic] Jews in the Mediterranean and the Ottoman Empire'. Make of the title what you will, but don't be put off by it – and don't be too surprised not to find Spain among the countries named on the track list: the booklet notes will explain all.

There are six CDs in the set devoted to French music. Top of my list from the bunch would definitely be Ensemble Rebel's excellent accounts of the trio sonatas by Rebel (74321 935552) and Marais's *Pièces en trio* (74321 935512), both of which are absolutely without equal in the catalogue. There are two fine discs of Rameau theatre music: Sigiswald Kuijken directs La Petite Bande in a suite from *Hippolyte et Aricie* (74321 935542, one of the shorter discs at only a little over 50 minutes), and Nicholas McGegan offers suites from *Platée* and *Dardanus* with the Philharmonia Baroque Orchestra (74321 935802). I enjoyed Hille Perl's Sainte Colombe recording (74321 935562) a lot, and Skip Sempé's *La Sultane* (74321 935452) was scarcely less enjoyable, although I have to admit I prefer London Baroque's recording.

The Italian Baroque is featured on five discs. Caccini's *Le nuove musiche* performed by Jordi Savall (74321 935442) with Montserrat Figueras accompanied by two pluckers (or three, I suppose, if the term also covers harpists!) and gamba. Lorenzo Ghielmi directs the eight voices of Canticum through the Frescobaldian *Messa della Madonna* (74321 935472) which includes toccatas and recercare at various points. David Daniels performs five cantatas and a motet by Scarlatti (the back cover confirms that we are talking about Alessandro) with the Arcadian Academy, directed by Nicholas McGegan (74321 935812). Anner Bylsma is partnered by Hidemi Suzuki in six cello sonatas by Vivaldi (74321 935612) They are joined by Jacques Ogg, but you have to read on to find that out, and Christopher Hogwood directs L'Arte dell' Arco in *Ouvertures d'opéras oubliés* (an enterprising translation of the original title), which I was enthusiastic about when I first reviewed it (74321 935602).

Moving forward to the classical period, we have three excellent re-issues. Hidemi Suzuki is the soloist in Haydn's cello concertos, coupled with the Sinfonia Concertante (74321 935482); having been slightly disappointed by a disc of CPE Bach cello concertos by him, I am happy to report that these performances are masterful, and the Sinfonia Concertante (especially Ryo Terakado's violin playing) is outstanding. Sigiswald Kuijken and La Petite Bande are on another Haydn disc (74321 935492) with the *Harmoniemesse* and *Te Deum*. The soloists are Sandra Piau, Monika Groop, Christoph Prégardien and Harry van der Kamp, with the first class Choeur de Chambre de Namur. Although this is another shortish disc, and there have been a lot of Haydn mass recordings of late, this is still a version to reckon with. You need to do a bit of searching before you find out who is singing Mozart's *Exultate Jubilate* and Pergolesi's *Salve Regina* on the third disc (74321 935522). In fact, Ruth Ziesak not only performs these two works, but also another motet by Mozart *Ergo interest* (which was included in a fantastic recording Emma Kirkby made with the AAM for Decca) and JC Bach's *Salve Regina* as well. Anyone who knows the older set will miss a few appoggiature in *Exultate*, and will find Ziesak's voice fuller and slightly darker, and she has some beautiful turns of phrase. *BC*

LETTERS

Here are two of several further emails that have passed between Paul Simmonds and myself over the realisations in Telemann's Singe–, Spiel– und Generalbaßübungen *(see EMR 100 pp. 5-6 and 102 p. 33).*

Dear Clifford,
Arnold was an excellent study (published 1931), but makes the mistake of stirring too many sources into one pot. You yourself refer to 'a distillation of 18th century practice'. More recent research (e.g. the proceedings of the 1993 Generalbass Symposium held in Basel, published by Amadeus) shows that there is no such thing – advice by C.P.E. Bach or Türk as to accompaniment cannot be unquestionably applied to Telemann, and certainly not to the 18th century French school – even less to the music of the 17th century. I do not wish to labour a point, but surely Telemann's *Generalbaßübungen* with the composer's careful footnotes, while clearly not a blueprint for inspired accompaniment, should be taken seriously particularly with regard to matters of range and relationship of the upper parts in particular. He is, after all, a composer of some significance. *Paul Simmonds*

Dear Paul,
Thanks. Arnold is indeed a bit vague. I think that continuo players are (oversimply) divided into two sorts; the polyphonic and the dynamic-rhythmic. (I was, for instance, intrigued by various casual conversations with Nicholas Parle on the subject at the Polish early music course I attended in July: he is clearly a contrapuntal man.) The sources tend to favour the former, because learning to play is combined with learning harmony and counterpoint. Obviously, styles vary according to the styles of music, and players should be able to do both. But unless we are, for instance, to deprive a singer of the right to be assisted by a distinct difference of volume in the accompaniment between the notes of a feminine cadence, continuo playing must be concerned with the thickness and placing of chords as well as the number of parts. To be devil's advocate, there is also evidence from the early 17th century for playing above the soloist. The Telemann is indeed fascinating: sadly, there is a real dearth of indications of how an experienced player actually played (rather than taught). With electronic techniques, however, it should be possible at least to notate the details of what modern players do, which would be very useful educationally. Indeed, it was done (by ear rather than electronically) to check whether the keyboard players used Lionel Sawkins written-out realisations in the recent Hyperion case. It seems that they didn't, but neither that nor that Sawkins apparently filched some *parties de remplissage* from a previous editor was a major consideration in the case. *CB*

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Two matters to append to my review of **Shakespeare's Songbook** in the last issue. First, I should have checked further before throwing in at the proof stage my comment about Tilly Valle: it is included. Also, Julian Elloway found the hymn version of Robin Goodfellow exactly where I would have looked for it had my copy been where it should have been: the 1933 Methodist Hymn Book. I suspect, though, that it may have been a 20th century adaptation, not a long-standing usage. *CB*

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Greenwich International Festival of Early Music 2004

The leaflet inserted with most copies of this issue has a misprint: please note that Concert 13 (Frances Kelly & David Miller) is at 11.30 am on Sunday 14th November. (Expressed differently, the new day should have been printed before rather than after Concert 13.)

Our stand will be in the Prince Philip Room, close to that of Lindum Records and conveniently placed for the bar. We look forward to seeing readers and customers.

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UNIVERSITY OF ABERDEEN

PULLING OUT ALL THE STOPS FOR RARE MUSICAL TREASURES

The University of Aberdeen is preparing to recreate a wall of sound from hundreds of years ago with the arrival of two unique 16th century English organs. It will host a residency of the *Early English Organ Project* early next year, giving music lovers and organ enthusiasts a rare opportunity to see and hear the two magnificent reconstructed instruments in the 16th century setting of King's College Chapel [Aberdeen, not Cambridge].

The *Early English Organ Project*, sponsored by the Jerwood Foundation, has commissioned the two organs from internationally renowned organ restoration firm Goetze and Gwynn of Welbeck, using the evidence of surviving parts that were recently discovered in East Anglia. No organs from this period have survived intact in the UK, so the recreation of these instruments means we can now explore at first hand the ways in which they were used in churches, cathedrals and monasteries in the 1500s.

The *Early English Organ Project* residency at the University of Aberdeen will run from February to April, 2005, and will offer the only opportunity to experience the sound of the type of organ that Bishop Elphinstone, founder of the University of Aberdeen, would have known. As well as recitals, there is an exciting programme of events for school children and local musicians.

The culmination of the residency will be marked by a **Festival of Organs and Virginals** – a major international event including recitals and a 'Symposium of Early English Keyboards' which will celebrate the end of the organs' three month reign at the University. The weekend will run from 15 to 17 April, 2005, and will feature a programme of recitals, and lectures from the most eminent scholars and award-winning performers, including Davitt Moroney.

The Early English Organ Project residency at the University of Aberdeen has so far received sponsorship from the Scottish Arts Council, but more funding is required and the University is appealing for sponsors.

Dr David Smith is a Lecturer in Music at the University of Aberdeen, and is leading the Early English Organ Project. He said: "We are delighted and honoured that we will have a chance to experience these fantastic organs in Aberdeen. The sound of the English organ is so completely different from what many organists who play this repertoire expect. We are hoping that the instruments will be used not only by our staff and students for services, recitals and teaching, but by local organists and choirs, and then, of course, all the concerts are open to the general public. Although there have been residencies elsewhere in the UK, ours is the only one to bring in the best performers and scholars from around the world, and promises to be a significant event not just for Aberdeen, but for the international musical community. We are currently in the process of seeking sponsorship for the residency and are appealing to the business community of the North East to support this innovative project that will provide musicians and the general public alike the chance to experience a once in a lifetime musical treasure.

The University of Aberdeen recently welcomed the arrival and installation of the first organ by the French master organ builder Bernard Aubertin organ in the UK. Housed in King's College Chapel, it gives the University an instrument of international distinction and provides a focus for international research on organ music and early keyboard music. The Early English Organ Project residency will build on the interest in organs and organ playing created by its presence.

The 16th century was a high point in English music, and the chance discovery of important parts of two organs made between 1520 and 1540 in East Anglia opened up the possibility of exploring this unknown sound world. Each of these parts is a soundboard – a large wooden chest with holes for the pipes, where the air supply and the key mechanisms connect with the pipes and it's right at the heart of the organ. One soundboard had been used as a door to a dairy in an old house, and had been plastered over, while the other was quite unrecognised, hidden behind lumber and old pews in the churchyard shed, so these were lucky finds. The *Early English Organ Project* has copied these soundboards. To complete the organs, knowledge of the surviving music was used, as was information held in contemporary records, and evidence of fragments of early 17th century English organs and of 16th century organs in Spain and Italy.

The *Early English Organ Project* has raised funds to send the organs on residencies, where they can be played and heard in services, workshops and concerts. The organs, called The Wingfield Organ, and The Wetheringsett Organ, are already giving fresh insights into music of the Tudor age, enabling players, singers and listeners alike to experience and explore their unique sounds.

Anybody wishing to make a donation to the *Early English Organ Project* at the University of Aberdeen should contact Dr David Smith at University Music
tel +44 (0)1224 274737,
e-mail: d.j.smith@abdn.ac.uk, for more information.
Promotion contact: Jenni Massie +44 (0)1224 272-13
e-mail: j.massie@abdn.ac.uk

OBITUARIES

Lucy Howard, violinist
28 February 1962 – 5 September 2004

Lucy's rise to the top of her profession was rapid and comprehensive. After completing five years of studies at the Hochschule für Musik, Köln (where she led the orchestra), she was offered a place with the London Symphony Orchestra. Offered that relative security she instead chose the life of a freelancer, playing with the English Chamber Orchestra, City of London Sinfonia, Kent Opera and (as principal second) with the Peterborough String Orchestra. Swiftly, however, Lucy was attracted by the music and ethos of the world of period instruments. She quickly showed herself to possess an ideal combination of attributes: she was technically assured, intensely musical, able to play works of almost any period and in any style, quietly supportive of her colleagues, diplomatic yet able quickly to analyse the source of a problem and to suggest (or, frequently, let someone else take the credit for) a practical, structured solution. She was a conductor's joy, for she could, and would, sit anywhere in an orchestra – amongst the rank and file, in the front desk, as concertmaster or, as was quickly to become her most frequent position, that of leader of the second violins – a position which, as any orchestral player knows, requires a combination of every musical skill in the book. That she held the position of principal second violin with John Eliot Gardiner's orchestras for many years is testament to her outstanding musicianship and personality. She was also a regular player with the Orchestra of the Age of Enlightenment, with The King's Consort and with almost every other major period instrument orchestra. Alongside an intensely busy orchestral concert and recording schedule, she increasingly followed her great love, the string quartet. As second violin in the period instrument Eroica Quartet she was central in creating a stylish, coherent and adventurous quartet which pushed forwards the boundaries of chamber music played on period instruments. She was also a fine teacher, able to listen, analyse, solve, explain and encourage.

This was the Lucy Howard the musical public saw and heard for nearly twenty years: someone who played wonderfully, with commitment, and who unfailingly looked composed and beautiful on stage. Even in the midst of a tour full of late nights and early starts, when most people's standards might lapse, Lucy maintained an aura of elegant, organised calm. And there, indeed, lay the real Lucy. To family and friends she was also generous, possessed of a quick and questioning mind, and warm hearted. She was a wonderful mother to her two sons Alexander (13) and Freddie (10). Quite how she (from just a few weeks before the birth of her second son becoming a single mother), managed to organise not only her life, but to schedule a complex system of au-pairs, grandparents and friends who ensured that the boys could maintain busy and structured lives, beats me. I often wondered if she had secretly photocopied herself. Sometimes the boys would appear in another country in the middle of a tour, always with a tactful seeking of permission first. I always said yes, for Lucy was that rarest of touring parents: her children never distracted her, caused disruption to others or gave tour managers headaches. Somehow she had cracked that conundrum too. Alex's ever-enquiring mind produced questions well beyond his years (and observations often more pertinent than those of the adults around him). Freddie became the youngest-ever performer with TKC, appearing aged five on stage in the danced production of *The Fairy-Queen;* predictably he melted all hearts. With delight I became a godfather to both boys.

Lucy stoically accepted more than her fair share of setbacks. Three years ago she fell whilst on tour and broke her wrist: she was unable to play (or earn) for four months. She had hardly bounced back when the cause of severe headaches and an eventual collapse was diagnosed: a large brain tumour was removed. Thanks to fine surgery her playing was unaffected and she was back (with a speed that astonished her doctors), working the same long hours and touring internationally as before. The strains were surely great but she never let them show. A possible side-effect of that life-saving surgery may indirectly have contributed to her sudden death.

To Lucy's parents and her family the hearts of the world or music stretch out. The profession is always generously supportive to colleagues in distress: today it is two young children's lives that have been turned upside down. In supporting them not only will we carry out the wishes, but will also maintain the memory, of a much loved and sorely missed colleague and friend. *Robert King*

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MARTIN KAYE

David Fletcher has circulated an email reporting that Martin Kaye died during the summer – the funeral was on the 25th August. There is a in-memoriam web site (do have a look, even if you didn't know Martin: it's a model of how to commemorate one's nearest and dearest) showing that there was much more to Martin than playing the cornett (which is how many of our readers will have met him), created by his sister at
http://www.ltnx.net/~bjk/martin/

Should you wish to write, his sister's name and address are: Barbara Kaye, 29 Vanson Avenue, Ottawa, Ontario, Canada K2E 6A9

STOLEN FLUTES

On September 20th 2004, while putting my luggage in a locker at The Hague Central Station, my shoulder bag containing four traversi (and personal papers, telephone, calendar, address book etc..) was grabbed away. It stood between my legs on the floor, but the thief was very experienced and fast: I hardly noticed a shadow moving and something slipping against my trousers. The following instruments were stolen:

1) A. Weemaels, Hotteterre copy, 387 Hz., boxwood, in a nice wooden box it consists of 8 pieces:

wooden end cap	ivory end cap
head joint	wooden connection
ivory connection	middle joint
wooden foot (with ivory ring)	ivory foot

2) A. Weemaels, A. Grenser copy, 415 Hz., boxwood with imitation-ivory rings, 4 pieces, no corkscrew but end cap, register foot

3) R. Tutz, I.H. Rottenburgh copy, stained boxwood with imitation-ivory rings, 4 pieces, corkscrew, register foot

4) Ph. Allain-Dupre (but unsigned), Quantz copy, 392 Hz., ebony or grenadilla, 4 pieces, (head joint with corkscrew and tuning slide), two keys and register on foot

The last three instruments were carried in a clear brown soft leather purse. I hope any of you could help me finding these instruments! (honestly, I don't dare to hope very much that I'll ever see them back, but one never knows...)

Anyway: thanks for looking out. *Barthold Kuijken*
e-mail: barthold.kuijken@pi.be