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full details on p. 22

I read in a review of a recording of Italian 16th-century secular music in the latest *Early Music* the strange remark: 'Some embellishments are added by the performers, but this does not detract from the recording.' One has, of course, heard embellishments that do detract, but I assume that the implication is that the author feels about embellishments what I feel about makeup: that it is a superficial covering that conceals the quality of what lies beneath. I may have some puritanical tastes (in music as well as facial decoration), but surely we grew out of that idea about renaissance and baroque music decades ago? There are enough extant examples – both as part of surviving compositions and in instruction books, let alone accounts of performances – to make it clear that the singer or player was expected to exercise his own imagination on the music he was performing. Sometimes it was virtuosic: anathema to the puritan, but exciting to most of us. But it could also be expressive. I mention an example of this in the review of *Madame d'amours* (p. 34), where in one piece, the mute cornett and recorder were playing delightfully with each other, yet at the same time adding to the meaning of the music and possibly also illustrating the text 'to follow sensual appetite'. Embellishment is not just knowing all the patterns in the books but having the knowledge embedded in you so that your voice or fingers can produce something meaningful without having to think about the technical means of doing it.

Nova Metamorfosi (p. 38) is a fascinating case study. I've no idea whether *falsi bordoni* were elaborated thus: but since the basic notes were improvised anyway, it seems quite likely. Le Poème Harmonique produce a sound like none other I have heard, the slow chords and elaborate decoration like a cross heavily studded with jewels. The role of the performer in this as so much early music is far more than presenting the right notes convincingly and musically. We need to go beyond the notes (when appropriate – though how do we know when it isn't appropriate?), not as a way of showing off, but as a way of expressing what we think the composer is saying and what we feel about it.

We wish all our Christian or post-Christian readers a happy Christmas and the rest a fulfilling new year. *CB*

REVIEWS OF MUSIC

Clifford Bartlett

JODOCUS SCHALREUTER

Die Handschrift des Jodocus Schalreuter (Ratsschulbibliothek Zwickau Mus. Ms. 73)... Erster Teil: Abteilung I. Herausgegeben von Martin Just und Bettina Schwemer. (*Das Erbe deutscher Musik*, 115a). Breitkopf & Härtel (SON 385), 2004. xxv + 263 pp. €176.00

'Who?' will have been the response of more than 99% of those who have noticed the headline. Jodocus (Jobst) Schalreuter, who died in Zwickau in 1553, left four substantial partbooks of motets etc. They have been known to scholars studying individual works, but not published as a whole. This is the first of four volumes (115b, 116a and 116b) which will include the whole repertoire. Sadly, the decision has been made to leave the commentary to the end of the project, so this volume has a thorough introduction but lacks the expected notes that would impart the editors' research on attribution, concordances, etc of specific pieces (though there are general discussions in the introduction) and offer a critical commentary. There isn't even a list of the total contents of the MS, though we are told the dimensions and number of folios. Information dated 1582 inscribed in each book about the set's history is transcribed and also shown in facsimile.

Vol. I contains 44 four-part pieces, mostly in C1C3C4F4 clefs and transcribed with the two middle parts in octave-treble clefs. The average length of each piece is just under six pages. No. 2, Ulrichus Prettl's setting of Psalm 1, is just that length and runs to 214 semibreve bars: in comparison, the Robert Johnson motet of about the same period in the *Musica Scotica* carol volume reviewed in the next column spreads 90 bars over 9 pages – so this is a very compact layout. In fact, expensive though it is, one could argue that at under €0.02 per bar, this is pretty good value: on that basis, the Johnson would cost €1.67 and the average six-page motet €4.24. (Roughly divide by two thirds for the £ prices). Not, of course, that many people would want to buy these motets individually: the point is merely to suggest that the price is not as outlandish as it initially might seem, and to lead onto the advantage of the large pages and full pages, which, as with the Haydn quartet edition reviewed on p. 9, make the music so much easier to grasp. I'm surprised that editions intended primarily for musicologists still have note-values halved. I've never been convinced by Mensurstrich, but the music is mostly simple enough for it not to annoy. Its use is, however, justified by bars 189-190 of No. 12, with three triple minims crossing where a barline would be.

As for content, it begins with pairs of settings of Psalms 1-4, alternating the Vulgate with a translation by Zwingli. Later there is a group of psalms by Wilhelm Breitengraser, the only group by a single composer. Better known names appear: Claudin de Sermisy, Mouton, Senfl and Clemens non Papa (*Caecilia virgo gloriosa*). There are two adjacent alternatim Te Deums, with no chant added for the missing verses – much more easily done by a scholar with access to the local chant rather than a performer somewhere distant. Two contributions by Othmayr are secular. *Omnia vertuntur* (on the wheel of fortune) has an extraordinary end, with twenty bars devoted to the word *fuit*, mostly treated as a three-beat phrase, sometimes conflicting with the cut-C mensuration, but also in triplets: whether it works in practice I'd be interested to discover. He also contributes an epitaph on Breitengraser. This has a wealth of interesting and mostly unknown music. Like most renaissance music in low clefs, it needs transposing up for SATB use, buts fits ATBarB as it stands or a little lower. There is much enjoyable singing to be had here, which is presumably why Jobst Schalreuter assembled his anthology.

MUSICA SCOTICA

Musica Scotica: Miscellaneous Pieces University of Glasgow Music Department Publications.

We have reviewed the three main *Musica Scotica* volumes to appear. But, in addition to offprints from those volumes (including individual works of Carver), there is a series of miscellaneous pieces, four of which are listed below. All are edited by Kenneth Elliott.

Eight Early Scottish Carols. £6.99

I'm not sure what definition links the eight 'carols' except their suitability for the Christmas season. First comes with a circumcision piece *Hac in anni janua*, from Scotland's own Notre-Dame MS, set for three tenors but suitable for any equal voices – the piano accompaniment makes the notated pitch over-fixed, but electronic instruments now make it less so. There is a 300-year leap to Robert Johnson's four-voice motet *Gaude Maria virgo* (original clefs SATB set out as ATTB). According to footnote 5, this is reprinted from his complete works in *Musica Scotica* V (2001), yet according to the series 2004 advert, vol. 5 (not yet published) will be *Five Cantatas by Sir John Clerk of Penicuik*. It is quite similar to the four-part motets in the German anthology reviewed above. The Christmas medley *All sons of Adam* (ATB) has acquired a putative composer, John Black, since it appeared in *Musica Britannica* xv. It is here put up a minor third, which moves the top part into countertenor range. The remaining items are more carol-like, in that they are stanzaic settings, though the editorial accompanying parts of *Daphne* are a bit complicated for the simplicity of the tune, the Scottish version of which isn't

as fluent as the usual English one. There is useful fodder here for Scottish carol services and concerts (in those parts of the country that acknowledge the season); individual pieces are available separately.

Mass Deus creator omnium *for four voices*. £7.25
This anonymous work survives in the Carver Choirbook. Kenneth Elliott argues in some detail in his introduction that the work (which has been recorded by Capella Nova: Gaudeamus GAU 342) is by Walter Frye. However, the first paragraph of the postscript (pp vii-viii) is so full of non-sequiturs that, when I read it aloud to BC, we were reduced to laughter. (That was without worrying about the misprint of 1524 for 1424: we can't complain, having given 2004 as the birth year of Jack Westrup in our last issue.) The loss of a leaf from the MS leaves two parts missing from the Kyrie (whose troped text is underlaid). The editor has invented the missing parts, including a 12-bar duet. Whether by Frye or not, it invites performance – though with what voices? As printed (untransposed) it fits S TT Bar (though the two middle parts range a tenth from the F below middle C, so could be sung by altos). This is fine if you have two high tenors, but it might work better down a fourth for ATTB – although the editorial bass in the Kyrie goes lower than the written C of the extant sections.

Now fayre, fayrest off every fayre, 1503. £2.00
This is described as a 'Welcome song for Margaret Tudor on her marriage to James IV of Scotland, 1503. A single part survives in BL Royal Appendix 58 (edited in *Musica Scotica* II, p. 131), a MS familiar to any who have researched mid-16th-century English music. The words (sometimes ascribed to Dunbar) exist nowhere else. The extant part (in C5 clef) is rather ungainly, and presents quite a challenge for reconstruction. Adding one part above and another below seems sensible, solving the low pitch of the extant part by transposing it up a fourth. Do we know that 'a contemporary performance would have used a mixture of voices and instruments' and may the assumption that textless melsimas were played rather than sung just be a modern fallacy? An interesting bit of imaginative musicology, though I doubt whether any manipulation of appropriate material could stand comparison with the Gibbons welcome song of 1617, which is mentioned at the end of the introduction.

Ten Psalms in reports. £8.00
In Scotland in the decades around 1600, 'in reports' described polyphonic setting of psalms with a certain amount of independent part-writing beyond just simple chords or the single polyphonic entry that was later to characterise fuging tunes – though no. 3 in this collection Psalm 12) anticipates that form. Six of the ten were printed in *The Psalmes of David* (editions of 1625, 1633 and 1635) and have long been available in the pseudo-facsimile score in an 1864 edition by Neil M. Livingston and reproduced in R. R. Terry's curious *The Scottish Psalter of 1635* (Novello, 1935). The sources are mostly not underlaid – that is not significant, since singers would have known the words by heart or were capable of using a text psalter printed separately from the music. However, the pieces also work well with a voice singing the tune ('Church part') and viols playing the other parts.

FRANCESCA CACCINI

Ronald James Alexander and Richard Savino *Francesca Caccini's* Il primo libro delle musiche *of 1618: a modern critical edition of the secular monodies*. Indiana UP, 2004. 79 pp, £15,95. ISBN 0 253 21139 5

Ronald James Alexander (1961-90) was a guitar and lute pupil of Richard Savino, who, according to the preface, died in an accident. It isn't clear how the labour of the edition was divided, or when it was completed: it is odd, for instance, that despite reference to a 1994 article by him, the bibliography doesn't list Warren Kirkendale's *The Court Musicians in Florence: During the Principate of the Medici* (Olschki, 1993): I would hesitate to give any biographical information without checking there. A Google search for Francesca Caccini produced as its first choice a 2000 dissertation that includes a short biography and a complete facsimile of her *Il primo* [ed ultimo] *libro delle musiche* of 1618, useful if you don't have the Garland facsimile. The edition we are reviewing has a good introduction, and justifies the need for an edition by comments on the inadequacies of the original print. In view of the easy access of the original, there is no commentary, but serious performers should consult this, even if they ultimately prefer to use the facsimile. Both have unsatisfactory page turns: why didn't the new edition use a larger page size to give greater flexibility? But in other respects the edition is easy to read. There is an excellent section on accompaniment, arguing strongly that the emphasis should be on playing chords above the bass, not providing polyphonic realisations or worrying too much about proper voice leading. The texts are edited separately with literal translations. A useful book, and good value. The only disappointment is the restriction to the secular songs. The 1618 index lists spiritual and temporal songs separately, but they are mixed in the body of the book; 12 of the spiritual songs are in Italian, with only seven to Latin liturgical texts. Both sections have settings of the romanesca, and in general the separation between them is artificial. It would be nice if Savino could find another colleague to finish the job.

FABER CHORAL ANTHOLOGIES

Tallis *English Sacred Music: Introits and anthems...* edited by Jeremy Summerly Faber Music, 2004. 31pp, £3.95
Fair Oriana: madrigals in celebration of Elizabeth I... edited by Jeremy Summerly Faber Music, 2004. 30pp, £3.95

The common feature of these two anthologies is that each is ordered and transposed to make a single performing sequence. It's the transposition that worries me about the Tallis. The third mode melody (the Vaughan Williams Fantasy theme) is going to sound very odd up a fourth, its gravity dissipated. The edition gives neither the compass

nor the original clefs, thus making it difficult for the user to see that the only pieces that use the standard renaissance four-part division of voices (regularly notated either as C1C3C4F4 or G2C2C3C4) are the three that have better-known Latin versions. Most of Tallis's English church music is for a more limited range with no C1 part, suitable for men but, if sung with boys, demanding that they be trained for a low range, not the current soaring treble. I think the editor should have been more honest about the sleight of hand required to present the music for SATB. Checking what he has done is made even more difficult by referring to the pieces by number (though no numbers are printed) and by stating that *Why fumeth in sight* is up a tone when it is up a fourth. Congratulations, though, for printing six verses, three set to an editorial version with the tune in the treble for variety. Are the later organ parts really evidence that organ accompaniment was normal at this period? This is certainly a useful and very good value for an SATB choir.

The Oriana madrigals are, with a few exceptions, very rarely done. We typeset three of them for singing at the NEMA AGM three years ago: I really must find time to correct the handful of misprints and make them available, since they were far better than one might expect from minor figures and they don't overlap with Summerly's or Oriana's selection. He takes madrigals by Ellis Gibbons, Hunt, Jones and Edward Johnson from *The Triumphes of Oriana* and adds 'Hear you not' from Bateson's 1604 collection. He hasn't selected with a coherent group of voices in mind: there are madrigals for five and for six voices, and all parts except the tenor divide: so it's aimed at choirs rather than solo groups. As such, though, it's worth having. Transposition is less of a problem here, but I am puzzled by the need for editorial dynamics. If you put *f* at the beginning of a piece, singers will start loudly, so the conductor will need to see that the first chord of Ellis Gibbons 'Long live fair Oriana' needs, if not an *esclamazione*, at least a crescendo. So the dynamic mark doesn't save any rehearsal time. Thomas Hunt's piece could be interpreted as series of echoing 'Hark!'s, which an initial *f* doesn't suggest at all. Most of our readers are likely to have been trained to ignore editorial dynamics anyway, so can safely have this set before them. I hope choirs are not put off by the obscurity of the composers, particularly since the music suits choral singing more than most madrigals.

ORIANA MUSIC

Welcome to another 'cottage industry' publisher. Richard Carter, a recent migrant from Braunston (Northants) to Kritzendorf (Austria), has set us the first fruits of his attempt to 'steer a precarious course between diplomatic facsimile and too much modernisation, and to edit with a very light hand' – commendable aims. Appropriate to the imprint, he has edited two madrigals from The Triumphs of Oriana, 'Thus bonny boots the birth day' (John Holmes) and 'Calme was the Aire' (Richard Carlton). These are presented very differently from the Faber set. Neither score nor the separate parts have bar lines, though there are plentiful rehearsal numbers. Alto, but no other C clef is used in the score; the parts comprise two complete sets, one with alto the other with octave-treble clefs. Scores of the period have bar lines (to take one relevant to the repertoire, Tregian's massive Egerton 3665), so there's nothing particularly authentic about scores without them, though it is useful for the first run-through when singers are not used to parts. Some would argue that giving a conductor a score is cheating! The two madrigals are in high clefs (G2G2C2C3F3); the score is untransposed, as are the parts, but the latter are also transposed down a tone, making the music more comfortable for most voices except altos. The editorial paragraph on transposition is a bit confusing: transposing high-clef pieces down is fine, but the reverse has been suggested in the context of instrumental rather than vocal practice, except for singing nuns (€18.00).

The other Oriana publication is the first in a series of *Lessons for the Lyra Viol from 'The Ballet Lutebook'* (Trinity College, Dublin, 408/1, better known with the earlier number d.1.21). The lessons are short, 23 being printed on eight pages. My viol-playing and tablature-reading days are long gone (curiously, the latter ended before the former began), so I can't comment on the music, but would recommend viol players to get used to tablature early, and this is an easy place to start. There is a page of facsimile and a concise introduction, and the music is set legibly in tablature only. (€12.00)
Available from johanna.richard@utanet.at

ROBERT JONES

Robert Jones *Twenty-one Lute Songs or Duets for soprano, bass, & lute with an arrangement for keyboard accompaniment.* Vol. I: Nos 1-7. Green Man Press (Jon 1), 2004 20pp +parts, £7.90

What the title does not mention is that this is the first of an edition of Jones's *The Second Booke of Songs and Ayres*, 1601. Up till now, performers have had to choose between the voice-and-piano version of Fellowes or the Scolar Press facsimile – probably, using both in conjunction. Cedric Lee's version (of which this is the first volume of three) gives the voice parts with keyboard transcription as its main text (at least, it's the one with green cover stapled round it), plus separate parts for soprano + lute (2 copies), bass + lute, and bass viol. This last is not a version of the tablature bass part but the bass vocal part without text, which seems a bit pointless; it is superfluous if a bass voice is included, so the vocal part can be used by the viol, while recourse to the facsimile is still required if the viol is to play 'after the leero fashion', to quote the title page. It is nice to have the songs presented so clearly and conveniently, with original spelling and all verses underlayed except for 'My thought this other night', which is simpler than most so quite easy to manage without writing them in. Whether the singing of the bass (omitted by Fellowes) is always advantageous I'm not sure: the repeats of 'and grief' and the end of the first song are likely to undermine

any attempt to take the song seriously, but generally the imitation is improved if both parts have words.

PRAETORIUS *PUER NATUS IN BETHLEHEM*

Praetorius *Puer natus in Bethlehem*... Möseler (N 68 030) 2004. Score €13.20; chorus €4.90, strings set (3.3.2.3) €14.40, bc €2.00.

I ran out of time and space to say much about this in the last issue, But it's one of my favourite Christmas pieces, and we've nothing else seasonal to review, so I will return to it. This begins with a marvellously compact sinfonia, with enormous variety continued within a mere 26 bars; it suits strings or cornett and three sackbuts. (I don't think Praetorius would have envisaged the multiple strings that the package of parts offered by the publisher implies.) The hymn is elaborated by two trebles and a bass, with energetic interjections from the chorus and instruments between verses. These have syllables moving to quavers, something that doesn't look quite as odd to us, accustomed to singing from reduced note-values, than it would have done then. The piece is in two halves, with an opportunity for the congregation to sing a group of verses between them. The KM edition includes these, Möseler doesn't: I hope they are easily accessible in German hymn books. Praetorius supplies a preface stating some performance options (the KM edition includes a translation). As for the editions, I can't compare the convenience for use, since I have only seen the score of the Möseler, which is surprisingly in oblong format; it has 19 pages of music, as opposed to KM, which has 12, including two pages of extra verses, but that is achieved, not just by having two systems to a page, but by squashing the ritornello to make it fit a single line each time it recurs – the voices/bc copies are more spacious. Praetorius set both the Latin and German texts of the hymn, though the additional words are just German.

The KM edition costs £5 for a B4 score, £3 for a A4 score, £1.50 for each chorus score and instrument part.

BLOW KEYBOARD MUSIC

Blow *Twentyfive Harpsichord Pieces* Stainer & Bell (K44), 2004. £6.75
Blow *Sixteen Organ Pieces* Stainer & Bell (K43), 2004. £6.75

These are derived from *Musica Britannica* vols. 73 and 69, edited respectively by Robert Klakowich and Barry Cooper. Each comprise 30 well-filled pages of music framed by a title page and an extro-duction including a table of ornaments. The most substantial piece in the harpsichord volume is the *Chaconne in fa ut* (46); Blow was good at grounds, so along with the two shorter examples, *Ground in Gamutt Flatt* (70) and *Chacone* in the same key (71) are well worth playing. There's an interesting *Prelude* (58). Otherwise, the volume contains groups of dance-based movements, not necessarily to be treated as coherent suites: of the five movements in A minor that conclude the selection, the Almand, Corant, Saraband and Jig may belong together, but the final Aire is not grouped with them in its source. Both volumes sensibly retain the MB numeration.

The Blow organ anthology that older readers are likely to have is that by Watkins Shaw (Schott 10595). There is considerable overlap with the new selection, which may make you hesitate to buy it, but I hope not for long. The English voluntary style is as individual as French and Italian organ music – it is too easy to think of the German manner as the norm. This excellent, cheap issue should be snapped up by all organists, especially those who have tried a bit of Purcell and found it disappointing: Blow seems to have devoted much more effort to the instrument, despite Purcell's career as an organist.

CZECH CHURCH MUSIC

Adam Michna z Otradovic *Officium Vespertinum Psalmi II* (*Compositiones* Vol. 7) Ed, Vratislav Belsky, Jiri Sehnal. Editio Bärenreiter Praha (H 7880), 2003. xxviii + 87pp, £14,50.
***Music of the Piarist Monasteries I* Editor: Tomas Hanzlik. Editio Bärenreiter Praha (H 7905), 2003. xiv + 75pp, £13.50.**

Michna (1600-76) enjoyed wider circulation than most Czeck composers of the 17th & 18th century because his links with the Jesuits led to the publication of some of his church music. This is the central of three volumes to include his Vespers collection of 1648, based on the sole complete copy which was discovered in Kromeriz in 1996. Vol I included Psalms 110-114; this has nine more, while vol. 3 will contain Magnificats, Marian antiphons and *falsi bordoni*. The scoring is for solo soprano, SATB and organ. The edition labels the solo part as mezzo-soprano, but doesn't give information to check whether it was originally in that clef. It is more elaborate than the choral parts, which are fairly simple, though the continual alternation of solo and responding chorus (which would be fine liturgically) might sound too predictable in concert. The function of the psalms is given on the authority of a Roman breviary of 1900: are there no 17th-century local sources? I would question whether a violone (meaning what?) or bassoon is needed on the continuo part if the accompaniment is on a real organ (rather than a modern portable). The original title (nowhere given in full in this volume, although in most respects it is independent of its predecessor) countenances doubling instruments. I like the term 'non-abbreviated' to describe unreduced note value. The music certainly needs to be published, but there's a certain workaday feel to it – perhaps because it isn't for the major feasts.

I must confess that I needed to look up Piarist. The order was founded in 1597, the common name coming from the last word of the official title *Regulares pauperes Matris Dei scholarum piarum*. It was particularly important for setting up schools, and had a particular interest in maths. This volume contains 16 Marian pieces, mostly short and all except the first from the 18th century. One that appealed

particularly was a short *Salve Regina* in A by Sebaldus a S. Joanne Baptista (secular name Jan Hausner) for SATB with two violins and presumably a cello with the organ. Whether or not it would be strong enough for a concert or CD, I'm sure that it would a charmer if encountered at a service in a Moravian church. A problem if any of these pieces are programmed is that each composer has two names: it would help if the editor were to recommend which one should be used. I'd certainly like to hear some of this music. The first piece is quite a substantial Christmas cantata-motet for SATB soli & tutti with five-part strings by Pelikan/Adalbertus from a set of parts at Kromeriz copied by Vejvanovsky that is well worth performing. Czech prices still seem quite cheap: get this before they get fully Europeanised.

OLD COUPERIN

Louis Couperin *Pièces d'orgue*. Édition établie par Guy Oldham. Monaco: Editions de L'Oiseau-Lyre (OL 300), 2003. vi + 135pp, €70.00. ISBN 2 87855 009 9

Louis Couperin *Pièces de Clavecin* Publiées par Paul Brunold. Nouvelle révision par Davitt Moroney. Monaco: Editions de L'Oiseau-Lyre (OL 58), 2004. 224pp, €80.00.ISBN 2 87855 012 9

This harpsichord volume was first edited by Paul Brunold in 1936, it was revised by Thurston Dart in 1959. Both editions were primarily dependent on the Bauyn MS, Another manuscript, the Parville, was discovered by Vincent Duckles in 1969, acquired by the University of California at Berkeley, which he had done so much to establish, and edited by a colleague there, Alan Curtis. Neither MS is an impeccable source and they would have no particular authority if autographs had survived. Both are available in facsimile from Minkoff. Davitt Moroney's edition is primarily a revision of Brunold's, bypassing the Dart version. The editor intended no disparagement of his teacher Dart, but the decision is in part in homage to Grandjean's beautiful engraving of the 1936 edition. The original layout, however, has been adjusted to avoid 45 unmanageable page turns. Some neat work has been done on the original to amend the editorial convention on accidentals. The contents and piece numbers do not tally with the previous editions. There is a fine introduction in English and French, including extensive suggestions on playing unmeasured preludes. I don't have the version of 1985 to be able to tell how much the 2004 edition has changed: I would guess not much. The three new harpsichord pieces from the Oldham MS have not been added. The volume is a pleasure to handle (though it doesn't open very flat) and read.

Non-players can sample the music on a recent CD by Skip Sempé (see p. 35). He states in his booklet note: 'Believe it or not, we do not really know for sure whether this Couperin is Louis or another contemporary member of the Couperin family.' He points out that Louis's brother Charles (father of *the* François) had the reputation as a harpsichordist rather than Louis, and also speculates that the harpsichord and organ music published as being by Louis in these two volumes is unlikely to be by the same composer. But buy these volumes for the music, not for the Christian names on the cover.

The organ volume has been a long time in coming. It is based entirely on a MS that the editor acquired in the 1950s and held jealously for nearly 50 years, preventing anyone else publishing it (as mentioned above, even Davitt Moroney, whom Oldham thanks for his help, wasn't able to include three short pieces from it in his volume) yet taking a lifetime to do it himself. There may be reasons, but there is no hint of them in the brief introduction. Indeed, in contrast with the harpsichord volume, information on the source or discussion of the music is absent – not even a mention of the pieces omitted because they are not for organ. There is no discussion of the authority of the source nor description of it to head the apparatus criticus – not even a reference to where such information may be found. The editorial task is not complicated by the need to collate sources, so one wonders why it took so long. Even the final stages of production took years: we circulated an advertising leaflet for it quite early in our history. I'm not sufficiently linked to scholars of French music to know if there are good reasons for the delays. To be commended, however, are the editorial comments concerning performance practice embedded in the commentary and the discussion of the two different sorts of accidentals.

Anyway, to turn to the volume itself, it is certainly a pity that the music has been concealed for so long, and I'm sure that we will hear many performances. Most of the 70 pieces are Fugues and Fantasies, mixed with hymn settings. The editor prints their melodies, extracted from the settings themselves, in an appendix along with texts (with no source stated). It would be useful to know whether normal practice was to sing the odd or even verses. The number of organ verses of each hymn doesn't usually correspond with the number needed for alternatim performances, so it settings that are adjacent in the MS may not have been intended for performance together. On the page, the music looks much less French than the harpsichord music; that would be remedied when played on the characteristic French organ of the period and with inégale, but it is strong enough to survive on non-specialist instruments and sounds plausible played with straight rhythms. It has the advantage over much other French organ music of mostly not being dependent on liturgical function. The edition is, like the harpsichord volume, set out to avoid page turns (I so often criticise volumes that aren't, so praise where it is due!) and beautifully printed.

CHARPENTIER & LALANDE

Charpentier *In nativitatem Domini canticum* [H. 314]... edited by Annick Fiaschi. Carus-Verlag (21.003), 1994 €12.00.

Charpentier *Magnificat* [H. 80]... edited by Annick Fiaschi Carus-Verlag (21.003), 1994. €12.00.

I hadn't realised when I asked for review copies that these are old editions, and it's a bit late to be drawing attention to Charpentier at the end of his anniversary year anyway. But it is worth mentioning them, since a German publisher isn't where one might first look for such editions. Charpentier's titles are confusing, and it doesn't help to give neither the Hitchcock number nor the text (*Quem vidistis pastores*) on the cover or title page. It is scored for bass solo, SAT trio, SATB chorus, 2 recorders, 2 violins and bc. The edition is fine. The inclusion of a complete facsimile of the autograph is perhaps a luxury, but useful to those who haven't got access to the Minkoff complete set. The same feature appears in the edition of a Magnificat for four-part choir and soloists (at a minimum four, though Charpentier used rather more). It is a compact setting of only 148 bars, but none the worse for that.

Lalande *Psalm 99 (100) Jubilate Deo... S9...* herausgegeben von Lionel Sawkins. Carus-Verlag (40.081), 1985. €12.00.

This is a *grand motet* for seven soloists and SSATBarB choir with pairs of recorders, oboes, violins and violas plus continuo. Here we must be content with one page of facsimile, not the whole piece; but the source situation is considerably more complicated than with Charpentier, with a clear and accessible autograph as the sole source. So although the editor may not deserve quite the same performance fees as a composer, he has certainly had to work harder than many editors. Back in 1985 it must have been one of the first decent editions of a *grand motet*. Performance material of the Charpentier and Lalande is available cheaply for purchase.

MOURET

Jean-Joseph Mouret *Concert de chambre suivi d'une suite d'Airs à dancer. Premier livre 1737.* Fuzeau (5906), 2004. €21.80.

This is another example of the publisher's excellent idea of harnessing groups of students to prepare the material for a facsimile, in this case two classes at the Conservatoire National Supérieur de Musique et de Danse de Paris. The result is interesting, with suggested choreographies of a couple of pieces and ornamentation of another. The facsimile is user-friendly, with two treble and a figured bass part in normal modern clefs, so this is an ideal way for those not used to facsimile to try some French music. The original publisher even numbered the movements to make it easier to indicate which dances to play, which to omit. The Concert, in E major, has an Ouverture, seven short dances and a substantial Chaconne (which divides the bass in one section, where it specifies bassoon – though for most purposes, the music can be played with two trebles, bass and keyboard). The Suite of *Airs a danser* has eight short movements. The title-page instrumentation is pretty inclusive: violins, flutes and oboes.

Other recent Fuzeau facsimiles include Rameau's theoretical works, French lute tutors and Poglietti's Nightingale: the will be reviewed in the next issue.

HANDEL LOTHARIO

Handel *Lotario: Opera in tre atti HWV 26* Herausgegeben von Michael Pacholke. (Hallische Händel Ausgabe II: 23) Bärenreiter (BA 4074), 2003. liv + 246pp, £150.00
...Vocal Score... by Andreas Köhs. Bärenreiter (BA 4074a), 2004. xii + 240pp, £28.50.

This is not an opera which I knew at all except that a week before the vocal score arrived we produced score and parts of a couple of arias. Two incomplete recordings have recently appeared (see p. 40) the shorter claiming to be the first based on the new HHA edition. I had intended to combine reviewing the edition and the CDs, assuming that there would be time during a planned long weekend holiday in Italy recently; but I was dissuaded from taking the heavy score to keep the weight of our luggage down: a restriction worth observing for a £0.49 flight.

The volume follows the recent pattern of the series, with the score preceded by an informative bilingual introduction, some facsimiles (all rather black – I can get better copies from the Harvester film on my old reader-printer), a four-pages-on-one facsimile of the original bilingual libretto (the English is a bit free but gives the feel of the period better than more exact recent ones) and a new German version. After the music comes a far fuller list of sources than is collated in the thorough commentary (all in German) and transcription of the more substantial sketches in the autograph.

'Scherza in mar' (no. 12), sung by the soprano Adelaide, is the only aria that has a life of its own outside the opera, so I would have focussed on it even if I hadn't recently edited it. The commentary, which lists the stave layout, shows 12 changes in configuration within the aria's 98 bars, not all signposted clearly by the composer. The commentary for the piece prints an earlier version of the first six bars. This puzzled me, since there was no sign in my printout of it lurking underneath the final version, and I only realised where it was from when I checked the film and found that it was on the previous page and deleted. The commentary does not explain its location. Nor is there comment on the two substantial (and damaging) cuts (bars 26-30 and 54-67); we are not told whether they are marked in other sources.

I usually complain about the over-certainty implied by the HHA's practice of extrapolating oboe parts. I'm happy about the oboe stave in no. 12, but have problems with the bassoons in the chorus no. 10. Two staves are allocated to them between the oboes and horns. Handel, of course, places his bassoons above the continuo part, on a single stave that appears only when they are independent of it. They evidently double the continuo line except when the 'chorus' (the six soloists) are singing. In that position, they look quite Mozartian, playing chords (more or less doubling the two lower voices) above the bass. This is, however, misleading, since one assumes that the other bassoon(s) – Handel will have had at least three – will complete the chords by doubling the continuo. The modern

score doesn't suggest this, and the presence of two separate bassoon staves is likely to imply to the conductor (and, even worse, to whoever prepares the orchestral parts) that all bassoons play either the first or the second part, not the continuo as well, and the sections where the bass voice doesn't have the bass will lack harmonic support.

One notational feature (apologies if I have mentioned it before) which I now treat unconventionally, but in a way which matches the MS notation and its function, is to follow Handel and place the *adagio* at final vocal cadences immediately above the voice part rather than as a tempo mark above the top stave of the system. Its purpose is like the pair of spectacles or wavy line that players draw on their parts to indicate that they need to keep alert and react to what is going on rather than a tempo change as such, and doesn't need an editorial *a tempo* to countermand it, since the end of the cadence/cadenza is obvious.

The introduction devotes a paragraph to the third violin, though the wording makes clear that the editor doesn't know whether Handel split the second violins or used the back desks of both violin I & II. Does anyone else know? It affects the way the instrumental parts are printed. (I usually play safe and put the part in both.) The comments on how the two harpsichords and archlute alternated or combined are also undocumented.

The rapid availability of a vocal score may encourage performance, provided that the account by Rolli printed in the introduction isn't believed: '[Handel] has made a mess of the whole opera'. It is not one of his works which most demand performance, though at least with only one set of performances in 1729, there are none of the problems of deciding which version to use as there are with his more popular operas.

TREUE TELEMANN

Telemann *Der Getreue Music-Meister* (1728-1729). Présentation par Michel Giboureau. Fuzeau (5907), 2004. xvi + 100pp, €34.60

When editors first started quarrying the music of Telemann for modern players, *Der Getreue Music-Meister* was one of the most-used sources, and it is one of the best-known publications of the 18th century. A facsimile was published by Mark Meadow under the imprint Musica Musica in 1982 (or perhaps a year or two earlier) and another by Arte Tripharia in 1983 – Mark claimed that the latter pirated some of his facsimiles, so perhaps this was one of them. That's the version I have. Useful though it was, it suffered from being squashed onto A4 pages. This new version is larger so more legible. It has two lists of the contents: one in order of the first appearance (some multi-movement pieces appeared in successive instalments) giving page and TWV numbers, the other, complementing the one in the original, by performance medium. It has no need of commendation here: while not the easiest of facsimiles to read, it takes the reader direct to the homes of late baroque domestic consumers and is likely to be snapped up by any baroque player who sees it. Interestingly in connection with the enormous increase in the price of Tunley's book on Couperin (see p. 11), this costs virtually no more than the Mark Meadow price of 45 Swiss francs.

BREITKOPF & HÄRTEL

Albinoni *Three Sonatas for two Violins, Violoncello and Basso Continuo... from Sonate a tre op. 1* edited by Martin Lutz. MR 2271; €16.50.

Albinoni's op. 1 (1694) is a fine set of trio sonatas, readily available in facsimile (King's Music) and deserving a complete modern edition. The vague title of this might imply that this is not the precursor of more, but the content is more systematic – Sonatas 1, 2 and 3 – which suggests another three volumes: perhaps the continuation depends on the success of this one. It is an easily-usable and attractive edition: if you have a keyboard player who needs a realisation, this is worth having – though the very first bar raises a question. If a *Grave* begins with a minim in all parts, is the most obvious instrument to embellish a violin or the keyboard? I'm puzzled by the critical commentary: surely it is neater for editorial accidentals to be shown in the text, not listed separately? In one case, that is done so and also listed in the commentary. This is, however, a very minor point.

Bach *Complete Arias from the Cantatas, Masses, Oratorios for Solo Voice, two Flutes and Piano (Basso Continuo)...* edited by Ann Knipschild. MR 2241-2; €18.00 each

These volumes continue a useful Musica Rara series of Bach arias grouped according to their instrumental and vocal soloists, enabling singers with instrumentalist friends or small ensembles to pin-point repertoire and get hold of parts. There are ten volumes for solo oboe, eight for solo flute, and these are the first of four for two flutes: the advert on the back lists the exact contents of the series. The first volume (for soprano voice) begins with an aria from Cantata 11 (the Ascension Oratorio) with the strange scoring of two unison flutes, one oboe, and unison violins & viola. It would have been more useful to have printed the oboe part in the second flute part – if two flutes are really needed, they can read the same part; the violin/viola part is sensibly printed in the bass part. This would enable the movement to be performed more-or-less as written. Then come BWV 208/9 ('Sheep may safely graze') and 214/3, both scored for two flutes and continuo. Vol. 2, with alto voice, begins with BWV 34/3, in which the keyboard is a substitute for strings, but the other two arias, BWV 161/1 and 1164/3, are again just with continuo.

C. Ph. E. Bach *Concerto for Violoncello, Strings and Basso Continuo in A minor, Wq 170...* edited by Ulrich Leisinger. Score: PB 5502; €23.00. Vlc & pf EB 8776; €12.50. Orchestral parts OB 5502

This is one of the three concertos that exist in versions for solo harpsichord, flute or cello. All three solo parts are superimposed in the Eulenburg score (the parts are still available in American reprints) that seems to be pretty accurate, but it is much easier to read a score with only one version. This is one of the more frequently-performed of the CPE concertos, judging by the occasions customers have asked us for copies, so it is good that an accurate and practicable new edition is now available. The solo part includes the doubling of the bass in tuttis, omitted from the Eulenburg part. Incidentally, after my comments on the use of Wq and H numbers in the last uissue (p. 34), it is interesting that Breitkopf prints only the century-old Wq numbers.

Mozart *Concerto for Violin and Orchestra in G major K. 216...* edited by Cliff Eisen. Piano reduction by Werner Breig. Cadenzas and Lead-ins by Andrew Manze. EB 8387; €11.00. *Concerto in D, K 218* EB 8738; €12.00. *Concerto in A K 219* EB 8739; €14.00

Andrew Manze is evidently the name to have: as we saw in the last issue, Bärenreiter Bach is 'edited' in the old-fashioned sense by him, while Breitkopf uses him for cadenzas: is it a private joke to include E G# B so prominently in the first cadenza of K.219? The problem with judging a cadenza on the page is that one should not know what is coming next yet there can be no surprise when the extent and a broad sense of the outline is visible at a glance. These seem virtuosic but not out of style, though I hope players will experiment, if only by adapting and changing bits of them. One disappointment. I was writing a programme note on K.219 recently and wondered whether Antonio Brunetti was in Salzburg before he took charge of the Orchestra in March 1776 – three months after the concerto was completed. Cliff Eisen is the person to know. But he gives no information. (The relevance is that some books state that the concertos were written for him – but it is more likely that Mozart wrote them for himself or his father anyway.)

HAYDN QUARTETS

Haydn 6 String *Quartets Opus 54/55* Edited by Simon Rowland-Jones. Edition Peters (No. 7616), 2004. xxii + 119 pp & parts, £27.95.

This is the fourth in the series (following op. 20, 33 & 50), though the sets do not have volume numbers, perhaps to leave open the matter of whether to go back and deal with the early quartets when they have reached op. 103. I haven't played a string quartet for at least forty years – anyone who has heard will know why I abandoned the viola. But I've had the three bound Eulenburg volumes since I was a student, supplemented by such Doblinger miniature scores as I've received for review, and have used them to write programme notes on over thirty of quartets. These scores will make the work of writing on the rest, if the need arises, so much easier. The layout is compact and clear: you can see the shape of a movement at a glance. The parts are similarly practical, with sensible use of fold-out pages to avoid turns. Editorially, the information is presented neatly, the use of small numbers referring the user to six categories of variants in the commentary. They would, however, be easier to find if the commentary had page headings like the score. Editorially, there are problems, since the autographs do not survive and the early editions are inconsistent. The editor takes the London one as the most reliable, though presenting an eclectic text to attempt to conform to Haydn's usual manner of notation. Since the preface is also given in French and German, it would have helped readers of those languages if the introduction to the commentary had also been translated.

LEVIN'S REQUIEM

Mozart Requiem D minor KV 626...Completed by Robert D. Levin Hänssler Verlag (now Carus) 61.626/50; 1994. xxxix + 229pp, €69.00

Like the Charpentier and LaLande on page 7, this was requested by mistake since it seemed to be advertised as a new edition. It is being promoted again in preparation for Levin's C minor Mass, which we await with interest. I was tempted to send this on to Richard Maunder, who has a particular interest in such reconstructions, but instead will just briefly notice its recirculation. The introduction is well argued and the score is easily usable. I suspect that if I was involved in a performance, I'd want to look at all the versions carefully and produce a new one, though in fact

all I've ever done (back in the 70s) was to make a few minor changes to the standard score alerted by but not explicitly following Franz Beyer's version. The more ideas that are in circulation the better, as long as they are thoroughly based on the evidence and show clearly what is editorial – not as simple as it might sound in view of the other hands present in the 'autograph'. Meanwhile, Daniel Leeson (whose Mozart forgery novel we reviewed in the last issue) has sent Richard Maunder his book on the Requiem for review in the February issue.

Layton Ring bought Leeson's novel on the strength of our review and wrote to him questioning his assumption that Mozart drew the braces at the beginning of systems from the bottom up; it seems that Layton is right.

VIOLA DA GAMBA SOCIETY

This is surprisingly late in the roughly chronological sequence in which these reviews are arrange, but three of the five recent Supplementary Publications date from around 1800. Of these, the most substantial is a group of pieces from a musical annual of 1789. Traditionalists among viol players will be shocked by the key of E major of Thomaso Carle's pair of pieces for violin, viola d'amore and gamba or cello – an Andante and a Menuetto & Trio. The Andante looks the more interesting, though the harmonic movement is pretty basic. Karl Michael, Ritter von Esser's three pieces for viola d'amore and gamba or cello – Andante zampognato, Allegro & Alla Polacca – have some character, but are little more than curiosities. (ME 191; £2.60). The same may be said for an anonymous arrangement for unaccompanied gamba of Mozart's 'In diesen heil'gen Hallen'. It would make a quiet encore to a gamba recital. It is paired with three uneventful unaccompanied gamba pieces by Franz Xaver Hammer. (ME 194; £0.90). William Jackson's of Exeter's song 'When fond, you Damon's charms recite', op.16/7, is more worthy of attention. It is for soprano/tenor with gamba and bass (the original says 'Violoncello o Piano Forte' and is figured), with a pastoral text and manner. (ME 192; £1.30).

Turning to more expected fare, Virginia Brookes has edited three In nomines a4 from Bodleian Mus.Sch. D.212-6: Parsons no. 1, Parsley no. 2 and Weelkes. Parsons gives the chant to the treble in G minor, Parsley to second tenor at the lower octave, while Weelkes more conventionally starts on the note above middle C. It's amazing what variety of themes the chant can take. (ME 198; £3.95). She has also edited Fantasias a3 nos 3-9 for two trebles and bass by John Jenkins. (ME 193; £4.75). The editor says very little, and doesn't have a particularly onerous task, since there is a single autograph source. For most players, these will justify their subscription to the series.

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Reviews in the next issue will include Fayrfax's Tecum principium *and* O quam glorifica *masses (EECM 45) and two items from A-R Editions: the rest of the Luzzaschi madrigals and masses by Alessandro Scarlatti & Francesco Gasparini.*

REVIEWS OF BOOKS

Clifford Bartlett

RHETORIC AND MUSIC

Judy Tarling *The Weapons of Rhetoric: A guide for musicians and audiences* Corda Music, 2004. xiv + 271pp, £20.00. ISBN 0 95 282203 2

Regular readers will probably realise that I have some scepticism for the attempts to approach early music through classical rhetorical theory. [I follow Judy in using 'classical' to refer to 'the ancient era', i.e. Graeco-Roman culture, rather than to that of Haydn and Mozart.] She is brave or confident to send me a copy of her recent book. Before stating my doubts, I should clearly say that serious performers and listeners should read it. There is no doubt that in the 16th, 17th and 18th centuries, rhetoric was the foundation of what we would call secondary and tertiary education. It was, however, taught as an historical, not a current discipline. Oratory was at its most significant in the most famous of the Greek democracies, Athens, in the fifth century BC; actual speeches survive from the mid-4th century (Demosthenes, 383-322 BC), while the theoretical works of Aristotle (384-322) date from the same period. In Rome, Cicero was a less effective politician than his own writing suggest in the middle of the first century BC; many of his speeches survive as well as his writings on oratory, but the former hardly relate to renaissance and baroque culture, while by the time of Quintilian a century later, democracy had vanished and oratory existed only in the courts or as part of a system of education. Personally, I am very suspicious of legal rhetoric, which, applied to music, could be said to be the art of making a piece sound better than it really is. Does performing a good piece of music with too much artifice undermine it? Or is the orator's skill to hide the artifice?

Judy is not suspicious enough about the theorists who apply rhetoric to music. We need to distinguish between:

a. those who have thought the subject through and are arguing that musical practice (composing, performing or both) is (or – an important distinction – should be) based on the theory and/or practice of rhetoric.

b. those who are seeking a terminology to write about aspects of music where none exists and are trying to adopt that of rhetoric as a widely-known academic language (just as modern musicologists might take terms from literary criticism or sociology).

c. those who are trying to raise the status of music by adopting the language of a higher-status subject (the same modern analogy might apply).

Only when the theoretical writings are judged by such criteria can we argue whether what they say is relevant to music in itself.

The issue is confused by the fact that, as Judy so often demonstrates, musical practices that make perfectly good sense without calling in rhetoric can be explained by it if you want to. I could go through each example discussing this, but the reader can play that game himself. As a good musician and teacher, Judy's perception of the music is fine: but is her knowledge of rhetoric the source of her good sense? A paragraph on p. 48 quotes Matteis, Tosi and Quintilian without distinguishing that Quintilian lived over a millennium and a half before the other two. That is a sleight of hand which makes the arguments slippery: assuming the case rather than arguing it. I'm not sure if the rhythmic terminology of classical meter is very helpful – explaining the rhythmic displacement of the Hornpipe in Handel's op. 6/7 as a series of antispasti (so easy to leave out the first S!) or the upbeats of French overtures (provided there are only three short notes) as paeons.

But buy this and read it: whether because of rhetorical theory or Judy's musical common sense, you'll learn a lot about performance, as any who have heard her teaching will expect.

COUPERIN REVISED

David Tunley *François Couperin and 'The Perfection of Music'* Ashgate, 2004. 172pp, £45.00 ISBN 0 7546 0928 6

This began life in 1982 as a BBC Music Guide with 104 pages costing £3.00. It has acquired a subtitle, larger pages and a far larger price. To deal first with the price, it seems expensive as a book for the general reader. Leaving aside the increase in size, the price has increased 15-fold. How does that compare with inflation? I don't know the relative figures for the price of bread, that staple of historical comparison; but assuming that the London house we sold for £30,000 in about 1980 may now be worth about £500,000, its proportional increase is even greater. So does that undermine my gut feeling that the new edition had priced it out of its potential market? Looked at another way, it is now the price of three full-price CDs whereas before it might have bought an LP (I can remember the price of LPs twenty years earlier – £2.00 – but not around 1982). Anyway, I feel that what is a good guide to Couperin's music that would be of value to anyone who enjoys listening to his music will be available only on the shelves of academic libraries. Or am I romantically old-fashioned in believing in the existence of the general reader of non-glossy books on classical music? The fact that it is published by Ashgate rather than CUP or OUP is another difficulty, since Ashgate don't do paperbacks.

I hope I was not influenced by knowing that this is based on an earlier publication in sometimes sensing that what I

was reading was a little dated in approach and attitude, but there is plenty of new material and it does not read like a patchwork. I can't imagine that anyone interested in Couperin's lamentations hasn't got a recording (preferably the Kirkby/Nelson one), so printing the texts and translations is odd, but the other appendices are useful: a list of works, with the titles of the pieces in each *ordre* (though not an index to them), and the prefaces to Couperin's publications in French and English. The brief guide to dances is completely rewritten. It is good that this readable and helpful book has been expanded and updated for another generation of readers.

I've just read in the latest Music & Letters *(85/4) an article by Elaine Kelly on the Brahms/Chrysander edition of Couperin, which I've had for 44 years and still refer to. It seems that Brahms's involvement was purely promotional, apart from a little proof-reading of Books I & II. Similarly, Joachim did not contribute to the Corelli edition that bears his name as co-editor. It is still widely used, thanks to the Dover reprints.*

BACH'S INVENTION

Laurence Dreyfus *Bach and the Patterns of Invention* Harvard UP, 1996 [pb reissue 2004]. 270pp, £12.95. ISBN 0 674 01356 5

I didn't read this when it first appeared, so was glad that a paperback version presented the opportunity to catch up. Like Bach, Dreyfus is well aware of the theoretical arguments but concentrates on the music itself. He takes *invention* as the most relevant of the various parts of rhetoric, but tries to bridge the substantial gulf 'between theoretical notions of musical invention and what can be pieced together about Bach's outlook on musical composition' (p. 9). Dreyfus is concerned with how Bach thought in music, but from that deduces some idea of how he thought *about* music. A stimulating book, the most worthwhile of the three that relate to rhetoric reviewed here.

LISTENING TO THE ENLIGHTENMENT

Matthew Riley *Musical Listening in the German Enlightenment.* Ashgate, 2004. ix + 188pp, £47.50. ISBN 0 7546 3267 9

The title intrigued me. There are so many ways of listening to music now, so comparison with that of the past should be enlightening. That there must have been a considerable change between Bach and Beethoven is evident from the music itself, and in theoretical terms there was a movement from rhetoric to an expectation of emotional uplift. This impetus to the approach to art as a substitute for religion came, like rhetoric itself, from the Graeco-Roman world, the crucial text being Longinus *On the sublime.* Riley concentrates particularly on 'attention', a buzz word of the musical philosophy of the time, and gives a sketch of related ideas from Descartes on. Chapters focus on Rousseau, Sulzer, and Forkel, but with detailed discussion of specific pieces only appearing in the final chapter 'Elements of a Rhetoric of Attention'. The argument seems sound, but mostly misses the point. I suspect that how I and most other 'musical consumers' listen can be related to half-baked ideas from a variety of different philosophies, and a theoretic study of them is unlikely to give any idea of the ways in which we listen. To find out what real people did, it would be necessary to trail exhaustively through letters, diaries, novels, reviews and a wide range of ephemeral documents in which listeners wrote about music without distorting their comments by seeking a logical justification for them. This book can only be the first chapter of a more widely-based study.

VOŘÍŠEK CATALOGUED

Olga Zuckerová *Jan Hugo Voříšek (1791-1825) Thematic Catalogue.* Editio Bärenreiter Praha (H 7777), 2003. 95pp, £17.00. ISBN 80 86383 11 6

I don't know how many readers will have Voříšek's dates firmly embedded in their minds, but I hope that I may be excused for being mislead by his early death into thinking he was born longer before 1800 than he was. Strictly, his work falls outside the rough limit of 1800 which we give ourselves. But I have been acquiring thematic catalogues for over forty years and reviewing them for about thirty, and have become quite a connoisseur of them. This is a smallish volume – perhaps too small. It will easily stray from its proper place on the library shelves because the spine has no lettering. It could have been fattened out with facsimiles on larger pages, and the few samples included are too small. It needn't match the bulk of Köchel, Hoboken, Kinsky-Halm or the German Deutsch (the English first edition is also too small), but it needs to stand on a shelf alongside them.

The most important feature of a catalogue is how to arrange the numbering, since that will impinge on far more people than will actually consult the catalogue itself. For composers with a systematic series of opus numbers, most catalogues retain them and use a different sequence

for other works (WoO or WO are typical designations for the latter). Zuckerova uses the opus number sequence but prefixes each number with a Roman I – op. 17 is I-17. Works without opus number are prefixed by II. I would suggest that normal practice be to ignore the I (especially in concert programmes and on CD booklets) but use the II for works without opus number: the alternative would be just to call them Z with the number and omit the II, since the Z isn't needed for her first sequence. Each entry is full and thorough, though it would be more useful if modern editions were listed in the body of each entry rather than tagged on in an appendix ordered by publication date, not title. Other appendices include a list of dedicatees with a little information about them and a bibliography. There is no index of titles. One final criticism is the absence of the total number of bars of each movement.

The catalogue is in English, translated by Anglo–Czech couple Michaela and David Freeman. One sentence puzzles me: I think on p. 18 *signatures* might mean *sigla*, but there is also a missing verb. German quotations are not translated. The author has been working on Vorisek for half a century. It must be gratifying that this aspect of her work is crowned by an internationally-available publication by a major house. All such catalogues help to give the oeuvre of their subject a shape and pattern, and make performances easier: no doubt we will hear a little more Vorisek on the strength of this.

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QUADERNI OF THE ITALIAN MUSICOLOGICAL SOCIETY

***L'oratorio musicale italiano e i suoi contesti [secc. XVII-XVIII]* (Quaderni della Rivista Italiana di Musicologia, 35) edited by Paola Besutti. Florence: Leo Olschki Editore, 2002. xiv + 604pp, €62.00 ISBN 88 222 5153 9**

For the first time a RIM 'notebook' is devoted to a genre, the subject of an international convention held in Perugia September 18-20, 1997. It is both about the Italian oratorio (including its function, political message, diffusion, influence) and about progress in studying the genre. Most of the 14 papers concentrate on specific places – Catania, Sicily, Rome, Umbria, Mantua, Venice, Milan, Vienna, London. Four are in English, starting with Howard E. Smither's *Survey of writings since 1980 on Italian Oratorio of the 17th and 18th centuries* which discusses the analytical trends and offers an articulated bibliography for the period being considered, including libretto and genre distinction, cities, composers, *et al.*

Much of the content of the volume is highly detailed, the long titles (here translated) of some of the contributions speaking for themselves: Juliane Riepe's *'Per Gloria del nostro Santissimo Protettore, per propria divozione, e per honore della Compagnia'. Observations on the performances of oratorios by brotherhoods in Italy in the 17th and 18th centuries*; Stefano Lorenzetti's *Nature and functions of the oratorio in boarding schools: the case of 'S. Ermenegildo', from Latin tragedy to 'sacred musical tragedy'*; Antonio Marcellino and Salvatore Maugeri's *Towards a history of the oratorio in Catania in the'700s: 'L'esaltazione di Mardocheo' (1776) by Giuseppe Geremia, 'maestro di cappella catanese'.*

Articles which, while very specific, still stimulate curiosity about such broader aspects as style and content include: Luciano Buono's *Oratorio forms in Sicily in the latter '600s: the Dialogue* (for which we have more librettos than scores); Saverio Franchi's *Prince Livio Odescalchi* (nephew of Innocent XI) *and the 'political' oratorio* (religious propaganda, political allusions, ideology – often with a British theme, the re-establishment of Catholicism) containing appendices, 75 pages of which present 65 oratorios performed under his auspices between 1685 and 1721; Norbert Dubowy's *The two 'Giudite' of Alessandro Scarlatti: two different conceptions of the oratorio* [the Neapolitan one by Pietro Ottoboni and the Cambridge one by his father, Antonio Ottoboni] is exemplary, comparing the librettos and the resulting musical and formal differences, the Cambridge *Judith* being in chamber style, the Neapolitan more operatic; both are published and recorded.

There are historical studies on the circulation and influence of oratorios. Galliano Ciliberti's short *Diffusion of the musical oratorio in Umbria in the 17th and 18th centuries* lists which academies or orders produced what, and by whom. Jean Grundy Fanelli's essay, in English, *Aesthetic and practical influences on the Tuscan oratorio of the late baroque* focuses more interestingly on the transformation of the genre in the first quarter of the 18th century, concentrating on evidence from the city of Pistoia. Paola Besutti's long and thorough research *Oratorios in court in Mantua: between Bologna, Modena and Venice* documents how the oratorios performed in the Gonzaga court (during Lent, scheduled to follow the Carnival in Venice and precede the operatic season in Mantua) differed from those performed in Rome and the Papal states, indicating also the need to investigate the ties between Mantua and Vienna.

Carlida Steffan's *The Venetian oratorio between the '600s and '700s: physiognomy and contexts* distinguishes concert oratorios given in the Ospedali, political oratorios (usually from the Old Testament) with echoes of diplomatic relations, devotional oratorios (to inspire penitence), and finally the newer Latin liturgical oratorios, contemporaneous with the solo motet, which supplant the originally intended devotional ones of the Jesuits.

Marina Vaccarini Gallarani analyses the limited production of oratorios, dramatic or celebrative, with or without plots (and in most cases now lacking music), included in religious celebrations in Milan from 1680 to 1773, comparing those sponsored by the various congregations and orders.

At the end of this enormous volume, we read (in English) Herbert Seifert's *The beginning of sacred dramatic musical works at the Imperial Court of Vienna: sacred and moral opera, oratorio and sepolcro* (imported from Rome, along with Italian musical drama, from *La Maddalena* in 1629 to the

reign of Leopold I, or penned by Ferdinand III and the Archduke Leopold Wilhem) and Lowell Lindgren's *Oratorios Sung in Italian at London, 1734-82* [32-84?]. It is well to end with such a lively essay, containing satirical references dismissing oratorios as religious farces and *roratorios*. Needless to say, reviled or popular, in this 50 year period the genre thrived, leading to ever more spectacular productions: we're reading about immensely successful oratorios by Porpora, Handel, Jommelli and J.C. Bach.

La figura e l'opera di Antonio Cesti nel seicento europeo (Quaderni della Rivista Italiana di Musicologia, 37) edited by Mariateresa Dellaborra. Florence: Leo Olschki Editore, 2003. xvi + 324pp, €34.00 ISBN 88 222 5295 0

The title of this volume is that of the convention held in Arezzo on April 26-27, 2002, on Cesti's musical activity and the literary and musical texts of his works. (Born there in 1623, his name was changed from Pietro to Antonio when he took Franciscan orders; he died in Florence in 1669.) Cesti emerges as a leader, not as a mere follower of Cavalli or of earlier conventions, in the developing operatic style of the 17th century.

The subject is close to me since I live near Arezzo and am encouraged to perform music by Cesti. I edited four Cesti cantatas for The Green Man Press and plan to do his extraordinary setting of Giovanni Filippo Apolloni's *Sovra un'eccelsa torre*, a monologue in which Nero comments on the burning of Rome. Cesti was far more popular – both as a singer and composer – and more influential than we tend to realize today, and these twelve essays (of which three are in English, the others with English summaries, and only one not about Cesti) offer the reader insights on 17th century opera and in-depth analyses of Cesti's historical and musical importance. They are also presented in a logical order, as follows:–

John W. Hill discusses a dramatic peculiarity of Cesti's operas from *Orontea* (1656) on: that a monarch can only exceed 'decorum' if he is not being overheard, so emotional arias can only be given to personages not subject to such restraint, or, if necessary, in some form of theatrical aside; furthermore, the only acceptable conflict in a monarch is between love and duty. These fascinating points are explained in the context of other changes at the end of the 17th century. Herbert Seifert presents information, deduced from newly discovered autograph letters (10 included in an Appendix), about Cesti's activities in, and ultimate departures from, Innsbruck and Vienna. In English, this contribution mainly concerns *L'Argia* and *La Dori*, and shows that three other operas can now be attributed with certainty to Cesti (*L'Artaxerse, Il Genserico, Giocasta*). Anna Maria Testaverde writes about works by Cesti and the roles he sang in intermittent stage appearances in Florence, and the links between the Medici court and Venice, Ferrara, Bologna, Rome, Paris, Vienna and Innsbruck.

Another article in English, by Carl Brandon Schmidt, is a thorough study of *Il Tito*, comparing in detail the printed and manuscript versions of the literary text (by Nicolò Beregan – who drew on his profound knowledge of Roman history, but selected elements to form a plot which would interest the Venetian public, inventing other characters as needed). Beregan gave Cesti three times the number of metrical texts given to him by Apolloni in *La Dori*, enabling Cesti to write arias for almost all the characters. Paola Besutti discusses a re-mounting of *La Dori* in Mantua in 1672, one of the last examples of a non-commercial court production, and one of the first to make use of amateur performers. Mariateresa Dellaborra (who edited and introduced this volume) discusses the influence which the most innovative aspects of Cesti's music had on Antonio Sartorio, in particular on the latter's *Orfeo* (1672). She devotes 20 pages to stylistic comparisons supported by musical examples.

Françoise Siguret's *Armonia e contrappunto. Sull'iconologia de 'Il Pomo d'oro'* is illustrated by 14 glossy engravings (10 by M. Küsel of the Burnacini sets for the famous 1667 performance). The author uses these to support her metaphorical interpretation of this *festa teatrale* which takes us from the judgment of Paris (and the dichotomies love/war, discord/concord) to the glorification of Leopold I. A short essay in English by Marc Vanscheeuwijck, 'The Baroque Equestrian Ballet', compares the libretto and the recently stumbled-upon autograph score of Colonna's 1676 *Le stelle combattute dagli elementi*, the last Italian example of the musical genre of the tournament. Though simpler than his sacred works, the music (instrumental overture and ritornellos, strophic and through-composed arias, duets, trios, 6-part madrigal...) is a cross between musical drama and oratorio, with only the combat itself unscored. Only the choreography for the horses is still missing.

Two studies concern librettists: Elisabetta Torselli's on Giacinto Andrea Cicognini (1606-1660) and Paolo Mechelli on Giovanni Filippo Apolloni (1620 ca. -1688). The stylistic derivations and mid-century innovations in taste that mark the career of Cicognini, known primarily for his *Giasone* (for Cavalli) and *Orontea* (Cesti), less for his *Celio*, are noted. Apolloni is presented as the poet whose style most determined the serious tone of Cesti's cantatas, which convincingly contradicts some conclusions of David Burrows. This study makes me particularly eager to work on the cantata about Nero, set also by Stradella.

The last two studies are also extremely valuable: Sara Dieci gives an overview of the sources, the texts, and the musical forms of the cantatas of Cesti; Robert L. Kendrick analyzes a late (post 1676) manuscript version (from Chicago's Newberry Library) of 'Pria ch'adori', a well-known chamber duet containing a lament of Arianna. Transposed for two altos, presenting revisions and a richly figured continuo, it is the only duet in this manuscript, which is a collection of later solo pieces perhaps assembled for a famous alto (G. F. Grossi 'Siface'?) or else compiled for didactic purposes. The historical interest, therefore, is equal to the musical – here is palpable evidence of Cesti's influence on the following generation. *Barbara Sachs*

RECENT ARTICLES

I started this as a possible new feature for the October issue, but cut it for lack of space, so the items below are not from the latest issues. These are not formal abstracts but informal comments reflecting my viewpoint, which probably overlaps to some extent with that of at least some of our readers.

THE JOURNAL OF MUSICOLOGY, 20/4

This has a series of articles that are virtually parodies of modern musicological publication, so fashionable in title and form that they must surely by their uniformity of approach be old-fashioned.

Jette Barnholdt Hansen *From invention to interpretation: the prologues of the first court opera where oral and written cultures meet* (pp. 556-596). There is evidently some concept of form for the Prologue that distinguishes it from the Acts, and Hansen uses the similarity to trace the change of balance between performer and composer.

Mauro Calcagno *Signifying nothing: on the aesthetics of pure voice in early Venetian opera.* (pp. 461-497). Calcagno falls back on the preacher's technique of taking a specific text and explicating the theology behind it to show a significance we hadn't realised – though we may feel that delight in discovery has distorted judgment. The starting place is *Poppea* I, 6, where Seneca sings 'Glorie maggiori assai che la bellezza' with a melisma placed on the unemphatic penultimate word. There are various untheological (or rather unphilosophical) explanations, most obviously either that Seneca is scorning *bellezza* (but displacing it so that the significant word is clearly audible) or that Monteverdi is making fun of Seneca by getting him to sing in a style that doesn't suit him. Calcagno, however, points out that the Incogniti (the academy to which the librettist Busenello belonged) was involved in the belief of the significance of 'nothing', which lead to ideas of meaninglessness, which encouraged music to stand independently of text (to parody a complex argument). Whether Monteverdi was really interested in Busenello's ideas rather than his story and characters isn't addressed. On the other hand, he effectively illustrates that *bellezza* isn't worth much, not just by the roulade by the very fact that it is on the meaningless *la*.

Michael R. Dodds *Plainchant at Florence's cathedral in the late seicento: Matteo Coferati and shifting concept of tonal space* (pp. 526-555). This has rather too much theory: what interests me (and I suspect other readers who perform 17th-century church music in a liturgical context) is the extent to which Coferati's *Il Cantore addottrinato* (1682 and repeatedly reprinted until 1843) adds sharps in hymns, psalm tones, and no doubt other liturgical material that isn't mentioned. I must confess that I'd much rather have a summary of his practice with extensive examples than all the discussions of how it relates to modal history. Most of those interested can probably deduce the theoretical background for themselves anyway.

The only non-early article shows how Carl Dahlhaus and Georg Knepler, historians working a few miles from each other divided by the Berlin wall were, despite ideological difference, both feeding into the concepts of current musicology.

MUSIC & LETTERS 85/3

Kerry McCarthy *William Mundy's* Vox patris caelestis *and the Assumption of the Virgin Mary* (pp, 354-367). It is unusual for English votive antiphons to be related to a specific feast, and this may have been intended for its observance by Mundy's choir at St Mary at Hill, London, which was particularly celebrated in the mid-1550s. The varied sources from which the text was compiled are traced. A mistake in EECM should be noted: replace *induante* by *induam te.*

Robert Toft (pp. 368-387) uses Holly Coles' performance of *My foolish heart* to illuminate Corri's suggestion that singers break up phrases by expressive breathing. I've often wondered why popular singers broke their lines so much: perhaps earlier singers did too. Rhetorical justification is adduced (for Corri): perhaps a reminder that in a pre-loudspeaker period, rhetorical delivery required a much slower and more punctuated delivery.

Christopher Wiley describes the relationship between Ethel Smyth and Virginia Woolf amidst discussion of how Lesbian biography might differ from other sorts. Is the opening account of the meeting of the two ladies intended as an illustration: the date comes at the end, not the beginning. It is intriguing that Smyth is remembered almost entirely for being a character, not for her musical skills (though judging by its condition, the previous owner of my second-hand copy of *The Wreckers* must have used it very hard indeed).

The issue has an extensive section of reviews, though pays far more attention to books than to music; musicologists emphasise the λογος [word] a bit too much: a pity Hans Keller's idea of wordless analysis didn't catch on!

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On a lighter note, I was amused by a non-technical account of singing Latin American music with Jeffery Skidmore at Dartington in November's *Saga Magazine*. Non UK readers will need telling that Saga is a company specialising in holidays and insurance for the over-fifties – we haven't tried the former, since Clare & John are too young, but we take advantage of the cheap insurance, so qualify as Saga-louts! In view of the queues for Jeffery's autograph described there, perhaps he should charge for it to build up a fund for defence when, as a recent report suggested, Sawkins may supplement his pension further by claiming his percentage from Ex Cathedra as well as from Hyperion. By the time this reaches readers, I'll have experienced a course by him and know whether the poem on the next page catches the Skidmore mannerisms as well as her previous poem on Robert Hollingworth's rehearsal technique.

WATCHING AND GELLING WITH JEFFREY
Zoagli, August 2004

Jill Mitchell

'Let's make a start and try this D–
No, listen to it properly,
It's clear that we don't all agree.
I'm sorry, but that note is duff;
Make sure it's really high enough...
All right. Now we are all on board,
Please hum a quiet D minor chord.
O dear, perhaps it's curt to carp,
D minor doesn't need F sharp.
O. K. Now let me hear a G –
I said a G, Jill, not a B...
And so, A major; choose your note –
C natural, though, won't get my vote.'

Some tutors certainly have chid more
Than patient, roguish Jeffrey Skidmore!

'Now you're up and almost running!
Still, it's not exactly stunning,
For some in private worlds are lost –
Which doubtless are exquisite –
But they ignore me at some cost:
Pray give MY world a visit!
If you aspire to function well,
Look and listen, watch and gel,
Lest you should fall into delusion,
Daydream, panic, rank confusion –
Now, how do you explain *that* glitch?
There was some talk of perfect pitch.'

Conductors never teased or kid more
Than wicked, wily Jeffrey Skidmore!

'Unless you focus and you think,
Be sure repeated notes will sink.
So concentrate: don't even blink
Commit yourselves and do the shrink,
And stretch those vowels to the brink...
It's early in the morning, though,
No wonder if your voices creak,
The brain is clear, the body slow,
The spirit's prompt, the flesh is weak,
Yet words must come alive and speak,
You might as well be singing Greek –
No sign yet of an early peak!'

No maestro operates amid more
Merriment than Jeffrey Skidmore!

'Be energetic in your diction,
Articulate with real conviction...
But, as I said, the day is young
And some of you are overhung.
At least it's clear you're not awake,
But cheers! Here comes the coffee break.

So, well refreshed, we're off again.
But, tenors, spare me further pain:
Resolve to get a little closer,
Please, at *più ferir non osa.*
Don't hurl yourself with such a screech
As if that A were out of reach.
Sopranos, be more sensitive,
And much less piercing when you enter;
And basses, be less tentative
And strike that note clean in the centre.
Well, altos, what's amiss with you?
Let's go again from 32.
Don't hit the accents with great thumps,
The ear is battered by such bumps.
Just make a little mental space
And mould each phrase with ardent grace–
It's crucial that you shade away.'
In this vein we rehearsed each day.

Few direttori ever did more
To make the music live than Skidmore!

But we were struck with some dismay
When told about the Gallic way
The text must sound in Bouzignac.
We struggled to acquire the knack
Which, grasped at last, we could not cease,
So Frenchifying every piece!
Pronunciation, though, apart,
We made real progress in our art
And therewithal in right good heart.

And so we make a fervent bid for
More future thrills with Jeffrey Skidmore!

RAVENS VIEW

Simon Ravens

I suppose we shouldn't be surprised when CD releases appear to hunt in packs. Everyone – artists and labels – are only in the recording business if they can spot openings in the market, and chances are that the same gap will become apparent to more than one pair of eyes. So, a couple of months ago I had three new *Winterreise* releases standing shoulder-to-shoulder in the shop. And now, from where I sit, I can see four new recordings of Handel soprano arias on the shelves. It could be at least six if I hadn't been at least nominally selective.

And how did so many people come to spot the same opening? I suspect it is something to do with what at school I used to know (though not fully understand) as linear programming. People saw the success of a) Handel discs by falsettists (Daniels and Scholl) and b) Vivaldi arias by a soprano (Bartoli), and came up with *bingo!* c) Handel arias for soprano. Cue Renée Fleming, Sandrine Piau, Lorraine Hunt Lieberson and Sarah Connolly.

I think, though, that there might be rather more to it than that. Although there has been no shortage of complete Handel operas recorded in the last few years, I'm afraid I have my doubts about how many people are actually listening to them. I sell them occasionally in Grove Music, (and my reps tell me that I do better than most) but are they played? More than one customer has told me that he is storing them up for his retirement. In the meantime, he tells me that the solo aria discs will have to do.

The point is that the type of people who are familiar with the likes of William Christie, Marc Minkowski and their casts tend to be people of working age. And if they can afford to buy their complete opera recordings, chances are they will be working fairly hard. All of which suggests why they probably don't have time to listen in the concentrated way demanded of them by a Baroque opera.

The sudden spate of aria CDs can also be explained by the Classic FM factor. With an average length of about four minutes, these arias are guaranteed not to interrupt the commercials for too long: assuming a half-decent performance, commercially-speaking they can be stamped as (literally) air-worthy.

All four of the CDs in question are at least half-decent. My own pick, just, would be Lorraine Hunt Lieberson: her voice is not self-consciously 'early', but thankfully *nothing* about her wonderful singing is self-conscious. She lives in the music in a way that only someone who has lived in the drama can do. Sandrine Piau, accompanied at high-voltage by Marc Minkowski, is amazing, with a brazen, smack-you-in-the-ears virtuosity. Sarah Connolly is similarly accomplished, and her recital has the variety of orchestral interludes performed by Harry Christophers and the Symphony of Harmony and Invention. Even the singing of Renée Fleming, albeit upholstered in velvet where the others are shot-silk, can stop me in my tracks.

There is so little duplication of material – although Fleming and Hunt Lieberson share the same band (the OAE) and conductor (Harry Bickett) – that one could buy all of these discs without significant repetition. And, needless to say, Handel's genial genius is always in evidence.

So why, despite the fact that I count myself as one of those too busy to listen to entire Handel operas, would I never consider actually buying one of these aria CDs? Context. I simply can't be thrown into the world of 'Dissembling, false, perfidious Hercules!', let alone 'An angry Hyrcanian tigress' (I'm not making this stuff up) without a significant primer. Listening to any one of these CDs straight through is – as I suspect the experience of visiting Bedlam in the 18th century must have been – to view a gallery of unbearably intense characters. Without introduction (and therefore without reason) each launches into her own, highly personalised, ranting maelstrom. Occasionally we come to someone babbling about *Un non inteso ancor dolce contento* but, frankly, we know it won't last: once the laudanum wears off, she'll be tearing at the walls again.

Every work of art has a frame, and so – at least in its original conception – does every piece of music. In the 18th century, a Handel opera would have been bounded by plain white walls of silence. And within the opera itself, the emotionally intense arias would have been framed and justified by recitative. Just as I wouldn't want to visit a gallery where all the canvasses had been ripped from their frames and stitched together, I wouldn't want to listen to an entire CD of Handel arias – even if the option, until I reach my dotage, is ignorance. This, though, is a personal opinion. Let's not forget, there were plenty of souls in the real age of enlightenment who considered Bedlam to be valid entertainment.

Simon was aware that his column wasn't the exact page-length that he usually manages and suggested that there was room for comment. I had, coincidentally, touched on the subject in my review of the two Lotharios (see p. 40) and also in the last issue with my confession that I preferred bleeding-chunk Wagner, though one needed to have seen the operas at least once to have a context for them and to understand where the musical material came from and what resonance it had. Opera is primarily a form for the childless, the retired and the professional critic: the unemployed can't afford it. My father showed little interest in music during his working life, but he had encountered opera in Italy during the war and spent much of his sadly brief retirement listening to Verdi and Puccini. CB

THE GREENWICH INTERNATIONAL FESTIVAL OF EARLY MUSIC 2004

Peter Grahame Woolf

This great annual festival is now firmly established at the Old Royal Naval College, Greenwich, Trinity College of Music's new facilities there are ideal for a large scale exhibition of instruments, music and CDs filling the Painted Hall and the areas below the ORNC Chapel, the main venue for concerts. Numerous supporting events were held in the King Charles Block by the Thames, with recitals and master classes in the Peacock Room and Admiral's House, acoustically ideal for more intimate presentations.

The first two days offered a Trinity College of Music Showcase Concert and Masterclass Programme and left no doubt of the expanded scope of Early Music training offered at the College's magnificent new Greenwich home. Some of the more fragile music given on authentic instruments can sound a little remote in the ORNC Chapel, but the space was easily filled with the brave sound of double reeds, Boismortier's sonata in G a particular success, James Eastaway a renaissance man of parts; expert baroque oboist, actor, and a still-practising medical doctor.

The Early Music Department's Handel concert directed by Philip Thorby in St Alfege's Church showed Trinity's Baroque Orchestra in excellent health, soprano Karolina Gorgol with gamba player Jennifer Bullock shining in the picturesque cantata *Tra le flamme* based on the Icarus legend.

HARPSICHORDS AND A FORTEPIANO

Sunlight flooded into the glorious Chapel for the opening concert of CPE Bach and Haydn on fortepiano (Steven Devine) followed by Rameau and Duphly on a Ruckers/ Wooderson harpsichord (John Henry), culminating with a believed first modern performance of J.S.Bach's double keyboard concerto BWV 1061 (without orchestra). The two instruments were well balanced and their contrasting timbres enhanced listening pleasure. Other solo harpsichord events included Bach English Suites from a notable prize-winner Masumi Yamamoto in the charming Peacock Room, and by Carole Cerasi demonstrating a powerful Ruckers/Ducornet instrument in the resonant panelled room of the Admiral's House, where an over-capacity audience crammed every inch of floor space. On the last afternoon Bridget Cunningham displayed the qualities of beautifully decorated copies of French and Flemish harpsichords made by Robert Deegan in delectable French repertoire; the Flemish copy, earlier, smaller and quieter, the more winning.

The harpsichord master class was a high spot of the weekend. John Henry is a Trinity College treasure – incredible encyclopaedic memory and knowledge of the repertoire combines with original and witty ways of putting across his wisdom and experience. Mark Viner, a prodigiously gifted and confident young student from Faringdon, dazzled us with a dramatic account of Royer's *Le Vertigo* and was then given ideas how to make it even more dramatic for the audience by varying repeated material and lengthening anticipatory pauses. Nothing dogmatic; just a series of suggestions to consider at leisure. John Henry then turned the tables by inviting a member of the audience to come and criticise his deliberately wilful misrepresentation of a French *prélude sans mesure*; Monika Kim, a visiting harpsichordist from Vancouver, obliged and soon found herself enjoying the role of teaching the teacher!

In his class John Henry had expressed the hope that everyone in the audience could see the demonstrations of hand and finger position; being unsighted, he was not to know that the Wooderson instrument was placed so that no-one at all could see the hands on the keyboards! In Carole Cerasi's recital a request to turn her instrument round so that at least some members of her over-capacity audience might see her hands on the keyboards was disallowed; we were told that the instrument sounded better projected into the centre of the room - and Carole did not want us to have to look at her back! (When did the audience-friendly cut-out of the grand piano's side develop? Watching instrumentalists play is an important element in the live music-making experience.)

AND OTHERS

Counter-tenor singing has improved exponentially since Alfred Deller single-handedly resurrected a voice which had vanished from the concert scene. Timothy Kennedy-Brown gave a deeply satisfying recital of Purcell and Blow songs, with David Miller's theorbo sounding to best possible advantage in the enviable acoustic of the Peacock Room. Next door, the multi-instrumentalists Ensemble Corona from Holland gave an attractive recital of medieval music from the 13th-century Montpellier Codex, with fiddle and rebec made by Tamara Javanovic, based on iconographic material. Cantiones Renovatae, a Lincoln-based group (Richard Lindsay, counter-tenor with lutenist Stewart McCoy, and Kathleen Berg coping with a recalcitrant chamber organ) showcased their discovery of Henry VIII's master-musician Philip van Wilder (CD on Meden Recordings). [Peter Berg is celebrating his 70th birthday early next year by hosting a course on the composer. *CB*].

Joglaresa (director Belinda Sykes) is a favourite at these festivals and returned to raise the temperature with a concert of Arabic, Hebrew and Spanish music of medieval Spain. A surprise success was an oversubscribed workshop to introduce all comers to Baroque Dance. Trinity students and public novices were guided through the 18th-century minuet by Sarah Cremer, accompanied by Stephen Preston (baroque flute).

Festivals have an informal social dimension which must not be underestimated. The settings (especially a well- placed bar in the midst of the action) encouraged meetings and technical conversations with exhibitors and musicians, with exchange of news and CDS.

One instrument not easily accommodated in the exhibition hubbub is the clavichord. It was therefore a pleasure to encounter, years on, my clavichord teacher Paul Simmonds, whose new CD is a fascinating survey of renaissance keyboard music played on a copy of the earliest surviving clavichord, Pisaurensis 1543 [Ars Musici AM 1378-2]. A demonstration clavichord recital in the Peacock Room should be considered for next year.

The BBC (which had a live Radio 3 broadcast from the Painted Hall on the Saturday morning) naturally pounced on some of the real oddities, such as the gigantic serpent from the London cornetto/serpent pioneers Christopher Monk Musical Instruments, and a table-full of mellow domestic English bagpipes, quite different from the Scottish 'war-machines'! Julian Goodacre was delighted to confront a full house, completely against expectation, for his lecture recital on the various models he had researched and developed, with a gratifying increase in pipes worldwide during the last twenty years. You can sample the brothers Goodacres' several CDs on Julian's website or purchase them direct; *Pipemaker calls yer tune* is recommended for a Christmas surprise.

RECORDERS

Recorders were predominant throughout the festival, as they had been last year. Rebecca Miles, former Moeck prizewinner, gave a programme of virtuosic music by Fontana, Bassano, Corelli and Vivaldi, with the movements of his *Il Pastor Fido* Sonata No IV (which might have been composed by Chedeville) accompanied alternately on harpsichord and chamber organ (why?) by James Johnstone. This recital was greatly enhanced by the contribution of an alert and responsive baroque cellist, Jonathan Manson.

Ian Wilson's recital of more modern music for recorder was a major disappointment because of his choice of repertoire. Pieces by Rob du Bois and by another Ian Wilson (three names are essential nowadays to obviate confusion) both outstayed their welcomes; there is now a rich repertoire of contemporary recorder music to draw upon. Rubbra's *Passacaglia* is contrapuntally elaborate, but he never was a composer to be unduly concerned with timbre and texture. Mari Sakata on the Steinway was far too heavy handed; this was a piece which needs artificial balancing and it no doubt sounds better with harpsichord on Wilson's Rubbra/Britten CD [Dutton CDLX 7142]. Ernst Krahmer's *Concert Polonaise*, a showpiece for the keyed czakan, held no terrors for Ian Wilson. Thin, salon stuff, but it demonstrated how far recorder playing technique has advanced since the early 19th century – no keys, no problems!

The festival ended on a high note, with a full length programme conceived and delivered with aplomb and mellow tone by last year's Moeck prizewinner, Alexandra Opsahl. Only recently graduated from RAM, she is now pursuing her studies in Italy, but is already a prodigiously accomplished concert artist, holding together as demanding a programme as you could imagine. Her first half was 17th-century Italian music in the *stylus fantasicus* mode, originally for violin and voice, but apt for the recorder; after the interval, Scarlatti and Vivaldi recorder concertos (one to a part) interposed with a Barsanti sonata. The cunningly varied sequence rang the changes with a splendid backing group and Alexandra was relaxed enough to introduce the music and her colleagues to the large audience in an easy conversational manner. The whole was of such high accomplishment that they should be invited to go straight into the studio and make this concert into Alexandra's debut CD [perhaps adding a few pieces on the cornetto; BC played a.Monteverdi Vespers with her in the summer and was impressed with her brilliance on the instrument. *CB*]

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My thanks to Peter for volunteering the above. He missed the only concert I attended, 'Madame d'Amours: Songs, Dances & Consort Music for the Six Wives of Henry VIII' by Musica Antiqua of London. I had bought a ticket so that I could enjoy it without having to think about writing, since I was worried at laying myself open to bias by excess enthusiasm for a group of people I've known for so long. (I expected the concert to be good, since I'd heard the CD earlier in the day as background music at the Lindum Records stall.) John Bryan reviews for us, I've played organ with Philip Thorby more than with anyone else, and regular readers must know how much I love Jennie Cassidy's voice; moreover, she's been a friend for many years and also contributes to EMR – see the back page. When reviewing the Parley of Instruments recently (EMR 101 p. 17), I noted that both Elaine and I found that 'we had focussed our attention on the marvellous continuo playing of Mark Caudle: without it obtruding on us, somehow our eyes as well as ears were held by his sensitive and supporting playing'. Soon after, I was involved in a concert with Philip Thorby's small Suffolk choir. I only played in a couple of pieces and otherwise listened, and (as with Mark), my eyes and ears were continually drawn to Jennie, noticeable but not intrusive in a group of about fifteen – but perhaps more noticeable than usual because the voices were mixed rather than with sopranos in one group, altos in another etc. She and Mark have a similar knack of being the unselfconscious centre of an ensemble. The Greenwich concert was so good that I couldn't not write about it: see the CD review on p. 34.

BRIGHTON EARLY MUSIC FESTIVAL

Robert Carrington

Over the last week in September and the first weeks in October, Clare Norburn, Deborah Roberts and her team of dedicated helpers took us on a tour of musical history and local churches as part of the second Brighton Early Music Festival. An impressive line-up of famous, young and local performers kept audiences stimulated over its duration. If there was a theme, it could be said to be "freeing the text", displaying a flexible approach to interpretation and letting the music really feel alive.

Through the workshop weekend, singers and players could have practical experience of a wide variety of early music styles. In a specially commissioned work from Paul Robinson, children and adults joined the recorder ensemble Fontanella in a piece using the In Nomine, and based on the Orpheus and Eurydice legend. This also gave those participants a taste of what it feels like to be a performer engaging with top professionals. It was fascinating to see how these workshops fed into the concerts for which they were intended.

For those just wanting to sit back and listen, there was plenty of variety and a chance to hear the younger performers of Phoenix Rising and the Sweelinck Ensemble. These two groups also tackled some of this year's anniversary composers, Charpentier and Biber. Phoenix Rising contributed to our view of Charpentier and his French contemporaries through words and music. The Sweelinck Ensemble performed some scordatura sonatas by Biber, and set them beside their Italian roots in the music of Castello.

Charpentier cropped up with both French, and Italian connections in the Brighton Early Music Festival Choir's performance of an early Mass, showing the roots of his music in Carissimi, represented by two oratorios. Here, local performers, guest soloists and an instrumental group combined. Similarly, the women's choir Celestial Sirens and a girls' choir from different Sussex schools added to the vocal texture of Musica Secreta at their first concert to present music for the nuns of Port Royal in Paris. In their second concert, Musica Secreta presented a programme of sacred versions of Monteverdi madrigals and continued their own exploration of music composed by nuns, moving gradually into the early Baroque.

For those wanting something more secular, I Fagiolini performed their café presentation of Monteverdi's Fourth Book of Madrigals in St.George's Kemptown (the main venue for the Festival) to rapturous applause. Red Priest in their concert based around Vivaldi's *The Four Seasons* likewise put a theatrical slant on their performance and used the space to the full. For those whose taste was for an earlier period, the Orlando Consort provided music from the Notre Dame School, and Mediva a colourful concert showing medieval music with Sephardic and Spanish roots. Both events included participants from the workshop weekend.

The festival was not without its controversial moments, as seen in the inclusion of the recital given by Catherine Bott and David Owen Norris of songs and instrumental music by Fanny and Felix Mendelssohn. Those who felt that this was not really Early Music missed some delightful music, and will never know the joys and sorrows of the split-pedal! [I should have come in my Fanny Mendelssohn T-shirt. *CB*]

Those who found Mendelssohn unacceptable would probably have found a cross-over mass based on *L'homme armé* more so, even with the persuasive singing of the Orlando Consort, the illuminating remarks made by Donald Greig, and the versatile jazz skills of Perfect Houseplants combining to make an exhilarating concert. Catherine King, Jacob Heringman and Richard Campbell gave us a recital of Lute songs interspersed with instrumental solos in the only secular venue, the Pavilion Theatre.

The other two of what might be called the festival's blockbuster concerts were given by Emma Kirkby and Fretwork in All Saints Church Hove, and the Tallis Scholars in the Festival's concluding concert in St. Peter's Church. Both of these attracted a large audience and required a somewhat different venue from the other events to contain them!

All through these weeks of musical delights, the members of the Brighton Consort were very much in evidence as singers in an excellent performance of the Victoria *Requiem* and in other guises as Celestial Sirens and as the BREMF singers. Their overall assistance helped this newish Festival to be run with great success.

After seventeen concerts and three workshops, it was all over. Time by the seaside, a tour of Brighton churches, and a wide variety of music, proved that a visit to the Brighton Early Music Festival was quite a special experience.

BIRTHS

Edith Jane Makepeace Heringman, daughter of Susanna Pell and Jacob Heringman, born on Friday, 15 October.

Samuel Arthur Nicholson, son of Helen Garrison and Paul Nicholson, born Wednesday 3rd November.

We also received a picture of Lina Philippa Gebhardt, born 7 July, tucked neatly away in a bookshelf.

CAMBRIDGE ACADEMY OF ORGAN STUDIES

The Academy's second Study Day in Clare College Chapel, Cambridge on 6 November was given by Derek Adlam. He explored the influence of the clavichord on the performance of the organ music of JS Bach and his north German contemporaries. He demonstrated how correct clavichord technique, especially the importance of the release of notes, animates phrasing and interpretation. His emphasis on the clavichord as the Instrument of Rhetoric was, at the end of the morning session, persuasively demonstrated by a short recital of JS Bach's music. He gave supporting evidence of the fluidity and sensitivity demanded from the treatise of Dom Bedos, calling as evidence the 'recording' on paper of a performance by Balbastre.

During the masterclasses, performers, many of whom had never played a clavichord before, made the most of the chance to move from Mr Adlam's Hass instrument to the chapel's 1752 Snetzler chamber organ, applying a new physical as well as mental approach with evident pleasure to the pieces they had prepared by JS Bach and JG Walther.

Participants and observers were exhilarated by the fresh insights they received during the day. Clearly the recently formed Academy is providing a worthwhile experience. The next Study Day in the Spring Term will be led by Gerald Gifford, who will explore links between the Italian, German and English 18th-century repertoire for organ and harpsichord. *Andrew Johnson*

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ORFEO IN CHINA

Emily White

The prize for the furthest miles travelled for a single gig must be won this month by Philip Pickett and the New London Consort, who went to Beijing for one performance of Monteverdi's *Orfeo* this October. With 20 hours in the air and less than twice that on the ground, the amount of sightseeing, shopping and adventures in restaurants that went on was nothing short of heroic. The group arrived pale and shattered, parked theorbos, harps and luggage, eschewed waiting beds, and set out to sample the cuisine. For some, that was maggot soup – ordered inadvertently but sampled by a representative of the trombone section: 'Not to be recommended' was the verdict. There was the treat of being sung to by Mongolian waiters with fantastic hats (a beautiful, if startlingly loud serenade) and sightseeing to the huge Tiananmen Square and Forbidden City. Floating through the ancient places and past intricate carvings and twisted Chinese willow was the best way to combat jetlag, and some members of the group were considered interesting enough to be asked to pose for photos with the children of Chinese tourists.

During our two days, there seemed to be endless opportunities for exciting meals. Many dishes sounded menacing and bizarre ('bloody noun' and 'busted gut' being the generally agreed favourites), but most were tasty and fresh. The bare-bulb, cockroach-friendly restaurant was serving food as delicious as the spanking new establishments aimed at the influx of Western tourists.

There was a juxtaposition of the timeless China – men in shabby shoes selling sweet potatoes roasted on a brazier by the side of the road, and jaunty businessmen with blue tooth and smart suits. There wasn't time to develop a social conscience, but the poverty kept peeping out from behind the flash new facades.

Those who triumphed in the market haggling found the jade stamps with their name carved in Chinese characters and ink for a few pounds. The really committed had early breakfast and got pyjamas, jackets, bags, antiques, old coins and jewellery before heading off for the rehearsal.

Oh, and the music! warned that the Chinese are used to eating, chatting and answering mobile phones during performances, we found the rapt silence especially encouraging. They erupted into cheers at the end, with a crescendo of applause for Mark Tucker (Orfeo). They say the Bamboo Revolution is on the horizon: let's hope that early music will be part of it.

ERIC VAN TASSEL
14 November 1939 – 21 November 2004

I last saw Eric in August at one of the Cambridge Summer School concerts; his final contribution to *EMR* was his review of the series. Not that he had any idea that his life was near its end. He lectured in the USA on Schubert (a composer as dear to his heart as Purcell) in October, didn't feel too well on his return, and was diagnosed with liver cancer four days before he died. He was born and educated in the USA, then came to Cambridge. He worked with Rosemary Dooley in the creation of the music books department of Cambridge University Press then returned to the USA to run Princeton UP's fine art output, then worked for BMG. For the last few years, he was a free lance editor and writer based near Cambridge.

I first met him at his goodbye-to-Cambridge party, perhaps twenty years ago. A few years later, we surprised him by calling unprepared at Princeton, where we received a typically warm welcome in his spacious prefabricated house, and we have occasionally called to visit him (alas, far too rarely) in the appropriately-named Archways in Fowlmere. He always had a far higher opinion of me than I deserved; my own writings never matched the deep thought, consideration and understanding of the music in question that characterised his own. There is a memorial service at the village church on Friday 3 December: details from Jane, his wife for thirty years, at 01763 20877 or email 101233.342@compuserve.com.

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BIG LUTES

Terminology for the lutenistically challenged

Stewart McCoy

Stewart sent this note as an appendix to the reviews of Bach's lute music on p. 39, but it deserves larger print.

Baroque Lute:
D minor tuning, f', d', a, f, d, A, + diapasons
Archlute:
renaissance lute tuning, g', d', a, f, c, G, + diapasons
Theorbo:
renaissance lute tuning, a, e, b, g, d, A, + diapasons.

The theorbo and archlute both have very long necks for the diapason strings. The theorbo is a much larger instrument, so the first two strings are normally tuned an octave lower, or else they would snap. This re-entrant tuning matters less with chordal accompaniments for continuo, but is significant with solos, because the highest string in pitch is the 3rd, not the 1st. All three instruments have 13 or 14 courses, of which the lowest are tuned as a descending diatonic scale appropriate for the key of the music.

Terminology is often confusing, because the word theorbo has been used over the years for many different kinds of lute. The above (generally accepted) definition uses tuning as the criterion to distinguish theorbo from archlute, but others may use overall size instead. I think Martin's 'theorbo' is probably a large, single-strung archlute. It is tuned to G rather than A, and a semitone lower than Wolf's archlute for the sake of getting the first two strings up to pitch, thus avoiding the problems of a re-entrant tuning, in particular the loss of the highest notes. Martin's instrument is single-strung throughout, which produces clear notes, well-balanced between the short and long strings. The short strings of Wolf's archlute are double courses, which produce more of a contrast with the long, single courses of his diapasons.

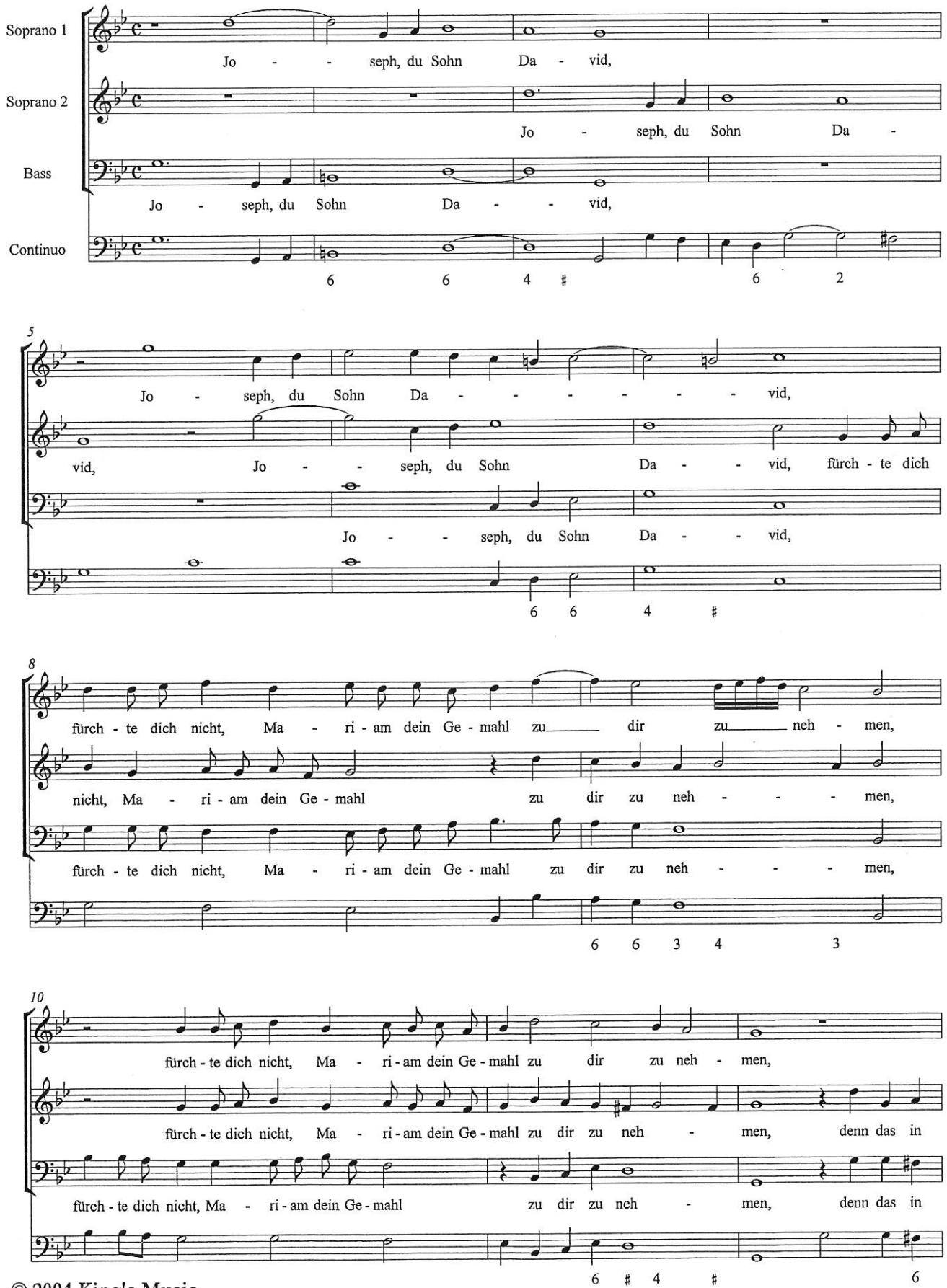
SCHÜTZ Joseph, du Sohn David

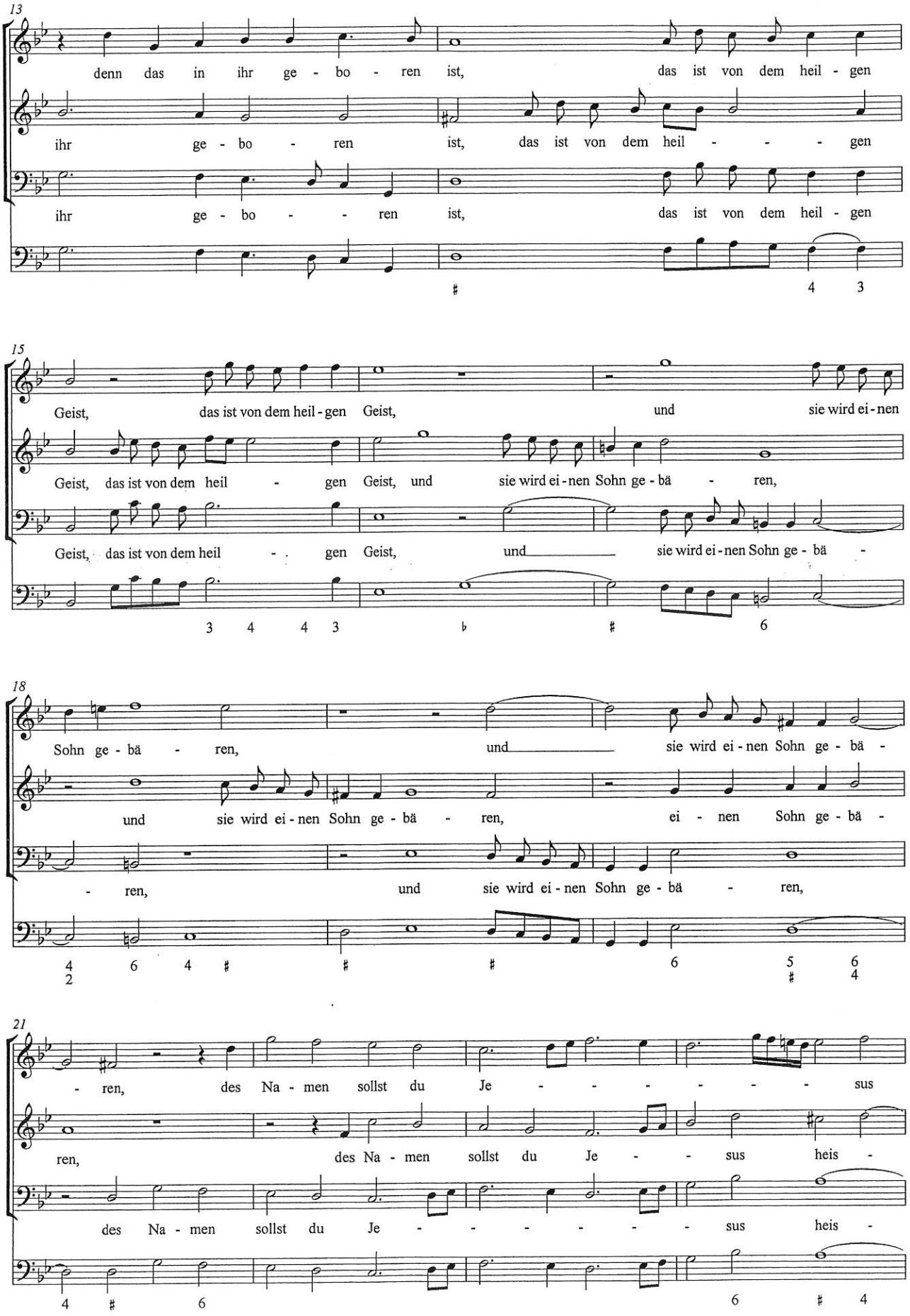
Joseph, du Sohn David, fürchte dich nicht, Mariam, dein Gemahl, zu dir zu nehmen, denn das in ihr geboren ist, das ist von dem heiligen Geist, und sie wird einen Sohn gebären, das Namen sollst du Jesus heißen, denn er wird sein Volk selig machen von ihren Sünden.

Joseph, thou son of David, fear not to take unto thee Mary thy wife: for that which is conceived in her is of the Holy Ghost. And she shall bring forth a son, and thou shalt call his name Jesus, for he shall save his people from their sins. Matthew 1, 20-21

Originally notated in high clefs (G2 G2 F3) rather than the normal C1 C1 F4, this was probably meant to be sung lower than notated. This separate edition offers it in two transpositions: down a tone in G minor (a sensible key for modern sopranos and bass) and down a fourth in E minor (the usual transposition implied by the clefs). Here it is given in G minor. *Clifford Bartlett, November 2004*

H. Schütz: Joseph, du Sohn David SWV323

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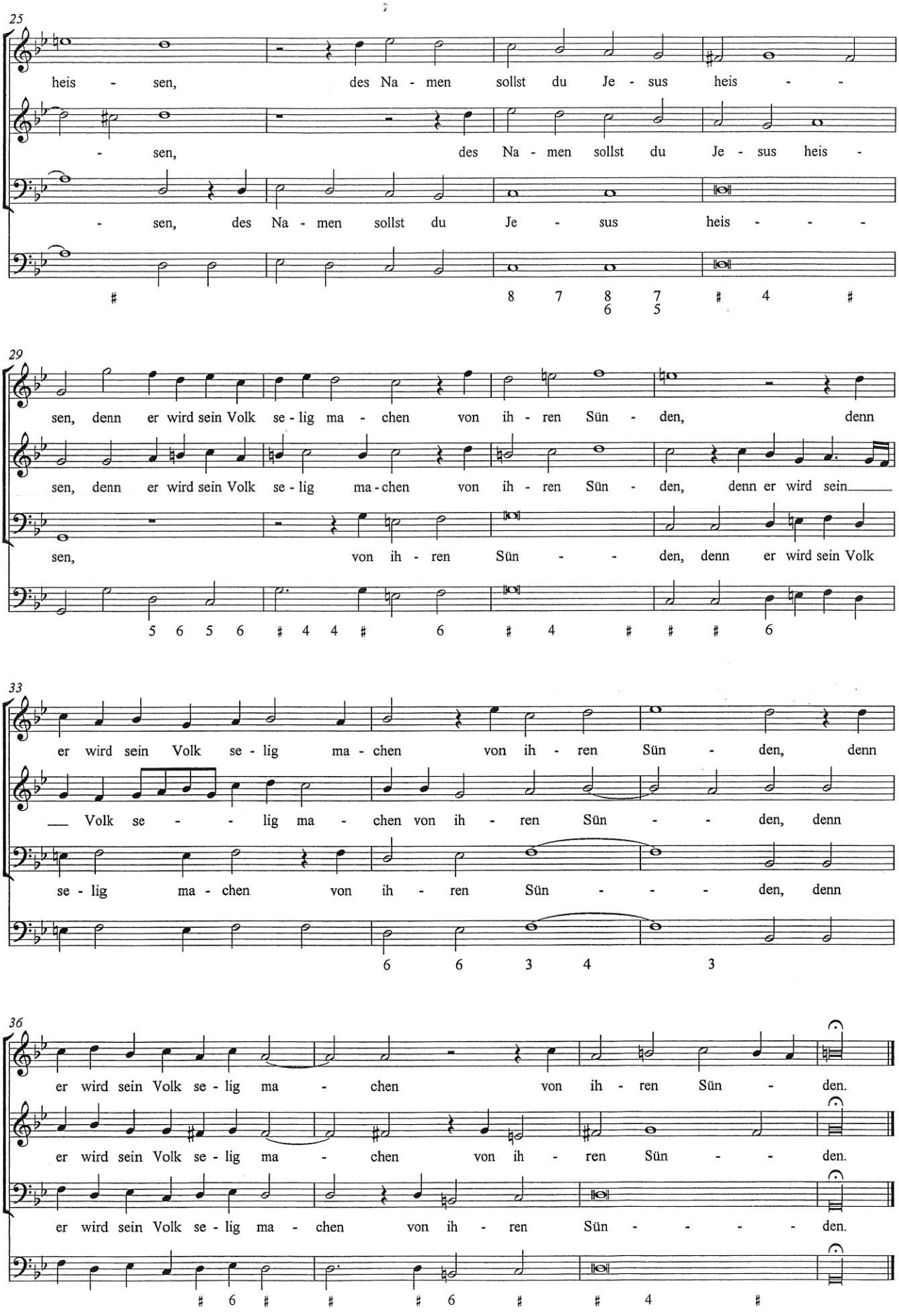
denn das in ihr ge - bo - ren ist, das ist von dem heil - gen
ihr ge - bo - ren ist, das ist von dem heil - - - gen
ihr ge - bo - - ren ist, das ist von dem heil - gen
15
Geist, das ist von dem heil - gen Geist, und sie wird ei - nen
Geist, das ist von dem heil - gen Geist, und sie wird ei - nen Sohn ge - bä - ren,
Geist, das ist von dem heil - - gen Geist, und sie wird ei - nen Sohn ge - bä -
18
Sohn ge - bä - ren, und sie wird ei - nen Sohn ge - bä -
und sie wird ei - nen Sohn ge - bä - ren, ei - nen Sohn ge - bä -
- ren, und sie wird ei - nen Sohn ge - bä - ren,
21
- ren, des Na - men sollst du Je - - - - - - - sus
ren, des Na - men sollst du Je - - sus heis -
des Na - men sollst du Je - - - - - - sus heis -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heis - sen, des Na - men sollst du Je - sus heis - -
- sen, des Na - men sollst du Je - sus heis -
- sen, des Na - men sollst du Je - sus heis - - -
8 7 8 7 # 4 #
6 5
29
sen, denn er wird sein Volk se - lig ma - chen von ih - ren Sün - den, denn
sen, denn er wird sein Volk se - lig ma - chen von ih - ren Sün - den, denn er wird sein
sen, von ih - ren Sün - - den, denn er wird sein Volk
5 6 5 6 # 4 4 # 6 # 4 # # # 6
33
er wird sein Volk se - lig ma - chen von ih - ren Sün - den, denn
Volk se - - lig ma - chen von ih - ren Sün - - den, denn
se - lig ma - chen von ih - ren Sün - - - den, denn
6 6 3 4 3
36
er wird sein Volk se - lig ma - chen von ih - ren Sün - den.
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MUSIC IN LONDON

Andrew Benson-Wilson

A number of the concert promoters supported by the Early Music Network feature groups who were finalists of the biannual Early Music Network International Young Artists' Competition. Last years winners, *savādi*, (with two sopranos and a harpist, from Germany, Latvia and France) were invited to give one of the City Music Society's lunchtime concerts at the Bishopsgate Hall (28 Sept). Their programme of Monteverdi and Purcell was very effectively separated by some impressive harp improvisations on grounds by both composers, played exquisitely by Marie Bournisien. The two sopranos, Kristīne Jaunalksne and Ulrike Hofbauer, match each other beautifully, and the stage interaction between themselves and with the audience is an integral part of their performance – they are versatile enough to take on a number of different roles and are relaxed and comfortable in their acting (not all musicians are!). The spoken introductions linking pieces were delightful. Particularly apt was Marie Bournisien's (very French) response to the comment 'You had better not let yourself fall in love again' – 'No risk, No fun!'. Quite! In the same vein, I must confess that, in Purcell's 'Two Daughters of the aged stream', their invitation to 'Come bathe with us an hour or two, come naked in, for we are so' was extremely tempting. The closing lines are 'and circle round', and they did just that, moving round the central harp and ending by giving the slightly bemused harpist a hug. Although I was impressed enough with them at York last year, it was lovely to witness the increase in confidence and professionalism that the past year has bought them. They deserve every success.

I heard the Orchestra of the Age of Enlightenment's concert of music linked with the city of Prague in the impressive acoustics of The Anvil, Basingstoke (10 October), rather than at their Queen Elizabeth Hall appearance the following day. The impressive Swedish soprano Hillevi Martinpelto demonstrated control of tone, timbre and volume in Mozart's *Bella mia fiamma*, with its emotional summit of the repeated and harmonically tortuous passage, *Vado ... ahi lasso'*, and *Non più de fiori* from *La clemenza di Tito*, the two ultimate climaxes being the more telling for Martinpelto's earlier restraint. The latter featured the basset horn, played by Anthony Pay, who also gave a performance of his reconstruction of Mozart's Clarinet Concerto in A (622) into what might have been its original incarnation as a basset horn concerto, making most effective use of the increased range in, for example, the pre-cadential passage of the meltingly lyrical *Adagio*. Sir Charles Mackerras carefully controlled the orchestral colouring, notably in the *Rondo-Allegro* where he resisted the temptation to exaggerate the brief jovial moments, keeping the wistful mood alive. Anthony Pay played with a wonderful sense of delicacy, relishing both the longer phrase structure and the delicacy of Mozart's detail. Jan Václav Voříšek (1791-1825) hailed from Prague but cemented his musical career in Vienna, where he provided a musical link between Mozart, Beethoven, Schubert and Brahms. His sole Symphony (in D) of 1823 was a new discovery for me – an impressively energetic work, with some memorably melodies and an tinge of melancholy and slightly threatening mystery in the *Andante*. A work well worth hearing, and a composer worth exploring more of – and a commendation for the ever-inventive OAE for performing such a work. [cf p. 12]

With the recent popularity of Spanish music, it is about time that the music of Portugal got a hearing. The Sixteen obliged, with their Queen Elizabeth Hall programme (30 October) of works by Antonio Lotti, Diogo Dias Melgás, Domenico Scarlatti, João Lourenço Rebelo and Antonio Caldara – two Portuguese, one Italian who worked in Portugal and two Italians who didn't. The mesmerisingly haunting harmonies of Lotti's *Crucifixus a 8* opened the concert, immediately demonstrating the extraordinary blend of the choir's voices and Harry Christopher's ability to shape both a phrase and the larger structure of a work. The build up of tension, and the final diminuendo were magical. The *Popule meus – Improperia* of Dias Melgás had the passages in Latin and Greek divided between two separate choirs, with the different languages alternating between them. His *Salve Regina* showed a fine sense of musical texture and word painting, notably with the repeated rocking section on *O dulcis*. The highlight of the evening was Scarlatti's *Iste Confessor*, beautifully sung by the young soprano Grace Davidson. Her endearingly innocent, almost boyish voice (with just the right amount of gentle vibrato and musical inflexion) was ideal for Scarlatti's gorgeously simple melody. Her ornaments were well judged, increasing in complexity at the repetitions of each verse. I have already given her a couple of mentions in *EMR* – she is clearly a singer to watch out for (as long as she manages to avoid the trap of so many young singers of allowing an uncontrollable vibrato to develop over time). The concluding *Stabat Mater a 10* by Scarlatti was given a powerful reading, which exposed one or two less-controlled soprano voices and also the distractingly heavy breathing of Harry Christophers – audible from well back in the auditorium. I do find the ending of this work (a rather matter-of-fact fugue, which Scarlatti obviously had some trouble knowing how to conclude), unnecessarily dissipates the emotional tension of the rest of the piece. It was odd that the programme contained six pages of promotional plugs but only five pages concerning this concert – and that was just the texts and performers, with no programme notes as such.

OPERAS

Bampton Opera brought another of their country garden productions to St John's, Smith Square (16 Sept) with the little known Giuseppe Gazzaniga's *Don Giovanni* (1787). I am all in favour of delving into the hidden recesses of musical history to see what can be found, and it is a good approach for smaller opera companies wanting to make a mark on the wider musical scene. But such musical archaeology doesn't always produce a hoard of gold, and this was no exception. Although there were several attractively melodic first lines, Gazzaniga never quite managed to carry these initial ideas through into anything liked a well-honed musical form, and his lack of harmonic imagination was very apparent in comparison with Mozart and others of the period. The addition of overtures from Gluck's ballet *Don Juan* only served to expose Gazzaniga's compositional weaknesses. It was a shame that period instruments were not used – London is full of them, and they would have cost no more than the London Mozart Players. The young conductor seemed more used to dealing with larger forces and consequently rather overdid the strength of his conducting, but the biggest issues were his relentless approach to speed and lack of interest in the detail – both pretty basic aspects of period performance. The young cast were generally sound, with nice contributions from Mark Saberton, Christopher Bowen and Chery Enever, although there were several timing errors, with the singers falling in behind the stage orchestra. I am not sure whether it was the direction or the score/libretto than made the women so sexy and seductive, but it rather took the spotlight away from the naughty Don.

An imaginative presentation of John Gay's *Beggar's Opera* occupied most of the Handel House Museum and the alleyway outside (5 October). Starting outdoors, and moving through the various rooms in the Museum, the small audience (who stood throughout) were intimate spectators to the various scenes that developed – many, of course, using musical forms and scenarios that were something of a dig at Handel. But appropriately for the venue, in this adaptation (by Rob Kealy and presented in collaboration with the Royal Academy of Music), Handel appeared in the midst of the warring women and, attempting to make peace, gets them to sing a duet. As was Gay's original intention, his own songs were unaccompanied, although there was incidental music for violin and harpsichord. Even with the very limited audience numbers, some of the rooms got a bit crowded, and it is not easy for singers with an operatic background (and future) to tone their voices down to suit a domestic room, but the experience of being so close to the action was worth the standing.

If any *EMR* readers haven't yet seen Sir Jonathan Miller's 1995 production of *Cosi fan tutti* at the Royal Opera House, they should make sure they catch its inevitable return. This latest revival (I saw it on 23 October) may go down in opera history for Miller's comment on its Royal Opera House audience: 'You could see that Harrods Food Hall had yielded up its dead'. Like *Don Giovanni*, interpretations of *Cosi* are often fraught, the subject matter hardly being in keeping with present day attitudes to women. But the startling thing about Miller's production is his extra-ordinary insight into the human condition, not least our interpersonal mannerisms and the subtleties of body language. His direction is full of the simple little scenarios from life – for example, how to juggle a plate and wine glass and at the same time answer a question with your mouth full. The ending of *Cosi* is very much open to interpretation, both from a textural and musical point of view. Miller's avoids the platitudinous 'happy ending', in which they all revert to their original loves – he has the protagonists storming off in opposite directions, all clearly fed up with the antics of the others. The whole thing is a joy. The singing and playing was also top notch, notably the three male roles played by (Sir) Thomas Allen, as the Don, and Charles Castronovo (an impressive ROH debut) and Christopher Maltman as Ferrando and Guglielmo, although Nuccia Focile also deserves a mention as a lively Despina. Stéphane Denève conducted with a good sense of detail and pacing.

Meanwhile, over at the Coliseum, English National Opera gave us *Don Giovanni* (29 October) in a revival that only the bravest could have envisaged. Almost universally panned by critics at its first airing in 2001 (which I did not see), not least for its on-stage sex and drugs-taking, I don't think I was the only reviewer who wondered what all the fuss had been about (although one reviewer did opine that he would sooner poke his eyes out and sell his children into slavery than sit though it again!) For very different reasons than those mentioned in Jonathan Miller's ROH production of *Cosi fan tutti* above, this production, directed by the Catalan, Claixto Bieito, also managed to get under the skin of Mozart's opera plot and give us an interpretation that could strike at the heart of a 21st-century mind. Yes, it was chaotic, messy, violent, bloody and frequently disturbing, and the caring parents who had bought their half-term daughters up to see some Mozart might have had some explaining to do one their way back to Weybridge. But I would rather witness the depravities of a evil serial rapist and murderer exposed in their awfulness, than sit through any a benign period drama about 'rather unpleasant things that went on in the past'. There were strong performance from most of the cast, notably Iain Paterson, Mark Stone, Barry Banks, Mary Plazas and Victoria Simmonds. The orchestra was not on good form (and also featured some of the silliest piano continuo playing I have ever heard), and did not have the focus of direction that they should have – although the crash of the opening chord, as the auditorium was plunged into darkness, was explosive. It is difficult to realise that this production very nearly brought English National Opera to its knees. This was a welcome, but brave, revival, though I wonder if it might be its last.

Barbican opera performances are usually devoid of scenery, props and costumes. Although it is frustrating that many

of them have toured smaller European cities as fully staged performances, such semi-staged performances can draw the listener more easily in to the detail of the music. René Jacobs and Concerto Vocale presented Monteverdi's *Poppea* with a suggestion of costumes, including Dominque Visse looking rather fetching in high heels and earrings (25 October). Jacobs is the master of teasing out orchestral colour from his continuo instruments, as well as having an unerring ear for spotting young talent amongst singers. For some reason, the two lead roles of Nerone and Poppea in the Théâtre des Champs-Elysées production had to be replaced by stand-ins Zoryana Kushpler, whose paean of praise to Poppea was noteworthy, and Veronica Cangem as the sensuous and seductive Poppea, relishing the suspensions in the opening exchange with Nerone. But, sadly both sang from scores, making it hard for them to project their characters but allowing more focus on the development of the other roles and relationships, particularly that of Lawrence Zazzo and Carla di Censo as Ottone and Drusilla, Amel Brahim-Djelloul as Valleto, Tom Allen, camping it up in lurid pink as Arnalta but avoiding the silly voices of Dominque Visse's Nutrice, Mariana Ortiz-Francés as Pallade, with her chilling mockery of Seneca and Anne Sofie von Otter, powerfully presenting an imperious but increasingly neurotic Ottavia. Some of the finest moments came in the extended sequence of duets in Act 2, as the secondary characters were explored and, of course, *Pur ti miro, pur ti godo* was magical, with the central section taken rather faster and more powerfully than is often the case. The instrumental playing was, as usual, excellent. There were some nice little harpsichord flourishes to give space, or to introduce a new section, although the same player carried his harpsichord technique and figuration over to the organ, and generally played continuo on it too high for the voice.

INVENTIONS
THE SOUTH BANK EARLY MUSIC WEEKEND

A welcome new broom has swept into the South Bank early music scene, as Tess Knighton replaces Philip Pickett as artistic director of the annual autumn early music weekend (17/19 September). Under the banner of 'Inventions', the weekend was not just about a new artistic approach, but about the invention of early music itself. Or, at least, the inventions of the revival of early music. Using such devices as a programme based around such founding fathers of the early music revival as Sir Richard Terry (who, in 1901, established the polyphonic tradition still to be heard at Westminster Cathedral) and, of course, some Spanish music reflecting her own specialism, Tess Knighton explored the premise that there is no such thing as an 'authentic' performance and that all interpretations of early (and perhaps all?) music are themselves an invention. The replacement of the word 'authentic' for the duller 'historically informed' performance is another device for enlarging the acceptance of bringing modern ears, eyes and concepts to our explorations of the past as musicians make the leap of faith from evidence to performance.

The weekend opened with one of the most dramatic reinterpretations (or reinventions) of early music of recent times – I Fagiolini's stunning 'Full Monteverdi'. Much reviewed, both in *EMR* and elsewhere, this was the finest of all the performances of the many that I have heard (see also the Warwick showcase review), not least because of the surprisingly effective acoustics of the Queen Elizabeth Hall foyer. I guess most *EMR* readers will have worked out by now exactly what happens in this performance, even if they have not yet had a chance to see it. But there were clearly many in the QEH foyer who did not know what to expect (although the two bright young ladies sitting at my table not only worked out what was about to happen, but exactly who were the people who were about to make it happen). I still cannot get over the enormous musical and emotional affect that this show continues to have on me. The performance is 'up close and personal', both literally and emotionally – a couple of times I could feel a singer's breath on the back of my neck. I cannot imagine a musical performance that engages the listener so closely and so directly. It is surely the closest one can get to being inside Monteverdi's head, and inside the mind and heart of everyone who has ever loved and lost. Such in-your-face emotion is not terribly British. It can be very uncomfortable. And so it should be. Forgetting all the emotional intensity of the acting, this was also one of the finest sung performance of Monteverdi I have heard, from any group of singers. It would be criminal if this is not released on DVD soon. I have not yet seen a review (including any of my own), that actually names all the performers – they were the singers, Anna Crookes, Carys Lane, Clare Wilkinson, Nicholas Mulroy, Matthew Brook and Giles Underwood, and the (silent) actors Mark Denham, Pano Masti, Alan Mooney, Gina Peach, Katharine Peachey and Anna Skye.

The later evening concert was 'Temple of Chastity: music from the Las Huelgas Codex' by the three female singers, and harp of Mille Fleurs. They adopted the tried and tested approach to the performance of music of the middle ages by adding drones, occasionally parallel fifths and, of course, the frame drum, which, it would appear, was used by devotional nuns throughout Europe in the 14th century. According to their rather overblown programme note, these 'charismatic singers... celebrate their different vocal timbres with each voice's natural personality shining through'. In practice, this sounded as though there was no attempt to blend the voices, with each singer just doing their own thing, with varying degrees of success. The simple, unaffected and seemingly untrained voices, sometimes with a shaky hold on intonation and with opening transients rarely clean, certainly made a change from the professionalisms of most other performers of this repertoire, and the little catches and slides up to many notes may have reflected a North African or Arabic tradition that the 100 noble nuns of Las Heulgas were well versed in. But, to me, it all just sounded like rather all-purpose 'ethnic' world music.

The Saturday afternoon concerts started with Concordia, and a programme of Charpentier. Courtesy of South West

Trains, I missed the two opening pieces; but from what I did hear, the six singers and six players of this normally very tight group sounded a bit under-rehearsed, with frequent little slips and hesitations. There were also one or two expected examples of French vocal ornamentation that did not appear. However, control of dynamics was very effective. They were followed by The Cardinall's Musick, very much on form. Their programme took us back to the early music revival established by Sir Richard Terry at Westminster Cathedral in the early 1900s, with a programme of the 15th and 16th century English greats. They produce a superbly coherent tone, giving the sense that Andrew Carwood knows exactly what sound he wants from his singers, and gets his singers to achieve that. There were particularly effective contributions from Patrick Craig, as the upper voice in Byrd's *Nunc scio vere*, and Julie Cooper, notably in Fayrfax's *Gloria*, which also featured one of the loveliest moments of the concert during the lyrical chord progression at the final *Jesu Christe*. It was a shame that somebody in the audience started the applause far too early, showing little respect for the mood of the moment. Why do people do that?

The two evening concerts started with 'Echoes' and The Hilliard Ensemble, and reflected their interest in both early and contemporary music with music covering a span of nearly 800 years (but with a large gap in the middle). The vast melismas of Pérotin's remarkable *Viderunt omnes*, with each word spun out to enormous length, gave me a chance to reflect on the vocal sound that the Hilliards produce. They seemed to sing with a greater coherence of sound than usual, with a noticeably gentler and smoother quality of tone on the upper vocal line. The distinctive, and slightly edgy, counter-tenor sound has been a hallmark of the Hilliards for many years, but I found this rather more fluid and mellifluous timbre very attractive. Josquin's gently paced and homophonic *Tu solus qui facis mirabella*, for example, sounded wonderful using this timbre. I am not sure if this a pointer for the future, but I rather hope it is. Of the contemporary pieces, Luca Belcastro's *La voce delle creature* impressed me – at one point, it also gave one of the singers the giggles!

The Society of Strange and Ancient Instruments looked back to the Early Music Revival in Paris and the curious *Société des Instruments Anciens*, who gave a series of 'historical performances' in the Salon Pleyel in Paris around 1900. As it happens, their concert, like the Parisian originals, featured some strange and ancient instruments, including a hurdy gurdy and viola d'amore, played by Clare Salaman and Alison McGillivray respectively. And like the originals, it also used selections from larger works, rather than complete works in themselves – an early example of the Classic FM syndrome. Even if some of the works, to quote one of the introductions, 'has its moments, buts fails to be a substantial piece of music', the programme as a whole was entertaining and innovative.

The Sunday afternoon concerts started with the lively and enthusiastic Ensemble Micrologus, and 'Music from Aragonese Naples and the Spanish Courts' from the latter parts of the 15th century. This was the first time that I had heard this 11-strong group, and their gutsy and forthright playing impressed. The singers produced a pure and focussed sound, with excellent intonation and vocal timbre, without vibrato, but with the clean professional sound that Mille Fleurs had lacked on the first evening. The programme was well balanced, with a good mix of instrumentation and texture, and an exciting build-up towards the end. I was fascinated by the group dynamics – there seemed to be several leaders and, on occasions, two singers both 'conducted' with hand gestures. They were followed by The Orlando Consort's programme reflecting the Toledo Summit of 1502, when the Burgundian Duke Philip the Fair arrived with his Court to be sworn in as heir to the Castilian and Aragonese thrones. Compared to the similar forces of the Hilliard Ensemble, I found this singing disappointing. Although diction was always clear, there was a lack of cohesion of tone and a number of unsteady moments – either little slips or malformed notes. Apart from the (male) alto, who had a clean, almost boyish voice, the other singers had far too much vibrato and unsettling pulsations of tone. This was particularly noticeable at cadences, which never quite settled into repose.

The first of the two evening concerts was Ensemble Plus Ultra and His Majesties Sagbutts and Cornetts with plainchant sung by Schola Antiqua. They performed a Mass for Our Lady in recognition of the 500th anniversary of the death of Isabel of Castile. This reconstruction was based largely on plainsong recently recovered from the vaults of Toledo Cathedral and polyphonic works by Juan de Anchieta (1462-1523) from a manuscript currently at Tarazona Cathedral, together with works by Pedro de Escobar, Pierre de la Rue, Francisco de Peñalosa, Francisco de la Torre and Josquin. The Toledan plainsong was melodic in style, and was sung with a convincing rhythmic structure and an appropriate, and pleasant, lack of professional polish by the (presumably) amateur singers of the Schola Antiqua of Madrid. The works of Anchieta (who had worked at the courts of Isabella and Fernando until he was pensioned off by Charles V) were fascinating, combining polyphony with more chordal writing and making much use of duo textures. The polyphonic works were very well sung by Ensemble Plus Ultra, an eight-strong *a cappella* group that included some familiar faces from the London choral scene. As at Winchester, I found this a fascinating concert, although I would have liked more information about the evidence for the instrumental and choral forces used in the reconstruction. I also wondered about the lack of an organ – although before the period of Cabezon, Bermudo and de Paiva, I would have imagined that the organ would have played some part in a service of this splendour. No early music festival seems complete without an appearance by James Bowman. He closed the weekend with songs by John Dowland, in the company of Elizabeth Kenny, who also played some exquisite lute solos. She even managed to adjust the tuning of her lute in the middle of a piece without breaking the flow of the music.

WARWICK SHOWCASE 2004

The enterprising Warwick Arts Society hosted the biennial Early Music Network Showcase over the weekend of 24/26 September. This is intended primarily to bring together promoters and performers, but the concerts are open to the public. They usually featured two or three groups of performers giving a taster of one, or more, of their full-length programmes. Only occasionally did the natural wish to heavily self-promote go over-the-top, occasions that the general public must have found rather curious, and that this reviewer found rather irritating.

The first concert (unless otherwise mentioned, all were in St Mary's Parish Church) opened with The Clerk's Group, demonstrating outstanding professionalism (commendably surviving a collapsing music stand) and their hallmark excellence of individual and combined intonation, clear diction, clear and steady tone, and a consistent and controlled sound. Particularly effective were the Agnus Dei from Ockegham's *Missa L'homme armé,* and the virtuosic *Oranges and Lemons* by the present-day composer, Steve Marland. Edward Wickham is the master of restrained direction, and also of giving brief, but informative introductions. The Dufay Collective were the first of a number of groups that committed the cardinal sin for concert promoters of exceeding their allotted time (in their case, by as much as 50%), largely through lengthy spoken introductions to the pieces in the sort of lightheartedly clever schoolboy humour that can quickly become tiring. Musically they made up for this with another extremely professional and tight performance of 'The Art of Minstrelsy', demonstrating their wide range of instrumental skills and use of tonal colour. Clara Sanabras has exactly the right type of voice for this repertoire, and her contributions made for some of the highlights. With two such exemplary groups to compete with, Musica Secreta had a hard job in concluding the concert. Unfortunately they all seemed noticeably ill-at-ease, with much discussion amongst themselves both during applause and between numbers, suggesting that their programme or, at least, their stage presentation, was not that well thought out. Curiously, they also managed to only use 50% of their allotted time, which at least made up for the earlier excesses of another group. Their programme of Music from the Courts of Lombardy was fascinating, but deserved a much higher standard of singing – only two of the five (female) singers seemed on good form.

One of the finest musical and architectural features of Warwick is the Beauchamp Chapel in the Parish Church. Built in memory to Richard Beauchamp, arguably the most important of the many Earls of Warwick, the stained glass windows and archives give a fascinating insight into an aristocratic musical establishment in the early to mid-fifteenth century. Alexandra Buckle gave an informative talk based on her PhD research into Richard Beauchamp's musical household.

Vinum Bonum, the first group in the second concert reflected some of Alexandra Buckle's research in a programme of music that included works from the Beauchamp household (Chirbury, Soursby and Pycard) and transcriptions of some of the chants depicted in the stained glass windows. The seven singers produced a well-focussed sound, with notable contributions from Matthew Venner, Emma Ashby and Christopher Watson (who found himself singing in no fewer than three of the first five concerts of the weekend – a reflection on the life of a professional singer). Some of the finest moments came when two singers were just left to their own devices. When more forces were singing the direction seemed a bit overdone – there was some audible counting from the director and singing the three notes of an opening chord after an intonation had already been sung (in Chirbury's Sanctus) sounded curious. Local heroes (or, at least, Midlands heroes), Ex Cathedra followed with an extract from their programme (and CD) of music from Latin America – a wonderful contrast between high-art European inspired music and the more fervently expressed music reflecting the simple faith of the ethnic South Americans. This was one of the best presented of all the concerts, with two of the finest processionals and recessionals I have heard in a concert. I have praised the direction of Jeffrey Skidmore many times before – yet again, he showed his instinctive ability to shape a phrase and inspire musical performance from his colleagues. Their use of often exotic sounding percussion was spot on, giving what seemed to me to be just the right local colour, without running the risk of luxuriating in the obscure.

The more intimate space of the Unitarian Chapel saw Concerto Cristfori give a fascinating programme of one of the group of piano concertos for which Mozart envisaged accompaniment by only two violins, viola and cello, a Haydn piano trio (XV:27, with its sparkingly witty *Finale)* and songs by Pinto, Pleyel and Beethoven, sung by Joshua Ellicott. They were followed by a typically forthright and energetic performance by Sonnerie of works by Handel, Marini and Vivaldi. The less flattering acoustic made work harder for both these groups, exposing some of the slight flaws that a more generous space can often absorb.

The penultimate concert featured three of Britain's finest groups, starting with a taster of The Cardinall's Musick's 2005 programme 'Gunpowder, Treason and Plot'. There were hints of sympathy with the 1605 plotters against James I in the spoken introductions to the pieces, and, indeed, in the pieces themselves (Kirbye's 'From the Tarpeian rock', for example, has a reference to Nero fiddling while Rome burnt, and there were anti-James sentiments in other pieces). As ever, there was a versatile use of vocal tone from the six singers, notably in the use, and avoidance, of vibrato from the sopranos – yes, it can be done! Notwithstanding their usual unrestrained vocal projection, they produced some pleasantly clean cadences. Ricordo gave one of their more introspective programmes, using the expressive cornetto playing of Fiona Russell as the principal melody line against gamba,

theorbo and organ. This was a programme that drew the listener into a seemingly private world – a world where even a simple progression of arpeggios (in Matthew Wadsworth's playing of Kapsbergers' *Arpeggiata*) can take on almost magical properties: it ought to be available on prescription. And Fiona Russell's exquisitely beautiful playing of *Io son ferito* on mute cornet was one of the highlights of the entire weekend. In my opinion, I Fagiolini were the stars of the last Showcase – and this time they produced the only standing ovation of the weekend (a rare occurrence, in any case, in Britain). They presented the first half of their much-reviewed 'Full Monteverdi' programme (a Half Monty?), dramatically stopping with the singers and actors in mid-gesture. Although I have seen this programme several times, in different venues, this it the first time I have seen it in a church, with the warring couples pushing past people sitting in the pews. I have written in earlier *EMR*'s (and above) about my own emotional response to John La Bouchardière's (and Robert Hollingworth's) remarkable interpretation of Monteverdi's Book IV madrigals. It was fascinating watching the reactions of the audience – I find it hard to understand how anybody could fail to be moved by this intensely personal, and emotionally wrought, performance.

The final concert of the Showcase weekend took place in the Bridge House Theatre of Warwick School, and started with an extract from a 'circus-inspired' staging of Purcell's *Fairy Queen*, performed by the Playbox Theatre Company and Armonico Consort. Although there were some very fine moments, I did not feel this performance hung together as a whole. The acrobatics and dancing, attractive though they were, seemed incidental to the plot and remote from the singers – often literally, with dancers on side galleries deflecting attention from the singers on the stage. The singing was generally good, with an excellent contribution by Thomas Guthrie. But the singers were badly let down by some frankly poor musical direction and instrumentalists, with a lack of subtlety and expression that just made the music sound dull – and there were too many awkward gaps between numbers, breaking the flow. The Showcase weekends alternate annually with the Early Music Network International Young Artists' Competition. Last years winners were savādi and, just one year after winner the young artists' competition, they showed themselves fully capable of holding their own amongst some of the giants of the UK early music scene. Their clear and unaffected voices, superb staging (making simple, but effective use of hand gesture and movement), eloquent and sensitive harp playing and appealing spoken links between pieces made their programme, *Occhi della mia vita*, a memorable occasion. [See also the review of their London concert above]. Finally, as a digestive after a weekend of heavy feasting, came The Bach Players performing extracts from *The Art of Fugue*. After such a disappointing start to this combined concert, this was an excellent example of just how subtle and expressive string playing can be. This was music making of the highest order, technically and musically, notably in the players' ability to explore beyond the notes, drawing out apparently hidden gems within such a well-loved work. It was a delight to watch the obvious enjoyment of the 2nd violin and viola at their little riffs towards the end of Contrapunctus III, for example. The concluding piece (Contrapunctus XI) was given a particularly powerful reading, exposing both its hesitancy and its contrasting confidence. A delightful way to end the 2004 Showcase.

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HANDEL & BACH

I was expecting Andrew to have written about British Youth Opera's *Semele* (QEH, Sept 7, 9 & 11), since we chatted in the foyer before the performance on the 11th; so I didn't make any notes or keep the programme at hand. I found it very encouraging for a non-specialist training ensemble, even if intonation and vibrato both needed attention. The production was far too fussy – so many directors don't trust the music and the singers, and instead try to keep the audience interested by distracting stage business. I'm also suspicious of updating the action, though sometimes this can give new insight to a character. Here Semele was interestingly treated as the businessman's mistress who is fed up with being taken for granted and wants greater status and power. The singer was brilliant, looking a bit dowdy (one could see why Jupiter was getting bored) but managing the virtuosity of the role with considerable aplomb. Dramatically, it required imagining a long timespan between Acts I and II, which doesn't contradict the text. The young 'modern' Southbank Sinfonia played very stylishly, and Christian Curnyn's direction bodes well for his stint with the work at Scottish Opera early next year. Meanwhile, Laurence Cummings is at the helm at the Coliseum, with a few more performances of their production in December. I've heard very good reports of it from the pit and the stalls.

BC and I caught Masaaki Suzuki's Bach five-concert tour with the Academy of Ancient Music at Cambridge. For someone whose fame as a Bach conductor is so great, we rarely hear him live: it was, in fact, the first time I had met him. So this tour was something of an event. The concert was in general enjoyable, but wasn't lifted beyond that. One problem was the countertenor Pascal Bertin, soloist in cantatas 54 and 35. His voice was underpowered – perhaps playing 54 with single strings (plausible for a pre-Leipzig piece with divided violas) would have helped; the balance was better in 35, though it was tough to have to sing the second aria against a continuo of harpsichord, two cellos, violone, bassoon and the left hand of the obbligato organ. I was told that there were fewer problems in the London repeat the following night. The other difficulty was the harpsichord, which may have been correctly in the German style but didn't sound well. Suzuki impressed with the neatness of his playing of the organ obbligato in cantata 35 and the harpsichord solo in the D major concerto (BWV 1054), though the tempo seemed to run away a bit at times. The opening Brandenburg I was, I thought, a bit quick, but BC disagreed – the difference between generations! *CB*

CD REVIEWS

MEDIEVAL

Flyleaves: Medieval Music in English Manuscripts Liber UnUsualis (Melanie Germond, Carolann Buff, William Hudson) 56' 30"
Passacaille 938

It is a disturbing thought that, to quote the booklet, 'there is no existing complete manuscript of music from England between the Winchester Troper (10th-11th century) and the Old Hall Manuscript (late 14th-early 15th century)' – Scotland fares better with the St Andrew's 'Notre Dame' book. So any other anthology could equally well be called Flyleaves after the way most of the fragmentary MSS have survived. I'm not sure what medieval ensemble the trio of soprano, mezzo and tenor is supposed to represent: perhaps two boy scholars and a teacher, or three nuns (in which case, why not use a female tenor). But they make a beautifully euphonious sound, suiting the English 6-3 harmony. The opening piece (*Kyrie Cuthbert prece*) is different: it makes me feel sea-sick: Cuthbert being rowed to Farne? Easy to use as background music, but deserving full attention. *CB*

16th CENTURY

Byrd *O sacrum convivium: propers for Ascension, Pentecost & Corpus Christi; Devotions to the Blessed Sacrament (The Byrd Edition, 9)* The Cardinall's Musick Andrew Carwood, David Skinner 74' 27"
Gaudeamus CD GAU 332

Vol. 9 is impressive as always with this series, though just a little ungracious in sound – performers can never win, since I complain that most 16th-century church music is too ingratiating. This seems nearer the world of the rugby song than the traditional effete Anglican sound. I'm also worried about the speeds. Metronomically, I think they are right, but at times there's a haste and busy-ness that disturbs. But it is good to hear this music in the proper liturgical sequence sung with vigour and sense of purpose: the weaknesses (if so they be) are in the right direction, and the style grows on you. *CB*

Cavazzoni *The Complete Organ Works* Liuwe Tamminga (Lorenzo da Prota organ at San Petronio, Bologna) 67' 49"
Accent ACC 23148
+ music by Fogliano, Segni & Veggio

Like the Steigleder CD reviewed below (p. 38), this largely consists of Ricercars, in this case from the early renaissance period when the form was first developing. Alongside all the surviving the works of Marc Antonio Cavazzoni 'da Bologna', are pieces by Fogliano, Veggio and Segni. The organ is the magnificent late Gothic-early Renaissance epistle organ in the massive basilica of San Petronio in Bologna, one of the finest organs in the world. It speaks with a gently fluid voice, close to the sound of the human voice at its best. The vast acoustics add considerably to the singing quality of the pipework, and Liuwe Tamminga, organist of the Basillica, is well versed in playing to the acoustic – displaying an innate musicality that brings the music to life. The CD opens delightfully with a 'Martellata di Chiesa', played on the four bells in the San Petronio tower by a 90 year old pictured with his hands and feet controlling the ropes that activate the bells. Even if you have no interest in Cavazzoni, or Ricercars, you will love this CD. *Andrew Benson-Wilson*

Dalla Casa *Il Secondo Libro dei Madrigali a Cinque Voci con i Passaggi* Il Terzo Suono, Gian Paolo Fagotto *dir* 79' 21"
Arts Authentic 47561-2 ££

If you have been looking for an example of the cornett sounding like a human voice – or vice versa – this is it. An attractively varied presentation of a complete book of madrigals, contrasting five-part vocal performances with purely instrumental and with and mixed instrumental/vocal versions. Jean Tubéry's cornett playing is the most outstanding aspect of this disc, as befits Dalla Casa's reputation as the foremost cornettist of his day. Vittorio Ghielmi comes close to matching his eloquence on the viola bastarda, making a gorgeously vocal sound. The five singers are equally virtuosic, the rapid diminutions presenting no technical problems. The ensemble is softly blended, but with all parts clear and well-balanced. In a couple of the pieces the tessitura sounds too high for the sopranos, who over-reach themselves to get the top notes – a pity, as their sound is elsewhere tender and warm. The performances are expressive throughout, achieving good contrasts between the plainer writing and the elaborate *passaggi*, which are incorporated into the music 'like jewels in a relatively simple musical mesh': Dalla Casa evidently understood the power of restraint in ornamentation, restricting the singers to semi-quavers and demi-semi-quavers. Tubéry, however, is let off the leash in the instrumental items, where Fagotto permits him six or even eight notes per crotchet in his own improvisations upon Dalla Casa's diminutions. A spectacular showcase for Tubéry's dazzling technique, and a convincing argument for Dalla Casa's music. *Selene Mills*

Morales *Virgo Maria: dialogue motets* Consortium Carissimi, Vittorio Zanon *dir*
Gaudeamus CD GAU 343 73' 30

I started playing this expecting a disc of double-choir music, but I misunderstood the title: the dialogues are between voices within a contrapuntal texture, with other parts often allocated just to instruments. Try track 7 for such a scheme at its simplest and best: the soprano sings 'Virgo Maria' innumerable times (I'm not anorakish enough to count them) as a litany while the baritone sings the complete text with a lute accompaniment – a beautifully mesmeric sound. But not every track works so well; the countertenor, who takes the top part in four of the first five tracks, is likely to weary you into abandoning the disk, and some of the tutti tracks rush through the music (e.g. the marvellous motet *Job tonso capite*). The booklet is rather vague on the specifics of the music or the scoring rationale. It is, however, refreshing to hear sacred polyphony in ways other than the obvious and I hope others will be encouraged to try out a variety of textures. *CB*

BC tells me that he has just edited *Job tonso capite* as a work of Clemens non Papa. The Morales source is RISM 1549[8] (Scotto), but it is ascribed to Clemens in another Venetian source 1549[7] (Gardane), 1554[6] and 1559[1].

Senfl *Im Maien* Charles Daniels *T* Fretwork 76' 40"
Harmonia Mundi HMU 907334

I first encountered Senfl and the Tenorlied in the late '60s, when the typical scoring was with crumhorns of variable intonation and other wind. In many ways, the viols here are a relief, but at times they seem a little insubstantial, scurrying around without giving notes and chords their full presence. On the whole, though, the music benefits from the civilised sound Fretwork provides, making the music more like the later English consort song than usual. There are some church pieces treated as viol fantasies, included Senfl's addition of two extra parts to Josquin's famous *Ave Maria*. Charles Daniels is rather a high tenor for

some of the songs, but adjusts well to the simplicity they require. If you don't know the music of Senfl, buy this for a new experience: if you do, buy it because it is done so well. *CB*

Tallis *The Complete Works Vol. 9. Instrumental Music and Songs* Charivari Agréable *viols*, Lynda Sayce *lute*, Laurence Cummings *virginals*, Stephen Taylor *Ct*, Andrew Benson-Wilson *org*, Le Chapelle du Roy, Alistair Dixon 75' 14" + bonus disc 26' 44"
Signum SIGCD042

There isn't yet an explicit law against looking at CD booklets while driving, but irrespective of road safety, I enjoy the challenge of playing CDs without being able to check what or who I am listening to. This disc totally enthralled me; and although the excitement was a little less when playing it at home with booklet and scores at hand, I still recommend it with none of the equivocations with which I've greeted the previous issues in the series. What really gripped me on first hearing was In nomine II. I must confess that I didn't spot that the second tenor part, which gives the piece so much character, was probably not by Tallis: it would have been interesting to have had the four part version as well on the appendix disc, but I can understand why the five-part version was chosen. One weakness in the booklet is that despite a whole page on Charivari Agréable, we are not told who the marvellous viol-players are – an extreme example of the annoying practice of printing standard rather than relevant group biogs.

Another highlight on the first hearing was the astonishing lute-solo version of *Felix namque* II, played brilliantly by Lynda Sayce (especially in view of the comments on its difficulty in the booklet). The other *Felix namque* gets an exciting performance on virginals by Laurence Cummings with a safer but still persuasive alternative from Andrew Benson-Wilson on the Penshurst organ on the second disc. Apart from its other virtues, this recording shows Tallis's unprecedented (yes, I know the Italian ricercars of the 1540s) ability to shape single keyboard movements lasting over ten minutes into a convincing unity. Tallis is a major keyboard composer despite the paucity of his output in that field. This is a fine conclusion to the enterprise, with far more than I have been able to mention. Congratulations to Alistair Dixon for the successful completion of his ambitious project. *CB*

The 9 vols will be available as a boxed set in the new year; Lindum Records and the Early Music Shop has it now at the much reduced price of £50.00.

Vecchi *L'amfiparnaso* I Fagiolini, Robert Hollingworth, Simon Callow 58'
Chandos CHDVD 5029 DVD

How to present Italian madrigal comedies is a problem. Unless the audience is fluent in Renaissance Italian and aware of the dialects and double-entendres, they fall flat; but it is giving them an inappropriate level of seriousness if you sit listening (whether at a live performance or at home with a CD) trying to follow a bilingual libretto – this DVD at least has one, quadri-lingual in fact, with excellent notes and photos. I think the ideal (in accordance with the composer's comment that *L'Amfiparnaso* is for hearing, not watching) might be to follow a score with a literal translation above the stave for each new phrase. However, this attempt to present it visually is extremely successful, helped by subtitles and a modern English introduction to each madrigal, wittily provided by Timothy Knaplan, who invents some delightfully outrageous rhymes (how many can *you* think of for 'Narcissus's'?) The basic performance is in the Great Hall at Dartington; singers + harpsichord and lute are at the side of the stage (rarely shown), while the action is mimed before a standard street-scene backcloth or filmed in the grounds. *Commedia dell'arte* masks are used, and the action has the vulgarity that the style and text demand. The singing has the slightly coarse quality that *I Fagiolini* favour, though not quite in the style that older readers will remember from Musica Reservata: I suspect the difference is that the edge isn't used to point perfectly-tuned chords or add scrunch to suspensions. It takes a track or two to adjust to it. The hero, though, is in fact Vecchi. Despite the dramatic presentation, what came over to me was his command of the madrigalian idiom. I wonder how much was parody – surely there's more than *Anchor che col partire*? But even if it were, Vecchi's mastery of both the high and low style is impressive. Congratulations to Robert Hollingworth for his success in devising a way of making an interesting historical genre enjoyable. *CB*

Gaude Virgo: renaissance choral music Cantores, David Allinson 61' 59"
Resonance LC11303
Music by Cornysh, Gesualdo, Guerrero, Josquin, Mouton, Obrecht, Palestrina, Philips, Taverner, Victoria

I enjoyed this. It would be typical Tallis Scholars repertoire, but here it sounds a little more relaxed and pleasing, even if the individual voices are a little uneven in exposed passages. Tempi always suite the music: moving on without pushing too hard, though the semiquavers (or whatever the shortest notes are in the edition used) in *Mater Christi* don't have enough time. Cantores have developed quite a following from their previous discs: regulars will not be disappointed, and I hope others will try them. *CB*

La Justa: Madrigals and Ensaladas from 16th century Catalonia La Colombina (Maria Cristina Kiehr, Claudio Cavina, Josep Benet *dir*, Josep Cabré *SATB*) 68' 07"
Accent ACC 10103
Brudieu, Flecha, Pere Alberch 'Vila'

Irrespective of the music, I commend this for its amazing singing. There is none of the preciosity that can excite but infuriate in some of the current Italian groups (cf remarks on Cavina's Monteverdi on p. 36); this sounds relaxed and unaffected (though of course it is immensely subtle) with just the right balance between words and music, rhythm and melody: singing for pleasure yet with regard for the listener. If I was wealthy, I'd book this quartet (plus a couple of like-minded colleagues) for a month or two each year to record all the Marenzio madrigals and any others that they fancied. Of the programme here, the three ensaladas are better known; here they are done in a more restrained way than usual, which might disappoint some listeners. I have such a clear image of the edition of Brudieu's madrigals that I was surprised I didn't have a copy. But on the evidence of the recording here, they are well worth investigating. Ensemble singing at its best! *CB*

Magica Sympathiae: Tudor and Jacobean masterpieces for keyboard Rafael Puyana *hpscd* 78' 16"
SanCtus CSS 015
Music by Bull, Byrd, Farnaby, Morley, Munday, Newman, Peerson, Tomkins, anon

The title is a quotation from Edward Herbert, whose famous portrait by Isaac Oliver graces the box. Rafael Puyana explains it as the 'magical attraction' he has always felt towards this music. Those of us who first met many of these pieces in Puyana's early recordings on a Pleyel harpsichord may, on first hearing, miss the youthful exuberance and the excitement of discovery experienced by player and listener alike. But they will immediately be captivated by the beautifully recorded sound of two very fine instruments, a muselar virginal, copied from the Jean Couchet 1650 instrument in the Vleeshuis Museum in Antwerp by Willard Martin, and an Italian harpsichord signed Domenicus Pisaurensis from the player's own collection. Willard Martin's

mean-tone tuning does them justice. Photographs are included in the booklet.

Many readers of *EMR* may feel they do not need Rafael's Puyana's notes on the problems met with in interpreting this music; but anyone coming to it afresh could not find a better introduction to this 'magical' world. The notes on the music and the various sources should be of interest to everyone. The programme is a mixture of well-known and little-known pieces and the player's keenly felt devotion to this repertoire sings from every note. The old virtuosity (so necessary in John Bull) is still there, but tempered by experience and by respect for the sensitive instruments used. But virtuosity does not here mean vapid speed, it means startling clarity in the realisation of the patterns made by the use of old fingerings, vital rhythms and brilliant, but always integrated, ornaments. *Les Buffons, The King's Hunt* (Puyana's descriptive notes will send shivers down the spines of the anti-hunting lobby), a Country Dance from a manuscript in the BL, the fantastical Piper's Galliards, the *Dorick Prelude* and the engaging *Dr. Bull's Goodnight* are one side of the coin.

In contrast many pieces by anon and others have a beguiling simplicity and show this virtuoso's uncanny ability to make the instruments sing like the human voice. The *Duke of Milan's Dump* from CML on the harpsichord, a very beautiful piece, and the rhythmically mesmeric romanesca (*Queen Marie's Dumpe*) from the Dublin Virginal Manuscript on the virginals, are but two of these. Those of us who remember *The Scotish Gig* will not be disappointed and *The Nightingale* from Elizabeth Rogers's Virginal Book will surely become another favourite. Other composers here are Byrd (a couple of Voltas, *Callino Casturame* and *Wolsey's Wilde*), Munday (*Robin*), Peerson (*Piper's Pavan*), Farnaby (*The Old Spagnoletta*) and Tomkins (*A sad pavan for these distracted tymes*).

This recording invites repeated listening, rarely has music been easier to comprehend. Every note is audible and the listener is able to, as it were, sit inside the music and become part of this endlessly fascinating world, so persuasively revealed by Rafael Puyana. *Jane Clark*

Welcome to Jane: I hope we shall have more reviews from her. I was rather suspicious of this when it arrived, having found Puyana's playing annoying when he and I were Dartington regulars c.1970; but it impressed me too. CB

Madame d'Amours: Songs, Dances & Consort Music for the Six Wives of Henry VIII Musica Antiqua of London (Philip Thorby *dir*, John Bryan, Alison Crum, Roy Marks, Ian Harrison, Jacob Heringman, Jennie Cassidy) 74' 59"
Signum **SIGCD044**
Music by Ashton, Barbireau, Capirola, Cornyshe, Fevin, M. de Gascongne, Henry VIII, Marbecke F. de la Torre & anon

I heard a concert performance of the music on this disc at the Greenwich Early Music Festival (12 November – see p. 17), and this is a review of that as well. Release date is early next year, but Lindum Records have copies now.

This begins as any Henry VIII disc might, with a *Tandernaken* (though by Francisco de la Torre rather than Henry himself) on shawms. Then something less expected: seven and a half minutes of delicate singing to quiet instruments of a beautiful and virtually unkown carol (using the word for a form, not seasonally) by Cornyshe: only the burden survives, but its middle part was freely adapted for the verses. So lengthy a quiet piece so early in the programme was a bold piece of concert planning, but Jennie (whose singing at the concert and on the disc was the best I've heard it) held us in enthralled attention, and it works on the CD too. The concert followed this with an inappropriately frivolous piece that the CD fortunately omits. I know this repertoire fairly well, but the expected (*Blow thi horne*, introduced by a genuine horn, *Time to pas with goodly sport, My Lady Carey's dompe*, etc) is mixed with rarities I've only seen in the pages of *Musica Britannica*. (I thought during the concert how much the MB editor, John Stevens, would have enjoyed it: he had a great affection for vibrato-less but musical lady singers.) There is a section for each Queen: not all the items are specifically relevant, but the sequence is specific enough not to be entirely artificial, and the booklet gives the necessary information to justify the selection. But there is no need to follow the programme: just enjoy the music. One rarely hears such musical shawming: I knew that Ian Harrison was brilliant, but didn't realise that Philip Thorby had such skill on the instrument. There is a marvellous demonstration that embellishment can be for more than show in the cornett-recorder subtle interpretation of 'sensual appetite' (track 20 – even better in the concert than on the CD). Ian manages to make even the bagpipe sound musical! The concert was spoiled slightly by the size of the Painted Hall (though Gavin Henderson, Principal of TCM, told me afterwards that sitting near the front was not necessarily a good idea). Every track has virtues that I could point out if space and time were unlimited. Not all the music is top-rate, but with such performances that doesn't matter: the singing and playing carry them. This CD is marvellous : my disc of the month. *CB*

17th CENTURY

Allegri *Miserere: Sacred Music of the Renaissance* Cantillation, Anthony Walker
ABC Classics **ABC 472 881-2** 72' 09"
+ Byrd *Ave verum corpus*, Dufay *Nuper rosarum*, Josquin *Ave Maria... virgo serena*, La Rue *O salutaris*, Lotti *Crucifixus* a8, Ockeghem *Deo gratias* a36, Palestrina *Stabat mater* a8, Parsons *Ave Maria*, Praetorius *In dulci jubilo* a4, Tallis *Spem in alium*, Victoria *O magnum mysterium*

The title suggests the 17th century, so I've placed it here, but most items are from the 16th, with a couple from the 15th (Dufay's architectural motet and the silly canon a36, surely not by Ockeghem) and the most popular of the Lotti Crucifixuses from the 18th. In many ways, it is a good introduction to why singers love this sort of music: some of the favourite examples that every lover of renaissance music ought to have sung at least once in their lifetime. But good though this Australian choir is, it is more likely to appeal to those who don't favour a specifically 'early-music' approach. It's a bit over-shaped in a way that doesn't come out of the demands of text and melodic line. It might just be that fashions change and the Auzzies haven't quite caught up with the Poms (perhaps I'd better not set foot in Australia again!); more likely, the conductor and/or singers come from a church-music background. I was a little disappointed. There really are quite enough Allegri *Misereres* around. I've yet to hear a *Spem in alium* that didn't excite, though all frustrate as well: one has to hear (or sing) it in the flesh. *CB*

Biber *The Mystery Sonatas vol. 1 - Nos. 1-9* Monica Huggett, Sonnerie 60' 27"
Gaudeamus **CD GAU 350**
Biber *The Mystery Sonatas vol. 2 - Nos. 10-16* Monica Huggett, Sonnerie 57' 18"
Gaudeamus **CD GAU 351**

I was given the first of these two volumes to review for the last issue, but I just couldn't find the words to express my reactions to it, so I'm glad that the second has come along and forced me to try. First of all, and possibly taken as read by most of our readers, the violin playing is absolutely fantastic. Whatever technical difficulties Biber conjures up in these sixteen wonderful pieces – and there are plenty of them, even after one has absorbed and understood the implications of scordatura – are just another day at the office for Monica Huggett. She even finds plenty of space to improvise ornaments (even on canonic entries in double-stopping!), and allows herself the unprecedented luxury (in my experience, at least) of adding a cadenza to the final work, the Passacaglia for unaccompanied

(traditionally tuned) violin. I am slightly bothered, though, by the continuo playing. As we become more familiar with this repertoire, the focus has shifted away from the role of accompaniment to one of participation in a dialogue. When more than one realiser is available, we have all sorts of contrived arrangements where one player does the grave and the other does the dance, then they combine for a bit, player A drops out for the triple time, and player B is replaced for the repeat and then they all live happily ever after in the final section. While it may make for a richer (long term) listening experience, I found myself irked quite regularly, especially by the keyboard player's contribution – in some cases even anticipating the violin figuration over a plain bass – and some funky rhythms that I'm not convinced belong anywhere near these discs from both the prime continuists. I suspect that my reaction may be tempered over time and I'll wonder what on earth I was getting upset about, but these are my current thoughts on the matter. *BC*

Biber/Muffat *Der Türken Anmarsch* John Holloway *vln*, Aloysia Assenbaum *org*, Lars Ulrik Mortensen *hpscd* 62' 52"
ECM New Series 1837
Biber Sonatas 1, 2 4, 8 (1681), **Biber/AA Schmelzer** *Victori der Christen*; **Muffat** *Solo*

This disc completes John Holloway's recording of Biber's 1681 set of violin sonatas. As I've said in these pages before, I recognise that Biber's solo violin music is astonishingly virtuosic and colourful, but (for my tastes) the over-interpretation of his more graphic passages can make the music seem less, not more, impressive, and the introduction of gypsy elements and note-bending is definitely too much. Holloway and his continuo partners could never be accused of any such behaviour, and this disc (once again) confirmed that they are amongst the very best Biber interpreters around. The Muffat sonata is, in its own – very different – way an astonishing piece, with a central section full of audacious enharmonic twists and technical demands far in excess of anything he requires of violinists elsewhere in his output, framed by sections of typical grace. If you haven't treated yourself to a CD of Biber and Muffat this centenary year, this could be the one – beautiful music played by masters of the art. *BC*

Brossard *Cantates spirituelles et sonates d'église* Béatrice Mayo-Felip *S*, Le Concert Calotin (Maud Caille, Gaëlle Lecoq *recs*, Yuka Saïtö *gamba*, Fabien Armengaud *kbd*)
Arion ARN 68626 58' 21"

A much quoted writer on the music of his time, Sébastien de Brossard is here revealed as a thoroughly competent composer, if a mis-represented one, in that his string sonatas are played, without comment, on recorders. Other aspects of this ensemble's performance practice that raise at least my eyebrows is the changing of keyboard instrument between movements of a cantata and the changing of the pitch of obbligato recorder from one aria to the next. However, it is all well done and if you can live with these peccadilloes, the repertoire is well worth exploring. Béatrice Mayo-Felip is suitably dramatic and varied in the cantatas without overpowering the instruments though the impression is of a voice that could be much bigger if its owner wished so full marks for appropriate restraint. The booklet is rather sloppily produced in that the cantatas do not appear in the order in which they are sung and the texts do not give track references. Jean Duron's essay places the music in its social and musical context though says little about the pieces themselves. *David Hansell*

Capricornus Geistliche Konzerte Lukas Barock Ensemble Stuttgart 67' 26"
Cornetto COR10014
+ Kindermann *Violin Sonatas 1-3* (1655)

I am a great fan of Capricornus, and I was delighted to be asked to review this disc. In the event, I enjoyed the instrumental contributions (which include a solo sonata for violin and a *ciaccona* for violin, gamba and continuo by Capricornus and four further violin sonatas by Erasmus Kindermann) more than the vocal ones. There are three motets for soprano and bass voice (one with violin and trombone, one with trombone and bassoon, and the third with two violins), and two motets for soprano (one with violin and trombone, the other with viola da gamba), all of which are effective pieces of writing, confirming Capricornus's skill in writing for small forces, especially when one remembers that he died in 1665, aged only 37 – had he lived longer, he would doubtless be numbered amongst the most important composers in 17th-century Germany. The soprano has a bright voice and shapes phrases nicely. The bass has the more difficult job in convincing us – the bass soloist in Stuttgart during Capricornus's time as Kapellmeister was the most highly paid of all the court musicians, presumably on account of his not inconsiderable virtuosity! If you are unfamiliar with this repertoire, this will prove the perfect introduction. *BC*

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

Corelli in London La Pastorella, Frédéric de Roos 52' 05"
Ricercar RIC 235
op.5/4, 7, 12; op. 6/4, 8, 10

I'm surprised there hasn't been a recording like this before – had the recorder players of the world known that Corelli's Op. 6 concertos had been published in arrangements for various flutes, I should have expected a flood of performances and CDs. It's a strange thing that having the solo lines played on flutes (the solo violin parts, that is, not the concertino cello) throws the ripieno string parts into sharper relief – where they have normally been confined to the background, the very nature of the sound of stringed instruments with their sharp attack means that they can no longer hide. This is not a serious problem, however, and the three concertos that La Pastorella have selected work extremely well with recorders. The solo violin sonatas include two of the *da camera* set and one of the *da chiesa* sequence – where these sonatas have usually been avoided because of the contrapuntal nature of some movements (and the ornaments that may or not be Corelli's), Frédéric de Roos makes a very convincing case for the wind version, and is helped by some contemporary ornamentation that he suspects was the work of a recorder player of the time. *BC*

L. Couperin [*28 Pieces*] Skip Sempé 78' 42"
Alpha 066
6 Suites & Pavanne in f#

Skip Sempé is a thoughtful and inventive musician, as the name of his ensemble (Capriccio Stravagante) suggests, though here he appears as soloist. His aim in the interpretation of these varied and powerful pieces is to depict the composer as the inventor of a distinctive keyboard idiom in which both the sentimental and the savage (his words) have their place. The power he brings to what are often played as gentle and refined movements is almost shocking and certainly demands a hearing – the 'unmeasured preludes' alone are almost worth the price of the disc. The performances are put in context by an excellent essay in which SS questions whether or not this Couperin's attributed organ works can really be by the composer of these harpsichord works but the amplification of these thoughts, promised for his website, has not yet appeared there. *David Hansell*

'Le Regret de Louis Couperin': Pièces de violes Anne-Marie Lasla, Sylvie Moquet, Jonathan Cable *viols*, Olivier Vernet *org* 69' 50"
Ligia Digital Lidi 0301138-4

Music by L. Couperin, Demachy, Du Mont, Marais, Sainte-Colombe,

An intriguing repertoire, ingeniously assembled, of music for viols by Louis Couperin, Ste Colombe, de Machy and Marais, with arrangements of vocal pieces by Du Mont. The 25 tracks are mostly brief, for a variety of instrumentations, including 1 or 2 trebles to the organ and violone, two bass viols, bass viol to the organ and solo bass viol. Some of the music is very well-known – Ste Colombe's famous *Tombeau Les Regrets* which one can never tire of hearing, and which is beautifully played here. That Louis Couperin is survived by only a small proportion of his music (the story behind the title – the booklet explains more fully in French than in the English translation) is indeed to be regretted on the evidence presented here. The sound of the *Simphonies*, mostly for treble and bass viols to the organ, is reminiscent of Lawes and Coperario, but in the overture form: slow duple first section followed by one in triple time. The playing is sonorous, very legato and inclined to melancholy, sometimes to excess – the music offers opportunities for lightening the articulation and tone which are not taken. Anne-Marie Lasla is a very accomplished and expressive player, as she demonstrates in the Demachy, a Louis Couperin *Fantaisie* for bass viol and organ, and particularly in Marais' *Tombeau pour Mr de Ste Colombe*. However, in this recording at least, her approach is a little one-dimensional, with an at times unrelenting intensity and legato, even when the music itself suggests otherwise. Her treble playing is similarly accomplished, and the sound is very beautiful, recorded in a sympathetic acoustic. Ensemble is superb throughout. Mention must be made of the organ playing of Olivier Vernet – who accompanies superbly and contributes some brilliant solos on a sweet-toned 18th-century organ. *Robert Oliver*

Gaffi *La Forza del Divino Amore* Leona Peleskova, Marivi Blasco, Sergio Foresti *SSB*, Ensemble 'Pian e Forte', Antonio Frigé 63' 05"
Chandos *Chaconne* CHAN 0710

Tommaso Bernardo Gaffi's La *forza del divino amore* (Rome, 1690) is an attractive oratorio for three solo voices. The expected pattern of recitatives and arias is relieved by several duets and a trio finale. The work is nicely performed by three singers, and the period-instrument Ensemble Pian & Forte directed from the harpsichord by the discerning Antonio Frigé.
Peter Branscombe's original review for our last issue vanished from his computer and mine: this is a last-minute substitute CB

Gesualdo *Madrigali Libro I* The Kassiopeia Quintet 44' 51"
Globe GLO 5221

A bit of a mixed bag, but welcome nevertheless. The singers, graduates of the Hague Royal Conservatory, have a unified approach to the words and phrasing which is very expressive. Their voices are all young and direct, and they sing with great intensity, particularly the sopranos. Gesualdo's style, conservative only in comparison with the extreme chromaticism of his later madrigals, is most successful when it is chordal. He writes with great understanding of and sympathy with the imagery and, like Monteverdi, always concludes with something really memorable. The singers are at their best in the homophonic sections, where their unity of phrasing is exquisitely beautiful. Occasionally they stray in pitch, and their balance sometimes suffers, for example when the tenor is in his middle range, around E. However on repeated hearings the music reveals its great beauty, and the best of the singing, particularly in the final group of settings of Tasso spring poems, makes the recording well worth having. Here their performance reveals its full potential with beautifully shaped phrases, fully exploiting the sounds generated by the words. *Robert Oliver*

Sent to us by John Potter, who challenged us to identify which madrigals were recorded at sessions at which he wasn't present! Robert thinks he was absent from track 15 but was definitely there for the final four tracks.

Robert Johnson *Away Delights* Matthew Wadsworth *lute*, Carolyn Sampson *S*, Mark Levy bass viol 64' 67"
Avie AV 2053

Johnson is unique among early 17th-century song composers, with an ability to write simple music, often verging on the folk, but with a sophisticated poignancy and a distinctive style – who else of the period makes a melodic feature of octave leaps, from the archly simple 'As I walked forth' to the sophisticated 'Care-charming sleep'. That is one of my favourite songs, whether the extant ornaments are used or it is sung plain (as in the performance I most remember at a late concert in Utrecht by John Potter maybe a decade ago). Carolyn Sampson favours simplicity, but hasn't quite John's intensity, and I am distracted from her attempt at a simple manner by the quick vibrato. I didn't know Johnson's lute music: it is well worth knowing, and to this non-lutenist's ear, it is utterly convincing, Johnson is minimally represented on disc, so this is most welcome. *CB*

Legrenzi *Dies irae, Sonate a quattro viole, Motetti* Ricercar Consort, Philippe Pierlot 54'40" (rec. 2000)
Ricercar RIC 236

This is one of my very favourite discs – I have long been a devotee of Legrenzi's music and the Ricercar Ensemble perform the two sonatas for four viols and continuo with which the composer aspired (unsuccessfully) to a position in Vienna and the intensely moving *Dies irae* (try Track 13 for size). If you listen without reading the notes, be aware that the thoroughly convincing and idiomatic gamba parts in the final motet are not original – they're by the group's director. *BC*

Monteverdi *Second Libro dei Madrigali, 1590* La Venexiana 69' 26"
Glossa GCD 920922
Monteverdi *Concerto: Settimo Libro dei Madrigali (1619)* La Venexiana 136' 14"
Glossa GCD 920927 (2 CDs rec 1998)
(Monteverdi Edition 02 & 07)

It is easy to pass over Monteverdi's earlier books of madrigals: I remember being rather disappointed when I bought the Malipiero score back in 1961; and glancing through it before listening to this, there were still very few items that looked familiar. But Monteverdi at 23 was a pretty good composer, and I enjoyed playing it straight through. Admittedly, I would have enjoyed it more if the singers had been a bit more relaxed about it. I worried if I was too English in my reaction, but having subsequently enjoyed La Colombina's Spanish madrigal disc (*La Justa*: see p. 33), I just wish that this had been recorded by them. Curiously, the groups have one singer in common: Claudio Cavina, who is named as director of La Venexiana. Their ideas seem too obvious: perhaps if the singers treated these performances as rehearsals and then sung the music as it came without concentrating on the expressive devices they had worked out, they might have come out more subtly.

Unless you have a good knowledge of Italian or have spent some time on the texts, much of Book VII, is hard work for the English listener, despite the presence of texts and translations (in a separate booklet from the notes). The fluidity that annoyed in Book II comes into its own in the many recitative settings of Book VII, although there is a greater inclination to dally than move on. I was a bit disappointed with the opening piece, *Tempro la cetra*: changing down a gear for the top A is a cop out. The third chord of the Sinfonia must surely be major, as finally notated the last time it comes: 17th-century printers are far more likely to omit an accidental than add one. Placing

too much weight on the ritornello draws attention from the voice. I'm not sure that the editor has absorbed the minor differences between the printing of the solo line in the tenor and continuo partbooks. There is some moving singing in this set: try the Romanesca for two sopranos on the track 2 (unlike Book II, the original order of Book VII is not preserved). Voices are well backed by harp, two theorbos and harpsichord, as well as organ Despite criticism, the series is worth buying. *CB*

Monteverdi *The Sacred Music 3* The King's Consort, Robert King 70' 27"
Hyperion **CDA67487**

I rarely buy CDs these days – partly because I have so much 'compulsory' listening, but also because working with music in my mind on an almost full-time basis, it's sometimes nice just to sit and listen to the sounds of mother nature, or the children playing next door. The first two instalments of Robert King's latest 'Complete Church Music' series on the still splendid Hyperion went elsewhere for review, but I'm glad to have Volume 3. The music is, for the most part, slightly off the beaten track (although one could hardly say that of the Confitebor *tibi Domine* III for soprano and strings!) and all the more interesting for it. Perhaps the most interesting aspect of the disc as a whole is the avoidance of the counter-tenor voice (or an alto equivalent) in favour of high tenor – I'm not entirely sure how I should describe the difference, since the term is clearly not intended to describe such events as a Pavarotti *con belto* top C or D. The balance achieved between the voices, though, is somehow tightened by the loss of what can sometimes be the over-mellifluous tone of English counter-tenors (sorry, guys!), and I am convinced that the results are all the better for it. The repertoire for volume three ranges from duets (the sexy duet for sopranos and continuo is beautifully done) to eight-part 'choral' music with violins (the latter thoroughly enjoying their opportunity to decorate the lines) and sackbuts, which add a tremendous sonority to the overall sound. I think the next release will be the Vespers, so I'd better start saving up now. *BC*

Rosenmüller *Weihnachtshistorie* Cantus Cölln, Concerto Palatino, Konrad Junghänel 77' 20"
Harmonia mundi **HMC 901861**

This is the third – and possibly most important – Rosenmüller recording by this group. It concentrates on music from the composer's Leipzig years, showing that he was already well-versed in the Italian musical language of the day before his flight to Venice in the early 1650s. Indeed, somewhat surprised by Peter Wollny's statement that the young musician had visited Italy in the 1640s prompted an e-mail exchange that confirmed that fact, and added that, before leaving, he had entertained a Leipzig society (possibly along the lines of an *academia*) with a recital on the lute. The pieces on the CD range from printed pieces lasting a little over three minutes to others from a number of extraordinary manuscript sources, one of which – Caspar Ziegler's *Entsetze dich, Natur* – lasts over twenty minutes. The opening piece is also significant, as it is one of several pieces (again according to Peter Wollny's kind e-mail) that have recently been recovered as part of the Berlin Singakademie library, all of which will soon be available on microfiche. I need not comment on Cantus Cölln's performances in any great depth – they are as excellent as one would expect, and once again they combine brilliantly with the brass ensemble, Concerto Palatino. For some reason, the cornetti are listed against the pieces as 'cors' (horns!) Perhaps the graphic artist had never heard Messrs. Dickey and Sherwin play – his loss, I say. *BC*

Luigi Rossi *La bella più bella* La Risonanza (Emanuela Galli, Gloria Banditelli, Sergio Foresti *SAB* ,Franco Pavan *theorbo*, Fabio Bonizzoni *dir*)
Stradivarius **STR 33560** 62' 56"

This is my favourite recording of the year; I have enjoyed it so much that I have found it difficult to write about it. Attractive, rhythmically inventive and expressive secular songs, performed by a dream team of five musicians who understand and cherish the music, sympathetically recorded in an evocative and flattering acoustic: what more is there to ask?

'La bella più bella' is exemplified by the soprano Emanuela Galli, whose voice is delectable in every mood, with glowing clarity, warmth and humour. She has four solo songs, but the bulk of the CD is taken up with ensemble songs, in which the three voices are beautifully balanced and contrasted. Gloria Banditelli's rich voice spans a wide range: I suspect some of these songs were composed for tenor rather than alto, but this presents no problem for her. She tends a little to vibrato and hootiness, and her solo number, *Lascia speranza*, is the one disappointing item here, its repetitive form reinforcing my doubts in spite of its undoubted drama. Some of the songs are accompanied by theorbo, but Bonizzoni's harpsichord dominates the continuo department; he also plays a few solos, of which the most gripping is the Tastata, squeezing out every last drop of delicious agony when it modulates away from home keys. The placing of every note is sensitively considered, and almost every piece is perfectly paced. The booklet contains no texts or translations, but the words are sung so clearly that this is not a serious defect. I am confident that Rossi's music will be performed and enjoyed more frequently as a result of this superb recording. *Selene Mills*

Scheidemann *Organ Works Vol. 5* Julia Brown 68' 42"
Naxos **8.557054** £
Angelus ad pastores ait, Confitemini Domino I, Fuga in d, Kyrie dominicale, Magnificats IV & VII Toni, Omnia quae fecisti, Praeambulum in G, Vater unser in Himmelreich II

Naxos continue to provide well-recorded CDs of the complete works of composers who otherwise might not get such an accolade. Julia Brown's interpretations are measured and sedate, sensibly letting Scheidemann's music unfold in its own way without too many interpretational impositions from a 21st century mind. Her playing draws the listener in, particularly through her use of gently singing registrations rather than pleno rounds. Her gentle rubato in runs of notes is absolutely right, adding life to music than can be made to sound dull if not played with sufficient thought. The three intabulations of Lassus' pieces are well worth hearing – earlier commentators such as Apel heavily criticised works like this, but they have an elegant charm and were an essential part of the skills of any 17th century German organist. The last 3 volumes of this Scheidemann series have been recorded by the same player, and on the same organ – it would be nice to have at least some future recordings made on a real historic instrument, rather than the, admittedly good, modern reinterpretations of them – and a meantone temperament is really essential for music of this period, rather than Kellner's unequal 'Bach' temperament. *Andrew Benson-Wilson*

Schütz *Histoire de la Nativité* Akademia, Francoise Lasserre *dir*, Jan van Elsacker *Evangelist* 71' 15"
Zig Zig Territoires **ZZT 041101**
SWV 38, 309, 333, 435, 468, 475

Most discs begin with a big piece: this has a sensuous Italianate solo tenor motet *O misericordissime Jesu* with rich continuo then *Sei gegrüsset Maria*, (with an oddly-scored *Symphonia* but nicely sung), both from *Kleine geistliche Konzerte II* (as is our music this issue). The *Christmas Story* is

the central item, followed by the big Latin Magnificat, *Veni Sancte Spiritus* and the Psalm of David *Alleluja! Lobet den Herren* (the last breaking the SWV order of the rest of the disc). It is interesting that, however different the editoral compositions of the *Eingang* may be, the surviving figured bass exercises so firm a control that one is more aware of the similarities than the differences. The evangelist is accompanied by a full continuo section with bowed bass, which seems to me to obtrude rather than help the excellent singer. This is a very late arrival, so I have only had a chance to play it through once, but it makes a very good impression, despite (or perhaps because of) a certain fragility among the intermedia soloists. It is, incidentally, a pity that the tracks begin with recits and you can't go direct to the intermedia or any intermediate points in the other works. The final three pieces are given with a suitable contrast between magnificence and delicacy, though in the Magnificat the violin parts are sometimes taken by cornetts and the trombone parts by viols. The opening of *Veni Sancte Spiritus* replaces the opening fagotto part with something an octave higher. It seems a pity not to keep editorial scorings for pieces and parts that lack specific indications. (But I'm using the Hänssler scores, which I don't entirely trust) The general sound is impressive and convincing: I can think of few anthologies that show off so well the variety of Schütz's output in such impressive performances. I've played *Alleluja Lobet...* quite often in the last few years, and it never fails to exhilarate: it certainly does that here. *CB*

Steigleder ***Ricercar tabulatura*** *1624* Olimpio Medori (Organ by Domenico di Lorenzo da Lucca, 1509-21, in SS Annunziata, Florence) 67' 58"
Cornetto **COR10019**

As with the Cavazzoni CD reviewed above, a programme of 12 Ricercars on an organ of just 6 stops might not sound like an appealing listen. But there is something almost hypnotic about the steady unfolding of contrapuntal lines and the development of a theme that could well appeal to the casual listener, as well as the those seeking to know more about Johann Ulrich Steigleder (1593-1635), a fascinating Southern German composer, better known (if known at all) for his monumental *Tabulatur Buch Darinnen Das Vatter Unser*. The art of playing these often-lengthy late Renaissance contrapuntal works usually comes down to having a fine sense of touch and articulation of individual notes, and a broad sense of the overall architectural structure of the work. Olimpio Medori shows himself a master at both, and gives impressive readings of these varied works, some in Italian, some in the more austere style of Sweenlink. Although the organ is not a type that Steigleder is likely to have been familiar with, the works sound well on it, and it does reflect the Italian nature of the Ricercar form. It is the second oldest organ in Italy, after the San Petronio organ used in the Cavazzoni disc reviewed on p. 32.

Andrew Benson-Wilson

Uccellini ***La Hortensia virtuosa*** Lucy van Dael *vln*, Bob van Asperen *kbd*, Toyohiko Satoh *lute*, Jaap ter Linden *vlc* 64' 16"
Aeolus **AE 10096**

I enjoyed this for its brilliant, eloquent and flexible playing (including some expressive distonation) with masterly accompaniment. But I wasn't entirely convinced that Uccellini should be heard by the discful. Buy it – the names listed above are recommendation enough – but take only a few tracks at a time: you will then enjoy the music more and have a higher opinion of Uccellini's worth. *CB*

I'm not able to follow Lucy's request and interest press and radio journalists in the disc – I don't move in such circles. But the music and performances are certainly worthy of including in radio anthology programmes. I had an unexpected encounter with an earlier recording by her: a 1996 two-disc set with distinguished colleagues (Bruce Dickey, Michael Fentross & Jacques Ogg, to name a few) of Adam Jarzebski's Canzoni e concerti *(1627). In one of my early editorials for EMR I complained of the inadequacy of the CDs on sale at historic sites; but when we visited the cathedral at Cracow in July we were intrigued by the delightful 17th-century music sounding across the courtyards. It came from an excellent CD shop in the castle walls, and turned out to be this recording. If you ever come across it, buy it. KOS CD S1 005-6K*

Death and Devotion Johannette Zomer *S*, Peter Harvey *B*, The Netherlands Bach Society, Jos van Veldhoven 67' 22"
Channel Classics **CCS SA 20804**
Buxtehude *Herr wenn ich nur dich habe, O Gottes Stadt;* **Ritter** *O amantissime Jesu;* **Tunder** *Ach Herr lass deine lieben Engelein, An Wasserflüssen Babylon, O Jesu dulcissime;* **Weckmann** *Wie liegt die Stadt so Wüste*

What a remarkable recording: seven little-known pieces from late 17th-century North Germany are given heart-wrenching performances that command the attention from the very bare outset (Weckmann's lament for Hamburg's great losses during a devastating epidemic of the plague) to the last note of Buxtehude's ciaccona, *Herr, wenn ich nur dich habe*. The soprano is new to me; she has a versatile voice that can be as lifeless or as lively as she likes, equal to the many melismas that come her way, and with a gift of warming notes without distorting the pitch. Peter Harvey will be familiar to all our readers, I suspect, and his performances here can only enhance an already impressive standing among the leading basses on the scene at the moment. The strings (violins, viola, gambas, cello and violone!) caress the sinewy lines of this intense music in a darkly resonant way that cannot but move even the stoniest heart: listen to the opening of Tunder's *An Wasserflüssen Babylon* and just wait for the shiver to attack your spine. I cannot think of a more passionate interpretation of this repertoire. Highly recommended. *BC*

Monteverdi Vivaldi Handel Sara Mingardo, Concerto Italiano, Rinaldo Alessandrini
Naïve Opus 111 **OP 30395**
+ Carissimi, Cavalli, Legrenzi, Merula, Salvatore, Vivaldi

The content of this disc is appealing, but having heared Sara Mingardo in John Eliot Gardiner's B-minor Mass, I was apprehensive, and rightly so. She has one of those voices that can't avoid vibrato on any note on which it lingers: as a natural vibrato that colours a voice, it's excessive for this repertoire, and it's perverse to have to turn the vibrato off occasionally for effect rather than add it when needed. I'm all in favour of lady altos in repertoire that has been hijacked by castratos, but not, alas, this one. I also have more fundamental musical problems. It's not her fault that the disc begins with a piece that was so stunningly sung the first time I heard it that any singer is likely to disappoint me. But Merula's lullaby of the Virgin is given a far too dramatic a performance – enough to wake any child. At the start I heard the short-long ground as ♩ | ♩ only later turning to |♩♩|. I also wonder whether cantatas, despite using the language of opera, should be moderated a bit to suite the decorum required at the domestic occasions – even quite grand ones – for which they seem to have been composed: has anyone researched the topic? Apart from the fine continuo playing, the best thing about the disc is the other singer, only on one track: I'd like to have heard more of her. (Not all share my opinion of this disc! For an alternative view from David Vickers, one of our subscribers, see the review in this month's *The Gramophone*.) *CB*

Novi Metamorfosi: Sacred music in Milan in the early 17th century Le Poème Harmonique, Vincent Dumestre 60' 59"
Alpha 039
Monteverdi *contrafacta;* **Ruffo** Missa quarti toni; *falsi bordoni*

This is an exciting and strange recording: hear it and judge for yourselves. Some tracks are like nothing I have ever heard, especially the embellishment of the simple chord sequences of *falsi bordoni* versions of psalms (see editorial). The main work is a mass by Ruffo from 1570, written to conform with the principles of the Council of Trent.* It is placed in this section of our reviews because of the disc's title and to recognise that the style of performances is a few decades later. The third strand comprises five sacred Latin versions of Monteverdi madrigals, including the erotic *Si ch'io vorrei morire* and expressive *Sfogava con le stelle*. I don't want to hear slavish imitations of it, but this should open minds and ears to the variety of ways apparently straightforward music can be performed. *CB*

** The modern edition (A-R RMMR 32) claims to be 'the first edition of music to have been completely engraved by computerised photocomposition'.*

LATE BAROQUE

Bach *Apochryphal Bach Cantatas II: Cantatas BWV 15, 141, 142 & 160* Dorothee Mieldsm Henning Voss, Henning Kaiser, Rolf Grobe SATB, I Febiarmonici, Alsfelder Vokalensemble, Wolfgang Helbich 58' 48"
cpo **999 985-2**

After World War II the official list of Bach's works was severely pruned, as new textual scholarship showed that numerous pieces had been wrongly attributed to him. The effect was most marked on his keyboard output, with many fugues and chorale settings being relegated to the apocrypha, but several cantatas were also expelled from the *Bach-Werkeverzeichnis*. This disc offers four such apocryphal cantatas. Two can be attributed to Telemann, including *Ich weiß, daß mein Erlöser lebt* with its chamber scoring in the style of *Der Harmonische Gottesdienst*. There is also the ambitious Easter piece, *Denn du wirst mein Seele* by Johann Ludwig Bach, where he juxtaposes triumphant brass writing with beguiling duets. My favourite, though, is the Christmas cantata *Es ist ein Kind geboren*, possibly by Kuhnau, with each aria using a different obbligato duet (violins, recorders, oboes). Throughout this disc the soloists combine vividness with a sense of ensemble (the tenor, Henning Kasier, excels in several of his arias), although the choral sound could sometimes be more focused. An attractive sample of the cantatas written by Bach's contemporaries. *Stephen Rose*

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

Bach Vol. 7. *Les Sonates en Trio* Olivier Latry (modern Giroud organ, St-Jean l'Evangéliste de Grenoble) 76' 40"
BNL **112829** (Rec 1992)

Although this is a very pleasant CD to listen to, it is a bit beyond the remit normally expected of *EMR* in that the organ is a modern instrument built in a quasi-French eclectic style rather than an historic instrument or a modern one built with more solid historic connections. But if I were writing for a different journal, I would say that I have often found the rather breathy sounds of the French organ an attractive sound for the music of Bach. The interpretations are sparkling and well controlled, albeit in a slightly neo-baroque idiom. Latry's occasional additions to the texts are usually effective, although with works as well known as this, such additions can occasionally sound like errors on first hearing.
Andrew Benson-Wilson

Bach *Works for Lute* Andreas Martin *theorbo*
Harmonia Mundi HMI **987051** 47' 18"
BWV 995, 997, 999, 1000

Much has been written on whether Bach's lute suites were composed for the lute or the lute-like keyboard instrument known as the Lautenwerk. There are certainly technical difficulties faced by a player of a 13- or 14-course baroque lute in standard D minor tuning. As Andreas Martin points out in his booklet notes, Bach's choice of key is not ideal, and the music was not notated in lute tablature. Interestingly Martin eschews the baroque lute, and instead uses a 'theorbo'. From what I can see from the photograph of him holding it, it is a large, single-strung 13-course instrument with eight short strings over the fingerboard. I would be interested to know just how big it is, and what tuning he uses. The pitch of the music is a tone lower than modern, presumably A=392. It sounds to me as if the tuning is not re-entrant, which would make it a single-strung archlute, rather than a theorbo.

The music consists of the suites in G minor (BWV 995) and C minor (BWV 997), Prelude in C minor (BWV 999), and Fugue in G minor (BWV 1000). The overall sound is ponderous and very resonant — quite unlike the baroque lute – yet Martin plays cleanly and expressively, and gradually one starts to get accustomed to the elephantine tone colours. I don't know whether Bach really had this sort of instrument in mind, but his music is adaptable, and Martin makes it work, injecting a considerable amount of energy in the process. The G minor Prelude is an impressive tour de force. *Stewart McCoy*

Bach *Music for Lute* Axel Wolf 74' 45"
Raum Klang RK 2203
BWV 995, 997-8

The debate continues with Axel Wolf, who argues the case for a 14-course archlute. The sound of his instrument is lighter in tone, and a semitone higher in pitch than Martin's. He plays with feeling, but I do wish he wouldn't play so many arpeggiated chords. Even two-note chords are consistently played séparés, which might feel good to a player, but is less satisfactory for a listener. The opening of the Prelude in E flat (BWV 998) has (for me) an excess of rubato and split chords, perhaps arising from an over-reverence for the music. It is a shame, because without those two affectations his playing would be so much more enjoyable.

Wolf plays the same suites in G minor (BWV 995) and C minor (BWV 997) as Andreas Martin. It would seem that Wolf's recording engineer had the mike quite close, because Wolf's breathing is more in evidence than Martin's. The timings given in the CD booklets show that Martin plays everything faster than Wolf. *Stewart McCoy.*

Stewart appended to these reviews a guide for the uninitiated to the various big lutes: we have printed it on p. 22.

Brentner *Music of Baroque Bohemia* [*Church music*] Ensemble Inégal, Adam Viktora 76' 17"
NIBIRU **0144-2211**

This lovely disc arrived with a covering note, to the effect that it had been sent in reaction to a piece I wrote in *EMR* magazine some months ago about early music in the former Eastern Block. Jan Josef Ignác Brentner, for the uninitiated (like me!), was a Jesuit-educated Czech whose music was known as far away as Bolivia, and who published several volumes of church music. He drowned near his home town of Dobrany in 1742. The performances are by eight singers (two of each basic voice type), 33221 strings with bassoon and continuo consisting of archlute and organ. The singing is excellent, with the star soprano Gabriela Eibenová not outsinging the others to any degree – voices and instruments blend beautifully. A number of the pieces from Brentner's Op. 1 are for soprano, violin and continuo, and they deserve to be much known. Indeed, Brentner should not be such an obscure character, and I hope Ensemble Inégal will go on to record more of his music, and more repertoire from this period – they are a very talented bunch! *BC*

Couperin *Les Ombres Errantes: Suites pour clavecin* Mitzi Meyerson 74' 30"
Glossa GCD 921802
Ordres 20, 22, 25-6

Almost any selection of 25 movements from Couperin's keyboard *oeuvre* would be a heady experience and this formidable recital is no exception. In these later *ordres* his was an assured compositional hand, willing to explore technical tricks such as the *pièce croisée* or remote keys and exotic harmonies (F-sharp minor for Ordre 26, which opens with Couperin's noble comment on his declining health, the allemande *La Convalescente*) but also fully capable of a high-spirited *tambourin*. Mitzi Meyerson is a perceptive interpreter of his every nuance, making full use of the grand instrument at her disposal – a copy of the Russell Collection's 1769 Taskin – which is perfect for the task. Very occasionally its mechanics, under severe pressure, let her down (imprecise damping, for example) but this should not deter anyone from adding this disc to their Couperin collection. Ultimately it is the most rewarding of the three harpsichord discs I have reviewed this month.

David Hansell

C. Graupner *Orchestral Works Vol. 2* Nova Stravaganza, Siegbert Rampe 55'08"
MDG 341 1252-2
Overture in F GWV 451, Sinfonia in F GWV 571, Trio in c GWV 203

I'm impressed that not one but two groups have seized upon the music of Johann Christoph Graupner for large-scale recording projects: Les idées heureuses with Geneviève Soly in Canada (we have already reviewed her discs of keyboard and instrumental music, and from whom a set of cantatas is expected soon) and, on the present disc, Siegbert Rampe and Nova Stravaganza, who have chosen to concentrate (at least, for the time being) on his instrumental output. For volume 2, they have chosen a trio sonata (which doesn't appear on the so-called 'Complete Trio Sonatas' disc I reviewed in the last issue), an overture suite which wins this year's contest for the weirdest line-up of instruments (tenor viola d'amore, two chalumeaux, one horn – not the usual two – and strings, and a symphony for pairs of flutes, oboes and horns with strings.) For all the strangeness of the instrumentation, and Graupner's slightly bitty style notwithstanding, this was an entertaining hour's listening, and the disc should certainly be sought out by fans of Telemann and Fasch – hopefully Rampe and Soly will convince the wider public that Graupner (who only declined the Thomaskantor job because his Darmstadt employer upped his salary and forbade him to leave the city again!) deserves to be much more than a name in music history books. *BC*

Handel *Lotario* Sara Mingardo *Lotario*, Simone Kermes *Adelaide*, Sonia Prina *Matilde*, Hilary Summers *Idelberto*, Steve Davislim *Berengario*, Vito Priante *Clodomiro*, Il Complesso Barocco, Alan Curtis 156' 48"
deutsche harmonia mundi 81876 58797 2
Handel *Lotario highlights* Lawrence Zazzo *Lotario*, Nuria Rial *Adelaide*, Annette Markert *Matilde*, Andreas Karasiak *Berengario*, Huub Claessens *Clodomiro*, Kammerorchester-basel barock, Paul Goodwin 70' 01"
Oehms Classics OC 902 ££

I've had quite a dose of *Lotario* lately, with the new Bärenreiter score and vocal score (see p.7) and two recordings. The Alan Curtis one looks at first as if it is complete. It's in a box and has a substantial booklet. But the booklet has a section by the conductor headed 'A short note about cuts and about Handel's dramatic sense'. The gist is that Lotario is too long for two discs, not long enough for three, so has to be cut. Chunks of recitative went, some arias had reduced or no *da capos*. Perhaps he is too apologetic. In the opera house, one wants to hear and see the complete dramatic work. But Handel's publishers were content to produce just the arias for home consumption, and it doesn't seem outrageous for modern CD companies to do the same (along with all the instrumental movements, duets and choruses); it would also be helpful if the booklets summarised what happened between each aria in sequence with the texts and translations. Neither of these recordings do that. Paul Goodwin gives us the ouverture, eleven arias, a duet and the final chorus (but not the richly-scored earlier one). Those who are not Handel buffs will be happy in principle a single-disc selection: this isn't one of Handel's best operas (according to contemporary and modern judges). The outstanding aria 'Scherza in mar' is included, and fortunately the soprano is the best member of the cast. First time through, I wondered whether it would be possible to concoct a satisfactory way of playing just the ritornelli, since the orchestral writing was more exciting than the singing; but the performance grew on me.

The Curtis set suffers from a slighter orchestral sound – string strength of 4.3.2.2.1 compared with Goodwin's 6.6.3.2.2 – and it shows. (Handel may have had 24 strings, or perhaps 24 violins and violas.) Curtis puts much more expression into the orchestra, but makes it sound fussy. His soprano and bass are his best voices. He uses a contralto for the title role, written for the alto castrato Bernacchi, and she doesn't sound right (and I don't think that's just my lack of enthusiasm for Mingardo – see p. 38). Lacking any aria which makes the opera title familiar to non-experts, *Lotario* is unlikely to be recorded again soon, so Handelians must decide between two recordings that are certainly worth hearing but are in one way or another incomplete and are not utterly compelling. The even limited quantity of recitative gives Curtis a more theatrical feel, but non-specialists will probably be happy with Goodwin's highlights. *CB*

Handel *Semele* Danielle de Niese *Semele*, Susan Miller *Iris*, Guillemete Laurens *Juno*, Louise Innes *Ino*, Sébastien Fournier *Athamas*, Paul Agnew *Jupiter*, Ernesto Tres Palacios *Apollo*, Jonathan May *Cadmus / Somnus*, Choir and Orchestra of Opera Fuoco, David Stern 126' 02" (2 CDs)
Pierre Verany PV 704021/22

The fact that this woeful misrepresentation of one of Handel's greatest works appears on a commercial recording with the assistance of at least four foundations testifies to the fund-raising abilities of Opera Fuoco's director David Stern. It also suggests a cynical (if realistic) view that the general public and non-specialist critics will be unaware of the extent to which the work has been distorted in realising the project. In the booklet Stern provides a bombastic 'credo' for Opera Fuoco, dwelling especially on 'attention to the text', though pretty well every clause of it (where comprehensible) is infringed by some aspect of the performance. He further defends his extensive and sometimes absurd cuts with the claim that 'a modern sense of dramatic continuity' is achieved by removing 'extraneous elements'. Thus listeners are offered 'the experience of hearing our interpretation of *Semele* as if they were in the opera house'.

Well, just over two hours of *Semele* is poor value whether on CD or in live performance, and few would agree with Stern's views of what is or is not 'extraneous'. He retains, for example, the full tedious exchange between Athamas and Ino in Act 1 (altering the instrumentation of the two arias and the duet, and leaving Ino's aria in Chrysander's 'wrong' key of E minor), but throws out the chorus 'Avert these omens', so that Cadmus welcomes the rekindling of the fire in the temple without it having been previously extinguished. The first two choruses of Act 2 (including the delectable 'Now Love that everlasting boy') also vanish, as do 44 bars (5 to 48) of the final chorus of the act. A bizarre detail is the

absence of the first violins in bar 11 of the Allegro of the overture.* In Act 3 'Myself I shall adore' is again in a wrong key (the F major transposition printed by Chrysander was made after Handel's death), but is given in full (with a solo violin), while two other arias in the act ('More sweet is that name' and 'No, no I'll take no less') are confined to main sections only. The orchestra has minimal strings (3/2/1/2/1 plus gamba), with consequential implications for tempo (mostly fast or very fast) and dynamic range. The opening sinfonia of Act 3 ('Larghetto e piano'), representing the slumber of Somnus, is taken mezzo-forte at a swift two-in-a-bar, and what should be one of the most enchanting moments of the score, Ino's 'But hark! the heavn'ly sphere turns round', is heartlessly brisk and choppy. An unneeded recorder is arbitrarily added to the violin line at times. Some worthy contributions from the singers are nowhere near enough to compensate for the shortcomings elsewhere, but Paul Agnew deserves credit for bringing sensitivity to much of Jupiter's part, Guillemette Laurens's Juno combines force and subtlety, and Jonathan May's ripe bass is agreeable in his two roles. Danielle de Niese makes a rather feisty Semele, though she misses something of the seductive side of the character. For an alternative period-instrument *Semele* one has to go back to Sir John Eliot Gardiner's 1983 recording, also on two CDs but, with sensible cuts, offering half-an-hour more music than Stern. It now sounds a little staid in places but is infinitely preferable.

Anthony Hicks

** Blame King's Music: the typesetter (BC) saved time by cutting and pasting the oboe part, and the editor/proofreader (CB) didn't spot it. But we're not responsible for the transpositions: they are included in the appendix, not the main sequence, with their pedigree clearly marked.* CB

Handel *Heroes and Heroines* Sarah Connolly, The Sixteen, The Symphony of Harmony and Invention, Harry Christophers 65' 00"
Coro **COR16025**
Excerpts from *Alcina, Ariodante, Hercules* & *Solomon*

I probably would have enjoyed this far more in a large theatre. In domestic surroundings, I felt harangued, and the omnipresent vibrato was just too much. Perhaps I needed to play it in a large room. But there is plenty of character, a strong feeling of a stage presence and command of the difficult vocal writing, whether by Handel or embellished. Does Dejaneira really become a heroine by killing her children to spite her husband? The band sets the scene and supports well, though the quiet dance pieces worried me a bit: the music seems to skate over the surface without substance – or is this an attempt to interpret the dreams they represent? I'd prefer a voice that can retain Connolly's vigour and drama but focus more precisely on each note. *CB*

Handel *Recorder Sonatas* Pamela Thorby *rec*, Richard Egarr *hpscd, org* 74' 18"
Linn Records **CKD 223**
Recorder sonatas HWV 367a, 377, 365, 369, 362, 360; Harpsichord Suite in E major, HWV 430

Pamela Thorby's recorder is the leading voice in the remarkably successful Palladian Ensemble, often having to take on demanding music never intended for the instrument. She brings the virtuosity and confident projection required for such a role to these familiar sonatas, every note held firm unless given sophisticated embellishment, though never so wayward as to lose the sense of the original line. I could not help feeling that the intensity is sometimes excessive: Thorby, in her eloquent notes, suggests that the opening of the A minor sonata could represent 'the agony of a heroine lamenting the deceit of a lover', though its origins in an aria from *Agrippina* suggest that the mood is intended to be seductive. She observes that the fair-copy autographs of four of the sonatas are headed 'Sonata a Flauto e Cembalo', and accordingly Richard Egarr realises the continuo of all six with keyboard only, but there is no explanation as to why he uses organ for two of the 'Flauto e Cembalo' sonatas and for the B flat sonata, not only producing a strong whiff of the fairground (especially in the jig-like finales of the F and B flat sonatas), but also reducing the fast bass runs in the second movement of the G minor to indistinct burbling. The two musicians are alert and equal partners, allowing themselves discreet and effective touches of rubato, but on the whole I would prefer more relaxed (and organ-free) versions of the sonatas. Egarr adds the E major harpsichord suite to the programme, a reflective reading with the 'Harmonious Blacksmith' variations a shade deficient in exuberance. *Anthony Hicks*

Hasse *Sonatas and Trio Sonatas* Epoca Barocca 66' 15"
Chandos Chaconne **CHAN 0711**

When a booklet note sets out to justify why the performers have chosen music that was not written for their instrument, but works equally well in their chosen version, one has to wonder why they went looking at Hasse's music in the first place. One of the works on the disc is given in its original form (a solo violin sonata), while one exists in a manuscript in Berlin, but is acknowledged to be a reworking of an earlier concerto. Since the solo instrument is chalumeau, I think I would have rather heard the concerto version. Even the one piece written for oboe, violin and continuo survives in a different key. The playing is very good, and it's a shame that the dodgy musicology caught my eye. Oboe and violin always work well, and the continuo team (mostly cello and keyboard, but sometimes also with bassoon) accompany stylishly and without intrusion. I hope Epoca Barocca (a new name to me) will continue to explore Hasse's output, but I'd rather they stuck to the composer's instrumentations – although the London publication of the works for flute may indeed be little more than commercialism, I suspect the composer chose the oboe when he wanted it. *BC*

D. Scarlatti *Sonatas* Linda Nicholson *fp*
Capriccio 67112 72' 44"
K. 158-9, 197, 201, 208-9, 213, 215-6, 248-9, 490-2, 548

When Scarlatti's employer Queen Maria Barbara of Spain died in 1758 she left no fewer than five Florentine pianos, although – rather at variance with our tendency to oversimplify musical history – two of them had subsequently been converted to harpsichords. A tantalizing question, therefore, is: which of Scarlatti's sonatas might have been intended for the new instrument? We shall probably never know for certain, but this recording gives the best chance yet of hearing what they sound like on a Florentine piano. Linda Nicholson plays a superb instrument made last year by Denzil Wraight, based on models of c.1730 by Cristofori and his pupil Ferrini. It has a surprisingly wide dynamic range, from the sweet-toned pianissimo of the *una corda* used for K.208 to the shatteringly violent outbursts in K.215. Nicholson exploits the instrument's possibilities to the full, showing just how expressive it can be – and all this without a sustaining device of any kind. She dispatches the virtuoso sonatas with aplomb, and the rapid repeated notes in K.248, in particular, are a credit both to performer and maker. I particularly liked the slightly flexible but well controlled rhythm in slow movements: very tasteful! This is a highly interesting and enjoyable recital, which makes a persuasive case for the Florentine piano in at least some of Scarlatti's keyboard music. And full marks, for once, for the well written and informative programme note. Thoroughly recommended. *Richard Maunder*

D. Scarlatti *Musica sacra* Ensemble William Byrd, Graham O'Reilly 57' 15"
Pierre Verany PV704103 (rec 1999)
Iste confessor, Missa brevis 'La Stella', Stabat mater a10, Te Deum; A. Scarlatti *O magnum mysterium a8*

Noel O'Regan praised this in March 2000 as 'beautiful music and beautifully performed'. His only touch of criticism is for a remark in the booklet note linking the *Iste confessor* to the papal chapel); Noel found it quite unlike anything else he knew from the period, probably reflecting popular piety. The intense *Stabat mater* has achieved some popularity among singers, but Domenico's other church music should also be better known, and this (if you didn't buy it first time round) is an excellent recommendation of it. CB

Stoelzel *Christmas Oratorio* (1728); Christine Maria Rembeck, Schirin Partowi, Andreas Post, Albrecht Pöhl *SATB*, Paul van der Linden *ob*, Handel's Company, Kammerchor der Marien-Kantorei Lemgo, Rainer Johannes Homburg 53' 06"
MDG 505 1232-2
+ Deutsche Messe (1739) , ob concerto in D

Despite all the claims to the contrary in the booklet notes, this is no more an oratorio than Ludger Rémy's lovely two-disc set of ten Stölzel cantatas some years ago. The present disc includes three cantatas (of six) that were performed in Gotha during Christmas 1728, as well as a *Missa brevis* in German (also possibly performed then), an oboe concerto (presumably to add variety to the programme) and a fourth cantata that dates from three years earlier. The musicology slips up in the latter case: a beautiful but typically short aria for soprano is accompanied in the original manuscript by oboe, and there is a third melodic line, copied in soprano clef above the continuo line, which I take as implying that – like other cantatas in the Brussels collection from which it is taken – that the third part is for obbligato organ. The performances are reasonable with some fine instrumental playing, and respectable solo singing, although someone seems to have gone around with a manual on ornamentation during the sessions, because they all throw themselves into the Da Capos with relish. The church choir that supplies the chorales and choral movements does a good job. This recording confirms Stölzel's gift for writing delightful miniatures and will make a lovely Christmas present. *BC*

Telemann *Six Orchestral Overtures after 'Die Kleine Kammermusik'* 1716 La Stagione Frankfurt, Michael Schneider 121' 04"
cpo 999 994-2 (2 CDs)

The *Kleine Kammermusik* of the title was a set of six partitas dedicated to four of the leading oboists of the day. Each consists of a prelude and six arias (some dance movements, others more abstract, but rarely lasting more than a minute and a half). From these, six orchestral suites were made – a full-scale French overture was added to each, and the ensuing arias arranged for orchestra (nos. 2 and 6 for strings, the others with the standard wind trio). Five of them survive in Samuel Endler's hand, while one was copied by Graupner (which seems to have been arranged in a slightly different way). Whether or not these versions are *bona fide* Telemann, there is no denying the successful transfer from the solo partitas to the orchestral sound, or the quality of Michael Schneider's interpretations of them. It was slightly disconcerting to recognise one of them as a recorder piece I'd played (and enjoyed) at secondary school, but it's difficult to imagine them now as small-scale works. It is excellent to see cpo continuing to back such recording projects, and I hope they will continue to do so! *BC*

Vivaldi *Concerti per le solennità* Giuliano Carmignola *vln*, Sonatori de la Gioiosa Marca 75' 16"
Divox Antiqua CDX-79605
RV 208, 212, 270, 286, 581-2
Vivaldi *Le humane passioni: 5 concerti per violino* Giuliano Carmignola, Sonatori de la Gioiosa Marca 54' 10" (rec 1995)
Divox Antiqua CDX 79406
RV 153, 180, 199, 234, 271, 277

These two separate discs are welcome re-releases of pre-superstardom Giuliano Carmignola with one of Italy's most tasteful ensembles (I use the word in the Anglo-Saxon sense, and I've no doubt most hot-blooded Italians – or anyone from the Mediterranean area – will disagree, and possibly find them slightly uninspired), Sonatori de la Gioiosa Marca. If you missed them first time around, here is your chance to pick them up. To qualify my comment about excitable Italians, I must add that I was recently captivated by a slightly rustic-sounding, but very lively Pachelbel Canon (of all things!) on classic fm, and it turned out to be none other than Il giardino armonico: just goes to show... *BC*

Vivaldi *Concerti per fagotto e oboe* Sergio Azzolino *bsn*, Hans Peter Westermann *ob*, Sonatori de la Gioiosa Marca 59' 29"
Naïve Opus 111 OP 30379
RV 451, 461, 498, 501 545

This disc may be around ten years younger than the other two Sonatori discs I reviewed above, but very little has changed in their approach; they are a no-nonsense group with the skill and musicality to keep Vivaldi's concertos fresh and alive without resorting to self-indulgence. Here they are joined by Hans Peter Westermann, a fine oboist from whom we've heard too little in recent years, and the inimitable Sergio Azzolini, a bassoonist who makes his instrument sing as I've never heard it do before – every phrase is carefully and lovingly crafted into a message of some sort, and he pulls off even Vivaldi's most difficult passagework with ease. The accompanying group (one per part on upper strings with continuo of violone, archlute and organ or harpsichord) makes a lovely sound. There are three bassoon concertos, one for bassoon and oboe, and one for oboe. Don't be fooled into thinking that *La notte* is just another version of the familiar flute concerto – it's VERY different. Enjoy. *BC*

Vivaldi *Dixit Dominus RV 595, Gloria RV 588, Nulla in mundo pax sincere RV 630* Soloists, Aradia Ensemble and Chorus, Kevin Mallon 68' 18"
Naxos 8.557445 £

Canada continues to produce excellent early music groups. Aradia, who already have several fine CDs to their name, also impress in the current programme of Vivaldi church music. There are three works: *Dixit Dominus* in a large-scale setting with trumpet and two oboes with an exceptionally exciting opening, the popular motet *Nulla in mundo*, and the 'other' Gloria (RV588) together with its introduction, the alto motet *Jubilate, o amoeni chori*. My only main worry about the disc, which is otherwise excellent with some gorgeous singing (from soloists and choir (4443) alike) and fine playing from the orchestra (33221 strings with theorbo and organ), were the soprano's ornaments in *Nulla in mundo*. Clearly these are a matter of taste, but I cannot say I enjoyed them. One other worry – don't go buying it for granny's Christmas thinking that it's THE Gloria! *BC*

Vivaldi *Laudate pueri Dominum etc* Catherine Bott, The Purcell Quartet + Stephen Preston *fl*, Jane Rogers *vla*, Cecilia Bruggemeyer *db*
Chandos *Chaconne* 0714 X (rec 1996)
In furore RV 626 *Laudate pueri* RV 601, RV 124, 129, 130, 169

This is a re-release of a 1997 recording which will be welcomed by fans of both Vivaldi and The Purcell Quartet. Somehow all the one-to-a-part discussions seem to have concentrated on Bach, and it's still very much the norm to hear Vivaldi

with multiple strings, so these chamber readings of music that was clearly intended for performance in church are to be welcomed, especially when they are as classy as these. Catherine Bott joins the group for a motet and a psalm setting, the very high notes in the psalm being particularly impressive. *BC*

Vivaldi *Operas* [Anthology of 14 arias with 11 singers and three ensembles] 63' 20"
Naïve Opus 111 OP 30401

This is a sampler disc of extracts taken from Naïve/Opus 111's series of Vivaldi operas. There are some terrific from *La verità in cimento, L'Olimpiade, Orlando finto pazzo* and *Juditha triumphans*. I'm not sure why the last has been included, unless a new genre (sacred opera) has been created in Vivaldi-land. The singers are from the top drawer, and the playing is excellent throughout – and no need to sit through hours of secco recitative (no mail, please!) to get to the good bit Anyone still harbouring fears that Vivaldi was a one-concerto composer, should listen to Track 14, a striking piece of theatrical writing – and a wonderfully contrived quintet. Eat your heart out, Mozart! *BC*

Recorders Recorded: Dutch repertoire for recorder played on 18th century recorders from the collection of the Gemeentemuseum, The Hague. Saskia Coolen *rec*, Pieter-Jan Belder *hpscd, rec*, David van Ooijen *archlute*
Globe GLO 5209

This is the first of a planned series of recordings of the musical instruments in the care of the Gemeentemuseum in The Hague. 17 different recorders are heard, representing most of those in the collection that are playable.

It always seems more difficult to listen to a CD made up of a large number of short pieces, and here the problem has been made worse by the fact that the recorders are all at slightly different pitches. In fact, the first time I listened I thought I wasn't going to be able to cope with this, but on a second playing I found I had got used to a change of several cents up or down between pieces. Saskia Coolen has managed to achieve some coherence in her programme by choosing to play only music composed or published in the Netherlands. This allows her to include Corelli, whose Opus V sonatas were published by Roger in Amsterdam, along with a number of less well-known home-grown composers such as Sybrandt van Noordt and Peeter Piccart and the immigrants Jacob Nozeman from Hamburg and Venetian Pierre-Antoine Fiocco. Apparently there is no unaccompanied Dutch solo repertoire extant from the period, so in order to allow some of the instruments to be heard on their own Saskia Coolen has composed her own preludes in 18th century style based on material from the sonatas. I am not totally convinced that this was a good idea, particularly since something has gone wrong with the track listing on the back of the sleeve notes and the preludes have rather confusingly become attached to the end of the pieces before.

This desire to make the recorders as audible as possible is also the reason why the accompaniment is rather sparing – just harpsichord or archlute. Either the acoustic of the building or the positioning of the microphones has made the archlute sound particularly thin in comparison with the other instruments and it seems a pity that, after two enjoyable sonatas by Corelli and Fiocco with harpsichord continuo, the CD ends with a rather asthmatic solo on the Denner recorder followed by a sonata by Van Wassenaer with archlute continuo even though the composer has specified 'per il cembalo'.

Is this just a recording for recorder players and students of historical instruments? Certainly those well-known favourites of the recorder player, Schickhardt and van Eyck are represented and the sleeve notes include a catalogue of all the recorders in the Gemeentemuseum collection. However there is enough interesting and agreeable music for the general listener – though you may want to programme your CD player to leave out one or two tracks where the intonation, always difficult with original recorders, is less than perfect. Ideally you should listen to this music through headphones while looking at the instruments in the Gemeentemuseum. *Victoria Helby*

CLASSICAL

C. P. E. Bach *The Solo Keyboard Music 12: Sonatas and 'Petites Pièces'* Miklós Spányi *clavichord* 66' 00"
Wq 62/21-2; 65/30; 117/19-21, 23-5, 27
BIS-CD 1198

That Miklós Spányi is a fine clavichordist is unusually well demonstrated in his accounts of the sonatas in B and A minor, which open and close this recital. Both of these works include dramatic octave gestures and unusually wide chords, besides rich contrasts. On CPE's favourite instrument, to play so well in tune and to sustain its sounds demands excellent tuning of the instrument itself as well as consistent control of pressure by the performer – a problem that does not exist for players of the harpsichord or piano. Their handling here is completely masterly.

The seven varied biographical studies from Emanuel's Berlin period require sensitive playing of a quite different sort, as well as an instrument of highest quality. My only problem with any of these performances concerns the relative speeds of the first two movements of the 'easy' Sonata in E minor, which are marked *Allegretto* and *Andante* but played with a pulse that is too similar.

The booklet notes, by the performer and Darren M. Berg. are very informative. *Stephen Daw*

J.C. Bach *Overture & Symphonies* The Academy of Ancient Music, Simon Standage 65' 10" (rec 1993)
Chandos Chaconne CHAN 0713 X
Oveture *Adriano in Siria*, Sinfonia Concertante in C T289/4 Symphonies op. 6/6, 18/1 & 4

This 1993 recording is another welcome re-issue from Chandos. Simon Standage and The Academy of Ancient Music give excellent performances of five orchestral works by the London Bach, including an opera overture, three symphonies and a sinfonia concertante (Bach's speciality) with cadenzas by Standage himself. For some reason, this repertoire has not attracted any great interest from performers or audiences alike, and it's difficult to imagine why, with the Hanover Band's magnificent series of recordings on cpo and the present disc – in the words of David Mellor, if you like Haydn or Mozart, you'll like this. Give it a try. *BC*

Beck *Symphonies op. 3/1, 2, 6; Overture 'La mort d'Orphée'* La Stagione Frankfurt, Michael Schneider 52' 51"
cpo 777 034-2

This CD completes La Stagione's recording of Beck's six symphonies opus 3 (1762). As a bonus we are also given the Overture to his later opera *La mort d'Orphée*, a strikingly original piece. After a musical upbringing in Mannheim, a study visit to Italy and a spell as concert-master in Marseilles, he spent most of his career in Bordeaux, where he developed a distinctive voice, which is apparent in this set of polished, mainly four-movement symphonies, published in Paris when he was still in his twenties. As readers will be aware, La Stagione is a very impressive period-instrument group, here encompassing 22 players. Their control of dynamics, phrasing and their sense of style are compelling, and the adventurous writing for winds is finely realized. Michael Schneider adds to his laurels with this realization of Beck's dramatic and lyrical qualities. He has written a useful, quite detailed three-language note (the English of which is clumsy), though not

many listeners will detect Beck's claimed influence on Beethoven. The recording is fresh and immediate in impact. Very impressive all round. *Peter Branscombe*

Binder *Concerto per due cembali* Bibiane Lapointe, Thierry Maeder hpscds, Les Cyclopes 64' 46"
Pierre Verany PV704061
Concertos in D and F

Christlieb Sigmund Binder (1723-1789) was connected with the Dresden establishment throughout his career, initially as a pupil of Pantaleon Hebenstreit (under whom he acquired a skill as player of the pantaleon), then as composer and court organist (in the latter capacity he greatly impressed Charles Burney). He wrote a quantity of keyboard music, including numerous concertos. This pair for two harpsichords and orchestra dates from 1767. They are quite substantial but hardly profound compositions that make a pleasing impression in these crisp and sensitive performances, in which a wind octet enriches the dominant string textures to good effect. The recording is forward and clear, the two-language booklet light on information about the works themselves. *Peter Branscombe*

Cartellieri *Christmas Oratorio: La Celebre Natività del Redentore* Katerina Beranova, Andreas Karasiak, Ray M. Wade Jr, Alexander Marco-Buhrmester *STTB*, Chorus Musicus Köln, Das neue Orchester, Christoph Spering 74' 32"
Capriccio 71 015

Antonio Casimir Cartellieri (1772-1807) does not get a mention in *The New Grove I*, though he is credited with a paragraph and works list in *The New Grove II*. Born in Gdansk, he came to the notice of Prince Lobkowitz who employed him as Kapellmeister. Cartellieri was chiefly a composer of church music. He studied with Albrechstberger, Salieri and possibly with Beethoven, but his style seems to me to be a mixture of Haydn's *Creation* in its imaginative writing, Mozart's *Don Giovanni* in its portrayal of drama, early Beethoven in its daring use of contrasting material, and no one I can think of in its application of daring modulation and at times outrageous orchestration. The use of *Christmas Oratorio* on the cover is perhaps a selling gimmick, as its true title *La Celebre Natività del Redentore Cantata ossia Oratorio* (composed in 1806) is more revealing, though a cantata, with its highly dramatic content, it certainly is not. The Christmas story is barely mentioned in the libretto (by Luigi Prividali) but the work is effectively an allegorical drama between good (John the Baptist, Andrea Karasiak) and evil (Satan, Alexander Marco-Buhrmester) – both outstanding soloists. Divine Love (Katerina Beranova) and the Angel of Glory (Ray M. Wade, Jnr) have more minor roles in the drama, the latter perhaps coping less well with some of the coloratura passages.

Its drama is portrayed right from its opening number (starting in C minor), more reminiscent of a Cherubini requiem than a celebratory oratorio. In eleven numbers, the chorus play an important role in at first setting a less than pastoral scene of shepherds and shepherdesses shivering in the frozen wastes of winter, and later as a chorus of demons commenting on Satan's powers. The arias are operatic, with John the Baptist scaling top Cs and Divine Love having extended coloratura passages; the accompanied recitatives are not formal numbers preceding the arias but are integrated into the drama of the work. Satan's first arrival is marked by an ominous D minor and the conflict between the two protagonists is heightened by the alternate brief interruptions of the choruses of shepherds and demons. Some numbers are preceded by lengthy sinfonias, the Angel of Glory's first aria being almost an oboe concerto, with the solo instrument jumping to a top G (outside the register of a classical instrument at this time). Cartellieri uses a wind quartet for Divine Love's first extended aria, followed by a terzetto – look out for the brief horn solo arpeggio passage that leaps down two octaves, or you might miss it! Just when the forthcoming birth of Christ is announced Satan reappears with a desire to 'exterminate heaven, earth and sea'. As the angels sing a chorale-like chorus 'Blessed be the name of the Lord' Satan makes one last appearance in order to sustain the drama. The birth of Christ is heralded with trumpets and drums, leading into a final somewhat formal choral fugue in C major.

Why this composer's music has been so neglected is a mystery, for his skills certainly match up to that of his models. Although the general style of writing belongs to the high classical period, with Mozartian cadential clichés, his use of the orchestra gives new delights. The performance, with good soloists and period instruments, is excellent, and its continuity maintains the dramatic content and holds the attention. Here is a record that can be thoroughly recommended and one that I would willingly play on many occasions.
Ian GrahamJones

Haydn *Symphonies Nos 37-40* Cologne Chamber Orchestra, Helmut-Müller Brühl
Naxos 8.557093 £ 58' 41"

The Naxos Haydn symphony project brings us a further welcome volume. Despite the consecutive numbering, these works probably span a full decade, from perhaps as early as 1757 (37) on to around 1768 (38 and 39). The Cologne CO, which under Müller-Brühl a quarter-century ago favoured period instruments, has for some years now preferred modern ones, though without neglecting the lessons of historically authentic music-making. What we get here are lively, clean-textured accounts of four fine works; more than once there is a challenging first oboe part, and horns, trumpets and timpani also enjoy their chances to show off. The strings sparkle in the Allegros, and relish the slow movements. Due regard is paid to dynamic contrasts, tempos are well chosen and sustained, but there is a less consistent approach to repeats (the CD would readily have allowed fuller observance of Haydn's markings). Only the keyboard continuo strikes me as somewhat frenetic. *Peter Branscombe*

Seixas *Sonatas para cravo* Christian Brembeck *hpscd* 72' 17"
Musicaphon MK 56867

This disc marks the tercentenary (one we nearly missed) of Seixas's birth and contains 13 sonatas most of which have two movements, the second being invariably a minuet. Two nicely contrasting harpsichords are used, though neither of them is based on an Iberian original. The booklet essay (German and English) puts composer and music neatly in their context and is careful to highlight areas where Seixas is not so indebted to Scarlatti as might be thought – indeed there are aspects of harmony and structure in which he sometimes goes beyond even the wildest of the Italian's wilder moments. Listeners may well wonder if the opening Sonata in C is ever going to cadence, and in which key! However, neither composer nor player ever lose control. Christian Brembeck has the complete technique that these wide-ranging, in every sense, works require – spectacular in the allegros, unpretentious in the minuets – and can thus offer this worthy tribute to a composer who, if not entirely unknown, is certainly overshadowed by his contemporaries. *David Hansell*

19th CENTURY

Hummel *Mass in E flat, Te Deum in D, Quod in orbe* Susan Gritton, Ann Murray, James Gilchrist, Stephen Varcoe *SmSTB*, Collegium Musicum 90, Richard Hickox
Chandos Chaconne CHAN 0712 61' 59"

Thank goodness we get time to put these things aside and give them a second

chance! When I first listened to this, Collegium Musicum 90's second CD of Hummel's church music, I was slightly disappointed. Last year's disc was such a success that this one seemed dull in comparison. Days later, though, I was charmed by the music and the performances. The Te Deum has appeared since CM90's first disc on a fine Naxos CD, but here the benefits of the HIP approach pay rich dividends with a better balance between voices and instruments, and some lovely clarity in the orchestral passages. The soloists are all, of course, first rate, although James Gilchrist finds the highest of the demanding tenor part in the mass just a little too much at times. That aside, this is a fine recording of music that deserves to be better known and more regularly performed. *BC*

VARIOUS

Aguirre Los Otros (Hille Perl, Lee Santana, Steve Player, Pedro Estevan) 73' 52"
DHM 82876 60489 2

This is based on a Mexican MS *metodo de citara* by Sebastián de Aguirre from the early 18th century (the booklet gives his dates as ?-c.1720?) It forms the basis for a disc of improvisation, a bit like the Harp Consort's *Luz y Norte*, but a little more laid back. Some tracks are based on existing pieces (the names of Murcia, Sanz, Martin Y Coll and Holborne feature), but they are taken over by the players. The Hispanic-American repertoire has become a means of freeing up early music for genuine improvisation, which is to be welcomed. *CB*

A Celtic Celebration Da Camera Emma Murphy *rec*, Susanna Pell *gamba*, Steven Devine *hpscd* 62' 05"
Da Camera DCCD0001
Irish and Scottish music arranged by Blow, Blow Carolan, S. Eccles, Mell, Oswald, Playford, Tollett

Refreshingly, the cover is black and white, with no green or blue in sight. That may just be a matter of economy, but it succesfully implies an absence of Irish and Scottish clichés. We begin with Carolan and there are two pieces from each of Oswald's Seasons. I'm not sure that this is a disc on which to concentrate with the intensity deserved by a Mass or an *opera seria*, but it makes pleasing casual listening, with excellent playing from the trio. The usual timings of individual items, so helpful to broadcasters, are omitted. *CB*

Gentil mia donna: Petrarca e la musica Guillemette Laurens, Fuoco e Cenere, Jay Bernfeld *viol, dir* 60' 54"
Arion ARN 68648

Apart from opening with a rather unsatisfactory version of Giovanni Gabrieli's *Voi c'ascoltate*, this runs in roughly chronological order from Machaut to Monteverdi. I was pleasantly surprised by the gentle approach, since the only time I have heard him Jay Bernfeld live, he played his gamba in an extraordinarily aggressive way. This is, in fact, a very beautiful disc, with some brilliant singing from Guillemette Laurens, though her style feels a bit modern and percussion doesn't help Jacopo da Bologna. I see no point in including the first half of Monteverdi's setting of *Hor che'l ciel* without the second, especially since there is no shortage of space Apart from the perversity of omitting the sestet of the sonnet, how could anyone have resisted ending the disc with one of the finest final phrases in music? *CB*

Virgen Morenata de Montserrat; The Black Madonna Escalonia i Capilla de Montserrat, Coro i Orquestra d'Antics Escolans, Ars Musicae Barcelona, Ireneu Segarra 55' 51"
VMS 139
Cererols (1618-80) *Alma redemptoris, Ave maris stella, Ave Maria, Regina caeli, Salve Regina*
Anselm Viola (1738-98) *Kyrie, Laetatus sum*
Narcis Casanovas (1747-99) *Salve regina*
Ireneu Segarra (1917-) *Salve regina*

This is a compilation of earlier recordings. Sadly, the Cererols, whose music is likely to be the main attraction for *EMR* readers, receives performances that sound like 1949 rather than 1979. Being sung by the choir for which the music was written hardly makes up for the style: but it is worth having a reminder that tastes change and that our favoured performing style may in 2030 sound equally inappropriate. The later tracks (from 1989 and 1991) are, however, well worth hearing, and the *Salve regina* by Ireneu Segarra (editor of the final volume of Cererols *Obres completes*) is an impressive piece for choir and organ. The cover has a better picture of the Black Madonna than I've seen in guide-books. *CB*

Yule Riding: Music for the Twelve Days The York Waits, Deborah Catterall *S*
Beautiful Jo Records BEJOCD-46 60' 42"

The eight players and singers provide a sometimes rowdy, sometimes civilised selection of mostly wind-scored seasonal pieces, beginning and ending in England but with some European excursions. The sequence works well, and the arrangements are convincing. This is the only carol programme we have had for review; if you need to refresh your seasonal stock, don't hesitate to buy it. *CB*

ET IN TERRA PAX

LETTERS

Dear Clifford,

In your review you suggest that few purchasers would spot the subtleties in the examples quoted on my pages 243-4. I agree: but my point was to show that the *composers* (Sammartini in 1738 and Festing in 1739) were still taking one-to-a-part performance for granted. This appears to have been standard practice in England before Handel's landmark Op. 6 (1740), which as far as I know is the first set of 'seven-part concertos' published in England that was written with 'orchestra' performance in mind. No doubt some music societies used single players even for Handel's concertos before the new London fashion spread to the provinces.

You ask how publishers would have dealt with a potential sale to orchestras. Of course they could have sold them several sets of parts, but they often seem remarkably perverse in making life difficult for bigger ensembles. Exceptionally, Locatelli provides complete *Solo* and *Tutti* markings and explains that they are instructions about where rank-and-file players are to drop out and re-enter (which is how we know he expected more than one to a part). But many published parts are not like this, and have only sporadic markings. If, as frequently happens, a *Solo* isn't cancelled by a subsequent *Tutti*, you can't use it as a 'section leader only' instruction unless you add the missing *Tutti* to tell the others where to come in again. And you can't mark up parts in this way without first writing out a score. What do you do in the facsimile parts you supply? Add the necessary extra markings, or leave it to your customers to make the best of it? Do they end up with full violin sections playing passages marked *Solo*? The only reasonable explanation, it seems to me, is that it didn't occur to publishers of such sets of parts that they would be used for more than one-to-a-part performance. They would surely not have denied themselves a potential sale to orchestras when all that was necessary was more care with the *Solo* and *Tutti* markings! Handel's Op. 6 is different, for there are no such markings in the ripieno parts: the problem doesn't arise and you can happily double them up. *Richard Maunder*

I wonder how often it is obvious when the tutti re-enter, irrespective of markings. Players using such parts might like to comment? (I have fewer such problems on the continuo line.) CB

Dear Simon [Ravens],

Are you denying that music has structure (architecture just a posh word for)? If you give composers credit for some formal use, any performance should consist of varying degrees of showing that structure to the listener from a small breath to a larger gap at major structural points such as double bars (this an element I find missing from most modern instrument performances). These details add up to demonstrate the shape of the piece. Rise and fall of dynamic can also add information about the shape and length of a phrase. No two performances will be identical, as the variation in these elements will produce a different performance each time, even from the same performers. Structural signposts such as double bars will always be in the same place and flowing tempi do not necessarily prevent larger structural demonstration. Similarly, the listener will never listen to the same thing twice in the same way. The second hearing will inevitably be different from the first, and all live performances will be influenced by factors such as surroundings, mood, temperature, state of digestion, companions, visual input from the players, minor errors in the performance, memories of previous performances etc. On this basis, critics are bound to report on a subjective level, they cannot do otherwise.

I fail to see why modern instruments might demonstrate Wagner's structure better than period because they are 'monochrome'. The sound instruments make is only one factor in the total performance. I'd rather hear it in colour thanks. *Judy Tarling*

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EARLY MUSIC AMERICA COMPETITION

The winner of the 2004 competition for medieval and renaissance performance by North American artists was **Asteria**, a Renaissance duo of Sylvia Rhyne *soprano* and Eric Redlinger *tenor & lute*. Their competition program featured 15th-century Burgundian songs by Guillaume Dufay and his contemporaries. **Asteria** was formed in 2002, seeking to bring a narrative quality and emotional immediacy to late-medieval vocal and instrumental music. They receive a $5,000 cash prize and will be presented in a performance sponsored by Early Music America in June 2005 at the Boston Early Music Festival.

Sylvia Rhyne began life immersed in classical music and opera, and pursued her passion for early music at Carleton College, taking leading roles in operettas and small operas on her way to a degree in music. She has sung with New York City Opera, starred internationally as Christine in *Phantom of the Opera* and on Broadway as Joanna in *Sweeney Todd*.

Eric Redlinger studied music as an undergraduate at Middlebury College then immersed himself in the archives of The Hague, Basel, and Marburg, with post-graduate studies at the Frankfurt Conservatory of Music. He studied medieval lute with Crawford Young and voice with Richard Levitt at the Schola Cantorum Basiliensis. In addition to his work with Sylvia Rhyne in Asteria, he regularly performs with the Renaissance Street Singers in New York City.

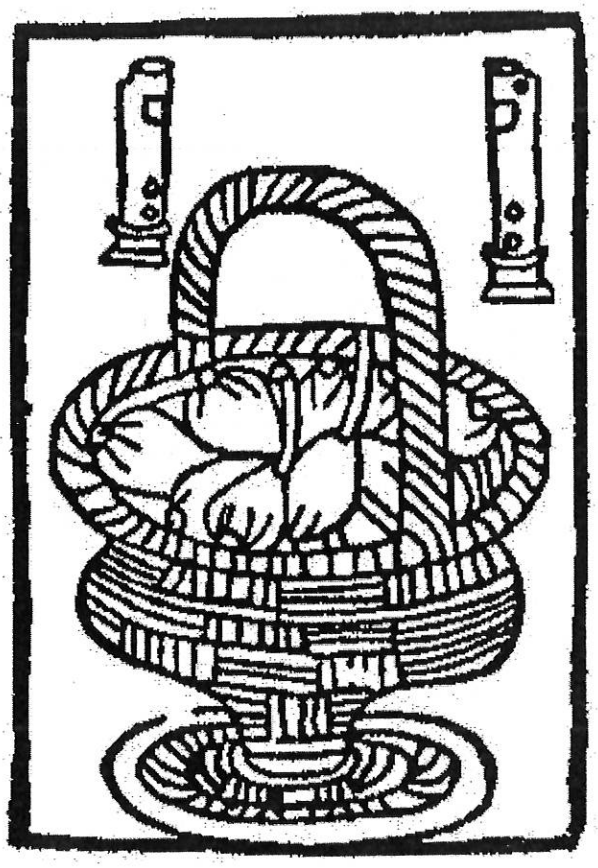
Now bring us some figgy pudding!

Jennie Cassidy

I couldn't let another Christmas go by without doing this wonderful recipe. Figgy pudding is ubiquitous appearing in manuscripts from medieval times (variously as fygey, fygeye, ffygey, figee...) through Dickens' *A Christmas Carol* and Dear Delia to this very tome.

I have consulted about 20 recipes and have concocted my own version which whilst remaining true to the originals, combines all the aspects I like best.

For me presenting the Christmas recipe is rather like performing early music. Both have a certain amount of set information transferred over the centuries by scribes and surviving instruments, but both also call on the 'performer' to be a little imaginative and creative in their cooking. Should I sing with 'authentic' pronunciation or adapt so that the audience can more easily understand the words? Should I stick to the rather over indulgent quantities of fat and animal intestines in the recipes when cooking for a modern table? What of tempo, instrumentation, sound quality, ficta, dynamics - what of cooking time, kitchen implements, ingredients quality, spice balance, quantities? Often the instructions are minimal or even misleading, and give no quantities and often the modern ingredients differ greatly from their ancestors. All I can say in defence of my figgy pudding is that it is quite the most lovely thing to have come out of my oven for a long while!



The 'Dyshefull of snowe' is a recipe from a 16th century Cambridge cookery book a copy of which was given to me by Selene Mills - many thanks to her. It is the perfect light cream to go with the puddings which are themselves quite souflée-like.

Figgy Pudding

2oz ground almonds
1/4 pint red wine
4oz figs
2oz prunes
2oz dates
1oz honey
2oz breadcrumbs
pinch of nutmeg and pepper,
1/2 tsp ginger
1 tsp cinnamon
1/4 tsp cloves
3 eggs

Put the ground almonds and wine in a pan and warm gently for a few minutes. Meanwhile chop the dried fruit (iconographical evidence suggests that you need two three-hole pipes to do this). Add the fruit, breadcrumbs and spices and cook on a low heat for about 10 minutes. Leave the mixture to cool. Purée in a blender and then add the eggs. Grease and line six little individual pudding pots and add the mixture. Cook at 150C for about 25 minutes. They are best eaten warm with a snowe ball.

A dyshefull of snowe

1/4 pint whipped double cream
2 whisked egg whites
1oz caster sugar
1 tbsp rosewater

Whisk the egg whites with the sugar. Whisk the cream and add the rosewater. Fold the cream into the egg whites.

There will be a chance to sample this at the EEMF Epiphany Party (see diary), though Jennie has her hands too full with young Martine to prepare all the food this time.