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Readers will have noticed the change in balance between reviews of music and of books in the last few issues. As far as this issue is concerned, it is accidental. One day in February I received two large boxes of music, one from Bärenreiter, the other from Carus. The latter contained some items that were not particularly recent or duplicate titles already reviewed, so are not all mentioned here. To save space, I haven't always listed the bibliographical information formally, though have given reference numbers and prices – but not prices of performance material. I've quoted prices in euros; some shops may add a mark-up on the exact conversion figure – King's Music doesn't, but does charge post from us to you.

I'm not sure why we've received so few books lately. It must be obvious that I'm out of sympathy with some trends in current musicology, which seems to be too concerned with fashionable ways of thought rather than solid research which retains at least some of its value even when the assumptions underlying it change. But there are still good books on music being published, even analytic ones (see the review of Ian Payne's handbook to the English Ballet on p. 23). I wondered whether I should ask for Taruskin's six-volume *Oxford History of Western Music*, but then had doubts about when I would find time to read its 3,825 pages plus ancillary volume and how I could compress anything sensible I might have to say into a page or so of *EMR*. Having just read a stunning review of it on the net by Tamara Bernstein, I'm beginning to regret it that I didn't. A great scholar who can write is always worth reading: alas, there are too few of them.

It disappoints me that, while some music publishers value our reviews of editions, others (both large and small) ignore us. There is so little reviewing of music for performers now, that I think that to be one of our most important roles. *CB*

REVIEWS OF MUSIC

Clifford Bartlett

SWEELINCK

Jan Pieterszoon Sweelinck *Sämtliche Werke für Tasteninstrumente* herausgegeben von Pieter Dirksen-Harald Vogel. Band 4 *Lied- und Tanzvariationen* herausgegeben von Pieter Dirksen. Breitkopf & Härtel (EB 8744), 2004. 102pp, €26.00.

I reviewed vol. 1 of the new Bärenreiter Sweelinck last October. Now we have a rival. Both are in four volumes in the same order, though Bärenreiter divides each of its first three volumes into two independent sections. The similarity comes from the layout of the main source, Lynar A1. If Breitkopf continues to work backwards from vol. 4, the first to appear, the result could be that all except Sweelinck fanatics finish up with vols 1-2 from one publisher and 3-4 from the other. Bärenreiter offers a more substantial introduction and source information; Breitkopf users may need to consult writings by Dirksen elsewhere. The Bärenreiter volumes are in landscape, 'organ' format while Breitkopf favours portrait, similar to their Scheidt edition. The format clashes with an editorial principle. If the four-minim bar-length of the main source is preferred, the narrower Breitkopf pages require bars to be split between systems more often than Bärenreiter's wider pages.

Both editions take Lynar A1 as the model, on the assumption that it is only one degree removed from Sweelinck's autographs. What seems odd is the belief that more remote sources should be offered the same respect for pieces which are not in that MS. If, on the strength of their study of Lynar A1, the editors think that they know the composer's notational practices, what is the point of preserving features that are evidently not authentic? The Breitkopf editors deal with barlines differently in works from tablature, and even arrange the edition with them in a separate section: this is to give undue weight to the medium of transmission rather than the music itself. My inclination would be to use two-minim bars anyway, as being more helpful to the player without doing any serious damage to the music. Similarly, use of black notation in triple time is an offputting anachronism that should be confined to the incipit and commentary. I'm not sure about original beaming. Breaking the modern rules when the original is not telling us anything is distracting, yet do we trust an editor to decide when it is meaningful? My compromise over long semiquaver runs would be to preserve long original single beams but group the second beam by modern rules. Despite these pedanticisms, the notation of accidentals is modernised, a practice that might actually affect the notes played; Bärenreiter uses the better convention (was it invented by Richard Charteris and me for Gabrieli about 15 years ago?) of retaining accidentals except for repeated notes? I like the feel of this volume, and Bärenreiter's vol. 4 will have to be very good to suppplant it when it comes.

FROBERGER

Towards the end of last year, two facsimiles appeared from Bärenreiter in the striking dark glossy but stiff covers used for their Ortiz edition/facsimile. Handel's *Fireworks Music* is discussed below. Froberger *Toccaten, Suiten Lamenti* (BVK 1783: £49.50) is a reproduction of Sing-Akademie SA 4450, discovered in Kiev in 1999 and returned to Berlin in 2001. Most of the Sing-Akademie collection is more modern, but it included a group of Froberger MSS linked with Hamburg, of which this is the most important. It isn't autograph, but it seems to be a good source (precise affiliations have not yet been made with the body of Froberger MSS). It was probably written a little after 1660, perhaps by Johann Kortkamp, a pupil of Weckmann. The particular piece of new knowledge the MS imparts is the identification of the *Allemande, faite en passant le Rhin*, which is given here with a detailed programme linking 26 points numbered in the music – all in a short piece of 16 bars which is not, in fact, particularly descriptive. The selection is rich in titled pieces, including a very full account of the *Plaincte faite á Londres*. The MS is clear to play from (subject to being able to read the clefs), and if you can't manage that, there is also an excellent edition, beautifully laid out and without any mid-piece turns. It is a fine anthology to introduce Froberger's music, with a collection of six Toccatas, 13 Suites and two isolated pieces. It's a pity that what may have been its twin or first half, with a similar selection of the rest of Froberger's oeuvre, isn't extant. (This is *Zweite Reihe*, XXXI of the *Documenta Musicologica* series.)

MORE GERMAN KEYBOARD MUSIC

I'll mention here fairly briefly three 'vol. II's; I discussed their respective 'vol I's fairly recently. All are edited by the prolific, knowledgeable and reliable Siegbert Rampe, who is also responsible for the Rameau keyboard edition reviewed separately. The introductions are all thorough and, even if I criticise some aspects of the volumes, all should be acquired by academic libraries and enthusiasts for 17th-century keyboard music. All three volumes are in oblong 'organ' format, though not all the music is organ-specific; in some respects it is a better shape for harpsichord music than the more common portrait format.

A surprise presence in *German Organ and Keyboard Music of the 17th Century II* (BA 8427; £30.50) is five pieces ascribed to Peter Philips. Rampe argues that the credibility of their

ascription is as high as that of some pieces admitted to *Musica Britannica* 75. The items are:

Almande d'amor (in g)
Che fe (Marenzio) (in d)
Den lustelijken mei (in G)
Liquide perle amor (Marenzio) (in G)
Se desio di fugir (Vecchi) (in d)

These are certainly worth playing, and I'd welcome a response from Philips experts. Other composers are Brehme, Buttstaedt, Cornet, Erbach, C. Hassler, Herbig, Kindermann, Kinigl, Kuhnae, Michaelis, Olter, Schädlich, Strunck, C. Walter, Weisthoma, Woltmann and anon, a total of 41 pieces. I was amused by a comment in the introduction about no. 6, a Toccata in the 6th tone, here presented as anonymous but which has been attributed to Scheidt: there are severe weaknesses in compositional execution that argue against his authorship, 'see especially bars 1-15 and 36-103' (out of 211 bars): that sounds pretty conclusive, but it would be fun to play the piece at an academic conference to test the unanimity or opinion.

Vol. II completes Vincent Lübeck Senior's keyboard works (BA 8450; £30.50). Since Vincent Lübeck Junior's works are minimal and are included in the two volumes anyway, it seems unnecessary for the title page to be so specific – the cover omits 'Senior'. An attempt seems to have been made to make the two volumes as similar as possible. Vol. I contained three Praeludia and an extensive chorale setting, along with a complete edition of a Hamburg harpsichord MS of 1691. Vol. II has four Praeludia, an incomplete chorale setting, a *Chacon* with 12 variations, and the 1728 *Clavier Uebung*, along with the chorale settings from the 1691 MS and some additional anonymous Hamburg chorales. So the publisher has made sure that you buy both volumes by not putting the main Lübeck works toghether in one. The 1691 chorales are, in fact, worth having: attractive settings of the length (though obviously not depth and subtlety) of Bach's *Orgelbüchlein* with the advantage of not requiring pedals. The major Lübeck pieces are certainly worth acquiring, though (apart from the alternative already suggested), the volumes could alternatively been allocated according to whether the contents required an instrument with pedals or not.

Vol. II of the combined keyboard works of Georg Muffat and Wolfgang Ebner (BA 8460; £21.50) also follows the policy of dividing the material to make sure you buy both volumes. Here, the wording of the title *Complete Works for Keyboard (Organ)* has different implications from the volumes reviewed above: music specifically for organ in Muffat's *Apparatus Musico-Organisticus* is omitted, and the mention of organ is merely to remind us that organists can play harpsichord music. We do, however, get the 'secular' pieces from the *Apparatus*, though it's a pity not to treat that publication as an entity. The pairing of the two composers doesn't show up one as too obviously lesser. Ebner's brief (five-page) instruction on continuo playing is reproduced from its source, J. A. Herbst's *Arte Prattica & Poëtica...* (1653). In view of discussions on whether four-part playing is the norm, it is interesting that he writes: 'though it is beautiful and artistic to play continuously or unvariably in four parts, nevertheless, because this is very difficult, it is sufficient to play sometimes in three parts' (translation from Arnold, p. 131); none of his examples are in four parts. There is a helpful rule for playing unfigured basses: don't play the third (or sixth) until you hear what is sung. He is explicit about not going above the treble in four-part music and that cadences are major.

SILESIUS

Angelus Silesius *Heilige Seelen-Lust* Reprint der Fünfteiligen Ausgabe Breslau 1668. Herausgegeben von Michael Fischer und Dominik Fugger. (*Documenta Musicologica Erste Reihe*, XLI.) Bärenreiter (BWK 1755), 2004. 33 + 695pp, £42.00.

Silesius (1624-77) is a name that I recognise, but am not sure why; so this facsimile of his pastoral sacred songs (*Hirten-Lieder der in ihren Jesus verliebten Psyche*) is useful for bringing him into focus. It's a fat book in a small pocket format, originally intended for catholic devotion but also used by protestant pietists. He adopted his name (the Silesian angel – he spent most of his life in Breslau) on his conversion to catholicism in 1653. The music, contributed by Georg Joseph, is for treble and bass (with few figures): 184 of the 205 tunes are his. They are attractive and individual. Some might work as hymn tunes, but others are a bit too complicated. I'm not sure if I want to hear a whole CD of them, but a few well spaced in a concert would be enjoyable – another aspect of the still-neglected repertoire of German 17th-century song. It would be an interesting exercise to compose the symphonies and instrumental settings that were planned but not published.

CHARPENTIER AUTOGRAPHS

Marc-Antoine Charpentier *Oeuvres Complètes I: Meslanges autographes*. Minkoff, Paris, 2004. 28 vols.

I'm not going to write a review, merely congratulate Minkoff and the Bibliothèque National for the completion of the first part of the publication of Charpentier's music. Charpentier's autographs have stayed together and are not scattered around the world. The major item not here, the opera *Médée*, received a contemporary edition which Gregg Press reprinted and is available in two modern Urtext editions, so there is not much missing to be assembled in Series II & III (other MSS and printed sources). What will be in Series IV – critical apparatus, commentaries and index – remains to be seen. It is marvellous to be able to use conveniently-bound and legible autographs as the first port of call: one wonders whether a transcribed complete edition will ever be needed. Admittedly, Charpentier's autographs offer fewer problems than, say, a similar series of volumes of facsimiles of Handel's autographs (desirable though that might be), since as far as I know, the Charpentier autographs are mostly the only significant source of his music and don't need the sort of collation

that is necessary to produce a sound edition of many other composers' works. Also, his handwriting is very legible. So this was a good choice for such a project. Financially, buying the series compares very favourably with what a modern edition would cost if one were available; publication has taken 15 years, and it hasn't broken the bank to pay for a couple of volumes a year (the 110 Swiss Francs subscriber's price is currently about £50). The model should be emulated for other composers from whom a substantial body of legible autograph scores survive.

FIREWORKS

Georg Friedrich Händel *The Music for the Royal Fireworks... HWV 351, Concerti HWV 3335a & 335b. British Library Manuscript R. M. 20.g.7 Facsimile.* Introduction and Commentary by Christopher Hogwood. Bärenreiter (BVK 1666), £32.00.

This is in the same format and series as the Froberger reviewed above. This facsimile is not one that reveals errors in all the current editions. It is, however, valuable in enabling us to see the changes in instrumentation, which are brilliantly explained by Christopher Hogwood in his introduction, linked to a hypotheses on Handel's way of dealing with the commissioning authorities and his desire to finish up with a work that he could perform for his own purposes. It's very nice to read a Handel score well reproduced rather than on ambiguous microfilm – though there are a few sections which will show people that Handel's autographs are a bit more complicated than read than Charpentier's. It is amazing that so few of his major works are available in facsimile: I hope this series will produce more. The contemporary accounts tell us more about the traffic jam on London Bridge (a subject on which a paper was delivered last year – I'd like to see it) than Handel's music, and even the lengthy letter John Byrom (author of *Christians, awake!*) wrote to his wife while in Green Park before and after the show ignores it. (It would have been nice to have it printed in full, but perhaps it is kept for the forthcoming Cambridge Music Handbook on the Water & Fireworks Music.) The volume includes the official *Description* of the event, which sets forth what was supposed to happen (and is a warning to reviewers not to write up a concert without attending it*) and some contemporary illustrations: the famous colour one is on the cover. It is interesting that, despite the failure of the 1749 event, the firm responsible for the fireworks survived to put on the millennium show at the Egyptian pyramids (there's a historical line from 1739-2003 at www.lacroix-ruggieri.com). The two additional works, earlier concerto movements drawn on for the *Ouverture*, were bound before the Fireworks Music in the 1780s, if not before, and appear thus here, making this a reproduction of the whole volume. (This is *Zweite Reihe*, XXXII of the *Documenta Musicologica* series.)

* *I was reminded by a recent obituary that Felix Aprahamian lost his job for doing that. I was puzzled once to see him at a Prom listening with headphones. Apparently he felt that, if he was reviewing a broadcast concert, he ought to hear the broadcast, not the live sound.*

RAMEAU

Rameau *Anacréon: ballet héroïque en un acte; livret de Louis de Cahusac* édition de Jonathan Huw Williams... (Opera omnia Rameau, série IV, volume 25). Bärenreiter (BA 8851), 2004. lxvii + 139pp, £105.50.

I mentioned the vocal score briefly last October: here is the first full score since the distribution of the series moved from Billaudot to Bärenreiter. Four volumes appeared under the previous arrangement;

I.1.	*Pièces de clavecin en concert*
IV.1	*Hippolyte et Aricie* (1733 version)
IV.19	*Zoroastre* (1749 version)
IV.21	*Acante et Céphise*

I don't know these, so cannot comment on the extent to which the appearance and principles of this volume follow their precedent. There is certainly a need for such an edition. I wondered whether subscribers' heirs were expected to continue the subscription after death or pay back the discount, for it is likely that individuals wealthy enough to sign up for 31 operas (all likely to be three times the price of the present one-act work) are likely to be well advanced in their careers and unlikely to see its completion.

Had this appeared a few decades ago, I might have felt the need to justify so lavish a publication of a composer who was then more familiar to scholars than the public. But for two reasons, he is no longer just a famous historical figure. The use of early instruments has revealed the excitement of his orchestral music, and the staging of at least some of his operas has shown his dramatic mastery. In this case, the new edition is only in part a correction (much needed) of an earlier attempt at publication but a completion as well: it is to be hoped that work can progress quickly. As with Handel, the project now has some commercial pressure to encourage scholarly publication – there is still money to be made in renting operatic material.

The actual music takes up a little less than half of this handsome volume. The format is large, without excessive amounts of white space apart from a couple of centimetres at the top of the pages of text The introduction is in French and English, the critical apparatus in English only, perhaps because the editor is English (or Welsh). The introduction is particularly thorough, with much historical information; while I welcome this, I have a slight worry that the pressure on editors to emulate this example might delay unnecessarily the publication schedule of future volumes, and it may add to their expense. It's a pity, though, that space was not made for the two extant original designs (see footnote 70). And it is odd to suggest that in the absence of the original *Ouverture*, that to *La Naissance d'Osiris* might be substituted, without including it or referring to an available edition.

Marvellous though it is to have it, it is strange to devote a page and a half to a full listing of the players listed on the orchestral parts of *La Naissance d'Osiris*, first performed three days after *Anacréon*. Surely it belongs to OOR [as the edition abbreviates itself] IV.24. There is also a problem in taking the original forces too literally as a model for modern performance, since the work does not survive in its original state. It is, in fact, quite difficult to work out from the edition how much of it does represent the 1754 staging in Fontainebleau, since considerable changes were made both before and during a run of performances at the Paris Opéra in 1766 (a list of players on the books at the time is given) and in 1771. It is odd that the editor specifically tells us that all 18th-century performances of the work would have had one horn on each part (surely that is what a conductor would expect) rather than that he might have had four or five bassoons playing a single line.

No autograph score survives, but a considerable amount of the performance material does, so at least there is no need to hypothesise about, for instance, how oboes doubled violins. I found it slightly odd that, when violins and oboes are printed on the same stave, it is given in the oboe position in the score (ie above the horns) rather than where one would expect to find the violins – but no doubt conductors can adjust. There are a considerable number of facsimile pages, giving a feel for the source material.

We have become used in recent Handel opera editions to having a facsimile of the libretto available at the premiere included in the score. This is a useful practice; apart from being a major source, it is a way of showing the text as a separate literary object in a contemporary orthography and layout. Here, however, it is reset and edited, with asterisks referring to a commentary whose position on pp. 107-108 is by no means logical or obvious. I fail to see why spelling needs to be changed to accord with a particular edition of the *Dictionnaire de l'Académie françoise*: there may be a case for standardising the underlay (though not to the extent to concealing distinctive usages), but surely the libretto should be presented as it stands: if it doesn't follow the latest rules, that's a tiny piece of linguistic history that shouldn't be falsified.

In my review of the vocal score (*EMR* 103 p. 5) I was puzzled by the repeat notation. Explanation is given in the keyboard edition reviewed below. |:| means only a repeat of the previous section and does not in itself imply a repeat of the following section.

This is a highly commendable edition, both for itself and as a sign of progress in filling the significant gap that librarians should be leaving on their shelves next to the incomplete and defective Saint-Saëns edition. Perhaps circulation could be assisted by another sponsor paying for the placing the content on a Rameau web site; the Société Jean-Philippe Rameau (the body behind this edition) seems not to have one, so perhaps on p.rameau.free.fr: I don't imagine that it would impinge on sales.

The comment 'sous réserve' against Les Boréades *in the list of volumes seems to suggest that there are still copyright problems over the work; the facsimile is now available from Fuzeau.*

RAMEAU KEYBOARD

Rameau *Pièces de Clavecin: nouvelle édition intégrale...* Edition par Siegbert Rampe. Bärenreiter (BA6581-3), 2004. 3 vols. Single vols £21.50; the set £56.50

I. The Books of 1705/06 & 1724; *La Dauphine; Les petits marteaux.*
II. The Books of 1726/27 & 1741
III. Les Indes Galantes (1735/36)

Apart from the Lea Pocket Score reprint of the Saint-Saëns edition, the form in which I know Rameau's keyboard works is that of the previous Bärenreiter edition by Erwin Jacobi of 1958. According the Rampe's introduction, it has enjoyed seven reissues: it was already on its third when I bought my copy in 1961 and Bärenreiter was still selling it a few weeks ago: I hope our customer isn't disappointed that he wasn't offered this new version. I'm not quite as enthusiastic as I expected to be. I think it was commercially a mistake to replace a volume costing £20.50 with three, each costing a pound more than that. Admittedly, there is a reduction for the three, but many buyers will not want vol. III nor part of the contents of vol. II.

There are two areas in which these three volumes expand on what has usually assumed to be Rameau's keyboard oeuvre. Vol. III is entirely devoted to the excerpts from *Les Indes Galantes* published by Rameau as a means of arousing interest in the music of the ballet which had not been an unqualified success. There have already been two slightly different selections made from this of pieces which are suitable for keyboard. If it deserves a further edition, it needs a complete one, not yet another selection which goes beyond just including pieces suitable for solo keyboard but still omits some and presents others in editorial reductions. The original publication seems to me to be best represented in facsimile and hardly needs this hybrid treatment.

Vol. II contains, as well as the *Nouvelles Suites* of 1726 or 1727, rather more of the *Pièces de Clavecin en concerts* than the four (five if *La Timide* is counted as two) for which Rameau prepared solo versions. Admittedly, Rameau states 'These piece lose nothing by being played on the harpsichord alone', but surely what the player needs is a transcription of the original score, perhaps with the string parts in small print, rather than an editorial adaptation that doesn't show the original. There is, after all, quite enough French keyboard music to satisfy players who haven't advanced far enough to do that.

The presence of these two addenda to the basic repertoire in an Urtext edition of Rameau's keyboard music seems odd, and reverting to my comments on the commercial decision involved, I would have thought it better to have divided the music into two volumes, one (with potentially large sales and as a replacement of Jacobi) as the present vol. I with the 1726/27 book included, and the rest as vol. II at a considerably higher price with the expectation of low sales.

Editorially, the new edition is excellent. The source information is full, with substantial introductions in French, English and German; Rameau's introductions are given in facsimile with translations, as is his method *de la mechanique des doigts sur le clavessin* from the 1724 set. One way in which the new version pedantically and usefully follows the sources more closely is in the marking of repeats. I doubt if I would buy this new version in its present format, particularly if Bärenreiter keep Jacobi in print – a pity, since it deserves success. Serious students will work from the facsimiles anyway, and these are reliable without significant differences between printings – though they should read the editorial information here. Rampe draws attention to the fact that most of the pieces, especially the virtuoso ones, can be played just as well on the piano as the harpsichord: my youthful experience backs this, since I played Rameau far more than Couperin, despite having the Chrysander-Brahms edition as well as Jacobi's Rameau: Couperin's music was far less rewarding on the piano and I still know it far less well than Rameau's.

BACH CANTATA VOCAL SCORES

Regular readers will know that I have a suspicion of vocal scores for early music, on the grounds that very often they are unnecessary, confusing the singer by concealing the scoring and encouraging poor pianists to play too many notes. There are three major publishers of Bach cantatas: in alphabetical order, Bärenreiter, Breitkopf and Carus (formerly Hänssler). Only Breitkopf offers all of them. A few survive from their first traverse over the course a century ago. These were originally accompanied by full scores directly reprinted from the *Bach-Gesellschaft* (BG) and orchestral material that was heavily dynamicked and bowed. The howls of protest at reports a decade or so ago that the BBC Music Library's stock of them was chucked out into a skip were unjustified, assuming that the newer editions had been retained. By the anniversary year of 2000, most orchestral material had been redone, some full scores re-edited (or at least with C-clef vocal parts changed to G clefs and with bar numbers added) and vocal scores replaced – it isn't, though, clear from the catalogue whether a vocal score will be ancient or modern unless you recognise the editor's name. If orchestral material is only on hire, it is likely to be one of the few unregenerated old sets, so beware.

Bärenreiter, as publisher of the *Neue Bach-Ausgabe* (NBA), has direct access to the newly-edited scores, but hasn't been very effective in producing performance material – and some of the early parts have editorial bowings. But it is worth checking their catalogue for what they have.

Carus carried over from Hänssler a considerable number of cantatas and now have complete performance material for over half of them. I have a batch of them in front of me (19, 33, 41, 45, 113, 129, 130, 135, 148 & 172), all edited by Ulrich Leisinger with vocal score prepared by Paul Horn and described as 'Stuttgarter Bach-Ausgaben – Urtext, in Zusammenarbeit mit dem Bach-Archiv Leipzig'. Each lists the scoring on the title page and states the instruments involved at the heading of each movement (useful for

conductors whose main field of operation is vocal rather than instrumental and don't think of assembling a band till the choir has been rehearsing for a few weeks or warning singers what sort of accompaniment to expect) and most have a short preface in German, a few with it translated into English. It is a pity that Bach's parts are only mentioned generally: distrust of one-to-a-part chorus might be less if the parts were listed as well as the details from the cover of the autograph – or put another way, when parts and score survive, the primary source is score and parts, not just the autograph score. The pages are quite congested; but not (as in the case with old Breitkopf vocal scores) by a weight of unnecessary left-hand octaves and thick realisations, but because of an economical layout. Libraries that bind scores, though, will have to be very careful about trimming. Scholarship is up to date: some editions even have *Bach-Compendium* numbers. (I hope they don't catch on: irrational though it is, BWV is too well established, and the failure of H. numbers to supplant Wq for C. P. E. Bach should be heeded.) All are underlaid in German together with the copyright-free English translations by Henry S. Drinker, which older readers may remember being prefaced to Lea Pocket Scores. They are a bit inconsistent in tone, but are susprisingly accurate and singable; my only serious question is whether what seems to be very clear printing when examined at my desk will be seem too small in a gloomy church. I also received three older cantata editions (77, 113 & 182) with slightly fussier keyboard reductions by the editor, Reinhard Kubik. The trumpet tune in the first movement of 77 might have been better on a separate stave, to be played at any free octave by the page-turner (since one is needed anyway).

Some Carus vocal scores are transposed. The best-known of these is 106 (*Actus tragicus*), whose recorder parts were notated in F, the other parts in E flat. Carus issues this is F, which is also the key in which it appears in NBA. This may seem sensible, since recorders in E flat are hard to come by. It does, however, push the bass and tenor solos uncomfortably high. When I first performed it 30+ years ago, I did it at A=440 with a pair of recorders a tone lower kindly lent by Edgar Hunt: I now realise that it would have been more authentic to have moved everything up a semitone. But the crucial point is that, whatever pitch-standard one is adopting, one should keep to the original notation. Would anyone dream of transposing the voice and piano parts of Schubert's *Shepherd on the Rock* a tone because the clarinettist only had an instrument in C? What is needed is not a transposed edition, merely a transposed keyboard part in the orchestral material (which Bach provided for those cantatas which to us are unproblematic). There's no need to transpose the vocal score, because an electronic keyboard with a transposition facility can be used.

The present batch of vocal scores has 182 (*Himmelskönig, sei willkommen*), which was composed for a recorder in B flat and the other instruments and voices in G. Kubik's introduction is not helpful in saying that it was originally performed in 1714 in B flat since the organ was a third higher than the flute: the strings were playing in G, the recorder in B flat and the congregation may have thought of it in either of those keys, or any other, depending on whether they had perfect pitch and what pitch they thought of as normal. I don't quite understand from the brief introduction (the same as in the edition's full score) how the recorder part was adjusted for performance in Leipzig: Bruce Haynes (*A History of Performing Pitch*, p. 256) suggests that the strings would have sounded a tone lower with the recorder part taken by a flute. That seems a sensible way of performing it now, since flutes (at least in France) habitually transposed recorder music down a minor third. I don't see how the Carus transposed edition in A helps. But as more baroque players get used to playing 17th-century music up a semitone, it will be quite possible to play it on high violins with a French recorder pitched a minor third lower. These transposed editions recognise a problem, but solve it in the wrong way.

Cantata 131 is published in both A and G minor: I've received the full score of the latter (31.131; the A minor is 31.131.50). In this case Bach's 1707 autograph notates the oboe and bassoon in A minor, the voices and strings in G minor. It is a pity that there is no preliminary stave to show the original notation, though the preface makes it clear. It would also have been helpful to have shown the compass. The editor tells us that the viola I part can be played on a violin apart from one note (for which Bach gave an alternative), but not that the edition in G gives the oboe a bottom B flat (which it doesn't have) and a C sharp (which it barely has). The oboe needs to play from a part in A minor, though the bass singer may prefer not to have his notated top E flat sounding a tone higher. This again is a matter of getting instruments at the right pitch rather than finding a single 'transposed' solution with all instruments at the same pitch.

(The order number for Carus cantatas is 31.[cantata number]/03; prices are between €5.50 & 9.50. For full scores, omit /03; orchestral parts have alternatives to /03. Prices are very reasonable.)

There is also an *Easter Oratorio* vocal score in the same series (31.249/03; €11.00), replacing an earlier Hänssler one by Diethard Hellmann. It is particularly regrettable here that the introduction isn't translated, since the user will want to know why the first vocal movement is a duet, not duet + chorus or chorus + duet + chorus. A version for chorus only is given in an appendix. The effort of including a singing translation is wasted if it isn't backed up by English information. Drinker's translation is used again; even if he can't match the splatter of consonants for

Sich mit Lorbeerkränzen schmücken
Schicket sich vor dein Erquicken,

singers might actually prefer his more euphonious

Laurel crowned in glory splendid
all our misery has ended.

Fortunately, we have also received the full score (31.249; €39.90). This does lay out the complicated history of the work clearly. It takes a different line from NBA, whose main version is that of Bach late performances from the

1740s and which also prints the first (1725) version. Leisinger instead takes Bach's fair-copy of 1738/9 as the main source, though adds bass figures from the 1725 continuo part (Bach didn't, of course, need to figure his score) and some vocal appoggiaturas from the vocal parts. The format is that of the excellent St John Passions previously reviewed, with considerably more on a page than NBA without any feeling of it being squashed and with the printing being rather more solid. I look forward to the promised facsimile of the autograph score, even though in principle I think it is Bach's parts that at this stage of the Bach revival would be more valuable.

There is orchestral material of some cantatas available on the www. There is, however, a tendency for downloadable music not to give any editorial credentials, so one suspects that either it lacks the benefit of recent research or else is pirated from NBA. (I was put onto a web version of one of our publications of a different composer; it was identifiable because it had failed to correct our misprint.)

I'm sure that performers would welcome some means of making a sensible choice when there is more than one edition of a cantata available. This is impossible (at least in the UK). No shop I know stocks full scores and orchestral material, and I doubt that many will have a vocal score of every cantata in even one edition. (Brian Jordan in Cambridge tries to be comprehensive.) Perhaps publishers could put the first page of their full score, vocal score and violin 1 part on their web site. With five complete recordings of the cantatas available or in progress (I was hoping to have the first issues of the Gardiner 2000 set to review), we should surely be hearing more live performances.

CARUS CHURCH MUSIC

The earliest of this batch is Schmelzer's *Venite ocius, transeamus usque in Bethlehem* (10.376; €11.80) for two tenors with two violins, two *viole*, bassoon and continuo (the MS has one part headed organ, another unspecified). The text expands poetically from the biblical text and the music is designed on a large scale, with G major established very strongly in the first three pages before there is more harmonic movement. The publisher gives a timing of 11 minutes. A fine piece.

I knew nothing about Christian August Jacobi (1688-after 1725). He came from Grimma (his father copied the MS of the Schmelzer piece there). What immediately attracts the eye on opening his *Also hat Gott die Welt geliebet* (10.369; €14.60) is the presence of a harp; it is marked *ad lib*, but is in big type. The scoring is for SATB solo and ripieno, two violins, viola, violone and two figured bass parts. (Fortunately the partbooks are listed in the commentary: the titling on the first page of score is less specific). The harp only has the top and bottom line of the texture, but would make a noticeable difference to the sound. It appears in the Sinfonia and opening chorus (the Biblical text of the title) and in one further chorus and in a *Pastorella a due Violini* (with SA singing 'Ach, mein herzliebes Jesulein' – after the opening chorus, the text comes from Luther's *Vom Himmel hoch*), but is omitted from the closing chorale. Another attractive Christmas piece.

Telemann's *Nun danket alle Gott* (TWV 1: 1166; 39.109; full score €14.60, vocal score €6.40) is a substantial piece for two trumpets and timps, strings (but no oboes) and traverso (with alto and continuo) in one movement. Vocally, there are two movements for SATB chorus (since it isn't known where it was written for and the source is a score, there is no evidence on whether one or more voices per part were intended), with a duet far TB and continuo. The non-autograph source is designated for harvest festival (a feast short of good church music), but the text is not specific. The opening chorus is ceremonial, the closing one a fugue. The text is more familiar than the music (which isn't chorale-based). The edition includes an English translation, which could encourage performance at a ceremonial church occasion. It looks a very effective piece.

Another Telemann cantata is better known: *Siehe! es hat überwunden der Löwe* (TWV 1:1328; Carus 39.136; score €18.00). It can also be numbered BWV 219, though the ascription to Bach was always questioned. Not but what (a translation of a classic Greek conjunction which I didn't believe during my school days but have encountered occasionally since), it's an interesting piece. The source ascribed to Bach lacks the third trumpet and timps and sets out the strings differently in the alto aria; other sources provide doubling parts for two oboes. The work is for Michaelmas, hence the trumpets, and requires SAB soli with SATB chorus. Why not make a joyful noise unto the Lord with Telemann this September?

I'm attracted by a *Missa solemnis* in C by Leopold Mozart, for which I've received a vocal score (27.008/03; €16.40). This requires SATB soli and chorus, flute, 2 horns, 2 trumpets & timps, strings (including viola) and organ. This looks an excellent piece (far better than I expected). The problem is how to programme it: when wanting an 18th-century mass for a special service or a concert, there are so many that one would choose before this, and in England even the masses of Haydn and Mozart are mostly unfamiliar. I hope Austrian churches can still perform such music liturgically and that violins haven't been replaced there by electric guitars, and it would be nice to hear this recorded.

The previous remarks also apply to the most modern score in this batch, Dittersdorf's Mass in C (27.035; €49.80). This is for SATB soli and chorus, two oboes, two trumpets, timps, strings (no violas), organ continuo with two (not three) trombones ad lib supporting the middle voices; there is also a prominent and virtuosic violin in the first section of the Gloria. There is also some quite lively tutti violin writing at the beginning of the Credo. The score is printed in oblong format with one system to a page, which looks very neat. The work was popular in its day: there are 24 MS scores extant. It probably dates from the end of the 1760s. Some sources only include Kyrie and Gloria, and modern performers not wanting to risk so long a work might like to try just the first two sections.

TELEMANN & MOZART

Eight orchestral scores from Bärenreiter are not themselves new, in that they are taken from existing volumes, but are important because their separate existence is allied to the existence of buyable orchestral material. Four are violin concertos by Telemann. Two of them are from operas, though they have independent TWV numbers. A concerto in C from *Der neumodische Liebhaber Damon* (1724) is the only one here with oboes explicitly in the orchestra, though they merely double the orchestral violins in the ritornelli (TWV 51 C3; BA 8659). Another in A minor is from *Emma und Eginhard* (1728; WV 51: a2; BA 8657). The two independent works are TVW 51: h2 (BA 8660) and TWV 51: G7 (BA 8658). This last doesn't quite fit the rest of the company, in that with an accompaniment of two violins or *violette* and bass and its avoidance of a ritornello structure, it is likely to be a chamber, not an orchestral piece. It is a pity that each score has a standard introduction except minor adjustments in the final paragraph and gives no source or other information on the specific concerto. Orchestral material is stated to be on hire; a separate violin part for sale (or perhaps supplied with the score) would be useful, and G7 should be issued as a chamber work with a set of score and parts. (There is an alternative edition of it available from Prima la Musica: £10 for score and parts, with alto-clef parts for the *violette*.) Musically, they are not virtuoso pieces, and the publicity that arrived with the scores suggests, appropriately, that they are suitable for amateur orchestras. They are quite short, though no durations are estimated, unlike in the Mozart scores.

There are three more separate issues of overtures to Mozart operas: *Idomeneo, La Clemenza di Tito* and *Die Zauberflöte.* These need no comment apart from approval.The other Mozart score is a separate edition of the popular *Laudate Dominum*, made famous by one of the royal weddings, I can't remember which. I'm surprised that the price is only £2 (I suspect a misprint) and that the ad lib bassoon part (which needs some explanation) costs £1.50 whereas the string parts, with more notes, are only £1. There's also a separate vocal score and an organ part (each £2): a useful piece to have separately. (BA 5339)

MOZART & BEETHOVEN

Bärenreiter has issued vocal scores with organ accompaniment of Mozart's Coronation Mass (BA7519; £7.00) and Requiem (BA 7518; £8.50). I can see the use of a three-stave reduction for church performances without orchestra – in my youth, I regularly sang in *Messiahs* and *Creations* just with organ. Our organist needed to play from a copy with the voice parts, since he led a small choir that needed vocal help with many of the entries. But at a slightly higher musical level, with both conductor and organist present, I would have thought that a separate organ part would have enabled the player to concentrate more on playing and less on turning pages. Presumably the publisher knows the market, and if such a copy is issued, it is as well that it is based on the best edition.

The new Collected Works *Fidelio* has yet to appear. Presumably the editing is complete, as we have a foretaste in the form of a new vocal score (BA 9011a; £25.00). The preface concerns itself chiefly with appoggiaturas and omits any hint as to how this edition may differ from previous ones. The text is in German only. The only score I have for comparison is Altmann's Eulenburg, which begins with four Overtures (the new vocal score, in accord with current taste, has only the E-major one). I've never been struck by the work, and the only item I know well (having learnt to sing it as part of my musical instruction from the organist of the previous paragraph) is Rocco's 'Gold' song. Checking that, the reduction is playable, though the right hand of bars 41-43 woud be easier just with thirds. But there is a puzzle in the voice part at bar 22: an editorial sign indicating an appoggiatura. So don't skip the preface. Is the full score going to have these marks, and are they still appropriate for a scholarly edition? If they are only in the vocal score, the conductor has a problem in knowing what the singer has in front of him. The underlay and spoken text is only in German, not surprising from a German publisher.

KELLY and CONTEMPORARIES

Coincidentally (I think), I received in the same post a packet of music from David Johnson and a disc entitled *Fiddler Tal*, the name referring to the Early of Kelly, with the Burns songs a day or two later. The common item is Kelly's Symphony in B flat (alias the overture to *The Maid of the Mill*), an up-to-date (1765) piece for pairs of oboes and

horns, bassoon and strings. Its outer movements bustle along impressively for much of the time, but sometimes stick on the same chord for a bit too long – unless such passages are meant to be parodies! I felt that the slow movement had just a bit more sentiment than the players on the CD managed to find. The edition is part of the *Enlightenment Edinburgh Series*. David has at last moved onto computer setting, and both score and parts look fine. Judging by the commentary, Bremner's parts were a bit slapdash; the cover has the first page of the other source, the keyboard reduction of the opera. I suspect that Kelly was writing down a bit for a comic opera: the Overture in C op. 1/2 that begins the disc is more impressive. This is followed by what may be a Masonic song 'Death is now my only treasure' (it is in 3/4 with three flats and plenty of thirds), in which Mhairi Lawson demonstrates some fine rolled Rs on 'wretch'. An edition of this aria is listed in the Enlightenment series, though I haven't seen it. The CD also includes quartets in C minor and A major and trio sonatas no. 5 & 6. No 6, incidentally, despite the apparent scoring for two violins and continuo, is successfully played by flute and viola (so perhaps our facsimile can have a new lease of life). The urbane tone of music and performance is broken only by Lord Kelly's Reel; the poignant folk-based *Largo* that follows is definitely for polite society. The attractive disc is enhanced by excellent notes from John Purser. It is amazing that this is the first disc devoted specifically to Kelly (or Kellie, to use the spelling favoured on the recording, but not by David Johnson).

The *Enlightenment* series includes the quartet in G minor, op. 6/2, by Johann Georg Christoph Schetky (1737-1824), a cellist from Darmstadt who settled in Edinburgh in 1772. The set was published in 1777, but the presence of figures under the cello part suggests not just the inclusion of a harpsichord but orchestral performance. I was reminded of the wedding at Cana, with the best movement left till last.

Readers may well have come across Barsanti's Overture in D, op. 4/2, which David Johnson edited for Schott in 1977 (CON 186). The last movement, *Paesana*, is in the style of a Scottish country dance, and the editor has added extra parts to it for 2 oboes or flutes, bassoon, two horns, trumpet and timps. Instrumentation was to some extent flexible, and this would make a fine climax to a concert at which these instruments were present. The expansion of music published in chamber form is also the reason for a new edition of William McGibbon's Sonata in G 'In imitation of Corelli'. Published originally as one of McGibbon's 1734 set of trio sonatas, it is here presented with added viola part and some solo/tutti suggestions. Flute or oboes can be added to the violin lines and bassoons and double basses to the continuo. I'm not really sure whether one needs a new score for this, nor whether the octave placings of the viola would have been so carefully calculated. I assume that, as with the participation of the double bass, there must have been fairly clear-cut conventions, and the player(s) would not have known when their part was about to go above the treble parts. My guess is that they played everything up the octave (except perhaps when the bass part went above the bass clef), giving the bass the equivalent sound to an organ with 16, 8, and 4 foot stops. Even if a viola part were written out ad hoc, unless the composer was present there wouldn't have been a score at hand, and checking the violin lines in a set of parts without bar numbers would probably have been more tedious than the effort was worth.

Davis Johnson is also the mind behind vol. 2 of a series of recordings of Robert Burns. This is not the modern-folky series from Linn, of which I reviewed the first disc a few years ago. The tone is more that of the drawing room, like the Jane Austen disc reviewed on p. 32. Musically, the main source is *The Scots Musical Museum* (1787-1803), which supplies the tunes with generally acceptable basses. It took me a little while to get used to the voices: I think I expected something a bit rougher. But Burns's songs can be too simply placed in a single social setting. I expected to be worried by the shortness of the tracks (36 in 66 minutes), but most songs are short enough to get several verses in under two minutes, often with room for an instrumental statement of the tune, so each had time to make its effect. The booklet gives texts with translations of Scotticisms and short historical introductions.

Fiddler Tam: the music of Thomas Erskine, 6th Earl of Kellie Mhairi Lawson *S*, Concerto Caledonia, David McGuinness *dir* 76' 49" Linn CKD 240 (Hybrid Multichannel SACD)

More Art of Robert Burns The Musicians of Edinburgh, David Johnson *dir* 65' 54"
Scotstown Music SCTM002

RAVENS VIEW

Every style and medium of music has an acknowledged Everest. A musical pinnacle may not actually be the greatest challenge (they say that K2 is much harder to climb than Everest) but it is generally perceived as the most obvious one. If you are a Renaissance singer Everest is *Spem in alium*; to a Baroque director it is probably the *St. Matthew Passion*; to an opera company it is the *Ring*; and to a classically-orientated string quartet it is Beethoven's late quartets. And so on.

The relationship of the early music movement to the summits of the various ranges has always been an interesting one, revealing (I suspect) as much about the temperaments of the musicians as it does about the music itself. Even before the movement had found its feet there were assaults on *Spem in alium*, for instance, but the efforts of Tippett and Willcocks bring to my mind those grainy images of Mallory and Irvine teetering off towards the North Col in dress better suited to a day's shooting on the moors. With multiple voices and muddy acoustics, the pioneer conductors simply weren't using the right equipment. And, lest any of us are inclined to feel smug about our own more recent efforts with this particular piece, I might ask whether we have yet managed a historically-informed performance of *Spem*? Yes, we've stood in circles and squares, and covered every possible pitch standard and vocal scoring (sometimes in one performance), but how about tactus and, by implication, tempo and rhythm? In other words, how about character? Try singing the first entry, beating yourself in semibreves, as if you were about to sing an essentially optimistic text in a domestic acoustic. Perhaps that doesn't suggest things to you, but it does to me.

Moving along a period, the *St. Matthew Passion* has always stood with its head in the clouds. Like Tallis's masterpiece, Bach's *St. Matthew* has had no shortage of gallant suitors, from Mendelssohn onwards. Over the last thirty years we have gradually become accustomed to gut strings and a practicable pitch, but it has taken almost that length of time for the industry – musicians and record companies – to offer us a recorded performance which tallies with the weight of evidence about Bach's choir size. In this case it was probably the record companies who were dragging their heels, but performers too can be reluctant to break new ground: if the best available oboist is not up to the demands of *Ich will bei meinem Jesu wachen* – or the best oboist is not available – then why insult Bach by making the attempt? On the other hand, we might ask whether Everest would have ever been climbed without the experience of those hopelessly optimistic early pioneers? Of course not, and by the same token, if every early music performer waited for another to make the first move, as a movement we wouldn't even have yet reached the foothills. There is, inevitably, a compromise to be found between the cavalier and the cautious.

So why, even when Bruno Weil and Simon Rattle have thrown their hats into the Wagner *Ring*, are the period string quartets still shuffling their feet when it comes to recording late Beethoven? We've had memorable Schumann and Mendelssohn from the Eroica, Haydn and Mozart from the Mosaiques, early and mid-Beethoven from the Turners, and... and... Am I being unfair? Perhaps. I have no idea what machinations may have prevented these groups from bringing their *Grosse fuges* to the microphone. Nor can I guess, not being a string player, quite how harrowing the traversal of these works must seem. But even assuming that they are impossible, does that excuse performers from not attempting them?

It's right for any performers to ask themselves how they match up to the music they are playing. This does not mean that we need to presume parity with the composer: as performers it might pain us to admit it, but he has already done the hard bit before we arrive on the scene. In the case of late Beethoven, this is particularly so: not only because of the magnitude of the music, but because of it's inherent impracticality. Even as a young man Beethoven was never inclined to compromise his artistic self for the ease of his fellow man, let alone the ease of his performers. By the time he wrote the late quartets he was, by virtue of his deafness, one step further removed from the world. So whenever we hear someone playing late Beethoven we are likely to hear them fail. (Sviatoslav Richter famously, and furiously, repeated the fugue of the *Hammerklavier* Sonata in a Festival Hall concert: he succeeded only in playing *different* wrong notes second time around.) So, period quartets, if it offers us the chance to hear the inhuman opening of opus 131 in something which might resemble Beethoven's interior sound world, then I for one am quite prepared to forgive a certain amount of human frailty in the work's concluding allegro. (And another digression about the *Hammerklavier*: my father recently commented that he didn't much care for a particular performance of the work because he could hear the pianist *breathing* in the finale! Breathing or just expiring, I was tempted to ask.)

All of this is prompted by a new 3-CD set of the late quartets by the Takacs Quartet. It's on modern instruments, and is, in its way, superb, having been greeted with universal acclaim the critics. It's also commercial hot property. (I would like Norman Lebrecht and the other doom-mongers to explain how, if the classical music industry is indeed in meltdown, we can sell ten of these in a week in a small provincial town such as Ilkley.) But quality aside, I would really ask if this is the late Beethoven set we *need*. Sales aside, it's certainly not the set *I* need.

If you want to try Spem *with a conductor who really does believe in tactus (though perhaps with non-HIP forces) try the course at Waltham Abbey on June 18th (details in Diary, p. 48)* CB

SAMUEL WESLEY REVISITED

Peter Holman

It has long been recognised that Samuel Wesley (1766-1837) is the most important English composer of the Classical period. He was the only native Englishman at the end of the eighteenth century who was capable of writing extended choral and orchestral works that can stand comparison with Haydn's late symphonies and oratorios. He had unusually wide musical interests, ranging from Byrd and Purcell to the Catholic church music of his own time and the music of Johann Sebastian Bach, and he spent much of his career promoting them in performance and in print, significantly widening the horizons of his English contemporaries in the process. In recent years our knowledge of his life and his music has been transformed by the work of Philip Olleson and others. Olleson has published *Samuel Wesley (1766-1837), a Source Book* (Ashgate: Aldershot, 2001) with Michael Kassler, an invaluable compilation that contains a calendar of the Wesley family correspondence and the first proper catalogue of Samuel's works – the source of the KO numbers used in this article. In addition, we now have his fine edition of *The Letters of Samuel Wesley: Professional and Social Correspondence, 1797-1837* (OUP: Oxford, 2001) and the first detailed study of the life and works, *Samuel Wesley, the Man and the Music* (Boydell: Woodbridge, 2003). Another valuable piece of recent research is Alyson McLamore's extended article ' "By the Will and Order of Providence": the Wesley Family Concerts, 1779-1787' in the 2004 *RMA Research Chronicle* (vol. 37, pp. 71-220).

Nevertheless, Wesley is still hardly known as a composer, even to specialists. I still routinely encounter people who confuse him with his illegitimate son Samuel Sebastian Wesley (1810-1876), the Victorian anthem composer, and most of his major works have still to be edited, let alone performed or recorded. True, there has been some progress in recent years. Geoffrey Atkinson has produced a fine twelve-volume edition of the complete organ music (Fagus Music), and with Philip Olleson, editions of two major chamber works, the piano duet in G minor KO825 (1791) and the Sonata in F major for violin and piano KO508 (1797). There is also welcome news that Atkinson and Olleson are also preparing a complete edition of the Latin motets for *Musica Britannica*. A valuable recording of a number of these motets by the choir of Gonville and Caius College, Cambridge, directed by Geoffrey Webber (ASV Gaudeamus GAU 157, 1996) showed how fine many of them are. Among other recent recordings are a useful survey of the symphonies by the London Mozart Players conducted by Matthias Bamert (Chan 9823, 2000), and a recording of the wonderfully wacky Trio for three pianos WO826 (1811) played by Richard Burnett, Steven Devine and David Ward on three Finchcocks pianos from about 1800 (*From Two to Six*, Finchcocks Press FPC003, 2001). Incidentally, this recording is also worth acquiring to hear, among other rarities, Czerny's six-hand arrangement of Rossini's *Barber of Seville* overture.

Samuel Wesley has been in my thoughts recently because I am preparing for a complete concert of his music, to be given as part of the Suffolk Villages Festival winter concert series in Hadleigh Church on the bank holiday Monday, May 30 (see Diary, p. 23) It is entitled 'A Portrait of Samuel Wesley', and I've tried in planning it to represent the variety of his music as well as choosing first-rate pieces. Thus, the concert will begin with what is likely to be the first modern performance of *Deus majestatis intonuit* KO23, for double choir, strings and organ. This remarkable piece was written in September 1799 during a period when he was beginning to establish himself in London as a performer and composer after nearly a decade of exile and inactivity in a small Hertfordshire village. From its dense contrapuntal style and antiphonal writing one might think it was influenced by Bach's double-choir motets, though he only seems to have come into contact with them about a decade later. The model is probably polychoral Italian church music of the sort that his friend Vincent Novello was to publish in the collection *The Fitzwilliam Music* in 1825-6.

Although *Deus majestatis intonuit* is a Latin motet, it does not reflect his interest in Catholicism and Catholic church music as clearly as his fine early setting of the *Ave maris stella* KO15, written in 1786. KO15 is scored for two sopranos, strings and continuo and was written in imitation of Neapolitan church music, specifically Pergolesi's *Stabat mater* and later works in the same genre. Wesley became a Catholic briefly in 1785 – a traumatic event for everyone concerned, since he was the son of Charles Wesley, the hymn writer, and the nephew of John Wesley, the founder of Methodism – though his interest seems to have been aesthetic more than religious. He certainly came into contact with Catholic church music by attending the Portuguese Embassy chapel, where Samuel Webbe the elder was the organist, and he may have written the work for Webbe and the chapel. What is particularly attractive about it is that the ornate *rococo* vocal style is tempered by some fine contrapuntal writing (Samuel could never resist counterpoint for long), sometimes involving snatches of plainsong.

The other Latin work in the first half of the concert is the beautiful *Carmen Funebre* KO54 (1824) for six-part choir. It is a setting of words partly from Ecclesiastes 'Omnia vanitas et vexatio spiritus, praeter amare Deum et illi soli servire' ('All is vanity and vexation of spirit, except to love God and to serve Him alone'), that were the last words spoken to him by his father and which he intended to be

sung at his own funeral. The music has an extraordinary timeless quality, in places sounding like Schütz, in others almost like Bruckner or late Liszt.

The instrumental work in the concert is the magnificent Symphony in Bb KO409, written in 1802. Samuel wrote a number of symphonies when he was teenager for the concerts he put on in the Wesley family house in London with his elder brother Charles; these were light-hearted *galant* works much influenced by J. C. Bach. But the Bb Symphony is much more extended and serious. Wesley's point of departure must have been Haydn's London symphonies: we know from his manuscript memoirs that he was present at the first performance of one of them, no. 98, on 2 March 1792. However, Wesley's distinctive musical personality constantly comes to the fore. As we might expect, the work is much more contrapuntal than a real Haydn symphony, and in the slow movement he seems to have set himself the challenge to write a convincing and interesting movement while limiting himself almost entirely to three-bar phrases – a strange but highly successful technical experiment. Every so often in the work I have the odd sensation that I'm listening to one of Berwald's symphonies, written in Sweden in the 1840s. This is not so far fetched as it sounds. Both Wesley and Berwald used a symphonic idiom founded on Haydn, but drew on their national traditions to transform it into something rich and strange.

The main work in the concert is the setting of the psalm *Confitebor tibi Domine* KO20 (1799). Wesley seems to have written it for concert performance rather than as a contribution to the Catholic liturgy, apparently for the 1800 Covent Garden oratorio season, though it does not appear to have been performed until May 1826. He scored it for soloists, choir and full Classical orchestra, and used the mixed idiom that had been developed in England in the 1760s and '70s by Thomas Arne, Thomas Linley and others in which the Handelian contrapuntal choruses are contrasted with arias written in a more modern and virtuosic style. The idea, of course, was to give the choir satisfying material while allowing the soloists to exploit the more advanced vocal techniques that were associated with the *galant* idiom. The centrepiece of the work is an immensely long and taxing soprano aria, 'Fidelia omnia mandata ejus', that uses the sort of florid virtuosity familiar to us from Mozart's *Exsultate jubilate* or the soprano solos in the C minor mass, though it has an even wider range than them: a-d'''. Other noteworthy features are the use of plainsong themes in the choruses and the beautifully varied wind writing. Each movement has its own colour: flutes and bassoons, oboes and bassoons, oboes, trumpets and timpani, flutes, oboes and horns, bassoons, horns and timpani, flutes, oboes and bassoons, and so on. Wesley thought that the *Confitebor* was his finest work, and it is hard to disagree with him. It is ironic that the probable reason for its displacement from the Covent Garden oratorio season was the first London performances of *The Creation*, for it is the only work by an Englishman that is worthy to stand beside Haydn's masterpiece.

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MUSIC IN LONDON

Andrew Benson-Wilson

RCM BACH

Peter Schreier was the guest conductor for the Royal College of Music Choir and Chamber Orchestra (why not a period instrument band?) in Bach's B Minor Mass (St John's, Smith Square, 14 January). It took me a while to get used to the modern instruments, the (inconsistently applied) string vibrato and what, to me, sounded like a rather old-fashioned interpretation with a curious mixture of stylised neo-baroque articulation and romantic notions of phrasing and the use of dynamics within phrases, including swellings on many notes. There were frequent rallentandos at cadences within sections, particularly in *Laudamus te, Domine Deus* and *Qui sedes* – the 'Amen' in *Et expecto resurrectionem* was the more effective for being in tempo. The choir fell into the trap (which is not only set for students) of sounding like budding soloists rather than making a coherent consort sound. The altos, in particular, fielded an interesting range of vocal style. It is a sad that one of London's major music conservatories should not be learning how to perform Bach in a more appropriate style.

WIGMORE ACADEMY

After an absence of many years, The Academy of Ancient Music returned to the Wigmore Hall (24 January) as an extension to their normal London base at St John's, Smith Square. The programme was well chosen for the venue, with a Handel Concerto Grosso introducing double concertos for oboe and violin and for two violins by Bach and Vivaldi in each half. The smaller acoustics of the Wigmore Hall meant that the room was filled with sound, in a way that might have been more familiar to listeners of the time, but doesn't happen so often today in large modern halls. Vivaldi's B flat major Concerto for two violins is not well known (by me, at least). It did rather serve to stress the difference between Bach and Vivaldi, with Vivaldi's heavy reliance on parallel and chasing lines for the two violins. The central Adagio featured some more contrasting moods, which Pavlo Beznosiuk and Rachel Podger caught well. Vivaldi's Concerto for oboe and violin gives the leading role to the oboe, including the whole of the central Largo. Frank de Bruine was the oboe soloist with Rachel Podger in support. Bach's Concerto in C minor for oboe and violin has one of his most Vivaldian central Adagios, with its cantabile melodic line above a plinkity-plonk bass. In this, and throughout the concert, there were some lovely personal touches from the soloists and band, led for most pieces by Pavlo Beznosiuk. He imparted a good sense of musical structure, recognising that, as with good architectural composition, the filigree of detail needs to be contained within a recognisable structural framework. His reading of the two Handel Concertoi Grossi was particularly effective.

PENDERECKI – PALESTRINA – BROWNE

In an imaginative programme ('Foot of the Cross'), Ex Cathedra compared settings of the Stabat Mater by Penderecki, Browne, Palestrina and D. Scarlatti (St John's, Smith Square, 29 January). Notwithstanding the stylistic differences between the late Gothic, Renaissance, Baroque and Modern idioms (and it says something for our attitude to contemporary music we can call a work written 43 years ago 'Modern'), there were some striking similarities, notably in the contrasting of 2 or 3 voice passages with the full chorus (which ranged from 6 voices up to Penderecki's extraordinary 33-note cluster on the word 'Christe'). Although Penderecki might have (should have?) appealed more directly to 21st-centrury ears (after all, whatever happened on the way, it *did* end on a blazing major chord), Browne's 6-part version (one of three in the Eton Choirbook) proved to be almost as expressive, despite being written more than 450 years earlier. Although never becoming melodic in the modern sense of the word, his use of melodic fragments passing between the voices within sections was memorable, notably in the verse 'Stabat Mater, rubens rosa'. Palestrina's setting made much use of the triple-choir format, particularly in a sequence of verses towards the end where the choirs continually overlap. There was some notably clear and fresh soprano singing in this work, particularly in the high soprano danger zones. Apart from one or two rather exposed solos in the Scarlatti setting, the soloists and choir were on their usual very good form, with the altos deserving a special mention during the Browne work. As ever, Jeffrey Skidmore directed with his innate sense of musicality and personal involvement with the performers.

GRIMANI IN SPITALFIELDS

The Gabrieli Consort continue to settle in to their new London home at the restored Christ Church, Spitalfields with a return to their musical roots: their large-scale reconstruction of the 1595 Coronation Mass of Doge Marino Grimani ('A Venetian Coronation'), featuring the music of Andrea and Giovanni Gabrieli (it seems likely that Giovanni was one of the organists for the occasion, as Andrea would have been for earlier such events). Although never quite reaching the grandeur that the much larger forces (around 24 trumpeters and drummers and several organs) of the original must have achieved (at least, when heard from the privileged few close to the Doge's seat), the Spitalfields performance at least had the advantage of being audible from all parts of the church (and, in the opening processional which started outside the church, from most of the surrounding pubs as well). The side and back galleries were used for Gabrieli's spatial effects. Paul McCreesh has never been the most physically elegant of conductors, but

a touch of 'Shostakovich elbow' meant that he had to direct left-handed throughout. Controlling four separate groups of musicians with one hand was quite an achievement, but I don't think it contributed to the moments of occasional roughness, particularly from the cornett-rich side gallery group. Of the solo singers, Mark Chambers and Daniel Auchincloss were notable. It was interesting to compare the style of the two organs and organists. The sweeter toned organ was played in a sweeter and, I thought, a slightly more appropriate style – the other organ was rather brittle in tone and slightly out of tune in the upper registers and was played with rather more noodling than I would have thought Giovanni Gabrieli would have got away with. As ever, it was a shame not to hear the sound of an 8' Italian Principale stop – although San Marco certainly made use of smaller chamber organs, at least two of the organs would have been the full size permanent church organs. As it was, the bass line of the organs was largely inaudible, and the only volume came from the addition of rather shrill higher ranks. The movement of performers around the church was an occasional distraction (not for the first time have I wished for quiet shoes to be a requirement for musicians), but the chatting from some of them from a west-end gallery was an unnecessary disturbance. But these points aside, this was a fine performance, and the packed church was a well deserved tribute to the status of the Gabrieli Consort and Paul McCreesh.

HACKNEYED VIVALDI

Although I gave Red Priest two enthusiastic reviews last year, I was not so impressed with their latest bells and whistles show (Red Hot Baroque) which premiered at the magnificently restored Hackney Empire (17 February). Although the stage lighting, costumes and general staging were clever, it all rather got in the way of their own distinctive style of playing Vivaldi – indeed, technically, they were on lower form than I have heard them before and there didn't seem to be quite the same sense of flow that has characterised previous shows. A shame, because what they do is great fun and does seem to drum up new audiences for music, whatever the purist view might be of what they do with the notes.

HIP GERONTIUS

Elgar's *Dream of Gerontius* might appear to be a wee bit outside the normal remit of *EMR*, but The Philharmonia Chorus's performance (conducted by their artistic director Robert Dean at the Royal Festival Hall, 23 February) was accompanied by the New Queen's Hall Orchestra, making their RFH debut, playing on instruments of around Elgar's time and reflecting the performance style of the period. As with fairly recent performances of Mahler and Wagner on period instruments, the most obvious aspect is the degree of clarity that is revealed and the more distinctive tone of the instruments (particularly woodwind). Although vibrato was present (would Norrington have approved?), it was not all-pervading – for example, the opening phrase (on clarinets, bassoons and violas) was beautifully clean and pure, although the cellos used vibrato at their entry. The (gut) strings provided a beautifully ethereal halo around Gerontius's deathbed opening – indeed the instrumental timbre seemed throughout to reveal an otherworldly gloss entirely appropriate to the Soul's journey. Peter Auty, Monica Groop and Brindley Sherratt were excellent soloists, and the chorus entered into the spirit of the performance with some spirited and moving singing. The musical world could do with more performances like this. And if period instruments can be used for Elgar, then why not for Mozart at London's two major opera houses.

TWO MOZART OPERAS

Although he only reigned for a couple of years (around the time of the destruction of Pompeii), the Emperor Titus ensured his lasting memory by opening the Roman Coliseum and being a pretty good guy, at least by the standards of Roman Emperors. And, in 1790, a pretty good guy was what the Bohemian Estates hoped that their new Hapsburg monarch, Leopold II (as Holy Roman Emperor, a successor to Titus who also, as it happens, only reigned for two years) would turn out to be, after the radical anti-aristocratic reforms of his predecessor Joseph II, fuelled in part by revolutionary events in France. Although Leopold's earlier reign in Hapsburg Florence had shown him to be as much an enlightenment reformer as his brother had been, he agreed (as a conciliatory gesture, and unlike his brother), to be crowned King of Bohemia in Prague in a coronation that included the oath to uphold the rights of the Estate nobles. In return, the Estates commissioned Mozart to write *La Clemenza di Tito*, both as a mark of apparent respect and as a warning to their new overlord. Mozart was well aware of the political implications of this gesture, and his music, although written in haste (and with the recitatives not by him at all) explores the tensions of the situation, notably in the overture with its convincing contrast of the power of absolute monarchy tempered by the sensitivity, or indeed clemency, that the new monarch would require to make peace with the Bohemian nobles.

In English National Opera's first-ever production (in London's own Coliseum), director David McVicar fully explored the political, social and sexual undercurrents of the plot and the music in one of the finest ENO shows of recent years, and one that could well revive the ENO after a few shaky years. Designer Yannis Thavoris and lighting designer Paule Constable made notable contributions. In his UK opera debut, Roland Böer not only conducted with aplomb, but also played a very effective role as continuo harpsichord – sadly an unusual sight in London's major opera houses. Despite Böer's efforts, the ENO instrumentalists (they continue to avoid period performers) were not on particularly good form, with some variable moments and a basset horn player that was reluctant to let go of his solo role and was far too loud in some fairly inconsequential figurative passages in Vitellia's finale aria 'Non più di fiori'. This was beautifully sung by Sally Matthews

but, presumably for dramatic effect, Mozart denied her the chance of applause by curiously failing to make it a normal exit aria. The extremely strong cast also included Paul Nilon as the benevolent but confused and isolated Tito, the excellent Sarah Connolly as Sesto, Emma Bell as the complex Vitellia and the promising ENO Young Artist Stephanie Marshall as Annio.

Meanwhile, over at the other place, David McVicar's production of *Die Zauberflöte* returned for a second revival (Royal Opera House, 14 February). If *La Clemenza di Tito* was the Bohemian Estates' reaction against the Enlightenment policies of Joseph II, Mozart's Viennese response saw him drawn to the Singspiel tradition of the suburban Volkstheaters. Although there were moments of pure pantomime, notably from Monstatos (John Graham-Hall) and Papageno (brilliantly sung and acted by Simon Keenlyside), reflecting the work's roots in popular opera, McVicar's production generally explored the more serious side of Mozart's multi-layered work. Anna-Kristiina Kaappola, as Queen of the Night (and one of several shared roles), tended to slither around, rather than settling on notes, and produced an alarming high-pitched squeak in her first aria, but she negotiated the famous bits with remarkable panache and (unusually for Nightly Queens) retained a solid grasp of vocal timbre throughout. One of the highlights for me was Papageno's duet with Pamina (Rebecca Evans). Sir Charles Mackerras kept the pace going with a well chosen, and well researched, choice of tempos and pulse – although this was yet another modern instrument performance, Mackerras coaxed far more period style out of them than their rivals at the ENO.

A GENEROUS SPIRIT: MENDELSSOHN THE MUSICIAN

The current South Bank series of concerts focussing on Mendelssohn's music has proved to be a fascinating insight into an often overlooked composer. Mendelssohn is generally assumed to be an attractive, but rather slight, composer and not romantic or troubled enough to be a true romantic – and yet he had clearly moved well away from his classical roots. He fell into the gap between the two styles – a gap that Beethoven so successfully bridged. His youthful precociousness has been unfairly downplayed against that of Mozart, although works like the extraordinary Octet for Strings in E flat, written when he was 16, and the overture to *A Midsummer Night's Dream*, written a year later, form part of the musical evidence that Mendelssohn was by far the more advanced composer in his early to mid teens. Of course, the period instruments of the Orchestra of the Age of Enlightenment (responsible for most of the concerts in the series) bring a transparency of texture and clarity of tone.

The series started with a weekend of events. Sir Roger Norrington directed the OAE in the first UK professional performance of Mendelssohn's version of Bach's *St Matthew Passion*, as directed by the 20-year old in Berlin in 1829 (Queen Elizabeth Hall 5 February). As in the original, the two choirs sat in front of the orchestras, facing each other across the stage. Seated more-or-less throughout, they occasionally turned in their seats to amplify their various roles (did this happen in 1829, I wonder?). Norrington sat (on his 2005 swivel chair) behind the choir and in front of the orchestra. I am not sure what else he could have done, but there were moments when cohesion wavered between sections of the performers. Although the combined choirs sang with solidity and involvement, it became fairly easy to spot the singers from the Choir of the Enlightenment from members of the London Symphony Chorus. James Gilchrist was extraordinarily communicative as the Evangelist, a part made more prominent by Mendelssohn's omission of most of the arias and several choruses (he also replaced the oboe d'amore and oboe da caccia parts with clarinets). He was excellently supported by the solo fortepiano playing of Steven Devine, who exactly caught the mood of the recitatives and avoided the temptation (which I am sure Mendelssohn also avoided) of trying to be too clever with the continuo realisations. James Rutherford, standing behind the choir and Evangelist, was a compelling Christus. Wilke te Brummelstroete's mezzo voice was used to great effect, if only briefly, but Joanne Lunn really didn't do her *Erbarme dich* justice. Not only could she not cope with the low tessitura of the piece (Mendelssohn gave it to a soprano voice but, apart from one brief phrase leading to a top A, he didn't transpose it up), but her intonation was rather wide of the mark. I wouldn't be surprised if listeners over the age of about 45 (or listeners to Radio 3's backward-looking morning programme of historic recordings) felt very much at home in this reading of Bach (apart from the cuts). With the exception of the general lack of vibrato, the orchestral style, colour and phrasing was similar to many pre-period instrument performances.

The Study Day the following day was led by Larry Todd, from Duke University with his assessment of Mendelssohn's youthful works, accompanied by slides of his very accomplished paintings and drawings. Unfortunately, as is so often the case when academics give talks, Professor Todd's paper would have been better communicated as an article in the academic press – why do academics read so fast? The afternoon discussion with Steven Isserlis, Tom Service, Larry Todd and Marshall Marcus was more revealing, particularly for the insights into performance practice gained from the previous evening's concert: 'we spent 25 years trying *not* to play Bach like that'.

The evening concert was a recreation of an 1864 Leipzig Gewandhaus programme with Mendelssohn's Octet (publicly rehearsed during the Study Day) contrasted with the Sextet in E flat (Op. 44) by Neils Gade (he and Mendelssohn admired each other) and Beethoven's Cello Sonata in A (Op. 69), one of Mendelssohn's favourite pieces. The Gade work deserves to be better known. It's rather flighty inner movements are balanced by weightier outer ones that reflect the younger composer's command of the romantic idiom. David Watkin and Howard Moody *fortepiano* gave an eloquent reading of Beethoven's Cello

Sonata. Written when Beethoven was adopting his romantic persona, one copy of this work includes the phrase 'Inter lacrimas et luctum' ('Amid Tears and Sorrow'), not something likely to be found in Mendelssohn's works although, apart from some brief temper tantrums, the mood of the piece is rather more lyrical than mournful. Both performers caught the varying moods well, notably in a delightful conclusion to the Scherzo (the opening of this movement interpreted the tied up-beat as a slur, giving a rather more graceful feeling, albeit one easier to carry off on the cello than on the fortepiano – the tied notes are the same). The concert concluded with the Octet. This remarkable work must rank high in the all-time classical charts. The OAE players took account of Mendelssohn's instructions to play in 'symphonic orchestral style' but also managed to delineate his frequently whimsical flights of fancy. The opening movement featured some neat interplay between the inner voices, particularly the fourth violin (Matthew Truscott) and the first viola (Nicholas Logie) In the Andante, Mendelssohn conjures up a yearning lyricism without actually producing a melody as such. Had this series of concerts not already taught us that Mendelssohn was far more than a composer of fairy music, it might have been tempting to refer to the Scherzo as 'very Mendelssohnian' in style, with his fanciful evocation of the 'scudding clouds and misty meads' of Walpurgis Night. Elizabeth Wallfisch had by far the most prominent part as first violin but she skilfully managed to combine virtuosity with restraint, allowing the interplay between the other seven parts to shine through. And finally, in a neat twist to period performance, it was appropriate that the OAE players seemed to be working within the stylistic parameters of the 1864 Gewandhaus performance, rather than the style of Mendelssohn in 1825.

A Midsummer Night's Dream is one of those pieces that many of us got to know so well at school that we have rarely listened to them since. But, like Beethoven's 5th, they always manage to reveal far more about themselves than we ever imagined in our youth. An added bonus in this performance by the Orchestra of the Age of Enlightenment (Royal Festival Hall, 28 February) was that the work was performed complete, within a special semi-staged presentation of the play directed by Tim Carroll of the Globe Theatre. Not only did we hear the familiar suite of incidental music, but also the frequent little bursts of music that Mendelssohn used in the 1843 Berlin production of Shakespeare's play. It was also revealing to hear how many possible musical interpolations Mendelssohn avoided, including the whole of the first Act. Roger Nichols, in one of his erudite programme notes, comments that 'The message is clear: music is for magic.' Of course, the overture had become very well known since its composition in 1826, so the 1843 audience must have been surprised to hear no further music until Act II. But in this performance, superbly directed by Iván Fischer, the first surprise came at the beginning of the overture, with the supreme delicacy of the bustling strings after than hallmark four-chord opening, and the striking timbre of the wind chord that interrupts the flow of the strings. Of all the performances so far in this series, it was in this work that period instruments caused Mendelssohn's skill as an orchestral colourist to become most apparent – notably in the Intermezzo at the beginning of Act III, with its contrasting of strings and oboe with flutes and clarinets and, later, the tenor countermelody on bassoons and oboe. It is not often I get the chance to praise an ophicleide player, but Anthony George made full use of the prominent role Mendelssohn gave this instrument. The stage direction was clever, making full use of the orchestral stage and interweaving amongst the players. The Mendelssohn series continues at the South Bank.

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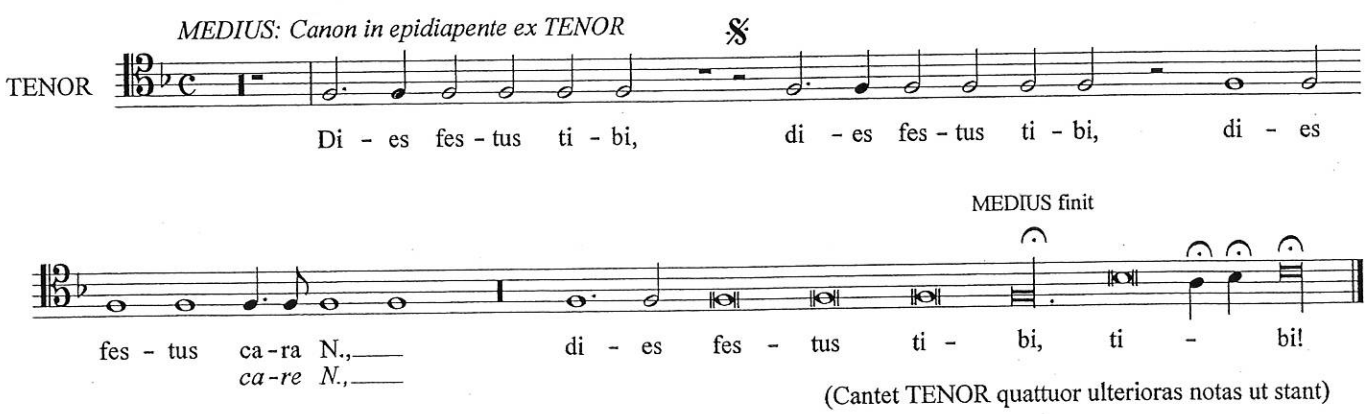
AD MULTOS ANNOS/DIES FESTUS TIBI

Our musical supplement comes from the recently discovered final leaf of Ottaviano Petrucci's hitherto-unknown *Harmonice Musices Odhecaton D.* This page has two parts of a piece on the recto and the colophon, dated Kalendae Aprilis MDV, on the verso. We were surprised to find that a well-known tune works in canon against it. Whether Mildred J. Hill (1859-1916) was aware of Petrucci's publication when she included it (with the text 'Good morning to all' by Patty S. Hill) in their 1893 publication *Song Stories for the Kindergarten* is unknown. The familiar words emerged in 1924 as the second verse, with no credit to any author.

We print the cantus firmus as a simple puzzle canon. It has a different mensuration from the score, so the singer needs to work out the relationship between the two notations. We have assumed that the notes are familiar, so have printed a monotone, thus avoiding any need to worry about the use of a tenor clef or conscious transposition if singing the *comes*.



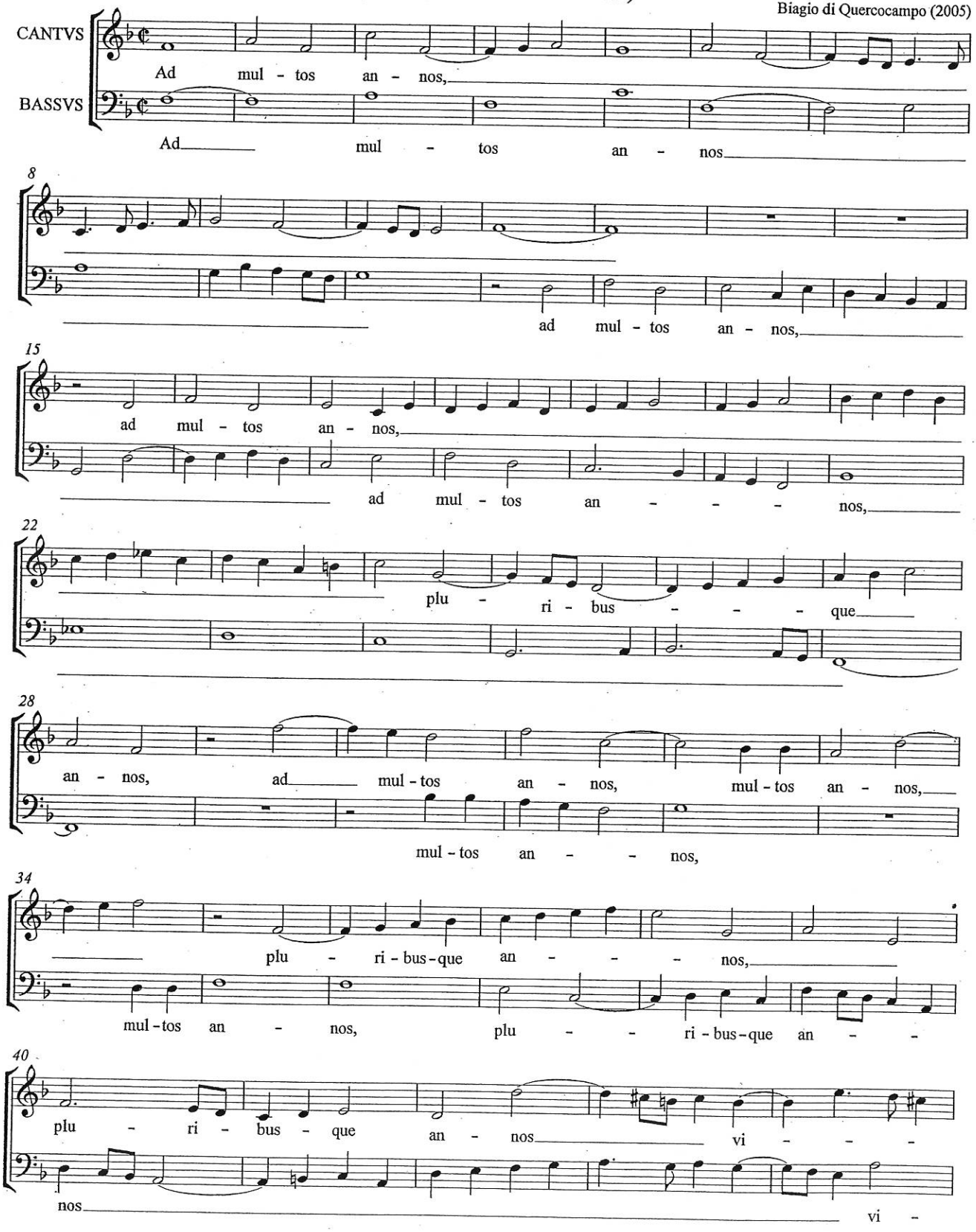
(Cantet TENOR quattuor ulterioras notas ut stant)

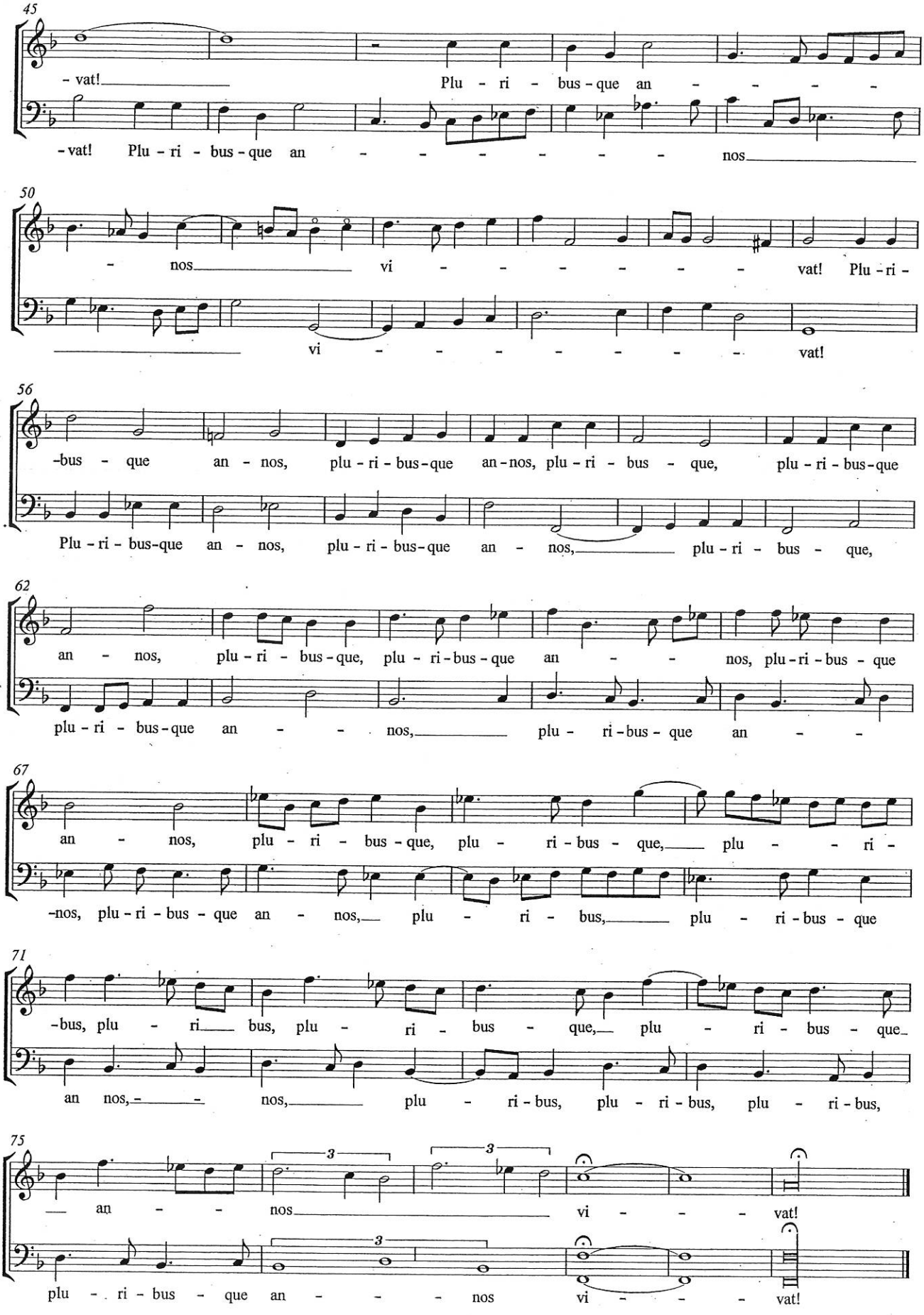
Ad multos annos/Dies festus tibi

Motecta bitextualis congratulatoria

(Anni LXXX - LXXX semibrevae)

Biagio di Quercocampo (2005)




45
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50
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vi - - - - - - - vat!
56
-bus - que an - nos, plu - ri - bus - que an - nos, plu - ri - bus - que, plu - ri - bus - que
Plu - ri - bus-que an - nos, plu - ri - bus - que an - nos, plu - ri - bus - que,
62
an - nos, plu - ri - bus - que, plu - ri - bus - que an - - nos, plu - ri - bus - que
plu - ri - bus - que an - - nos, plu - ri - bus - que an - -
67
an - nos, plu - ri - bus - que, plu - ri - bus - que, plu - - ri -
-nos, plu - ri - bus - que an - nos, plu - ri - bus, plu - ri - bus - que
71
-bus, plu - ri bus, plu - ri - bus - que, plu - ri - bus - que
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75
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CUBAN BAROQUE

Walter Reiter

'Cuban music?' said my friend. 'Sure I know some: there's Salsa (I took a class once), and then there's Rumba, Samba, oh and that song, you know, Guantanamero whatever... – and isn't Cha Cha from there too? Oh, you mean classical? Well there you've got me, err.. wait, I know: there's that piece for violin, *Havanaise* by umm... he was French? Did you say baroque? There is baroque music from Cuba?' Well, dear reader, Cuban baroque music does exist, as does baroque music from many other places in Latin America, but in Cuba it is, I am glad to report, alive and well.

This is how it all started. When the Spanish conquistadors arrived in Cuba in the 1600s, they found to their horror
a) that the natives weren't even Christians, and
b) that the island was rich in gold and silver.
So they killed as many of the natives as they had to (burning some of the chiefs alive), and then set about converting the vanquished to the 'one true faith', pillaging their gold to put to a more noble use, such as adorning cathedrals and palaces in the Spanish motherland.

Thus civilisation had arrived in Cuba, and wonderful cathedrals and monasteries sprang up. Music, perhaps the most effective spiritual weapon the Counter-Reformation employed in Europe, was imported into Cuba, where it found fertile ground, and the liturgical music of Spanish and Cuban composers could be heard echoing through the cathedrals of Santiago and Havana from the mid-16th century. But the most important of these composers came later. Foremost among these was Esteban Salas (1725-1803), a native composer of great talent who wrote prolifically for the cathedral of Santiago de Cuba. He composed masses, motets, passions etc., much of it dedicated to the Virgin Mary, and was known for his piety. (One of his pupils was not so pious: he wrote an opera called *Don Juan*). Salas also formed an orchestra capable of performing the symphonies of Haydn, Pleyel and Gossec, as well as religious works by Paisello and Porpora, thus enabling Cuba to enjoy a rich musical culture which mirrored that of the Spain itself.

It was mainly to perform and record the works of Salas that Cuba's extraordinary Early Music group 'Ars Longa' was formed a few years ago. In a country under siege from the United States since the Revolution of 1959, then economically devastated by the collapse of the Soviet Union, which resulted in a period of near starvation for its people, one might not expect state sponsorship of early music to be an especially high priority. But music is a vital ingredient of all Cuban life: one hears it everywhere, on the streets, in the bars and restaurants, as well as in the concert halls and opera houses. As a group devoted to the revival of the national heritage, Ars Longa was given a church in Havana in which to rehearse, complete with a little stone hut to which food is delivered from the central state canteen, as well as help in buying its first 'period' instruments. Its key members now receive state salaries! But before you pack your bags, learn that in line with other professionals in Cuba, this amounts per month to about what you would spend on a cinema ticket in the West End, not including the popcorn.

With the very professional musicological expertise of Miriam Escudero, and with some help from abroad, especially from France and Spain, beautiful editions of Salas's music were prepared and published. The music was rehearsed under the skilful guidance of Ars Longa's founder Teresa Paz, and the first concerts were given in Havana.

Although the radio station in Havana occasionally broadcasts some early music, very few people in Cuba have their own CDs, there are no shops selling imported CDs. In fact, there are no CDs or shops. Neither is there easy access to the internet, while the National Library has only a handful of scores and no treatises at all; so it is even now a mystery to me how Ars Longa came to be singing and playing 18th century music so stylishly. Teresa Paz, herself a soprano, had gathered around her talented singers who were conservatory trained, and then found a handful of musicians who wanted to join in the experiment: a couple of violinists, a violist, a cellist, a pianist willing to play the harpsichord (someone who had brought one from France to play a recital left it behind as a present). Two baroque violins and two viola da gambas were imported, paid for by the State, and somehow these talented people learned how to play. A guitarist was given a theorbo and he too taught himself: he's an excellent player, and still hasn't had a lesson! Now a friend has made him a baroque guitar, and he plays that very well too: does anyone else suspect that education can be a barrier to instinctual development and intuition.

My wife Linda Perillo and I met Ars Longa while performing at a festival in Slovenia two summers ago. They had just flown in from Havana via Paris and Belgrade and had been travelling for about 24 hours, but they were all smiles and warmth, hugging everyone in sight and joking incessantly. They looked very striking, being everything from totally black to totally white (how many black or Asian baroque musicians do we have in the UK?) and it wasn't long before I had agreed to give the two violinists a lesson the very next day (it was to be their first ever) and Linda, who is a soprano, had agreed to help the singers.

My violinists were a revelation! Somehow, without knowing very much, these musicians had been able to get to the very heart of the music they played: some of the ornaments they were using were perhaps inappropriate but

there was so much flair and conviction there that they managed to make it sound wonderful anyway, even if not always 'right'!

When they asked us both if we would like to come to Cuba to teach them more, we delightedly said yes, but not until the first e-mail came some months later did we begin to take the idea seriously. The Festival of Early Music 'Estaban Salas' would take place in Havana in February, and we were both invited to participate. The other events were a harpsichord recital by Kathleen McIntosh, a concert by a French vocal group and the screening of various films of baroque operas. There was to be no fee, but The British Council in Havana was very keen to help, and had generously offered to pay our air fares and expenses. Linda was to give a recital with the continuo team from Ars Longa in a programme which included music by Monteverdi and Purcell, and the 'new' Handel *Gloria* was to have its Caribbean premiere! She was then to give a master class and be on hand to teach whomever wanted a lesson.

But what kind of project did I want to do? I was for taking the bull rashly by the horns: I decided to get to Cuba, gather as many interested musicians together as possible and create, in one week, a full-blown baroque orchestra! Nothing less!

The programme I chose was similarly uncompromising, some might say foolhardy, for I had no idea at all what to expect. But I decided to try and cover as much ground as possible, without being especially worried about the standard of the concert: it was rather to be an experiment, a learning experience, a pioneering venture. So I selected a Suite from Purcell's *The Fairy Queen*, one of Biber's *Tam Aris, Tam Aulis* sonatas, the fifth sonata from Muffat's *Armonico Tributo* (well, what better place than Cuba to celebrate the Biber/Muffat tercentenary?), the Bach A minor violin concerto and one of the two-violin concertos from Vivaldi's *L'Estro Armonico*.

The group would never have been able to buy the music themselves; they have no credit cards, no bank accounts and no money anyway. So I duly bought, photocopied and sent the music off to France where the group was making another CD of Salas; sending packages to Cuba is apparently a hit and miss business.

The next task was to find enough gut strings for a whole orchestra. I wrote off to an American string maker: could he help? It meant breaking the official government embargo, so he'd have to send them via me. His reply was unequivocal: 'I would be happy to contribute some strings to Ars Longa. If it weren't for this grinning pestilence of an administration I would go to Havana myself.' Encouraged by this response, I decided to make various appeals for help to friends, pupils and colleagues in the Early Music world, asking them to contribute all manner of things which I was beginning to realise were impossible to obtain in Cuba. As a result, CDs began pouring in, together with scores, more strings, rosin, tuning forks and various bits and pieces for transforming modern violins into fake baroque ones. I won't mention individual donors by name, but I was especially thrilled when the Lute Society responded to my message about help in buying a complete set of theorbo strings with an immediate reply saying: 'You can go ahead and buy those strings, and send the bill to The Lute Society... Do give our fraternal greetings to the lute players of Cuba.' [This report has also been sent round on the Lute Society email circulation.]

I flew to Havana in mid-February. Linda had already sung her recital and had been besieged by singers asking for lessons. She had given a Master Class for the Institute for Higher Arts, after which she was presented with an honorary Diploma of Recognition for Artistic Contribution, had held a workshop on English Madrigals for an all-male SATB choir (complete with male sopranos), had spent many long hours teaching individual students, had been guest of honour at the Havana Opera (where she ended up coaching one of the leading ladies in a Bach Aria) and, last but not least, she had taught Ernesto, the wonderful old pianist in the bar of one of the hotels to play 'Bridge over Troubled Waters'.

I had little time for impressions as I was driven in a clapped-out Russian taxi along the sea front into Havana, a city haunted for years in my mind by visions of Hemingway and Che Guevara, for I had been met at the airport by Linda and Teresa with the news that it was not yet at all certain how many violins or violas there would be, that there was no cello but only a gamba, and finally that the harpsichordist, who was actually a pianist, had double-booked himself and might not be able to play anyway. (Happily he did manage to reschedule his other engagement, but he booked a flight so soon after our concert that he didn't make it and had to take a 14 hour bus ride to get to Santiago de Cuba and play his recital.)

Chanting the old conductor's mantra 'never commit suicide after just one rehearsal', I went along to the church at ten the next morning. The first thing I learned was to abandon the British obsession with getting to rehearsals on time: in Cuba it isn't worth it. Few people have their own transport, and public transport often consists of standing by the side of the road trying to hitch a ride on a truck or perhaps in one of the old pre-revolution American Chevys or Buicks which make Havana look like a set for a 1950's film, reminding you either of the bad old days or the good old days, depending on your politics. It can take hours to get from one end of the city to the other in this way, and I can't imagine what it must be like to have to do it every day, especially in the intense summer heat and after an exhausting day's work.

As people started turning up and embracing me warmly, even the ones, men and women alike, whom I didn't know, (not too many directors get that treatment!) I began to realise just how much our coming was to mean to these people. Throughout the week I was impressed with the way they were able to show their gratitude to me and

accept me into their circle without sacrificing any of their pride or dignity. Thus they received the gifts I brought, the bow I gave them, the dozens of CDs and the packets of strings and other donations which I showered on them, with a simple sophistication which helped to make giving so much easier for me, and encouraged me to give of myself with added enthusiasm. They made me feel one of them, a sense of solidarity encapsulated in the word *compañero*, which means friend or comrade. I had felt a similar joy when, years ago, I had worked in the Kibbutz Chamber Orchestra in Israel. It was a feeling of working for a common cause, without personal gain, on an equal footing with all one's colleagues, be they dairymen, bee-keepers, or research scientists. Coming from our society where, with all its precious freedoms and blessings, one is constantly under pressure to assert oneself by displaying what one owns and yet is too often afraid to communicate who one really is, the relegation of materialism has always struck a chord deep within me. Eating with my Cubans at lunch time (a meal of beans and chick peas with a wafer biscuit served on a tin plate) put me back in touch again with some basic part of me.

If work didn't begin on time, it certainly didn't end on time either. For five hot and humid days we slogged away, eight hours every single day, rehearsing until we were ready to collapse. We took the programme to bits, phrase by phrase, note by note, instrument by instrument, and then we put it all together again. The group's enthusiasm never wavered, nor did they ever flinch at the prospect of trying things that were utterly new to many of them, and their joy at making music never waned. Not once did anyone show signs of impatience, never once did anyone lose their good humour, nor appear to be cracking under the pressure of it all. They were astonishingly quick to learn, so that their progress was audible from one minute to the next, and what was once learned was never forgotten. They put up with my demands regarding styles with which they were far from familiar, the bowing exercises and the listening exercises, and the baroque gestures we practised together, my insistence on perfect ensemble, my jokes and my bad Spanish, and still someone would always ask for a lesson, (just a short lesson, please?) at the end of even such an exhausting day.

The concert took place on the sixth day in the church of San Francisco (built by slaves imported from Africa by the British – there were half a million slaves in Cuba at the time of abolition, a mere 120 years ago). It was a festive occasion and the group performed with flair, conviction and plenty of smiles. The audience could have been forgiven for thinking that this orchestra had existed for much longer than just a few days.

After the concert we threw a party for the whole group in a restaurant where, on their salaries, they could never dream of eating. The atmosphere was the happiest of any post-concert party I ever experienced, and after we had eaten everyone got up to dance. The next morning a whole group of them came round to the hotel and we spent the day walking round their city, perhaps the most beautiful Spanish-style city in the world. At the airport, we passed through the Duty Free shop. A group of adult employees there had put on a Salsa CD and were dancing and laughing together, just having a ball: that just about summed up our trip for us!

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The instruments most of the players used were of poor quality: both violas were factory-made Chinese, and one had an unmendable crack in it. There were four baroque bows, but the rest were modern, and there was no cello, though the gambist managed superbly even in the Bach!

The friendships we made with the Cuban musicians were of such quality that we are constantly in touch, and we are planning a new project for next year. We are also hoping to raise money to buy them a baroque cello, and are setting up an Instrument Fund. If any reader would like to contribute, cheques can be sent to us at 97, Nether St., London N12 7NP. Lovers of Havana cigars can contact us at kinor@cordaria.demon.co.uk to find out how their contribution can also enhance their pleasure!

Sources for background information: Musica en Cuba *by Alejo Carpentier and people I met in the street.*

MUSIC WHILE YOU DRINK

The latest edition of the magazine sent out to members of the Performing Rights Society has an article complaining at the decision of the beer-maker and pub owner Sam Smith to remove music from his pubs. I'm sure that, on the contrary, most of our readers would congratulate him. While pubs are excellent places for live music that is intended to be at least half listened to, background music is likely to irritate musicians, and members of the PRS should be happy, despite collectively losing their share of the nominal fee each pub pays for a licence, to increase the number of places where it is possible to enjoy a quiet drink and conversation with friends. A couple of decades ago, the BBC Music Department's 'local' tried to install canned music; the publican was surprised at the opposition: 'I thought you were musicians?' 'Yes, it is precisely because we are musicians that we don't want background music.' The PRS once had a slogan 'Keep music live'. It should follow that principle and not try to encourage mechanical background music.

Sam Smith might like to encourage some genuine music: the image of a real-ale pub could well be enhanced by an association with real music: a singer with guitar and a repertoire extending from folk to Dowland, or a fiddler playing divisions on Scots tunes and a bit of Bach – if carefully chosen, these could even be non-copyright so not need a PRS licence. But such entertainment was made more expensive by recent legislation. *CB*

REVIEWS OF BOOKS

Clifford Bartlett

THE ENGLISH BALLET

Lionel Pike *Pills to Purge Melancholy: The Evolution of the English Ballet.* Ashgate, 2004. xiv + 361pp, £55.00. ISBN 0 7546 4048 5

Books on the English madrigal and related forms (canzonet, ballet) are rare: I can't think of any significant ones since Kerman's. This chooses an unexpected topic, the lightest of the forms, and gives it a piece-by-piece treatment that one would expect to be over-kill. But this systematic analysis of every item in the English repertoire that has any relationship to the ballet form is thoroughly worthwhile and even readable – though it isn't necessary to start at the beginning and read right through to the end. It is, in fact, worth doing that (though skipping bits doesn't damage the argument), but it is likely to be used more by singers wishing to compare their reaction to ballets they know and mentally swapping notes with the author. His treatment is applied first to the Gastoldi models (and its single antecedent by Vecchi). The most prolific English ballettist was Morley, whose output in the form varied from adaptations of Gastoldi to an elaboration of the form, so that at its best (e.g. *Fire, Fire*) it had an emotional flexibility and ambiguity that was far more subtle than the Italian dance form. The format of the book prevents the presentation of a story of development, and the degree of sophistication of later composers varied. Weelkes and Tomkins were major contributors. An unexpected chapter is one on Amner, who wrote no ballets but used the form (with *Alleluias* for *Fa la las*).

It is an excellent discipline to provide a glossary of technical terms; I wish in doing so it had occurred to him to replace the Italian *note bianche* and *note nere* by black and white notes; the Italian terms are more useful for broader styles and notation, not a bar or two of shorter notes in alla breve as, for instance, bars 14-17 of Tomkins's *Too much I once lamented.* where the harmonic movement remains slow. The discussion of this piece is a good example if you want to see if the book says anything to you. It evidently puzzles the author: are the references to *O care, wilt though despatch me* and *When David heard* undermined by the *Fa lalas*? What does the dedication to Byrd imply? I think I have found it a more satisfying piece to sing than he does, with the dotted bass of the *fa la las* being gentle and wistful and the restraint of the soprano line above it suggesting reticence: perhaps a hint that, had Byrd written a ballet, he would have found a way of making it serious, which gives point to the relationship that Pike mentions to a passage in a Byrd service. So I am inclined to reject the suggestion that 'Tomkins is making fun of the overdone emotionalism of the serious Italian madrigal' – though since much of the English madrigalian repertoire is an exercise in ambiguity between play and passion, it probably bears both approaches. Suggesting a disagreement is not to criciticise the book: this study of music that one might think was too simple to bear the weight of such learning turns out to be extremely stimulating. A companion volume on the English madrigal would be immensely useful.

BACH WORDBOOK

Lucia Haselböck *Bach-Textlexicon: Ein Wörterbuch der religiösen Sprachbilder im Vokalwerk von Johann Sebastian Bach.* Bärenreiter (BVK 1679), 2004. 225p, £14.50. pb

I had intended to pass this on to one of our fluent Germanists (Peter Branscombe, John Butt, BC, etc), but dipped into it and even with my limited German I found it interesting and potentially useful. I suppose I'm more familiar with theological than conversational German (though I do remember a somewhat alcoholic dinner in Köthen during which conversation took place for about ten minutes in phrases from Bach Cantatas). After an introduction (which I did find quite heavy going) on the language of Lutheran theology, the body of the book is occupied by a double-column encyclopaedia of religious terms which occur in Bach's texts. My eye happened to fall on Angel first: I was surprised to see that the connection was with Satan. Cross-references were to Ketten (chains), Netz (nets) and Satan. Missing are references to Gabriel and Michael, which offer a more favourable image of Angelhood. For anyone trying to a programme of cantatas with textual relationships beyond just those written for the same Sunday, or wishing to trace whether there is any musical resemblances in Bach's treatment of particular ideas, this book will be extremely useful. An index lists the key terms in each of Bach's vocal works (though 'Vokalwerk' in the title is surely unnecessary: one would hardly have a Text-lexicon to his instrumental works!) Relevant visual images are proved, mostly from engravings of 1760. An intriguing book full of clues to Bach's treatment of the ideas of his faith.

We also received a paperback facsimile of Kirnberger's *Die Kunst des reinen Satzes in der Musik* (Bärenreiter, BWK 1725, £14.50). This has a short introduction, but alas no editorial index. Our readers are likely to prefer to use the English version unless their German is very fluent, but there are always occasions when it is necessary to check the exact word the author used, and so the easy and cheap availability of the original is useful.

RECERCAR XV

Recercare XV 2003: Journal for the study and practice of early music LIM Editrice, [2004]. 210 pp, €24. ISBN 88 7096 379 9 ISSN 1120 5741 recercare@tin.it; lim@lim.it
The present issue is another hefty one, with four articles in English (and English abstracts of the three in Italian), the book and music reviews in Italian. Again I was disappointed not to find the second part of Marco Gozzi's essay 'New light on Italian Trecento notation', the first half of which appeared in *Recercare* XIII. Hopefully next year? In general this issue presents rather detailed studies in several unrelated areas, ranging from the early 15th to the late 18th century.

Lucia Marchi discusses speculatively the important XVth century Codice T.III.2 of the Biblioteca Nazionale Universitaria of Turin, which contains a varied repertory, possibly attributable to the chapel of the late-schismatic anti-Pope John XXIII, corresponding to the movements of his court and the cultural exchanges which resulted.

Anthony M. Cummings 'whimsically' refers to the three fleurs-de-lis on the Medici coat of arms in his title 'Three gigli: Medici musical patronage in the early Cinquecento'. He refers to the activities and life-long musical tastes of Leo X (Giovanni di Lorenzo de' Medici) as cardinal and pope, his competence as a singer, lute player and composer; the role of Giulio di Giuliano de' Medici and why boy singers were imported from France to the papal chapel; and lastly Cardinal Ippolito di Giuliano de' Medici and the musicians he sponsored. The LIM whimsically cut off the reflections at the end of his article in mid-sentence.

Kathryn Bosi (who deserves universal praise herself from grateful music researchers at the Harvard University Berenson Library at the Villa i Tatti in Florence) in 'Accolades for an actress: on some literary and musical tributes for Isabella Andreini' describes this poet, singer, composer(?), and commedia dell'arte actress (on stage from the late 1570s – died in 1604) and shows the immense respect she commanded, which is demonstrated by verses by Gherardo Borgogni, many of which were set by Northern Italian composers and also by Peter Philips. The article discusses not only the literary works, but also the surprising fact of her excellent reputation and effective self-marketing strategies, in their cultural context.

Mario Pesci, lutenist of the ensemble Le Musiche Nove, now retracts the conclusions made in 1997 which identified Lorenzo Tracetti (alias Lorenzino) with il Cavaliere del liuto. In 'Il cavaliere disvelato: Vincenzo Pinti «nella corte di Roma detto il Cavaliere del liuto»': he now shows that the Knight of the Lute was Pinti, resolving conflicting details with definitive documentary proof.

Michael Latcham describes 'The cembalo a martelli of Paolo Morellati in its eighteenth-century context', a piano-harpsichord hybrid of 1775 said to have 12 registers, which speculation leads him to conclude must have had 5 stops, and which was probably inspired by the Tangentenflügel of Spath (1770). Instruments by English and German makers of the time are described in detail in order to determine the characteristics of what Morellati called this 'excellent harpsichord with hammers of his construction'.
The volume adds two Communications, a brief one by Robert L. Kendrick 'Barbara Strozzi revisited' to update the his article in *Recercare* XIV, and a full length article by Francesco Nocerino on new sources and unpublished documents about 16th century harpsichord builders in Naples, the documents coming from the historical archives of banks and bankers.

The final review section of this issue begins with a daunting 10,000 word (my estimate) review by Silvia Gaddini of Anselm Gerhard's *London und der Klassizismus in der Musik. Die Idee der 'absoluten' Musik und Muzio Clementis Klavierwerk* published in Stuttgart and Weimar in 2002. Readers interested in this question of aesthetics and music history and the London 'connection' can probably find the book reviewed in English somewhere, and readers who might actually read it in German probably don't need to read such a detailed discussion of it in Italian. But it's here for whoever wants it!

I'll just mention the brief reviews of books (E. Pasquini's *Libri di musica a Firenze nel Tre-Quattrocento*; Anne Surgers' *Scenografie del teatro occidentale*; B. Haynes' *A History of Performing Pitch – The story of "A"*; studies edited by G. Rossi-Rognoni on *Bartolomeo Cristofori: La spinetta ovale del 1690*; a Festschrift for Albert Dunning's 65th birthday; an Italian translation of H. Wessely-Kropik's monogram on Lelio Colista with a catalogue of the pre-Corelli composer's trio sonatas. Music editions reviewed are Erasmo Marotta *Motetti...1635*; Pietro Vinci *Quattordici sonetti spirituali...* 1580; the first three volumes of a new series [Biblioteca musicale cremasca – n.b. Crema is near Cremona], namely G. B. Leonetti *I° Libro de madrigali...e Missarum...liber primus* (1617), Olviero Ballis *Canzonette amorose spirituali...1607*, and G. B. Caletti *Madrigali...libro ° ...1604*).

Barbara Sachs

CLIVE WEARING

Deborah Wearing *Forever today: a memoir of love and amnesia*. Doubleday, £14.99

Some readers may remember Clive Wearing, may even have sung for him, or have seen Jonathan Miller's TV programme. He was an expert on Lassus, and when I knew him worked for the BBC. His normal life ended suddenly when on 26 March 1985 he, or rather his wife, discovered that his brain was being irreversably destroyed by a virus. Much of his memory vanished. Expressed in musical terms, he could still read music and play the piano, but could not get beyond the first section of even the shortest binary dance since he could never pass the repeat mark, not being able to remember that he had already repeated it. His wife Deborah has now written a moving book on their lives. We hope to review it in our next issue.

CD REVIEWS

MEDIEVAL

Cantigas de Santa Maria Ensemble Giles Binchois, Dominique Vellard 71' 54"
Ambroisie AMB 9973

I'm never sure how to evaluate recordings of the Cantigas. How rhythmic are they? Are the ubiquitously-reproduced pictures of instruments guides to performers or merely metaphors for music? Is our emphasis on music rather than text a distortion? Here, the presentation of all the poems in the original language, then French, isn't very helpful: I'm not complaining about the absence of English (I suspect that most or our readers could pick up the meaning from the combined texts), but that there's little point in following a text in translation if you can't glance across to an adjoining column to relate the two sets of words. As for the performances, it's encouraging that there are two singers, two singer/players and only one non-singing player, and the percussion is interesting but not over-dominant. The words are given due weight, though I suspect that some listeners will find these skilful and scholarly performances just a bit drab and would prefer a bit of high and loud wind. I'm happy with them, though. *CB*

15th CENTURY

John Browne *Music from the Eton Choir Book* The Tallis Scholars, Peter Phillips
Gimell CDGIM 036 71' 25
O Maria salvatoris, O regina mundi clara, Salve Regina I, Stabat iuxta, Stabat mater

Browne is an amazing composer. His music is included in various recordings of repertoire from the Eton Choirbook, but here five of his substantial pieces are placed in isolation. It's a bit overpowering to hear them all in a row, even though there is more variety than one might expect: none have the same scoring, for instance, with *Stabat iuxta*... for TTTTBB being particularly notable. The booklet notes its discordant penultimate bar (which the singers clearly enjoyed) but not that the prominent cantus firmus is based on Turges's *From stormy winds* (MB36 p.135). Perhaps one fewer piece and some chant might have made a better sequence. So pause between each of these original, exciting and moving masterpieces, which bring the best out of the singers. Phillips still likes to raise the pitch: his *Stabat mater* is a tone above that on the Taverner Choir's marvellous *Taverner—Browne—Carver* disc, which anyway sounds quite high enough. Curiously, both discs have the same facsimile on the cover, though the Gimell one cuts the part names; why couldn't it have the opposite page? I haven't yet heard an unenjoyable performance of this repertoire, and if you don't have other versions, do get it. *CB*

Busnois *Missa O crux lignum, motets, chansons* Orlando Consort 62' 38"
Harmonia Mundi HMU907333

In the past I have felt that Orlando Consort programmes lacked focus and that the group failed to add up to the sum of its parts, but I am pleased to report that on this occasion I am much happier on both counts. This programme of chansons, motets and a mass by the important Burgundian composer Antoine Busnois intelligently gives a cross-section of his varied output. More importantly, it is all music that lends itself to performance by four solo voices. Generally too the singers cultivate a vibrato-less purity which allows the intricacies of the polyphony to be heard. Just occasionally they take a split second to settle on to chords, and Robert Harre-Jones' lower register sounds a little lacklustre. Notwithstanding these reservations, there is a lot of fine idiomatic singing here, and the melodic inventiveness and rhythmical energy of the Burgundian master are well served. *D James Ross*

Dufay *Mass for St Anthony Abbot*; Binchois *Motets, Mass movements* Binchois Consort, Andrew Kirkman 70' 54"
Hyperion CDA67474

The significance of discovering a 'new' mature Mass setting by a composer as prominent as Guillaume Dufay cannot be underestimated – and this is undoubtedly what we have here. Philip Weller's closely-argued booklet note and the very familiar strains of the thoroughly assured polyphony leave little room for doubt. Ranging from stark faburden to deftly interwoven polyphony, this ten-movement plenary Mass is a masterpiece, and the Binchois Consort under their director Andrew Kirkman give it a masterly performance. I have previously praised these singers' boldly forthright delivery and Kirkman's unerring instincts for tempo and dynamics, and these are here too in ample measure. In a generously filled disc, we are also given the St Anthony motet *Nove cantum melodie* by Giles Binchois as well as three of his Mass movements – a useful control experiment for how distinctive the attrib.-Dufay music is – and his *Domitor Hector*, setting one of those texts which attempts to integrate classical and biblical material. As reviewers we can sometimes become hardened to the sheer beauty of recent recordings of unaccompanied early polyphony, and I had a timely epiphany while on a recent six-week driving tour of the western USA. After several weeks of nothing but Antonine desert and popular radio, I happened upon a broadcast of the Binchois Consort's recording of the 'other' Anthony Mass, for St Anthony of Padua, and was so moved I had to pull in to the side of the road. *D. James Ross*

16th CENTURY

Byrd *Consort Songs* Emma Kirkby, Fretwork 74' 37"
Harmonia Mundi HMU 907383

I'm not sure what in particular the quote from *EMR* on the back cover refers to ('Emma Kirkby is one of the finest interpreters of this music around'), but in relationship to Byrd's consort songs, the 'one of' is superfluous. She has the skill of making the text perfectly audible without over-accentuation (though one might feel that for some of the repertoire, though not for poems recorded here, foreigners are in a privileged position), and she sings them without feeling the need to exaggerate every possible emotion – more like an Anglican reciting a prayer-book collect than a born-again evangelist shouting to heaven. The expression, in fact, comes more from the viols, yet the voice doesn't have the white sound so disparaged by HIP-scorners. I am, in fact, underplaying Emma's musical input; but it is so subtle, that she seems to be able to let the viols be equal partners without giving any sense of restraining her voice, which has more body than in her early consort-song recordings. The consort plays two fantasies and the Pavan & Galliard a6 and the four-part fantasy based on *In manus tuas*; their manner is more restrained than Phantasm's new disc (reviewed below) – interesting, in that in the early days, Fretwork seemed revolutionary in their expressivity. I like the way the feeling of a rather stolid dance creeps in before we get to Greensleeves in Fantasy 2. An outstanding disc: there should be a copy in every home. *CB*

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

Morales en Toledo: Polifonía inédita del Códice 25, 1545-1547 Ensemble plus ultra, Michael Noone 77'04"
Glossa GCD 922001

This is a very fine recording. I may be slightly influenced by the contrast with the Victoria disc reviewed below, which I played just before hearing this. We have here superlative, stylish performances by a baker's dozen of singers, with none of the instrumental backing that has become de rigeur in 'authentic' Spanish polyphony of late. Despite the language of the packaging, the singers appear to be British (at least, those I know are), and the recording was made in that regular London venue, St Jude-on-the-Hill. The music, however, is located firmly in Toledo by use of the local chant, from books that would have been used at the time the music was composed. Most of the music is linked to chant, which gives a variety of texture that is more refreshing than 77 minutes of unbroken polyphony would have been and reminds us that this is music with a purpose. The extensive and excellent notes by Michael Noone begin with a succinct biography of Morales and lead to his discovery: a fragmentary MS dating from his 23 months as chapelmaster at Toledo Cathedral (1545-7). The 'inédita' of the title isn't exactly true, since 11 of the 14 motets come from the director's 2003 edition of the newly-discovered MS*: a pity we are not on the review-copy list of the publisher, since I would like to have been able to review edition and recording together. I wonder, for instance, why *Urbs beata Jerusalem* (which is reproduced in facsimile in the booklet) has verse one underlaid, but the booklet says 'Morales set verse 2' and the recording has verse one in chant. *Asperges me* sounds a bit high, and the facsimile shows it to be in high clefs: is the chiavette convention implied throughout the MS? The presence of these facsimiles is one more sign of the care that has gone into this excellent and highly recommended project. *CB*

*Michael Noone (ed): *Codice 25 de la Catedral de Toledo* Madrid, Editorial Alpuerto, 2003

The Tallis Scholars sing Palestrina (2 CDs)
Gimell CDGIM 204 (rec 1980-98) ££
Motets & Masses *Assumpta est Maria, Sicut lilium, Missa brevis, Missa Papae Marcelli, Lamentations Holy Saturday a6*

When I think of the age of the subscribers I know, I suspect that those who want these will have copies of the original issues. But some issues will have been LPs, and even CDs suffer damage; and there may be some who have so-far resisted and are tempted by a bargain. I have a few more doubts about the group's performances of Palestrina than of Browne; but these are still among the best versions available, with some of the leading small-choir singers on the London circuit. *CB*

Piccinini *Chiaccona: Musik für Laute und Chitarrone* Axel Wolf, United Continuo Ensemble 72' 11"
Raum Klang RM 2406

Alessandro Piccinini's music for arciliuto and for chitarrone was published in 1623 and 1639. Axel Wolf presents an interesting anthology from these books, now playing solo as printed, now adding organ, guitar, and violone in different combinations, a practice suggested by Piccinini in his preface. By and large these extra tone colours are used sensitively on the CD, and enhance the performance. The soft organ gently complements the bottom-heavy chitarrone in Gagliarda III, and the guitar adds umph in the correnti.

I confess I got off to a bad start. I was convinced that my equipment was suffering from an unbearable mains hum, until I realised it was the violone buzzing away on some low, sustained bass notes in the opening Toccata XXIII. I wonder if a bass viol sounding an octave higher would have been more effective, because the violone tends to obscure the characteristic low diapasons of the arciliuto and chitarrone. My preference is for toccatas to be unaccompanied, as in Wolf's expressively played Toccatas VI and XIII for chitarrone. There is some delicate and nifty solo playing in Passacaglia (No. 9) for arciliuto, and in the lengthy *Romanesca con partite variate* for chitarrone.

Not all the music is unfamiliar. Piccinini (with a little help from Wolf's continuo friends) gives us some unusual interpretations of well-known war horses such as *La Monica* (*L'Alemana*). The CD ends with a flourish, the whole band jamming the *Chiaccona in partite variate*, with lots of jolly strumming and cloppy percussion. *Stewart McCoy*

Sweelinck *Organ & Keyboard Music* Siegbert Rampe *hpscd, virginal, clavichord, org* 79' 01"
Dabringhaus & Grimm MDG 341 1256-2

This CD presents a representative and varied and selection of the best of Sweelinck's keyboard music played by the editor of the new Bärenreiter edition (see p 2) on no fewer than six instruments, four of them very important originals. This variety brings out the wide range of styles in the music, based on both Italian and English models, from light-hearted variations through toccatas and extended fantasias to chorale versets. The wonderful early 1425 organ of the St. Andreaskirche in Soest-Ostönnen contrasts sharply with the much larger instrument by Hans Scherer Junior in the St. Stephanskirche in Tangermünde; so does the Germanisches Nationalmuseum's 1637 Andreas Ruckers with its 1605 Gheerdinck virginals. Modern copies of a 1540 Italian and a 1670 South German clavichord are also well-contrasted. My favourite is the Ruckers, whose rich and complex sounds are beautifully exploited in a toccata and some variation sets. Rampe's playing is always intelligent and stylistic with lots of nuance; his articulation is marginally more convincing on the plucked instruments. The recording has deliberately avoided any manipulation, so that one has to adjust the volume quite a lot, but this CD is an especial treat for the sounds of so many very fine instruments. *Noel O'Regan*

Victoria *Officium defunctorum* Armonico Consort, Christopher Monks 53' 17"
Deux-Elles DXL 1112
+ A. Lobo *Versa est in luctum*

If I hadn't looked at the box before playing it, I would have guessed that this was a reissue of a recording several decades old. It's very much conductor-dominated, with a wide dynamic range that seems imposed from outside; individual moving lines are brought out, but the shaping comes from the harmony rather than line or word. That isn't too inappropriate for the chordal writing of the six-voice *Missa pro defunctis*, but it becomes tedious in section after section to hear a parody with one element of the music taken to extremes. I found it impossible to listen right through, and was relieved to move on to Noone's Morales (see above). It is, of course, possible that styles will change; we can't know how any music sounded nearly five hundred years ago, and may not have liked it if we did. But there are some clues in the external circumstances. We know, for instance, that everyone used single-line parts (even the director: it is possible that even if he was also the composer, he might not have kept his music in score). I don't think that a performance like this could have taken place without the use of scores and modern conducting techniques: whatever you sing from now, it is helpful to have some concept of what the original singers used This is the first time I've heard Armonico Consort (here comprising conductor and 21 singers), who are giving a lot of concerts and, indeed, buy music from us. They may be in the vanguard of post-HIP performance practice. I'm a bit too old myself to suggest that older readers might enjoy it, but I was very disappointed. *CB*

Het Antwerps Liedboek 1544 Camerata Trajectina, Egidius Kwartet, Louis Peter Grijp *dir* 132'-8" (2 CDs)
Globe GLO 6058 ££

This is an anthology of 36 songs, recorded in alphabetical order, in a variety of styles, some coarse, some civilised. Although the listener who is innocent of the Dutch language must inevitably feel he is an outsider, this is an entertaining disc of music that is mostly anonymous (the only composers' names are Agricola and Clemens). I must remember to pack it next time we drive through Holland! *CB*

Four Temperaments: Byrd, Ferrabosco I, Parsons, Tallis Phantasm 72' 07"
Avie AV 2054

This has been in my CD player more than any other disc for the last few weeks. I must confess that for much of the time it has been background; picking out a few tracks each time through is probably better than trying to concentrate from beginning to end. Even though it is music I am very fond of, I am prepared to admit that there is a certain sobriety that needs variety – and that isn't successfully provided by the occasional incursions into staccato playing to liven it up. I also feel that sometimes variety of tempo between pieces is imposed for the sake of it rather than arising out of the music. But these are minor grouses compared with the marvelous playing and the skill and strength of the music itself. I used to find that the viol consorts I played with in my middle-age (I'd better not claim youth) found pre-Jacobean music rather dull: listen to this and be converted! *CB*

Die Spinne im Netz: Musik aus Nürnberger Drucken des 16. Jahrhunderts Musicke & Mirth, Julian Podger *T* 59' 22"
Raum Klang RK 2305
Music by Agricola, Barbireau, Buchner, Dietrich, Févin, Francesco da Milano, Ghiselin, Isaac, Neusidler, Obrecht, Senfl & anon

Much of this disc comes from Formschnieder's collection of 100 tricinia, printed in 1538 but drawing on repertoire of the previous half-century. The excellent booklet essay by Jane Achtman (one of the violists) sets up a contrast between that collection, in which the abstract patterns of the music are not disfigured with text and attributions are not given because erudite musicians can identify the styles anyway, and Petreius's similar collection of 1541, which takes an opposing stance, printing texts, regardless of their original language: 'for... one holds that song to be the best which expresses the *affectus* inherent in the words with the most suitable and harmonically appropriate melodies and communicates them to the heart of the listener'. But this isn't followed up in the obvious way of contrasting sung trios with instrumental ones. In fact, the sung items are from neither collection. Irrespective of this, it's a pleasing anthology, mixing the well- and lesser-known, with beauty of sound rather than the aggression that Tenorlied and the like often receive. Had I not known that German was his mother (but not father) tongue, I'd compliment Julian Podger on his idiomatic sound. *CB*

17th CENTURY

Biber *Vesperae longiores ac breviores (1693)* Yale Schola Cantorum, Simon Carrington
ISM 001-04 59' 53"
+ Legrenzi *Salve Regina*; Leopold I *Ave Maris stella*; R I Mayr *Domine ad adiuvandum & Sancta Maria mater Dei*

This recording is based on two live performances in New Haven and New York last December; the choir is bringing the programme to England (see diary p. 20), and on the strength of this disc they and the music are well worth hearing. The performances are idiomatic, and the solo soprano singing is particularly lovely Occasionally the choir sounds a bit matter-of-fact, probably in an attempt to affect an early-music coolth, and rhythms can sometimes be either enforcedly accented or slightly slack rather than instinctively with the tactus. But these are small criticisms of a fine performance. Simon Carrington has worked in universities in the USA since he left the King's Singers; on the evidence of this, he has been doing an excellent job. The edition and booklet notes are by BC, who must have typeset more Biber than any other editor. The excellent instrumental ensemble is led by Robert Mealy, who also plays the Mystery of the Annunciation with the right blend of innocence and virtuosity. If you ever need an exercise in rhythmic dictation, try the Gloria of the *Laudate Dominum*. *CB*

Jenkins *Fantazia* Ensemble Jérôme Hantaï
Naïve E 8895 59' 53"
Fantazia a6 nos 3, 5, 8; In nomine a6 1 & 2; Pavan a6; Newark Siege, etc

Violins replace treble viols in this superb recording of Jenkins, which includes three of the six-part fantasies, the F major Pavan, both in Nomines, as well as several works for two violins, two bass viols and continuo (lute and organ): the suite in D minor, *Newark Siege* and the D major Galliard; and a suite in A minor for one violin, bass viol and organ. The playing is brilliant throughout, and in pieces written specifically for violin(s) full advantage is taken of expressive opportunities. In *Newark Siege*, viols join the violins to use off-the-string articulation where appropriate, and the slow conclusion is beautifully poignant. Doubts might arise about the six-part pieces, and indeed there are one or two places where one misses the unified resonance of an all-viol consort. The E minor In Nomine which concludes the disc, where the violin uses a little vibrato, is one example, and in the lovely A minor fantasy. But these moments are rare. More often, one is delighted by the balance, not at all treble dominated, with the tenors speaking strongly. The ensemble generally is superb. Highly recommended.
Robert Oliver

Marini *Opus 8 Con Curiose & Moderne Inventioni 1629*. CordArte 76' 51"
Raum Klang RK 2306

This is a delightful disc. Marini's style seems a bit old-fashioned in comparison with, say, Castello. His trebles tend to move with the bass and there is a fairly continuous harmonic movement, rather than passages where it remains static while the treble does its own thing. In fact, it was the Marini style that turned into the late-baroque treble-bass duality, and the *stilus fantasticus* became a byroad. The playing here is brilliant, with perfect understanding of the music. There may be nothing quite like the expressive *Passacaglie* on Andrew Manze's disc of the 1655 set, but the music itself is a bit cooler anyway. The numbering is confusing. It looks, for instance, as if a plain version is played after an embellished one; it isn't made clear that the 1629 edition has several numbering systems. And it is surely wrong to suggest that the music was composed between 1626 and 1629: the ambiguity of the title date must refer to delay in printing, not that the title page was set at 1626 then Marini started composing. *CB*

I neglected to mention in my review of the facsimile of op. 8 in the last issue that Martin Lubenow, one of our subscribers, produced an edition of the set over a decade ago: details from www.musichevarie.de

Schütz *Symphoniae Sacrae I – 1629* Barbara Borden, Nele Gramß, Rogers Cover-Crump, John Potter, Douglas Nasrawi, Harry van der Kamp *SSATTB*, Concerto Palatino 96' 29" (2 CDs)
Accent ACC 30078 ££ (rec 1991)

An all-star cast for recording of the fruits of Schütz's second Italian visit. He didn't manage to calculate its length quite right for a CD, but it's worth buying anyway. The recording doesn't proceed through the book in numerical order, but adopts a varied sequence. I expected to be enthusiastic, but am just a touch disappointed,

partly because Schütz hasn't quite got the flair in this style of the best Italian composers of the time, and partly because the performances seem slightly cool. But that feeling is not enough to prevent a strong recommendation, and on second playing my enthusiasm grew. Who plays what is set out in tabular form (like the Jarzebski I praised recently); the blank column for cornett 2 is odd. *CB*

The Cries of London Les Sacqueboutiers
Ambroisie AMB 9665 64' 25"
Music by Adson, Daman, Dering, Ferrabosco, Gibbons, Holborne, Locke, Simpson, Ward

We are so accustomed to the idea of Jacobean music being 'apt for voyces and vialls' that it is easy to forget that there may be other potential instrumental collaborators for singers. However, this particular combination of voices with the splendid Toulouse-based cornett and sackbut ensemble does not completely convince me. The texts of Dering's *Country Cries* and the three different settings of *The Cries of London* need real characterisation in any performance, and especially when there is the danger of being swamped by the richness of this instrumental group. The French sopranos aim for an over-polished sound that fails to project the fishwives' selling of their wares; the two English-born tenors fare somewhat better at projecting their snatches of text; and the bass is a rather restrained town crier. The brass playing is of a very high order, and it would be a much more interesting proposition to hear this group applying their ideas to the ceremonial verse anthems written for the Jacobean royal court and chapel. The instrumental tracks exhibit some further unusual choices of timbre, including a Holborne galliard played on chamber organ and Irish harp, but the full ensemble is spoiled for me by the far too frequent intrusion of a double bass at 16' pitch and an ethnic-sounding drum that both detract from the careful balance and rhythmic subtlety of the part-writing. Les Sacqueboutiers save their most entrancing playing for the last tracks on this CD: Locke's evergreen *Music for His Majesty's Cornetts & Sackbuts*, performed here with a grace and elegance that are the very epitome of French polish. *John Bryan*

English Fancy Masques, Olivier Fortin *dir*
Analekta AN 2 9905 63' 30"
Music by Campion, Jenkins, Purcell

A very enjoyable recording of mostly well-known music, but an intriguing programme: Jenkins and Purcell together, and prominence to the songs of Campion. Two violins, two bass viols, harpsichord play Jenkins fantasias in D major, A minor and G minor, reduce to a trio for Purcell's C major, and A minor sonatas from the 1683 set, and accompany the soprano, Shannon Mercer, in songs by Campion and Purcell, including the latter's *Music for a while* and *When I am laid to rest*. The playing is delightful, and the 'early' quality of Jenkins' inspiration is an intriguing contrast with the baroque figuration of Purcell, yet the latter's debt to the former is clear. The best example of this are the A minor fantasies – Purcell's final movement and Jenkins' first each have a slow-fast-slow form. Purcell with his Italianate sequences, Jenkins with his brisk divisions, reflect the differing eras, but cede nothing to each other in their ability to move their hearers. Shannon Mercer is a marvellous singer, with beautiful tone and mature control. She sings with intelligence and understanding, taking care to distinguish the greater disparity in style between Purcell and Campion. Campion's genius as a lyricist is more widely acknowledged than is the delight his musical settings can bring, and this recording will help redress that balance. He shines in the company of his more acclaimed successor. I take issue with the booklet, which says he only composed secular vocal music. The Second Book of Ayres, from which these songs are taken, includes many sacred songs (psalm settings, *Never weather-beaten sail*) and even the little preface to the reader says 'holy hymns with lovers' cares are knit/Both in one quire here'. But that is a minor quibble in the face of such performances of such music. I enjoyed her renditions of Purcell less, because she uses much more vibrato – having proved in the Campion that she can control it. She, like so many singers, equates vibrato with high emotion, so Dido's plea to be remembered sounds modern – she could have used her excellent technique to greater effect. *Robert Oliver*

Geistliche Arien Ruth Ziesak, Berliner Barock-Compagney 71' 31"
Capriccio 67 125
Music by Baltzar, Bernhard, Buxtehude (op.1/4), Ebart, Geist, Reincken (Suite 6), Tunder, Vierdank

This programme of sacred arias and instrumental pieces from 17th-century Germany offers an intriguing mix of the familiar and little-known. Alongside pieces that have been already recorded several times, such as Franz Tunder's Ach *Herr, lass deine lieben Engelein*, there are intriguing discoveries, such as dance variations by Johann Vierdanck or a *Miserere* by the Halle organist Samuel Ebart. Ruth Ziesak brings a relatively pure vocal tone to the simpler arias and chorale settings (such as Christian Geist's version of *Wie schön leuchtet der Morgenstern*); in the more elaborate sacred concertos, she lithely negotiates the changes of mood, switching between virtuosic melismas and hypnotic ostinatos in Christoph Bernhard's *Aus der Tiefe rufe ich zu dir*. The booklet presents Ziesak as the star of the disc – it contains no fewer than eight pictures of her – but for me the highlight was the instrumental playing. The string players are forceful and gutsy, bringing much vigour to sonatas by Buxtehude and Reincken, as well as a gift for sinuous dissonance in slower sections. This rewarding disc is well worth seeking out. *Stephen Rose*

Music for Sir Anthony Currende, Eric van Nevel 75' 30"
Klara KTC 4005
Music by Amner, Bull, Byrd, Dering, Hollanders, Luthyon, Monte, Monteverdi, Philips, Regnart, Tomkins

The 'Sir Anthony' of the title is van Dyck, the court painter, whose travels provide a convenient thread from which to hang the music of England and the Netherlands at the dawn of the 17th century. The links were musically real too, as Bull, Philips and Dering were religious refugees in the Netherlands. This provides an opportunity to hear on one disc a range of European composers (van Dyck's visit to Italy allows some Monteverdi), against the dogma of single-composer discs, and makes interesting listening. I would particularly recommend this for comparing performing styles of the English music, which many of us are familiar with through the English tradition. The emphasis of Continental choirs in general is on a much more melded sound – voices amalgamated towards a single timbral goal. This gives old favourites such as Byrd's *Ne irascaris Domine* a tension and drama rarely communicated, and musical impetus to the whole programme. There are lesser-known composers (at least to me) notably Herman Hollanders (as chromatic as Pandolfo Meali and culminating in a cadence to out-English the English) and John Amner, organist of Ely Cathedral, whose proto-Purcellean style deserves to be better known. There are a couple of charming organ diversions by Bull, the dotty arithmetic of which is treated with sympathetic whimsy. In a crowded field of 16th and 17th century choral music performance this is one to go for. *Stephen Cassidy*

Ténèbres Jill Feldman *S*, Kenneth Weiss *hpscd*, Rainer Zipperling *gamba* 61' 42"
Olive Music OM 003
Settings by Charpentier, Couperin, Lalande + d'Anglebert *Le Tombeau de Mr. de Chambonnières* & Marais *Le Tombeau pour Mr. de Lully*

This is not the first time I have reviewed a combined *Tenebrae/Tombeaux* programme This one shares two pieces with that earlier disc (Audivis E 8592) on which the singer was Isabelle Desrochers. The concept is a good one as it allows contrast of sonority and style while maintaining continuity of mood and I don't think the first sentence of the note need have tried quite so hard to justify it. Thereafter, the essay is helpful and the Latin texts appear in full with translations to English, French and German. This is repertoire in which Jill Feldman has long experience and she certainly sounds in control of all the detailed nuances with which the vocal pieces positively bristle. Ornaments are artfully absorbed into the lines, the brief stretches of passagework are clearly articulated, and the continuo is played in a way that, though certainly not dull, allows the voice to be the main vehicle of expression. In this regard, it helps that the instrumentation does not change during each piece. This is a really good programme of music by composers at the top of their form and the response of all the performers is of a similar calibre. Excellent Lenten listening. *David Hansell*

LATE BAROQUE

Albinoni *Concerti op. 5, 7, 9* Lajos Lencses, Miklos Bartha *obs*, Bela Banfalvi *vln*, Budapest Strings 277' 20"
Capriccio 67 126/29 ££

BC and I listened to this together last time he came south, and agreed that it is more suited to the Classic FM audience than our readers. The playing is acceptable if you don't demand early instruments, but there is a lack of vitality and individuality in the performances. If you want a cheap reference set of three of Albinoni's concerto sets (but why not op. 3 as well?), this is good value, and a substitute for the difficulty in assembling scores if you need to decide which concertos are worth playing (facsimile parts are available from King's Music). These would have been received enthusiastically in the 1960s, but times have changed; while not historically unaware, the playing is too staid and stolid. *CB*

Bach *Cantatas vol. 17* Sandrine Piau, Johanette Zomer, Sibylla Rubens, Bogna Bartosz, Nathalie Stutzmann, Paul Agnew, Jörg Dorfmuller, Christoph Prégardien, Klaus Martens *SSSAATTTB*, Amsterdam Baroque Orchestra & Choir, Ton Koopman 189' 52" (3 CDs in box)
Antoine Marchand CC72217
Cantatas 13, 17, 19, 32, 35, 56, 57, 58, 84, 169

Review in next issue

Bach *Cantatas 53, 106, 196, 198* Soli, Coro della Radio Svizzera Lugano, I Barocchisti, Diego Fasolis 69' 50" (rec 2000)
Arts 47695-2

Bach's *Trauerode* (BWV 198) includes sumptuous and pathos-laden movements that the composer later used in his St Mark Passion. But the piece presents a unique challenge to today's performers, in that its text consists of a fawning sequence of epicedia about the deceased princess Christine Eberhardine of Saxony. Few audiences can empathise with such brown-nosing, which seems a far more alien world to us than that of Bach's overtly religious cantatas. Indeed, throughout this recording, I felt that the performers were not conveying the words with the conviction achieved by (say) Masaaki Suzuki's Bach Collegium Japan; and although such a weakness is excusable in the *Trauerode*, it is less forgivable in other pieces on this disc, such as the *Actus Tragicus* (BWV 106). Otherwise, the orchestra and choir are well-drilled, although I would prefer to hear such an intimate piece as Cantata 106 being sung by solo voices. The soloists represent more of a mixed bag, with some uncertain intonation in the *Trauerode* but a delightful duet between Charles Daniels and Furio Zanasi in Cantata 196. Although there is much to enjoy in this recording, it does not reach the heights of some of its competitors. *Stephen Rose*

Bach *Mass in B minor* Matthias Ritter, Manuel Mrasek, Matthias Schloderer, Maximilian Fraas, Anthony Rolfe Johnson, Michael George *TrTrAATB*, Tölzer Knabenchor, Choir of The King's Consort, The King's Consort, Robert King 110' 20" (2 CDs)
Hyperion CCD22051 ££ (rec 1996)

Robert King's 1996 recording stands out for its use of the Tölzer Knabenchor on both soprano and alto lines. Their inimitable chest voices create a markedly different choral sound from the refined Oxbridge timbre of most British early music choirs, giving this recording a compelling immediacy and energy. Most of the arias are good too, particularly the 'Domine Deus' where Anthony Rolfe Johnson pairs the treble Matthias Ritter, with gentle Lombardic rhythms in the accompaniment. Although there are occasional blemishes, this is a significant and vivid recording; King's choice of treble voices is a distinctive contribution to the continuing debate about what kind of choir to use for Bach's music. *Stephen Rose*

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

Graupner *Christmas in Darmstadt* Les Idées heureuses, Geneviève Soly 70' 54"
Analekta AN 2 9115

There is much to commend about this CD. The instrumental playing is very good indeed, and the recorded sound is excellent. I also applaud the record company's continued support of the Graupner Project and Geneviève Soly's group. But I found the programme a little odd: why include an extract from a Whitsun cantata just because it uses the chorale *Wie schön leuchtet der Morgenstern*? And the inclusion of an orchestral suite for recorder and strings just because the recorder has Christmas associations is bizarre – indeed, the piece itself (which I've known for a long time) is also one of the composer's more esoteric creations. The cantatas are full of fine music – the Alto aria (Track 3) with its oboe/recorder doubling (although it sounds more like a traverso to me) is delightful. In another strange piece of planning, the disc ends with a cantata for solo bass and strings, rather than one for the whole ensemble. Overall, I find the singing less satisfactory than the playing, although there is some fine *da capo* ornamentation. *BC*

Handel *Athalia* Simone Kermes *Athalia*, Olga Pasichnyk *Josabeth*, Trine Wilsburg Lind *Joas*, Martín Oro *Joad*,, Thomas Cooley *Mathan*, Wolf Matthias Friedrich *Abner*, Kölner Kammerchor, Collegium Cartusianum, Peter Neumann *cond* 122" 44"
Dabringhaus & Grimm MDG 332 1276-2

Three groups in Germany have, in the last decade, applied themselves to exploring Handel's oratorios via live period-instrument performances subsequently issued on commercially produced CDs. Peter Neumann and his Cologne forces have produced the most consistently satisfactory results, showing concern for dramatic values and avoiding the occasional eccentricities apparent in the Maulbron Abbey performances under Jürgen Budday, and in Joachim Carlos Martini's enterprising but patchy series with his Junge Cantorei. *Athalia* is Neumann's fifth offering (following *Saul, Susanna, Theodora* and *Belshazzar*) and maintains the standards of its predecessors. (The usual 1733 version, as first performed by Handel at Oxford, is followed; its shortness removes any need for cuts.) Neumann's version complements rather than effaces the 20-year-old recording under Christopher Hogwood, with Joan Sutherland in the title role. The latter still stands up well, with a strong cast and good choral sound brightened by the New College trebles. But Neumann's live sound, though of softer grain, is clear with well-defined choral lines, and in the

slower numbers, such as the choral lament 'O Lord whom we adore', he is distinctly more expressive than Hogwood. Simone Kermes somewhat overplays the characterisation of the wicked queen, losing her generally fine command of English at moments of stress ('vassals' become 'wessels') but is especially effective in the uneasy recitatives with which her part begins. The longer but less engaging soprano role of Josabeth is pleasantly delivered by Olga Pasichnyk (Emma Kirkby, for Hogwood, is keener) and countertenor Martín Oro's Joad is passionate though uneven in tone. The American tenor Thomas Cooley is excellent as the apostate priest Mathan. In short, this is a commendable performance, only slightly less than ideal (as is Hogwood's). It would be good to have a new studio recording of the work, with an appendix of the music that Handel composed for the 1735 London revival, but the times are not propitious for such a project. *Anthony Hicks*

An edition of Athalia *by Anthony Hicks is now available from King's Music.*

Handel *Arias* Arleen Augér, Max Emanuel Cencic, Emma Kirkby, Axel Köhler, Jochen Kowalski, Ann Monoyios 67' 41"
Capriccio SACD 71 024

This is a strange anthology from five (and more) rather different singers. The first track isn't encouraging: the trumpet wins the competition with the countertenor in the fioratura competition of Rinaldo's 'Or la tromba'. The style is mostly 'modern instrument authentic'. Not all the singers are listed on the cover: Charles Humphreys (far outsinging Max Emanuel Cencic, who takes over from him in 'He shall feed his flock') and Robert Torday also appear in *Messiah* excerpts. I don't see much point in taking a single aria from *Silete venti* (Emma Kirkby with Cappella Coloniensis: for a complete reissue of the same recording, see p. 33). Apart from her, I only really enjoyed the two contributions from Arleen Augér (who is fame is merely enough to warrant a listing on the back of the box, not on the front!) The motive for the discs seems to be to assemble arias in SACD: I doubt whether surround sound would make me any more enthusiastic. The booklet-note-writer (G. P.) makes a valliant attempt to cover the pieces in a general essay, but the disc is too amorphous for him to have any chance of helping the listener, and there are no translations. I find this disappointing and am very puzzled at its point. If sound quality is the focus, surely it is would be better to concentrate on new recordings made for the purpose. *CB*

J. M. Hotteterre 'le Romain' *La Flûte du Roy: Preludes, Suitttes & Sonates en Trio* Michael Form *rec*, Rebeka Rusó *viols*, Dolores Costoyas *theorbo*, Dirk Börner *hpscd* 73' 25"
Raum Klang RM 2207

Jacques Hotteterre le Romain (1673-1763) was the author of *Principes de la flûte traversière* (1707), the first published method for the transverse flute, recorder and oboe, so well-known to students of baroque French performance practice. Michael Form writes at length about French style in the sleeve notes, and the performers take care to follow Hotteterre's rules and play with the approved *bon goût*. There is perhaps rather a lot plaintive sighing in the second and fourth suites, and of course in *De mes Supires de ma langueur* from the Ornamented Airs and Brunettes, played without continuo so that we get the full effect of Hotteterre's ornaments, but there is quite a variety of mood overall. The third suite provides a cheerful start to the programme, and I particularly enjoyed the two Italian-influenced trio sonatas. I was disappointed at first that the solo instrument is a recorder rather than a flute, but was quite quickly reconciled by some expressive playing. Where the music is too low for an alto recorder in F, Michael Form plays a voice flute in D which allows him to avoid having to transpose a minor third. There is no information at all about the performers in the otherwise extensive sleeve notes, apart from some photographs inside the sleeve.

Incidentally I looked up *La Flûte du Roy* on the Internet, because I wasn't sure whether it was the title of the CD or the name of the group, and found some very unlikely references. It turns out that in the 8th century it meant 'the King's store ship'! According to New Grove, Hotteterre's court title was actually *'flutte de la chambre de roy'*. *Victoria Helby*

Rameau *Les Cyclopes: pièces de Clavecin* Trevor Pinnock 79' 34"
Avie AV 2056

During the decades when he was, perhaps, seen more often as director/conductor of the English Concert it became easy to forget just how good a player Trevor Pinnock is. Here he revisits repertoire he encountered in his teens and first recorded 30 years ago. Then, he was playing on the newly emerging modern copies of historical instruments: now he has the benefit of something akin to the real thing in the shape and sound of the sensational Goermans/Taskin harpsichord from the Russell Collection, lovingly prepared. Indeed, there is lots of affection all round here. The various notes and essays give just about everyone the chance to thank everyone else in an almost Oscar-esque fashion and Pinnock's introduction (nice to read a very personal note from a performer) makes it clear that his enthusiasm for his teenage hero is undimmed. There is some great playing – above all some great timing (the runs, for instance, in *Les trois mains*) – even if the famous Gavotte feels a little self-consciously precious. Harpsichord buffs (pun intended!) will want this for the instrument, *Ramistes* will want it for the music, Pinnock fans will want it anyway and no-one will be disappointed. *David Hansell*

I wish I'd kept it for myself as a companion in reviewing the new edition: *see p. 6.*

Telemann *Musique de Table I – III* Camerata of the 18th Century, Konrad Hünteler 258' 33" (4 CDs in box) (rec 1992-93)
Dabringhaus & Grimm MDG 0580-2 £

This set dates from the early 1990s, when one-to-a-part performances of 'orchestral' music was still very much the exception – indeed, many subsequent performances of this repertoire (which ranges, of course, from solo sonatas to large ouverture-suites with brass and woodwind) have opted for larger forces. The resulting clarity of minimalism pays huge dividends here and with absolutely no hesitation, I'd say this is still the set to have. *BC*

Telemann *Sonatas for recorder* Michael Schneider *rec*, Annette Schneider *vlc*, Christian Beuse *bsn*, Yasunori Imamura *lute*, Sabine Bauer *claviorganum* 71' 49"
Capriccio 67 020
TWV 41: C2, C5, c2, d4, F2, f1, f2, a4, B3

Listening to this CD brought back a lot of memories (mostly good) of the days when I played recorder. Having been somewhat tortured by violin lessons in my early teens, I had abandoned the cause (officially, at least) so when, at the age of 17, I decided to study music academically at school (more to fill my timetable than on account of any burning desire to do so), I turned to the recorder as something of a soft option for the recital. Telemann, needless to say, featured heavily on the syllabus of most examination boards (as, I suppose, he must still do today), and I've been through most of the pieces Michael Schneider plays here. What I particularly enjoyed about his performances is that I hear Telemann, not the player – so many recorder players today need to stamp their individual identity on the music, be it by bending notes, or swooping up and down, or ornamentation that smothers the original line (not everyone has heard

the straight version a million times). These are no-nonsense – and very exciting – readings of nine sonatas, played on three different treble recorders and a voice flute, with a continuo team of cello (bassoon for one piece), lute and claviorganum. Recommended to all recorder players. *BC*

Brian does, however, still play the violin; you can hear him leading the band for the Yale University Choir's English tour of his edition of Biber's Vespers: see diary, p. 20.

Vivaldi *Music for the Chapel of the Pietà: Vocal Music & Sacred Concerti* La Serenissima, Adrian Chandler *vln, dir*, Mhairi Lawson *S* 79' 58"
Avie AV 2063
RV 212, 292, 542, 554a, 600, 617

La Serenissima's latest disc consists of two vocal pieces associated with the Pietà, the *Laudate pueri* RV600 and the *Salve Regina* RV617, and four concertos, at least two of which have required the editorial help of the group's leader and inspiration, Adrian Chandler. He confirms his extraordinary skills on the violin throughout the disc, but nowhere more so than in the astounding cadenzas of the *Concerto fatto per la Solennità della S. Lingua di S. Antonio in Padova*. I have known Mhairi Lawson's voice since her student days in Glasgow, and she has come a very long way since then in realizing the enormous potential she showed even then. *La Serenissima* (43321 with theorbo, harpsichord and organ continuo) is among the most exciting of the 'new' groups around today, and I'd urge all our readers to get acquainted with them at the earliest opportunity. *BC*

For once, I played a Vivaldi disc before letting BC take it away, and I was immensely impressed by the sweetness of Adrian Chandler's playing CB

Zelenka *6 Sonate a due hautbois et basson* Paul Dombrecht, Marcel Ponseele, Ku Ebbinge *oboes*, Danny Bond *bsn*, Chiara Banchini *vln*, Richte van der Meer *vlc*, Robert Kohnen *hpscd* 108' 35" (2 CDs)
Accent ACC 30048 (rec 1982 & 1988)

When I owned these performances on LP many moons ago, I have to confess that I hadn't realised that *three* oboists had been involved: Paul Dombrecht recorded sonatas 4 and 5 with Ku Ebbinge in 1982, and then 1, 2 and 6 with Marcel Ponseele six years later. No. 3 is, of course, for oboe and violin, and the latter instrument is beautifully played by Chiara Bianchini. Only one group has challenged this set since it was first released, and that is Ensemble Zefiro: to be honest, I don't think I could be without either for any length of time, this is such fantastic music! *BC*

Il Barbaro Dolore: Arias y Cantatas del siglo XVIII español Capella de Ministres, Ruth Rosique *S*, Carles Magraner *dir*
Licanus CDM 0306 60' 15"
Music By Martin y Coll, Conforto, Farinello, Martinez, Pla, Terradellas

This enterprising disc combines vocal music by Conforto, Terradellas, Farinelli and Anna Maria Martínez with instrumental music by Martín y Coll (a terribly French sounding *Suite española* of around 1706) and Joan Baptista Pla (one of three oboe- and flute-playing composer brothers). The latter is a concerto for two flutes and strings, published in London in c. 1765 but sounding much earlier. The youthfully-voiced Ruth Rosique sings two fine arias (one from Terradellas's opera, *La Merope*, the other from a cantata by Martínez. Farinelli's *Ogni dì più molesto* was written in Madrid in 1753. The performances are enjoyable and I hope we'll hear more from the Capella de Ministres and Carles Magraner soon. *BC*

Les Déesses outragées Agnès Mellon, Barcarole 68' 56"
Alpha 068
Blamont *Circé*; Clerambault *Léandre & Héra, Médée*; Courbois *Ariane*

The mythical protaganists here are, in order, Ariane, Leander and Hero, Circe, and Medea. The master of the cantata, Nicolas Clerambault, is responsible for the second and fourth of these and generous index points make it easy for the listener to follow the twists of the various mini-dramas here enacted. For the genre of the *cantate françoise* is just that, an opera with a cast of one who has to be both character and narrator. No-one can accuse this singer of shirking her responsibilities in either regard as Ms Mellon conjures up a wide range of vocal colours and dynamics to set the scenes and depict the various woes of the distressed ladies. In this she is ably supported by *continuo* and *obligato* teams who take a similarly uninhibited approach, producing much memorable music-making. As is usual with Alpha, the music is complemented by an interesting note on the cover illustration. *David Hansell*

CLASSICAL

J. Haydn *Symphonies 91, 92; Scena di Berenice* Bernarda Fink *S*, Freiberger Barockorchester, René Jacobs 69' 22"
Harmonia Mundi HMC 901849

This is a delightful record, full of fizz and elegance, insight and a touch of mischief. Not only does René Jacobs give us the pair of symphonies that Haydn wrote for Count d'Ogny in 1789 (a usual CD-worth), they are separated by a poised, poignant, beautifully sung account of the *Scena di Berenice* which Haydn wrote for his final London concert in 1795. The Freiburg Baroque Orchestra plays with tremendous spirit and obvious affection, with quite brilliant playing from several of the orchestral soloists, and Jacobs surpasses himself in his handling of almost every aspect of the works (the Menuetto movements strike me as just a bit rapid for Haydn's markings). The unexpected touch (apart from dynamic shadings) is the sometimes quite elaborate ornamentation introduced in the repeats in the Andante of 91. Expertly recorded, a useful note, and four-language text of the *Scena*. Highly recommended.
Peter Branscombe

M. Haydn *Requiem pro defuncto Archiepiscopo Sigismundo; Missa in honorem Sanctae Ursulae* Carolyn Sampson, Hilary Summers, James Gilchrist, Peter Harvey SATB, Choir of The King's Consort, The King's Consort, Robert King 83' 50"
Hyperion CDA675102 (2 CDs for price of 1)

This issue gives us easily the best available performance of Michael Haydn's Requiem (1771), with on the second CD an exciting account of the St Ursula Mass that he wrote for the Benedictine abbey of Frauenwörth, Chiemsee, some 22 years later. They make a excellent pairing, with full forces thundering forth, expressive singing from the soloists singly and in consort, and delicate touches to offset the terrors and splendours. Robert King and his assembled forces place lovers of late 18th-century sacred music firmly in their debt. The recording is rich and well balanced, and the notes and texts clear and useful. *Peter Branscombe*

Kelly *Fiddler Tam: the music of Thomas Erskine, 6th Earl of Kellie* Mhairi Lawson *S*, Concerto Caledonia, David McGuinness *dir* 76' 49"
Linn CKD 240 *see pp.9-10*

More Art of Robert Burns The Musicians of Edinburgh, David Johnson *dir* 65' 54"
Scotstown Music SCTM002 *see pp. 9-10*

19th CENTURY

Jane Austen's Songbook Julianne Baird, Laura Heimes, Anthony Boutté *SST*, Martin Davids *vln*, Colin St. Martin *fl*, Karen Flint *fp* 72' 14"
Albany Troy 722

The problem with this disc can be expressed arithmetically: the 72' duration divided by 37 pieces of music means that

each of them lasts less than two minutes. Since many of the songs are strophic, one wonders if the editors have failed to check whether concordances give further verses that Jane Austen didn't bother to underlay: it is not unusual for the texts of songs to be transmitted separately from the music. The performances themselves are delightful; stated at the most negative level (though intended as high praise), the sopranos manage to sing without making a sound that would be unbearable in a drawing room. The disc is primarily of interest to Janeites and students of popular music; it probably won't be used as muzak in National Trust country houses of the period, since voices are generally thought to be too intrusive as background music, but it should do well at heritage shops. I'm puzzled by a reference in the booklet to the Gamie-McCullouch catalogue of the Austen music collection: could the names be those of our subscribers Ian Gammie and Derek McCulloch? *CB*

VARIOUS

Une Messe pour la Saint-Michel & tous les saints anges Freddy Eichenberger (organ of Juvigny-sur-Marne), Michel Goidard *serpent*, Ensemble vocal Ludus Vocalis, Bruno Boterf *dir* 75' 16"
Alpha 514

This is one aspect of what early music should be about. A group of singers, a serpent-charmer and an organist turn up for mass, maybe with a chant book, or perhaps only their memories. The singers start just with chant, but they know how to improvise chords; the serpent can play the chant, but can also snake around it, and the organist can play verses in the styles of the period of the organ (a magnificent instrument of 1663). The booklet is exciting for the way it reveals the creative process, and the result should encourage us, having done the necessary homework on the style, to have the confidence to be similarly creative. I'm not saying that this is the most enjoyable disc I've reviewed in this issue, but it explains so much about how the unwritten music that parallels the written music we know operated. Perhaps the Hilliards might try a serpent instead of a saxophone. *CB*

La musica extremada: musica española para tecla de los siglos XV al XVIII Carlos Garcia-Bernalt (organ of the Real Capilla de San Jeronima, Univ of Salamanca)
Verso VRS 2002 66' 08"
Music by Arauxo, Cabanilles, Cabezon, Castillo, Encina, Larrenaga, Nebra, Oxinaga, Peraza, Xaraga & anon

With pieces ranging from the 15th to the 18th century, this is a good introduction to the fascinating and colourful world of Spanish organ music. Tonal colour features from the start, with an anonymous 15th-century fanfare on the *Trompeta Real*. But it is the following two tracks that explore the more fundamental sounds of the Spanish organ – simple pieces played on wonderfully characterful single stops (*Flautado* and *Octava*). These stops have a delightful little chiff dancing along with the notes (for non-organist readers, this is the tiny transient hiccup sometimes heard at the beginning of notes on some stops – it is normally a harmonic sounding an octave and a fifth above the fundamental note, although this is not always easy to hear). Another lovely feature of this organ is the flexible winding. Listen to track 7 (Correa de Arauxo's *Segundo teinto de medio registro*) where held notes on the Cornet stop respond to the underlying moving accompaniment, giving a beautifully singing quality to the notes. The organ is the important 1709 instrument in the Chapel of Salamanca University – a small organ, with just nine stops. The playing is assured and displays a sure knowledge of the different styles represented. After the virtuosic *Tiento ple de primer tono* by Cabanilles, the music does get a bit silly for my tastes, but de Nebra's *Fandango* is a delight. Recommended.
Andrew Benson-Wilson

The Naked Recorder Nikolaj Ronimus
Classcd 608 57' 13"
Lamento de Tristan; Van Eyck *Amarilli, Wat zal men*; Telemann Fantasia 1 & 10; Bach Partita BWV 1013; anon Japanese song *Esashi Oiwake*

There is more than a hint of the middle east in the wonderfully improvisational introduction to the fourteenth century *Lamento di Tristano* which begins the Danish recorder player Nikolaj Ronimus's journey through the sound world of the unaccompanied recorder. The recorder is naked in the title of this CD and so might the player be, to judge by the glorious singing-in-the-bath quality of the sound. I wouldn't call Nikolaj Ronimus the Jimmi Hendrix of the recorder world, as a review in the sleeve notes suggests, but this is certainly a collection of very individual interpretations. The well-known Van Eyck variations are played more or less as written, but sound like improvisations for the player's own entertainment. I particularly appreciated the way the last three variations of *Wat zal*, so often a bit of an anticlimax, are just a great conclusion to the firework display. The Telemann *Fantasias*, particularly number 10, are suitably fantastical. I worried a bit about the rather wayward *tempo giusto*, so was pleased to see that the Concise Grove gives one of its definitions as 'the abstract concept of a "correct" tempo for a piece'. I don't know if that is what Telemann intended, but it's very effective. Unlike the imaginatively decorated *Fantasias*, the Bach is played almost unornamented apart from one or two slightly unexpected appoggiaturas, but with such a range of emotions, particularly in the almost painfully drawn out *sarabande* (with a rubato tempo quite unsuitable for dancing). The recording ends with a haunting Japanese song. I've listened to this CD several times now and can thoroughly recommend it, and not just to recorder players. *Victoria Helby*

ANDREAS STAIER

D. Scarlatti *Sonatas* Andreas Staier *hpscd*
deutsche harmonia mundi DHM 67375 2
(rec 1991-92) 140' 40" (2 CDs)

J. S. Bach *Fantasies & Fugues; Clavier-Übung I & II* Andreas Staier *hpscd* 247' 34" (4 CDs) (rec 1989 & 1994)
deutsche harmonia mundi DHM 67378 2

C. P. E. Bach *Sonatas and Fantasies; Chamber Music by the Sons of Bach* Andreas Staier *hpscd, fp*, Les Adieux 206' 52' (3 CDs) (rec 1988-90)
deutsche harmonia mundi DHM 67374 2

Haydn *Sonatas and Variations* Andreas Staier*fp* 222' 53" (3 CDs) (rec 1990 & 1993)
deutsche harmonia mundi DHM 73762 2

Dussek *Sonatas etc* Andreas Staier *fp* 132' 20" (rec 1993, 1995)
deutsche harmonia mundi DHM 82876

These are all reissues of music first recorded between 1987 and 1994. To some extent they show their age, especially in the choice of instrument: it now seems a bit daft, for instance, to use a copy of a Stein fortepiano to play continuo in J. C. Bach quintets, or a harpsichord 'after German models' (whatever that's supposed to mean) for Scarlatti sonatas. And Haydn's well known C minor sonata of 1771 can't have been written for any sort of fortepiano at all, let alone a Walter allegedly of c.1792. Full marks, however, for playing the Dussek on a beautifully restored 1805 Broadwood, although it's a pity it wasn't also used for Haydn's London sonatas.

No doubt, too, Staier has mellowed over the years, and would no longer try to break speed records in some of the Scarlatti and Bach harpsichord pieces, where on these recordings he has a tendency to bash relentlessly on, with occasional bits of 'expression' seemingly

imposed from the outside instead of growing from the music itself. These quibbles apart, however, Staier is a first-rate player with a formidable technique, and there is much to enjoy on these discs. They would make an excellent basis for anyone starting a collection of 18th-century keyboard music.

The translator of the programme note should be *shot* [perhaps *fired* would be more PC *CB*] for translating *klavieristisch* as *pianistic* in the piece about the Bach fantasias and fugues! *Richard Maunder*

CAPPELLA COLONIENSIS

Capriccio 49 382 (5 CDs in box) ££

CD 1 Handel *op.3/4a, op. 6/5, Silete venti* Emma Kirkby, Hans-Martin Linde

CD2 Arne *Hpscd Concerto 3* Peter Seymour, JC Bach *Overture La Clemenza di Scipione, op. 18/5*; Kraus *Symphony in C minor* Hans-Martin Linde

CD3 Mozart *Ch'io mi scordi di te* Ann Murray, Malcolm Frager, *Flute Concerto 1* Konrad Hünteler, *Symphony 34* Georg Fischer

CD4, Mozart *Symphony 31* Ulf Björlin, *Vln Concerto K271i* Hiro Kurosaki, *Symphony 25* Hans-Martin Linde

CD5. Cherubini *Missa per l'incoronazione di Carlo X* (1825), *Chant sur la mort de Joseph Haydn* Marilyn Schmiege, Martyn Hill, Paolo Barbacini *STT*, Gabriele Ferro

This celebration of fifty years of the orchestra concentrates on recordings from the 1980s. The presentation is that of a cheap reissue (flimsy cardboard box and minimal booklet) rather than lavish commemoration, with no details of date or personnel (except as quoted above) of the original recordings and only a two-page history of the orchestra: we may not need notes on discs 1-4, but what do *you* know about the Cherubini pieces? The orchestra gave its first public performance in 1954 and is the oldest 'original sound' (to use their word) orchestra in existence. As an intent listener to the BBC in the 50s and 60s, I'm surprised that WDR's innovation was not emulated or even featured in Britain. It would be interesting (if not necessarily enjoyable) to have a similar set for their first decade, but this is certainly worth a listen. There is much to enjoy here, and I hope similar boxes will appear of the other decades. *CB*

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

musique d'abord

We've had a batch of nine reissues in this bargain Harmonia Mundi series, many packaged with a complete catalogue of the series. I'll mention them in chronological order. All discs are numbered HMA 1951: I'll just quote the following final three digits, followed by the year of original issue and the timing. Prices are generally low mid-price. All have their virtues, even if I praise some more than others. It's a pity that the original booklets can't at least be put on a web site.

Parcel Pérès and Ensemble Organum perform, in their inimitable style, the Adoration of the Cross from the Maundy Thursday office and the propers for Saint Martial. There's a danger if you hear too many of their recordings of feeling that that the sound is the message, not the music, but it is nevertheless a refreshing change from polite plainsong (382, 1992, 78' 38").

The Ensemble Clément Janequin and Dominique Visse are completely at home in a short programme of Janequin and Sermisy, entitled after the first piece *Les Cris de Paris*; it also has *La Battaille* and 17 other shorter and mostly more conventional chansons (072, 1982, 49' 40").

Gesualdo's responsories for Holy Saturday plus four motets sound too well kempt and over-directed for my taste. I doubt if the music was ever sung by a choir (even one of 16 voices): it's clearly for virtuoso court singers. But it is beautifully sung, and listeners with a different approach will enjoy this. The disc ends with a non-liturgical piece called *Requiem* by a modern Italian, Sandro Gorli (b. 1948), written for this ensemble. Unlike most discs in the series, which just have the original texts, this prints them in four languages. (320, 1990, 71' 04")

My favourite of the batch was (until I heard the Muffat/Schmelzer) a collection of Monteverdi madrigals a5 from book V with a few pieces from later books for fewer voices. It's a good line up, and is old enough to have René Jacobs singing in the Concerto Vocale as well as directing. I heartily approve in principle that the continuo is provided just by one theorbo (Konrad Junghänel), though it needed just a touch more forward balance. At a concert, the visual attraction of the instrument helps the ear, but on a recording (and, for that matter, in an opera-house pit) it needs a little help – and by that, I don't mean a cello! But I must admit I wasn't hearing it on the highest-quality equipment. For continuous listening, an anthology like this is preferable to sets done book by book, and the singing here is extremely good: less extreme than some recent Italian recordings, but still reflecting the emotional nuances of the poems. The listener is let down, though, by the complete absence of texts (in any language). (084, 1983, 58' 41")

Recordings of grands motets by Dumont are rare indeed, so this by La Chapelle Royale and Philippe Herreweghe with a good cast of soloists is particularly welcome, even though showing its age a little. It includes *Dialogus de anima, Magnificat, Memorare* and *Super fluminis Babylonis* – with a preponderence of reflective or miserable texts, the expressive music suitably performed. (077, 1981, 50' 21").

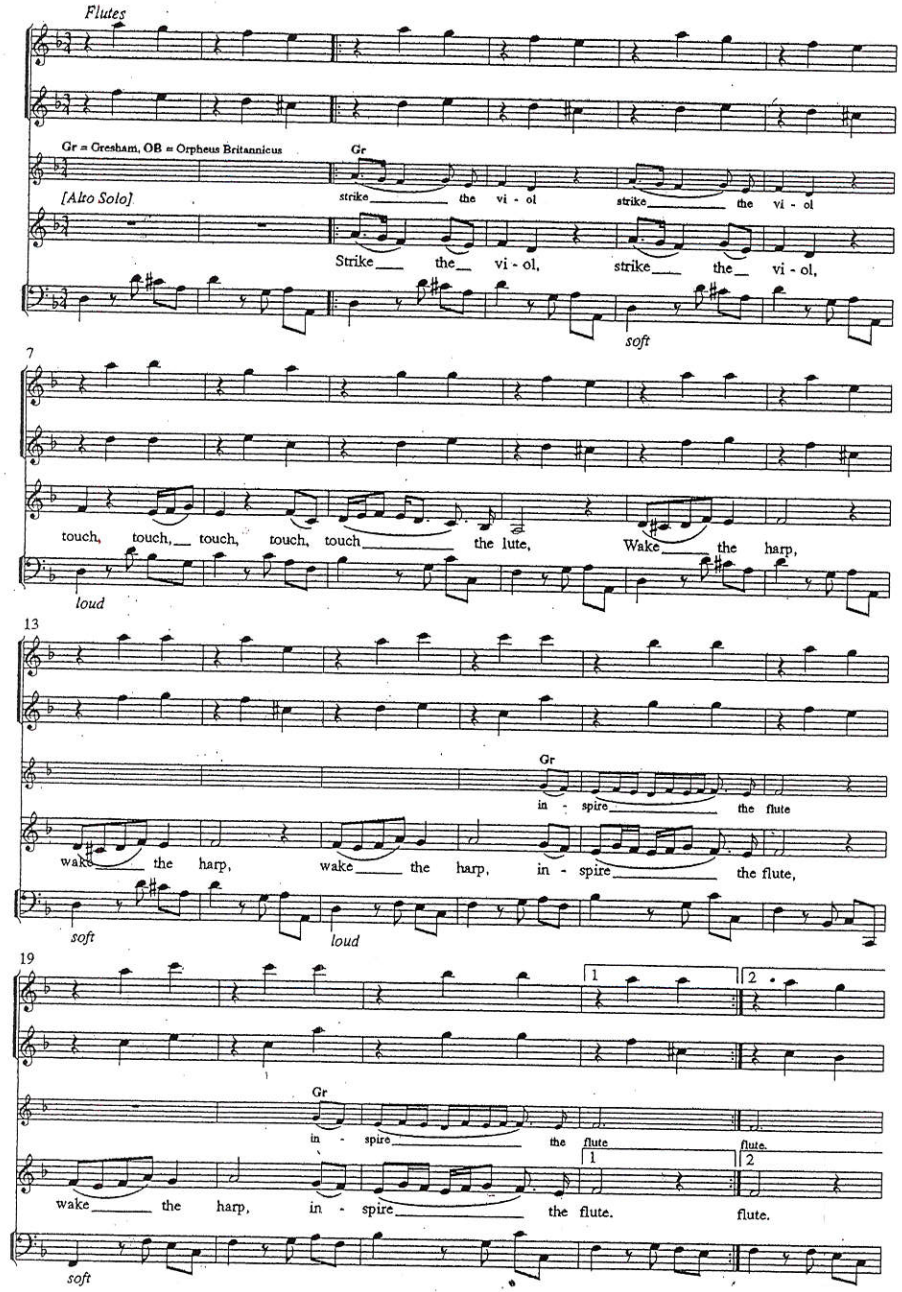
My real favourite (and not because it's the only one with a naked lady on the front) is a London Baroque disc of Schmelzer (Lament for Ferdinando III, Sonata for 3 vlns, two trio sonatas and Sonata IX) and Muffat (Sonata V, with the Passacaille, and the violin sonata). There are plenty of other sonatas of Sonata V, and I probably prefer John Holloway's violin sonata (no doubt because it was him playing it when it caught me unawares on the radio a decade or so ago and I became aware what an amazing piece it is – which is why we publish it.) If you don't know the music, buy it. (220, 1986, 61' 29")

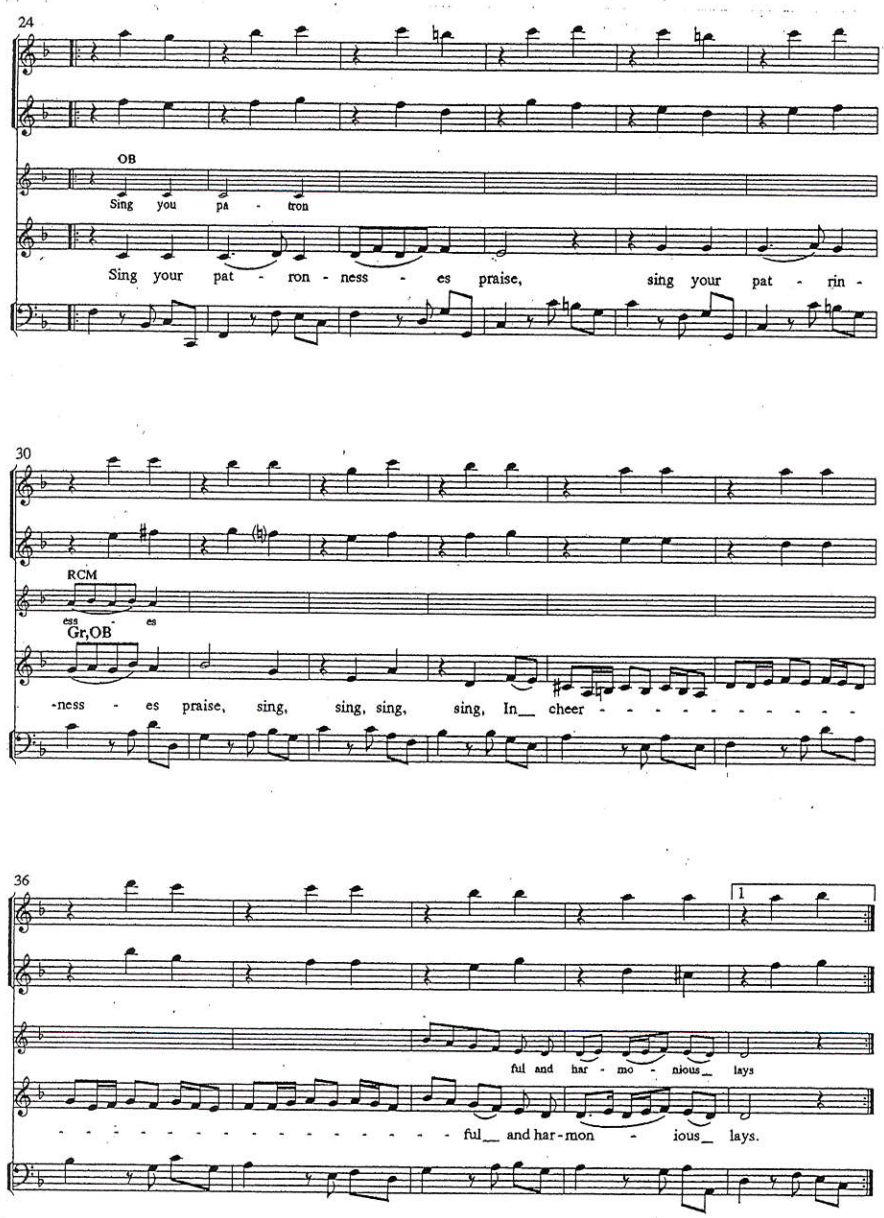
Another Chapelle Royale/Hereweghe disc includes Bach's Cantatas 21 and 42; the booklet puff ignores the second of them. Herreweghe does try to gild the lily a bit with 21. There's a good solo line-up (Schlick, Lesne, Crook, Harvey, Kooy) and, although I wouldn't want too many cantatas from Herreweghe, this is a good pairing. It has full texts and translations, as does the Pergolesi. (328, 1990, 64' 31")

Am I alone in finding Pergolesi's *Stabat Mater* as overexposed as Allegri's *Miserere*? This is a small-scale performance: string quartet + violone and organ, with Sebastian Hennig (boy soprano) and René Jacobs (alto). The vocal balance is good, chiefly because Jacobs isn't particularly powerful anyway, and the strings play well. But using a boy is a bit phoney – surely Pergolesi expected a castrato. Harmonia Mundi should have found another work to couple with it. (119, 1983, 37' 20").

As always, I don't know what to make of the presentation of sephardic repertoire as early music. Do the words really not matter? No texts are given. We are really in the domain of 'world music'. Perhaps that's why 1951 is replaced by 1957. (HMA 1957015, 1998, 62' 30") *CB*

Strike the viol (Purcell: Come ye Sons of Art, April 1694)





Also in Gresham MS f56v (autograph, but not necessarily an exact copy and transposed to A minor for soprano) and Orpheus Britannicus (1698) I p. 189. OB omits flutes, dynamics (written above the voice part in Gresham) , and bass quavers in 22, 23 & 40; ends at bar 40. Variants shown on the second stave. Gr beams bass quavers in threes, OB splits them into 1+2.

In Bars 17 & 21, OB has e-.f= d=e=f=g= f-. e= (- quaver = semiquaver) with syllable on first and last note.

STANLEY SADIE
30 October 1930—21-March 2005

Stanley Sadie died, very peacefully and at home, on the afternoon of 21 March. He had been ill for many months with a disease that was only diagnosed (as motor neurone disease) the week before. He had not been expected to die so swiftly, which is hard for Julie Anne and his family, but for him it must have been a merciful release. His great regret is evidently that he completed only vol 1 of his big Mozart book (proofs of which have evidently been dealt with already). He lived long enough to see his Festchrift, a volume of essays on Mozart (beginning with one by Peter Branscombe). Richard Maunder will review this for us. His great regret, Peter tells us, is evidently that he completed only vol 1 of his big Mozart book (proofs of which have apparently been dealt with already).

Stanley will be remembered chiefly for his transformation of *Grove* into *New Grove*. He was an excellent model of the scholar who could communicate with the musical public, writing excellent accessible books on Handel and Mozart, editing *The Music Times*, a magazine aimed at a wider readership than now, and a concert and record reviewer for most of his life, especially for *The Times* and *Gramophone*. We will print a fuller appreciation in our next issue.

We hope that his widow will feel that 'Strike the viol' is a suitable memorial.

LETTERS

Dear Clifford,

Where would we conductors be without choir members to keep us up to the mark? Nicholas Hare (tenor, St Albans Chamber Choir) drew my attention to the details of Tallis's re-voicing of bars 40-45 at 130-135. There are a few direct swaps (eg S3/S4) but otherwise it all seems rather random. Can anyone see any pattern in this? Does the presence/absence of a pattern suggest anything about Tallis's working methods (or lack of them)?

Incidentally, after our recent Tallis extravaganza, one of the sopranos voiced the view that TT should now join the short list (Bach being the only other name on it) of composers worthy of a concert to themselves. Simon Ravens, at least, might agree with her. *David Hansell*

I hope that at the end of this year of his putative half-millennium celebrations Tallis will have achieved a higher position in the first division. [I refuse to go along with our footballing usage which thinks that giving 'first' a French name makes it superior – as annoying as fastfood chains that won't use the simple grading of small, medium and large.] But the idea of your soprano only makes sense when referring to concerts with lots of short pieces.

Dear Clifford,
Thank you very much for your review of our C. P. E. Bach edition and for sending your *Early Music Review* from February 2005. I have a few comments.
1. Our Nicolai sonata in C major in G041 does NOT duplicate Richard Maunder's edition for Dove House. It is another piece from the same source (Durham) which is published by us for the first time.
2. I checked several of our new-publications sheet: The piece in G046 is correctly called "Solo" as far as I can see.
3. Yes, you guessed right: We will also publish the third sonata by C.P.E. for viola da gamba later this year.
4. The MS number was inadvertendly left out in the English introduction. Will be corrected.
5. Yes, German gamba players often demand the treble clef if it is original. This holds true for the compositions of the Berlin School.
6. Yes, several people have said that they like to see the figures also in the separate continuo part of our editions and we will always include them in the future. In this special case one could also mention that the manuscript has figures only in the first movement.
I will send two or three other samples in the near future and I hope that you will review them as well.

Günter von Zadow. Edition Güntersberg

Apologies for errors. We have received two more publications (Erlebach & Graun) from Güntersberg and would have reviewed them in this issue had we not already received an unprecedented number of many new publications. So these are deferred until the next issue, as well as two edition of Esquivel by Clive Walkley (Mapa Mundi) and nine items (Dittersdorf, St Georges, Shield etc) from Artaria Editions.

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On 29 January a packed audience at St Luke's Church in Chelsea, London, enjoyed a performance of Mozart's Requiem given by artists drawn from many of the country's leading orchestras and choirs under the direction of Jeremy Summerly. With all performers' fees waived, a sizeable sum was raised for the DEC Tsunami Earthquake Appeal. A recording of the concert has been sponsored by Hyperion Records Ltd and can be purchased for £12, every penny of which will go directly to the Appeal. Please call Hyperion on 020 8318 1234, or email info@hyperion-records.co.uk if you would like a copy".

The above information arrived just too late for our last issue. It seems likely that musicians will soon need to organise charity concerts to save Hyperion, if rumours are true that the appeal on their copyright case is unsuccessful. I fail to understand how anyone involved in early (or, indeed, any sort of 'classical' music) who wanted to bring a test case on whether editors should be entitled to the same fees as composers would have chosen the enterprising Hyperion as their victim.

Readers who do not subscribe to the Concert Diary will have missed the letter we sent from Hyperion last month explaining the background to the legal case which was fundamentally about whether editors should receive the same royalty for recordings of their work as composers. The appeal hearing has taken place and the result will be announced shortly. If Hyperion loses, the result is likely to be that no European record company except the very large ones is likely to issue anything that involves the use of a copyright edition unless the editor settles for a flat fee without registering the work with the Mechanical Copyright Protection Society. (This is unconnected with the European law that gives ownership of a previously unpublished work to the editor.) If the MCPS is persuaded to adopt a scale system depending on the degree of composition involved like the PRS, there may be some good arising from the system. As an editor, I am happy to be paid for my work; but it is not creative in the way a composer's work is creative, and it is also reasonable that a a publisher should not take the whole fee tem that is designed to give payment to both publisher and composer when there is no composer around to take his share of the payment. Another result of the loss is that Hyperion will have a vast legal bill to pay and will be unable to issue new recordings for some time. The whole business is one example of the pernicious effect of the introduction of the no-win-no-fee system here. The chief beneficiaries are inevitably the lawyers. *CB*