Early Music REVIEW

Number 107 June 2005

ISSN 1355-3437 Price £2.50

Editor: Clifford Bartlett
Associate Editor: Brian Clark
Administration: Elaine Bartlett
Diary & Advertising: Helen Shabetai
Cartoonist: David Hill
Reviewers:
Andrew Benson-Wilson
Peter Branscombe
John Bryan
Stephen Daw
Ian Graham-Jones
David Hansell
Victoria Helby
Stuart McCoy
Richard Maunder
Noel O'Regan
Simon Ravens
Stephen Rose
Michelene Wandor

King's Music, Redcroft, Banks End, Wyton, Huntingdon, Cambs., PE28 2AA

The Vatican has had many centuries to perfect its skill in the organisation of ceremonial events, and in many ways seem to have arranged the obsequies of Pope John Paul II with skill and decorum. But the magnificent arena outside the church was surely designed for massive displays that had an aural parameter, and the pathetic sounds of a bad choir and organ doodlings undermined the solemnity of the proceedings. If a service is held outside, the music needs to relate to the acoustics. I haven't had a chance to clap my hands in the middle of a silent Piazza di San Pietro to test it, but imagine that Bernini would have considered such matters. Irrespective of whether unamplified music might have worked, there are some sounds that are suitable for outdoors, some that are not. The ubiquitous quiet organ accompaniment to chant was utterly out of place, whereas unaccompanied unison voices would have been fine. (A pity hymns are so peripheral to Catholic liturgy: the participatory singing at the Charles/Camilla wedding the following day showed the advantage of the stanzaic form with a regular metrical structure for communal singing.) Brass works well out of doors, whether cornetts and sackbuts or a Salvation Army band. Many pop groups are used to performing in outdoor arenas and have the technical and artistic know-how to make it work. One of the first jobs of the new Pope should be to appoint a musical director with ears and imagination, replace the choir with one that can sing in tune with a sense of style that isn't a century or so out of touch, and work out how to devise events with some aesthetic validity in the square – perhaps starting by consulting those behind the Queen's jubilee pop concert.

I'm grateful to Priory Records for sending me rather more CDs of church music than we review: we usually pass over the all-period choral and organ anthologies. They are to be congratulated for their successful quarter-century in the niche market of church choir and organ music. *CB*

REVIEWS OF MUSIC

Clifford Bartlett

CAMBRIDGE SONGS

The Later Cambridge Songs: An English Song Collection of the Twelfth Century edited and with an introduction by John Stevens. Oxford UP, 2005. xi + 196pp, £60.00. ISBN 0 19 816725 3

My first attempt at editing was as an undergraduate when I put together an edition with bibliography of English medieval songs to submit with my final exams. Since it was supposed to be my own work, I was regrettably unable to discuss it with my director of studies, John Stevens, who was the only person in the English faculty who could have evaluated the musical aspect of the edition. In that case, 'English' referred to the language of the text, whereas in this edition, which John was working on during his last years, the term is geographical. 'Later' is to distinguish this MS, Cambridge University Library MS Ff.1.17(1), dating from the 12th century and perhaps written in Leicester Abbey. The 'earlier' Cambridge songs, also in Latin, are in MS Gg.v.35, lack music except for a couple with minimally-transcribable neums, and date from well over a century earlier; the best known item is *O admirabile Veneris idolum*, of which King's Music publishes an edition.

A foreword by Christopher Page makes clear that the authorship of the edition is more complex than the titlepage suggests. It would be an interesting analytical exercise for budding scholars to hone their editorial skills by trying to identify who wrote what: perhaps a copy could be marked up to enable such exercises to be marked with greater accuracy than similar studies of earlier collective products. The transcriptions, although typeset rather than in John's elegant hand, are very much in his style. I have one quibble, though. I find the presence of a number at the beginning of each poetic line in the underlay (and many lines are very short) distracting. As a musician I'm used to bar numbers above a stave, and only notice them when I need to; numbering above the music stave above invisible bar lines in the music might be less obtrusive.

The manuscript is unusual: it seems to be a complete pamphlet, copied quickly and in some ways carelessly by professional scribes, containing 35 songs, most of which have music though some have just blank staves. The edition has a thorough introduction on the manuscript and its notation. Each song receives an edition of the music (if there is any), a separate edition of the poem with commentary, a translation (essential for forcing the editor to come to grips with any awkward passages), remarks on the way it is presented in the MS, a commentary, a statement of the poetic metre, and a bibliography. The book concludes with a complete facsimile, annotated list of other MS sources, bibliography and index.

Four pages of the introduction are devoted to performance practice. John was a keen singer, and sang his own musical examples in lectures; his courses while I was a student included hymns and ballads – though they were scheduled at 9.00 on a Saturday morning, so I did not attend as assiduously as I should have. It would be inconceivable for him not to have thought how these songs were sung as he was working on them, though personal asides like 'the delightful final melisma' at the end of the commentary of the last song are rare. His theoretical work on medieval rhythm is set out in his *Words and Music in the Middle Ages* (Cambridge UP 1986). That deals primarily with monophony, so the suggestions here on the polyphonic songs are of interest. I wonder, had he lived longer, if he would have covered other topics of performance practice. On p. 155 he notes that a previous editor was 'apparently unaware of what Latin metrical poetry is'. A summary of the relationship between quantity and stress in Latin poetry of the period would have been a way of avoiding the likely solecisms of the many performers who will be drawn to the music here. There is already one CD of the music – Gothic Voices on Hyperion CDA 671677. Some songs, especially those that also survive in the *Carmina Burana*, are found on other Latin song discs, and surely many more recordings will follow. So it is a pity that the nothing is said about the very different assumptions which lie behind some of these. To the extent that they are thought through with knowledge and integrity, performances of the music are as important as accounts of performance practice in musicological studies: listing them is as important as the usual bibliographical references, and arguing over the theories behind them is a task for musicologists. Although I find John's view convincing (equal value to each note or neumatic complex), literary scholars who use this edition may have no idea that there are conflicting arguments, and they should be acknowledged.

Unless you have heard the CD (issued in 1999 – work on this edition has been under way for a long time) most of the pieces here will be new. A few of the songs are from the international repertoire, *Olim sudor Herculis*, for instance. One is in the *New Oxford Book of Carols* (no. 15), with a version that assumes that in a phrase of ten beats, it is naturally to expand to a more regular twelve; the Gothic Voices recording agrees. (The other overlap with NOBC, no. 10 *Ad cantus leticie*, has different upper parts.)

This is an immensely thorough edition, benefitting from the wide consultation with and input from so many specialists. The price being what it is, it will be consulted in libraries more than purchased – a pity, since the music is attractive, as those who know the CD will realise, and such user-friendly editions of medieval Latin song are rare.

DUTCH SONGS

Brussel, Koninklijke Bibliotheek, MS II 270... Collection of Middle Dutch and Latin Sacred Songs ca. 1500. (Monumenta Flandriae Musica 7). Alamire, 2005. xlv + 132pp + facsimile booklet, €70.00. ISBN 90 6853 168 9

When I took this big (32 x 24 cm) bound volume out of its packing, a tiny (15 x 11 cm) paperback slipped onto the floor, and I assumed that it was a free gift. But it turned out to be the most important part of the packet – the facsimile, while the big book was, in the nicest possible way, just an appendix: the introduction and transcription. It will present me (and every other owner) with a problem: how to keep the pair together. It would have been better to have bound the facsimile in such a way as it would have stayed open and provided a pocket in the binding to slip it into. I'm sure in a few years time, libraries will still have the commentary but not the facsimile! It is otherwise a fine publication, very similar to the manuscript and edition reviewed on the previous page. There are 29 songs, ten in Latin the rest in Middle Dutch ('middle', as in 'middle English', is a linguistic, not a geographical term.) There are some international standards – *Puer nobis nascitur, Puer natus in Bethleem* are the best known; most of the songs are for Christmas or Marian. The edition is bilingual (Flemish and English) and set out rather lavishly, with less solid content than the Cambridge Songs.

JUAN ESQUIVEL

Juan Esquivel *Missa Ave Virgo Sanctissima SSATB* Transcribed & Edited by Clive Walkley. (*Mapa Mundi* A 156). Vanderbeek & Imrie, 2003. 22pp

Juan Esquivel *Four Hymns complete with their chants SATB* Transcribed & Edited by Clive Walkley & Bruno Turner (*Mapa Mundi* A 222). Vanderbeek & Imrie, 2004. 16pp

These have been sent by the editor, since we rarely get Mapa Mundi publications now. If the implication of the series number is valid, they have been remarkably productive in the period between the publication of these two items. The Mass is the opening item of Esquivel's Book I (1608), based on the five-voice motet by Guerrero (Mapa Mundi A 28) and retaining his canonic trebles. The four hymns come from his 1613 print. Bruno Turner's wide knowledge of hispanic hymns enables the chant verses to be supplied from suitable early sources; despite following the texts of the Roman missal, local use was followed for the tunes. The four hymns (SATB) included here are *Christe Redemptor omnium, Hostis Herodes impie, Vexilla Regis prodeunt* and *Pange lingua* (Christmas, Epiphany, Passion and Corpus Christi), the last having chant in characteristically Spanish triple time. Like the hymns, the writing of the mass is consistently contrapuntal; its scoring is SSATB, transposed up a tone from standard clefs. There is a section for SAT in the Creed (the edition doesn't say which S, not that I can see any circumstances in which it would matter) and the final Agnus has a second alto. The tenor has the widest range, from low C to top G. It looks satisfying to sing.

SONGS OF SUNDRIE NATURES

Byrd *Songs of Sundrie Natures (1589)* edited by David Mateer (The Byrd Edition, 13). Stainer & Bell, 2004. xxxvii + 274pp, £69.00.

This is the fourth modern edition of Byrd's second vernacular publication (not counting separately its double appearance in the blue covers of *The English Madrigal School* and the red of *The Collected Works*). The first was by Arkwright in the 1890s (*The Old English Edition*, 6-9) I was amused to see in my copy a leaflet advertising a special offer of the 25 volumes of the series at a cheap rate of 20/- down and six instalments of 10/- (£1.00 and £0.50): you don't get musicological series offered on HP now! I've only got vols. 7 & 9, so don't have the introduction at hand; but the volumes are clearly printed with no editorial intrusions except a piano reduction, the words are shown separately at the beginning of each volume, and there is a table of original clefs. Next came Fellowes (*The English Madrigal School*, 15 and *The Collected Works* 13), and his edition was revised by Thurston Dart in 1962 – Philip Brett is named as Associate Reviser, and probably did most of the work. So is a new edition really justified when there is still music of the period that hasn't been published at all?

That is not entirely a fair question, since the Fellowes *Collected Works* needed replacing as a whole and this volume has sensibly been left till near the end of the publication schedule. Surprisingly, all volumes preserve original note-values. But there are different ways of transcribing nos. 24 & 25, with its mixture of duplets and triplets within a triple tactus. Arkwright solves the problem by giving the first half of the piece in 6/4 and the rest in C. I don't have the original Fellowes; the Brett revision retains the original notation apart from replacing black notation with white, but varying signatures in the piano accompaniment between 9/4 and 3/2 until the change to duple time; footnotes describe the original notation, and coloration is shown by half-brackets above. Mateer is less satisfactory. In principle, he retains the original so that annotation isn't necessary. But the reader has three indications for the triplets: 3 in the stave, half brackets above, and modern triplet signs. So what is the function of the triplet signs? Mateer bars consistently with 6 minims (12 or 18 crotchets) per bar, which, since the bar lines coincide with the end of each system, looks virtually as if it is unbarred and doesn't help the singer. Someone has added pencil marks to my copy of Brett which show that (s)he found even his half-length bars confusing. In practical terms, Arkwright probably made the right choice. This is one of two pieces in which Byrd printed the chorus (quire')* in the four-part section and the verses in with the six part music. Mateer, like the other editors, puts the two halves together, but decides that they are in the older carol form so should begin with the chorus, which is plausible. Arkwright sensibly prints the music twice, with the texts of verse 2 and 3 the second time, useful for singers and a reminder

* OED has a nice quote from 1595: 'We foure will make an honest quere': Byrd doesn't imply more than four singers.

to musicologists that Byrd's word-setting can be as insensitive to later verses as Dowland's.

I'm not sure whether much is gained by listing a few petty criticisms, since the series is nearly at an end. But since there are three different early editions, it would have been nice to have had a page of each reproduced, and a reference to the currently-available facsimile from Performers' Facsimiles stating what copy it is based on: I would deduce BL K.2.f.3, with four pages from the c.1596 reprint. It is refreshing to have the commentary at the foot of each page, though the printing goes dangerously near the bottom – careless binders could easily chop it off: the upper margin could have been a little less to allow extra space. The underlaid text is modernised, but the separate edition of them is more pedantic. It doesn't go as far as to collate differences of orthography between the partbooks, but it does look odd to give the second letter of each piece a capital letter: it looks fine in the original, with the first letter in a picture before the stave and the first underlaid letter a capital, but not when set out separately. I don't see why hyphens indicating a melisma need to be preserved in a text edition. The edition sensibly pays due regard of the rhetorical as well as the grammatical function of the original punctuation. It is odd that, although given above the music, authors' names are not printed below the few texts that have attributions.

There is an extensive introduction, mostly on Byrd's connections in the 1580s. It is a thorough volume, worthy of its series, nice to have on the shelf, with 47 pieces, many of which are likely to be unknown to all except Byrd enthusiasts; but anyone with the Fellowes/Brett edition should probably spend £69 on some music they don't have in any edition.

SWEELINCK'S TOCCATAS

Jan Pieterszoon Sweelinck *Sämtliche Werke für Tasteninstrumente... Vol. 1 Toccatas* edited by Harald Vogel. Breitkopf & Härtel (EWB 8741), 2005. 127pp, €32.00

I wrote about vol. 4 in April (p. 2). If I hadn't looked that up, I would now be repeating many of the same remarks that I made there. The Introduction (German and English) seems to be the same: I haven't compared them to see if the slight difference in layout is the result of minor changes or merely computers being inconsistent. There are then six pages of introduction to the Toccatas, with comment especially on how they are built up by the use of *repetitio* (I'm not sure why it is necessary to use Latin rather than German or English). Unfortunately, having worked through the detailed analysis of Toccata 1, I began to wonder whether Sweelinck might really have been a rather boring composer, which I suspect isn't the point of the exercise! There is also a lengthy discussion of early fingering, following an appendix that prints Toccata 1 and some shorter pieces with complete fingering, though the handful of early fingerings are enormously outnumbered by editorial ones in italics. Blank spaces are sensibly filled with facsimiles. I was puzzled why the incipits from Lynar A1 looked so odd, but they are shown by the facsimile on p. 56 to be weird attempts to formalise the way they are written in the MS. In the pseudo-print, the C clefs don't look at all like what they are meant to be. However, by using standard signs, the recent Bärenreiter edition fails to show that the MS places two clefs on each stave one immediately above the other. The solution is to print a facsimile of the opening bar, easy enough for computers to do now provided that the original is accessible (that's a technical and a copyright issue.)

Comparing Breitkopf and Bärenreiter, the former gains by being in a single volume: unless you know the edition well, you don't know in which of the two Toccata volumes (I.1 or I.2) of the latter you will find the peice you want. It is sad that the editors could not have got together and agreed on a title for each piece. If I am listing the contents of a CD in a concert programme or on a CD cover, I need a concise title, and preserving the spelling or other characteristics of one source isn't helpful. Breitkopf includes the SwWV numbers (from a listing not yet published), but the recent standard seems to be Dirksen's system of title + modern key and a number, so the second toccata in A minor (or at least, in A without lots of sharps) is called Toccata a2. This is clear and concise, and doesn't need supplementing by an arbitrary SwWV number: is there any problem in making that the standard form? Both editions agree on the aspects of the MS notation they preserve. It is perhaps a pity that they are so similar: might some collusion have produced one that was aimed more at musicologists, another at non-specialists (though without diminishing editorial integrity)? Both are worth consulting for their very different introductions, and the decision which to buy may well come down to the format you prefer – landscape (Bärenreiter) or portrait (Breitkopf) – or price (£50 or about £22): Bärenreiter suffers price-wise from its two-volume format.

WILBYE FOR VIOLS AND VOICES

John Wilbye *Five-Part Madrigals "apt both for voyals and voyces" from the second set, 1609* edited by George Houle. (*Viol Consort Series*, 53) PRB Productions 2005. 46pp + 7 parts, $42.00, with only 5 parts – specify viol or voice set – $35.00; score only $18.00; parts only $25.00 or $18.00

I was critical of PRB's *Pilgrimes Solace* in February for its omission of the music I like best in the collection. Here, the selection of the five-part music is entirely viable and clearly stated. I have no quarrel with the common belief expressed by Kerman (and quoted at the beginning of the introduction) that Wilbye's 1609 set 'is the richest single publication in all Elizabethan music'. The book is divided roughly equally into 'songs' for three, four, five and six voices, so this represents about a quarter of the total. The most-sung piece is probably *Weepe, weepe mine eyes*, a text which may present some problems to modern taste (though the editor refers to its faultless pleasures on poetic

as well as musical grounds, while criticising other texts in the next sentence of his introduction) but has an amazing variety of emotion, a mastery of expressive contrapuntal texture, and an affecting winding-down on the last phrase. The element of play is more obvious in the other favourite, *Sweet hony sucking bees*. As is evident from the titles, the edition preserves original spelling. Some singers might find the page-size of the score a bit too big for comfort, though I would have thought that was outweighed by the benefits of having more of the music visible at a glance. The parts have a single madrigal per page, as in the original. Ranges are given but not original clefs. It is interesting that only *Weepe, weepe* is notated with the standard combination of C1C1C3C4C5. *Sweet hony sucking bees* is in G2G2C3C3F3 and is often sung down a tone, but the two equal alto parts might work better if the combination of G2 and F3 were taken as a sign of transposition down a fourth for performance by AATTB. Has anyone studied the English madrigal repertoire in relationship to voice types and Morley's rejection of transposition by clef? Singers should be prepared to adjust the pitch for their comfort. PRB's market is primarily the world of the viol consort, and this music is rewarding to play, especially if the underlay is used to guide phrasing. But singers brave enough to use the parts will find that this is an economical way of acquiring some very fine music.

GHIZZOLO

Giovanni Ghizzolo *Madrigali et arie per sonare et cantare Libro primo (1609) and Libro secondo (1610)* Edited by Judith Cohen. (Recent Researches in the Music of the Baroque Era, 138). A-R Editions, 2005. xxxviii + 76pp, $57.00 ISBN 0 89579 565 5

Ghizzolo was born in Brescia c. 1580, worked in various places in north Italy, dying between 1623 and 1625. His opus numbers reach 21, and he seems to have kept up with current fashions pretty well. The two publications edited here are basically monodic, some serious, some slighter. He sets good poetry (some familiar from the madrigal repertoire), and sets it with due regard to the words and the poetic form. What he doesn't do is add much musical personality. The recitative settings are mostly a bit too undemonstrative: there isn't enough variety of note-values, the harmonic movement is predictable, embellishment is too regular. Individual songs are worth singing, but not too many at once. The lighter songs are charming, though not strong enough to make anyone without fluent Italian want to make the effort to understand what they are about or enjoy them without understanding. SB duets like *Queste Donno* (I.13), however, are attractive. I feel a bit lukewarm, but it is interesting to see what competent composers without genius were producing.

The longest and most historically interesting piece is a setting of the Blind Man's Buff scene from Guarini's *Il pastor fido* for SST soli with SSB 'chorus'. The editor suggests that the ranges are close enough for the soloists to take the chorus sections, though it is odd that the same voice is scored in two different clefs. At least, one presumes that the editorial voice headings follow the original clefs: the edition only shows the original clef of the voice that starts the piece. This was presumably performed in some dramatic fashion at the home of the dedicatee of the book and the composer's patron at Novara, Michelangelo Marchesi. The next piece, a *Mascherata di pescatori* (a curious text for somewhere not on the coast), is the only one for four parts (SATB); it is also the only one for which the term *sonare* in the title has any relevance, assuming that it refers to instruments substituting for voices rather just to continuo.

As for the edition, I wish a little more had been said in the section on Performance Practice about continuo playing. Only the second book is figured, and that inconsistently: a few items are figured, the rest not. It wouldn't take much space to list a few basic rules, most obviously that cadential dominants and tonics should be major. Layout isn't as helpful as it could have been: most of the songs are short and could be set without page-turns if there was more flexibility in both vertical and horizontal spacing: convenience is more important than following rigid design rules. The normal A-R method of printing translations after the original poems rather than opposite (as one expects on CD booklets) is particularly unhelpful for the 189-line *Gioca* – and it is odd to refer to line numbers in the commentary if the lines are not numbered.

PRB PRODUCTIONS
963 Peralta Avenue, Albany, CA 94706-2144 USA
Phone: 510-526-0722 Fax: 510-527-4763
E-mail: PRBPrdns@aol.com Web: www.prbmusic.com

RECENT RELEASES

• J. Dowland, *A Pilgrimes Solace* (VC051), three- and four-part songs or airs for viols, voice & lute. Score, $21. Lute score in tablature (with princ. voice), $14. Standard part set (viol clefs), $18. Full part set (viol and vocal clefs), $25.
• C. Hacquart, *Harmonia Parnassia Sonatarum*, 10 sonatas a3 & a4 for violins, viola/tenor viol, bass viol and BC. *Vol. I* (B034), score + parts, $37. *Vol. II* (B035), score + parts, $37.
• J. Schenck, *Le Nymphe di Rheno*, twelve sonatas for two bass viols (B036). Two playing scores, $45.
• G.P. Telemann, *Fortsetzung des Harmonischen Gottesdienstes, Vol. VI* (B003F). Full score, vocal score and parts, $95. Eleven cantatas for voice, violin, viola and continuo. Five cantatas for soprano, three each for alto and bass.
• John Wilbye, *Five-Part Madrigals* (VC053), for viols, voices and/or recorders; text underlay in score and parts. Score + five parts (specify viol or vocal clefs): $35. Score + seven parts (both clefs): $42. Score only: $18.
• J.B. Zyka, *Trios for Violin, Bass Viol & Cello*, in two volumes (CL009, CL010). Each vol., score + parts, $30.

MasterCard, VISA, Amex, Discover cards accepted; also, cheques in US$ or £Sterling. Please specify air or surface mail; list prices do not include S&H charges (by weight). Free catalogue provided on request.

Despite some of the above remarks, I still welcome this publication. It gives a good idea of the sort of musical entertainment might that have taken place in the homes of not-exceptionally-wealthy Italians, provides useful practice material for budding continuo players as well as singers, and has some entertaining pieces.

We in the UK have been worried about the closing of university music departments (Exeter & Reading for instance). But it is not just a British phenomenon. My last contact with Judith Cohen (assuming that she is the Judith Cohen who set up a lecture/discussion for me at Tel Aviv University when I visited Israel) was an email thanking me for writing to express support for their music department, which was at risk. I have, incidentally, grave doubts whether sanctions against Israeli universities will help anyone: academics are supposed to have open, not closed minds.

SCHENK'S RHENISH NYMPH

Johann Schenck *Le Nymphe di Rheno per due viole di gamba sole* edited by Lucy Bardo. (*Baroque Music Series, 36*). PRB Productions (BO36), 2005. 61 + 61 pp, $45.00.

Schenk was born in Amsterdam in 1660 and worked at Düsseldorf from 1696 until his death (probably between 1712 and 1716). His set of 12 sonatas for two equal gambas, op. 8, is dedicated to his employer, Johann Wilhelm I. The publication isn't dated, but op. 5 appeared in 1697 and op. 9 before 1706. There is no proper citation of the original title and publication details. Some sonatas may have been intended to be played by Schenk himself (on part I) and a pupil, on the grounds that part II is more extensively provided with performance indications. The edition tidies up inconsistencies by adding slurs and dots that are explicit in parallel passages: this seems to have been done tactfully and sensibly. The original was published in partbooks, but this edition is in score, which is probably better for the players: apart from seeing what your partner is doing, it enables part-swapping for repeats – presumably not intended by the composer, but a good way of getting inside the music. The two partbooks supplied are identical except for a couple of long movements where single parts are printed to avoid page turns. Schenk's 12 Sonatas (he might equally well have called them Suites: the distribution of abstract forms and dances varies) should certainly be in the library of any violist with ambitions to play the late-17th-century solo repertoire. If you want inspiration, listen to the recordings on Naxos by Susie Napper and Margaret Little (8.554414 & 8.554415).

MARTINELLI MUSIC

Muziekcollectie Di Martinelli. The Di Martinelli Music Collection... Sonatas and Concertos for String Ensemble (late 17th century) Ediderunt Eugeen Schreurs, Katrien Steelandt (*Monumenta Flandriae Musica, 9*). Alamire, 2005. 29 + 137pp. ISBN 90 6853 170 0

This is the first volume devoted to the music collection of a minor Belgian musical family whose musical collection developed over a century or so, then was preserved until a member of the family presented it to the Catholic University of Leuven in 1990. The 11 string sonatas (some might be better called concertos) come the from the early years of the collection. There are three sonatas for two violins, 'basso-viola' (which the editor assumes to be a bass viol on the strength of a four-note F major chord in Sonata II) and continuo; these include extensive solo sections. Then come sonatas for various string combinations, some with ripieno violin parts, finishing with a concerto grosso. Scorings are interesting, and the whole shape of the music on the page suggests a greater variety of texture than one might expect from music by minor composers. They look tempting, and I'd like to play them. But there is no indication of performance material being available. I assume that the scores are computer set, so we must hope that parts will follow soon. Three of the pieces are by Guillelmus Carolus De Martinelli (1661-1728), a third by one Rubini; the rest are anonymous. It is a pity that the items are not numbered: there are three Sonatas a6 by Martinelli, which could be described as in A minor, G and D, while it would be easier for quick reference to call them MfM 9/6, 7 & 8. The continuo instrument is throughout labelled *organo*; this may not necessarily imply church performance, as the editors suggest, but much of the music would benefit from greater space than a teacher/choirmaster would be likely to have at home. The score is a pleasure to read.

VIVALDI OPUS 10

Antonio Vivaldi *VI Concerti Opera Decima... e versioni manoscritti* (*Vivaldiana 1*), SPES, 2002. 6 vols, €60.00

I was intrigued by this in the SPES catalogue, so ordered a copy for the Australian Chamber Orchestra (who are recording op. 10) and another for me. Opus 10 itself is easily accessible, with facsimiles from King's Music and Performers' Facsimiles. This set includes another, printed to the usual high SPES standard and with pretty covers. The only disadvantage is that you only get one *organo e Violoncello* part – the King's Music set includes two, and you can order an extra if you prefer the cleaner and more spacious PF set, making both sets about £30.00. But the main reason for spending an extra £10 or so for SPES is the additional volume of facsimiles of the concertos upon which five of the opus 10 concertos were based: RV 98/570, 104, 90, 442 & 101. (Three of these are in Fuzeau No. 5682, one in 5913, *see below*.) Fuzeau's black & white images are clearer to read than SPES's half-tones, but there is always the fear that something more significant than just the folio numbers might have been cleaned away. This includes a valuable introduction by Federico Maria Sardelli (co-editor of the series with Francesco Fanna) giving a thorough account of the relationship between the source concertos and Le Cene's print. Since the versions Vivaldi sent to Amsterdam only survive in the printed version, which is not particularly accurate, a new edition of opus 10 is needed that incorporates such details from the source concertos as are likely to have been in the lost copies which Vivaldi must have prepared for publication.

Each volume has a double imprint. I've quoted SPES (Studio per Edizioni Scelte) in the heading, since that is where you order it from, and the series is listed prominently in their catalogue. The imprint on the second half-title is Fondazione Giorgio Cino, Istituto Italiiano Vivaldi, Venezia, while the main title page merely has place and date. Vol. 2 in the series contains all the sources of the cello concertos (€50.00) – useful if you want to go beyond the excellent Bärenreiter edition (BA6995; £17.50), though Fuzeau has a similar package (No. 5254) – and vol. 3 has the 12 'Manchester' violin sonatas along with concordances elsewhere (€50.00). To follow are vol. 4 (music with gamba), vol. 5 (RV 558, 552, 540 & 149 from Dresden) and vol. 6 (op. 9 and concordances). The op. 9 will be particularly welcome, because the only facsimile (ours) was made from a very bad microfilm and is difficult to read. They have also published the annual *Studi Vivaldiani* since 2001 (not to be confused with *Informazioni e Studi Vivaldiani*, which Ricordi published from 1980).

FUZEAU VIVALDI

Two further issues continue their publication of chamber concertos involving the flute. No. 5913 (€20.85) contains RV 96, 104 & 106, No. 5914 (€20.85) has RV 91 & 100. All are autograph scores from Turin except RV 96.

RV 96 is a set of parts from Dresden; there is no mention that it has no explicit ascription to Vivaldi. They would be playable from if the publisher had begun the violin and bassoon parts on page 2 and avoided the bad turn. The work is untitled: the scoring is for flute, violin, bassono obligato and cembalo. I don't understand why Fuzeau cleans away the foliation of the MS, since any academic discussion of the piece will, if referring to the source, refer to it. The 'before' sample printed with the introduction also shows that the various Dresden pressmarks have been removed; but they are part of the evidence for attributing the work to Vivaldi

RV 104 is headed *Con[cer]to Intitolato La Notte* and is for flute, violin 1 & 2, bassoon and continuo. The alternative of a violin solo instead of flute was written in later. The notes do not mention the diagonal slashes in the solo part on pp. 6 & 7: the SPES editor explains that they are instructions of cuts in the later version, op. 10/2.

RV 106 differs in its scoring merely in having only 1 violin (and no mention of it as an alternative for the solo flute), but with later alterations indicating that Vivaldi turned the piece into a concerto with string accompaniment. I presume that the original version, as with RV 104, was intended for solo instruments throughout.

RV 91 & 100 have the same scoring, without any suggestions for rescoring.

The day after the failure of the Hyperion copyright case appeal, I had a phone call from a major record company asking if there were any copyright considerations in recording op. 10 from facsimile. Since the music was published before the European copyright law existed, there is no question of the first publisher (presumably Ricordi) holding rights to the work as such, so I can't see any problem; but perhaps readers know differently.

RECORDERS & VOICE

Flauto e voce VI: Arien von Bononcini, Heinichen, Steffani, Galliard, von Wilderer und Klingenberg... **herausgegeben von by Peter Thalheimer und Klaus Hormann (Herbipol). Carus (11.237), 2004. 32pp, €16.50 (set of parts €19.80)**

The sight of the first item here should excite any recorder ensemble player: an aria from Bononcini's 1704 opera *Il fiore delle eroine* for four recorders, alto voice and continuo: two treble recorders are echoed by another pair. The B section is really for violins, but can be played by recorders, preferably tenors – there is time to change instruments. The only snag is that it needs a singer who can move from alternating semiquavers into a proper trill: how many of those do you know? The next piece, from Heinichen's *Zeffiro e Clori* (Venice 1714), is for three trebles (I'll stick to the old-fashioned English terminology) and bass recorder or *Violon grosso pizzicato*. In fact, the compass of the bass recorder part – two octaves with E flats at the extremities – is a bit of a problem. Venetian pitch, like German church pitch, may well have been high in 1714, so perhaps low-pitch recorders playing in F were used (cf Bach's *Actus Tragicus*). That doesn't avoid having the bass of some chords being above the treble, but it might sound better than it looks, though the alternative of a violone plucking two octaves lower is intriguing. A bass flute, doubling the harpsichord continuo, appears with two trebles in an aria from Steffani's *Alarico il Baltha* (1687) with bass voice: this is notated in F and has no problems in compass, though the heading to the bass incipit looks odd – 'Pis [one]' – as if *one* is a clarification of *Pis* rather than the completion of the character's name Pis[one]. 'Surprising change' for bass from Galliard's *Pan and Syrinx* (1718) requires treble, tenor and bass recorders and continuo as well as a the requirements of a stave labelled *Ten: & Viol: Un and continuo*. The part is in alto clef, and in the first section of the aria (or rather arioso), has continuous semiquavers while, when they enter, the recorders play long notes: I would suggest solo viola is the most likely scoring. Then, when the recorders become more active, the viola part divides, and the upper one could be played by violin if there isn't a second viola. The solo viola returns for bars 26-28. As the editor notes, each recorder part is marked *Flutes* in the plural, so perhaps at last we have some early music for recorder orchestras (including great bass recorders). Three trebles and bass seems to be the requirement of von Wilderer in an alto aria from *Giocasta* (1696), though the editor assumes that its notation in the alto clef implies a tenor instrument, despite the high compass. Finally, a church piece (headed *Communion*) by Klingenberg, copied in 1715, for two treble and bass recorders with bass voice and organ continuo: the editor underlays three verses, but there are another four at the foot of the page if the communion is lengthy. Any recorder ensemble looking for music with alto or bass voice (not as interchangeable as the titlepage suggests in the phrase 'für tiefe Stimme') should acquire this, and I suspect that the previous five volumes are worth seeking out: they are Carus nos 11.209-211, 216 & 226.

CHARPENTIER & GERVAIS

Marc-Antoine Charpentier *In nativitate Domini nostri Jesu Christi canticum*...edited by Günther Massenkeil, Carus (21.002), 2004. 19pp, €9.90; chorus score €2.90
Charles-Hubert Gervais *Miserere*... Édité par Jean Paul C. Montagnier. Carus (21.010), 2004. 68pp, €27.00; parts €4.10 each

Gervais (1671-1744) is a less familiar name than the other two musicians who took over a quarter of Campra's job at the French Chapel Royal in 1723. He wrote 43 grands motets, few of which are published. This substantial setting (a duration of 25' is given in the edition) has the solemnity one expects of the text, with E minor as the predominant key. The scoring is for five-part strings with flutes, oboes and bassoons and six part soli and tutti voices (original clefs G2 G2 C3 C4 F3 F4). The editor doesn't hazard a guess when this might have been written. He is particularly exercised by the cadences where he has a 6/4 clashing with the dominant, which he thinks may have been the cause of his music not always pleasing his contemporaries. In each of the examples he notes, an instrumental part is doubling a voice, and there is only a problem if the two parts play/sing what is written rather than produce a long upper note before a trill, whatever is notated. I suspect that (in these and many other places where the notation doesn't produce a clash), some churches had a house style which encouraged passing clashes, others were more restrained. I haven't read the editor's article in *The Journal Of Music Theory* 47/2: the place for a discussion of the subject should surely be a journal of performance practice. Be that as it may, it would be nice to hear the work, though with so many *grands motets* by more famous composers still unheard, I doubt whether this will be a great commercial success. In this case the differences are not enormous, but (as I've said before) if you are printing an archaic translation of a Vulgate psalm, the Book of Common Prayer is usually closer to the Latin than the Authorised Version.

Charpentier is a more familiar name; he may have been Gervais's teacher and both were highly favoured by the Duke of Chartres/Orleans. This small-scale piece, probably written for Christmas 1698, is one of three settings of basically the same text. It is scored for three treble solos (Angelus, 'Una ex Choro' and Historicus), three-part chorus and continuo; Charpentier notated the top two parts in treble clef, the third in soprano. It has an obvious market in choir and girls' schools. The Carus edition transposes the whole piece down a minor third from C to A, avoiding the top As but giving bottom As to the third part. It is wrongly described as a first edition. Apart from anything that might be available in France, the King's Music edition is dated 1999. There is one verbal difference between them. In the Chorus Pastorum (bars 139-160 in Carus, p. 7 in mine), Carus prints 'adoraverunt eum in culto sed devoto carmine'. But the first time it occurs, there is a hyphen between *in* and *culto* in two of the three parts, and that makes better sense: 'they worshiped him in uncultured but devout song' rather than 'they adored him in worship but with devout song' – the 'but' makes no sense while it is reasonable to call shepherds uncultured. (I have avoided quoting the English translation in the edition, which is too vague to illustrate the point.) As for price, our scores are £4.00, which is much cheaper than the Carus score, but we don't do chorus scores. And our edition has only a minimal introduction, but sets out the Latin text against a more precise English translation.

TELEMANN CANTATAS

I think I wrote about the first volume of the Frankfurter Telemann-Ausgabe soon after it appeared in 1996. I was recently sent no. 35: it will be several centuries before the series is finished at that rate, and it is not at all clear if there is any reason to choose one cantata rather than another for early editing. The present perception of Telemann as an instrumental composer is badly skewed, so I hope there is some quality check to select the best. The publisher is Habsburger Verlag (www.habsburgerverlag.de). It is a pity that neither the score nor web site makes any mention of performance material, though the site advertises the firm's music setting services, so I presume that it must be available. The appearance has regressed in one small way: the later score has unbroken lines down the right end of larger systems, while the earlier one follows normal practice and breaks them where the other barlines break. The cantata comprising vol. 35 is *Ich weiss, dass mein Erlöser lebt*, TWV 1:873, for SATB, 2 oboes, strings and continuo. The first chorus is unexpectedly lively (the text tends to be set with an inward joy) and includes an aria for *sordinato* oboes, quiet repeated notes in the upper strings, pizzicato bass and alto 'Mein Grab ist mir ein sanftes Bette': an interesting cantata.

FUGATO PRESS

This publisher, from Fort Gratiot, Michigan, is new to me. On its website (www.fugato.com) it claims to offer 'interesting music, accurate editing, clear printing, convenient page turns, low price'. The four volumes I have received are all of keyboard music. The two by Bach are the Inventions and Sinfonias (FP 6; $15.00) and the Italian Concerto (FP5; £8.00). Their distinctive feature is that they preserve the original clefs, but in standard modern (Sibelius) computer-setting. I'm not sure that everyone needs this half-way stage to reading from facsimile: in the context of normal modern notation, unexpected clefs are an annoyance, whereas you expect facsimiles to be a challenge. The original engraving of the Italian Concerto is hardly a model of carefully placed page turns, but by using 18 rather than 13 pages, the new version is less convenient. This is no problem in the layout of the Inventions and Sinfonias, and I wonder whether it might be worth getting beginners to learn to read from the C clefs right from the start. If anyone wants to try, the material is here.

Normal treble and bass clefs are used for the other two samples, though other early practices are preserved. I

found myself having to think about sharps for naturals etc in a way that wouldn't have bothered me in a facsimile. The use of a modern computer font sets up different expectations – though I might feel differently if the notation itself looked ancient. I have recently played some of Biber's Rosary sonatas from a typeset version by a local violinist which really does give the impression of playing from a facsimile (though gives the keyboard player the advantage of seeing the violin part at sounding pitch), and there the older conventions gave me no problems. Johann Speth published his *Ars magna consoni et dissoni* in 1693, the year after he became organist at Augsburg Cathedral. FP2 ($8.00) contains three of his Partite, variations on *La Todesca, La Pasquina* and *La Spagnioletta,* clearly aimed at the amateur, not the professional market. I enjoyed playing them, but there were some musical awkwardnesses. Surely in the quotation from Speth's preface on p. 26, *Instrument* (as an alternative to *Clavichordium*) means harpsichord? Finally, the two suites for keyboard solo in Telemann's *Essercizii Musici* (FP 8; $10.00). The original notation looks clumsy, but is more legible than it first seems; the main reason for using the new edition is for the G2 clef. The general philosophy is almost the opposite of that of the Dutch series Musica Renovata; that has facsimiles neatly adapted with modern clefs, which, while to some extent is cheating, produces results that give more of the feel of the original editions.

GRAUN & ERLEBACH FOR VIOLS

Philipp Heinrich Erlebach *Sonata Quarta in C Major*... for violin, viola da gamba of 2nd violin and basso continuo... Edition Güntersberg (G054), 2004. 16 pp + 5 parts.

Johann Gottlieb Graun *Trio Concertante in D* for 2 bass viols and basso continuo... Edition Güntersberg (G039), 2003. 28 pp + 3 parts.

Despite listing six points of criticism of my previous review in a letter in our last issue, Edition Güntersberg have sent a couple more titles, so I must be more careful. Philipp Heinrich Erlebach (1657-1714) worked for most of his life for Count Schwarzburg-Rudolstadt, a few miles south of Weimar. Most of his music was lost in a fire at court in 1735. This is the fourth of his 6 sonatas published in Nuremberg in 1694; Edition Güntersberg are issuing them as single titles. Erlebach published four partbooks: violin, gamba, continuo and a violin alternative to the gamba. In this (and also in Sonata III), both violin parts are in scordatura (CGCE). The edition supplies parts as notated and at sounding pitch – playing without retuning doesn't look impossible. The gamba part is mostly in the alto clef but the score uses octave treble. The continuo part in current copies is unfigured, but future copies will have the figures included. These are genuine trios – the gamba part is not an elaborated bass, and the level of interest between the parts is even. The music avoids extravagant gestures, but is interesting enough to be worth playing. There is an opening sonata movement, followed by a four-movement suite.

J. G. Graun is a little later (1701/2 –1771). This is one of a pair of trios in a Berlin MS (now in Ann Arbor) copied in Berlin round 1750/70; Güntersberg is also publishing the twin in G. It is quite a galant piece, with the lower frequency of harmonic change characteristic of mid-century music, an excess of writing in thirds, sometimes unisons in the upper parts, and a quick-slow-quick pattern of movements. The gamba parts are given in the score in treble clef, following the source, but in alto clef in the parts (despite the apparent liking of German gamba players for the treble clef). A version exists for two violins, and the piece may have begun life a as concerto for violin and two flutes. I suspect that the scoring with higher instruments fits the mood of the music better, but gamba players who fancy a bit of post-baroque music will enjoy this.

Both these editions are edited by Leonore and Günter von Zadow. The Graun has a preface by Christoph Henzel (most of the last paragraph derives from it); that of the Erlebach is by the von Zadows. Unobtrusive but sound keyboard realisations are supplied by Dankwart von Zadow and Angela Koppenwaller. These are just two of an expanding series of mostly-German music for viols (but including du Caurroy's Fantasies in six vols, competing with London Pro Musica). All are well printed, with any blank space in the scores sensibly occupied by facsimiles.

ARTARIA

It is some years (Nov. 1997, to be precise – three years before Artaria was founded, according to the press release with these review copies) since I mentioned the extensive activity of Artaria Editions in Wellington. They now have an English agent, MUST (i.e. The Music Trading Company Limited tel +44 (0)21 8341 4088; info@music-trading.co.uk). If others have had as many promotional emails as I have, MUST must have made themselves very well known to the UK music retail trade. The main editor is Artaria's originator, Allan Badley. The present batch is a selection of items issued over the last few years: I'm not sure if there is any logic behind what we have been sent: to be truly typical there would have been some orchestral scores and parts as well.

There are three piano duets by Dittersdorf, his own versions of lost symphonies in his sequence based on Ovid's *Metamorphoses*. Their titles are *Hercule en Dieu* (AE213/P), *Jason, qui emporte la Toison d'or* (AE214/P) and *Ajax et Ulysse* (AE215P). Badley writes informative prefaces and the editions are set out in the usual piano duet manner of parts on opposite pages, but in portrait rather than the expected landscape format. I haven't had a chance to play them, so can't comment on them musically. No doubt someone will try to realise the original scorings. The price from MUST is £28.60, which seems a heavy mark-up on $NZ32.00, the equivalent of about £12.30. (The exchange rate quoted by XE.com at the time of writing is NZ$1 = GB£0.38.) Assuming that the post rate from New Zealand is the same as from here to there, put in a padded envelope, a single copy would cost £2.35 by printed paper

airmail. So if Artaria takes credit cards, why would anyone want to pay double to use a UK intermediary? There may be advantages for publishers of more popular music in having an organisation in each country with commercial travellers (or whatever they call them now) calling on shops; but Artaria's output isn't likely to be kept in stock except by a few specialist dealers, even if the price were not so high, and those who want to buy can read reviews, check bibliographies, search the web or use the specialist dealers. Despite my praise for the editions, the prices will put off any but those who have a particular need for any specific title. I'm not implying that MUST are profiteering: their pricing has to allow for their costs and also for trade discount. But limited-circulation editions are not suited for mass import. Ironically, Artaria is linked with Naxos, renowned for the cheapness of its product.

The other keyboard volume in this batch dates from the year Artaria was allegedly founded (2000) and seems to be a sampler of a complete edition of Cimarosa's keyboard sonatas (AE399; £28.60, $NZ32.00), edited by Nick Rossi and published posthumously. However the on-line catalogue lists no further volumes. Rossi followed the recommendation in Jennifer E. Johnson's thesis (the standard work on the subject) that single-movement pieces should be grouped into three- or two-movement sonatas: this has two of the former, one of the latter and a single movement piece. They are pleasing to play.

Saint George's violin concerto op. 5/2 comes in the violin/piano version (AE238/SE; £30.40, $NZ34.00). It is one of two published in Paris in 1775; the original scoring is just for strings. I would have thought that, since the soloist doubles violin I in the tuttis, the keyboard reduction could omit that part and have a fuller representation of the orchestra. His *Three Sonatas for Violin & Fortepiano* op. 1(b) appear to have a different publisher, the Centre for Eighteenth-Century Music of Massey University, but Badley is the editor, the Artaria logo appears, and Artaria claims the copyright (AE430; £37.50, $NZ42.00). The original edition dates from 1781 and well deserves editing.

Leopold Hoffmann's oboe concerto No. C2 is also in a solo/piano version (AE068/SE; £30.40, $NZ34.00); here the oboe doesn't double the tuttis. The opening movement in particular looks particularly interesting. Finally, a set of parts of the first of Shield's String Trios (AE347; £21.50$, NZ24.00); the score is also available, but I haven't seen it. The music is of good repute.

GRANDE SINFONIE Oeuvre 38

The chances are that you will not have recognized what the headline refers to. The *Grande Sinfonie à plusieurs instruments composé par M^r^ Mozart, Oeuvre 38^me^* published in Offenbach by Jean André is now known as Symphony 41, K. 551, or *The Jupiter*, a nickname that may have been coined by Salomon. The new Performers Facsimile (PF 200; $65.00) does include the modern title. It comprises a complete set of parts, with duplicate bass; before using it, though, it is advisable to add bar numbers, not just in case the orchestra collapses or needs detailed rehearsal, but it is always a sensible precaution with unnumbered parts to make sure that there are no bars missing. The print is quite small, but most parts have no mid-movement page turns, and those that do are manageable. The main source is the autograph, now in Berlin but unavailable to the editors of the now-standard Barenreiter edition. That does, hwoever, reproduce a couple of pages that were available in facsimile, and comparing them with the André print is not encouraging. In the slow movement, for instance, the violin part omits four phrasing slurs at the beginning of line 5 of the violin I part and four ties (bars 23-28). These may give a better feel of the period than modern parts, but they need to be checked before use.

CARUS-VERLAG

Having digested a lot of Carus music in the last issue, I see in retrospect that I wrote only about the Bach and vocal music, so I must catch up on the instrumental music before another batch arrives: Carus is a productive firm. How can German publishers like them, Breitkopf (another package arrived recently ready for the August issue) and Bärenreiter produce so much music over such a wide repertoire whereas English firms fill their catalogues with educational music and arrangements of pop and film music: what do children play when they grow up?

First, a Telemann concerto for flute and strings, TWV 51: D4, edited by Wolfgang Hirschmann (39.811; score €9.90, parts €1.80 each). It has four movements: a naïve *Napolitano*, an impetuous *Allegro*, and a brief, flute-free *Largo* leading to a *Tempo di Menuetto* in the pattern of a Minuet and Trio except that the second section of the 'trio' is through-composed and longer than one expects. This is a useful piece for concerts to inexperienced audiences in particular since it doesn't get heavy, and the trills in the 'trio' can be treated like bird song. The only source is a MS of c.1900, in the Brussels Conservatoire. One problem (or opportunity) is the heading of the flute part: *Flauto traversier ouve* [sic] *Piccolo*.

The same editor is responsible for a Telemann Concerto in D for 2 violins and strings, HWV 52: D3 (39.812; score €9.90, parts €1.80 each). It has an arresting, march-like style appropriate for a D-major *Allegro*, a contrasting less-regimented *Vivace*, an *Affettuoso* in the relative minor and an *Allegro* which restores the mood of the first movement. It seems to have been written in the first decade of the century. A source from Dresden has two copies of each string part plus two oboes and bassoon, but the other source seems to preserve the original scoring, with only one copy of each part. It might not be up to the Bach double concerto, but could work as a precursor played in the first half of a concert.

Martina Graulich has edited two sonatas by Pisendel, in E minor (15.303; €13.80) and C major (15.304; €20.60 each for score with two parts). Neither has an explicit ascription. I

don't understand the logic of the argument that, having said that he was the copyist of 20 anonymous sonatas, the fact these two are in his handwriting is an indication of his authorship, and the facsimile that is meant to show his characteristic omega at the end of the Sonata in D isn't very clear: I presume it is the squiggle after *fine*. The D major sonata is from c.1716, with outer movements based on a violin concerto in the same key; these are separated by a lilting movement in the relative minor. The E minor sonata may have been written around this time in four movements, but the revised version given here is rather later, in view of the accelerating movement pattern of *Largo, Moderato and Scherzando*. It is far less virtuosic than the D major sonata.

Johann Ludwig Krebs, like his teacher, produced a four-part *Clavier-Übung*. Carus has previously produced Parts II, III, & IV (18.511, 503 & 512), and now rounds the job off with Part I, 13 chorale preludes (18.524; €20.00). The order of publication isn't as irrational as it seems, since the *Erster Teil* may well have been the last to have appeared originally. Each piece comprises a Praeambulum (leading in No. 1 only to a fughetta), a free setting of the chorale and a plain version of the melody accompanied by figured bass. It was intended for organ or harpsichord, but avoids any need for pedals and was probably intended for the domestic market. As someone who has lost any pedal technique I once had, I welcome chorale settings that will fit on a single manual, and the three movements make a satisfying structure that could widen the range of music included in harpsichord recitals. Breitkopf has all four books in vol. IV of its complete organ music – the one volume I don't have, so I can't compare; but it is presumably in landscape format and a bit hefty on a harpsichord music stand.

One reason for a new edition of Mozart's Epistle Sonata in C, K. 263 (51.263; score €5.70, 2 trumpets each €2.00, vln 1, 2 & bass each €2.50) is that the autograph wasn't available when the Neue Mozart-Ausgabe was prepared half a century ago. But in fact the differences are minimal. Nevertheless, it's a nice edition, except that Bärenreiter, by getting it onto four pages rather than five, avoids any page turns for the organist except at the double bar, where a hand is free.

FUZEAU METHODS

We've had sample volumes of the *Méthodes & Traités* series: *Orgue* France 1600-1800 (5 vols: 8482; €216.11) and *Chant* France 1800-1860 (7 vols: 8481; €401.90). I've seen vols II & IV of *Orgue*. Vol. II (5922; €53.08) is a bit of a rag-bag, comprising a lot of introductions to publications of organ music, useful for having in one place though a bit frustrating without their music – but a good basis of titles that Fuzeau can use to produce facsimiles of the complete books. These are varied by sections of liturgical orders which describe what the organist is expected to do, especially a substantial section of a *Ceremonial de Bourges* of 1708. There are also articles on relevant topics from the *Encyclopedie* with plates. The element of organ-making takes over in vols III & IV, the former (5923; €59.72) having the text of Dom Bédos de Celles *L'art du facteur d'orgue*, the latter (5924; €59.72) Dom Bédos's plates and Engramelle's La *Tonotechnie ou L'art de noter les cylindres*. So there is rather more on instrument technology than elsewhere in the series, but for playing techniques recourse must also be made to harpsichord instructions.

The striking aspect of the 19th-century vocal instruction books is the emphasis of the sheer slog singers must undertake in working through exercises, most of which concentrate on ornamentation. In Alexis de Garaudé's *Méthode complète de Chant* (c.1841), which occupies 285pp of vol. 2 (5892; €79.62) you have to work through 336 short unaccompanied examples and 49 lessons with piano accompaniment before encountering anything that one might call music – and before having to sing any words. I don't know if singing teachers really made pupils work through the books in order, or whether that was just a convenient way of segregating topics; but it does seem very odd to separate technique from music. Perhaps it was this training that led to the 'singers and musicians' phrase, now fortunately mostly used with tongue in cheek. This is a complete contrast with the keyboard teaching that Bach gave, which at a very early stage concentrated on producing a musician, not just a player. I believe that the idea of a thorough technical grounding before the introduction of real music and words is still maintained by some teachers. Vol. III (5893; €73.93) begins with Manual Garcia's *Exercises pour la voix* (c.1835), is mostly taken up by *L'Art du Chant par G. Duprez* (1846) – words first appear at p. 110 – and concludes with the 1856 edition of Rossini's brief *Gorgheggi e solfeggi*.

FUZEAU MUSIC

In contrast to these hefty volumes of *Méthodes & Traités*, the volumes of music are much slimmer. I've mentioned two more Vivaldi issues above (p. 7). Another of the small anthologies of study-pieces for gamba players from Jérôme Hantaï has music by Ortiz, Telemann, Marais, Caix d'Hervelois and Couperin (5899; €8.63). The bass of La Papillon can only be played if it is copied, since it is on the back of the upper part. The other two items are by composers of whom I have never heard.

The *Livre d'Airs du Sieur de Ambruis (5916; €35.07)* dates from 1685 and is dedicated to Michel Lambert. Its significance is in the subtitle: *avec les seconds couplets en diminution mesurés sur la basse continuë*. It is dangerous to take the example of unknown composers as models – the editor has found nothing about him apart from where he was living when the volume was published and that he was a singing master and living in a different Parisian address in 1692. For all we know, other singing masters might have been laughing at his incomptent ornamentation! But his work seems to be tasteful, and would repay study. All songs (some in G2, others in C1 clef) follow the model advertised, with a second embellished verse, except that the book ends with an unembellished dialogue for Tircis (C3) and Silvie (C1).

Jean Daniel Braun published 12 works in Paris between 1728 and 1740, the last being posthumous. The editor has found nothing more about him. All his publications involve the flute except the one here, his op. 6 *Six Sonates pour deux bassons ou II basses* (5912; €15.17). There are no clef difficulties – only the standard bass is used – and the print is very clear (and big enough for two players to read from one copy). So this would be a good set for bassoonists (and cellists) to try as their first facsimile; the introduction explains thoroughly the differences from modern notation. The parts are more or less equal, though the lower stave tends to function as the bass. The music looks pleasing too.

****

We were intrigued to receive a copy of *Chinese-English Bilingual Songbook* (translation by Luo Zihai) from the Tin Ma Book Company Limited, Hong Kong (ISBN 962-450-406-7/D.44311; HK$15.00). I've never seen an envelope with so many stamps stuck all over it! I was interested that it supplemented its staff notation with a simple numerical system that seems to be a standard one, judging from a passing remark by the compiler (far more than translator: it's not entirely clear whether the songs are traditional or the product of a creative memory). Unfortunately, there is no translation of the song entitled 'There's a clever computer in my home'. This is nothing to do with early music, might it might appeal to primary schools teachers.

LAWYERS WIN

We enclose Hyperion's account of the appeal of their case over royalty payments to Lionel Sawkins. Assuming that the surmise that he will get only a tiny proportion of the total cost of the case is true, the winners are the lawyers. There seems to have been a genuine disagreement on what the law actually is: if it had been clear, there wouldn't have been any need to resort to the courts. It is a severe condemnation of our legal system that lack of clarity in the law is sorted out at the expense of individuals rather than by the legislators. There clearly was some difference of principle in the Sawkins/Hyperion case. The million pounds or so that Hyperion will have to fork out is ludicrously out of kilter with the royalty they would have paid had they not thought that the law upheld a difference between composer and editor (an editing fee at the going rate was paid and accepted – the royalties in question might have amounted to something like the same figure, unless sales of the CD shot way beyond expectations). The matter might have been sorted out more satisfactorily by a committee of members of the music industry. Meanwhile, some possible consequences are:

a. fewer recordings of early music
b. the establishment of a percentage basis by the Mechanical Copyright Protection Society for fees for editors as a proportion of the fee a composer would receive. [Had it taken the issue seriously in the past, there would have been no need for the courts to have been involved.]
c. demands for rights by historically-informed performers.
d. the increase of the respect of editing in the academic world in the belief that it can be more profitable than analysis and feminist musicology.

Lindum Records

Premier suppliers of Early Music Records

provide recordings favourably reviewed in recent issues of Early Music Review and other journals.

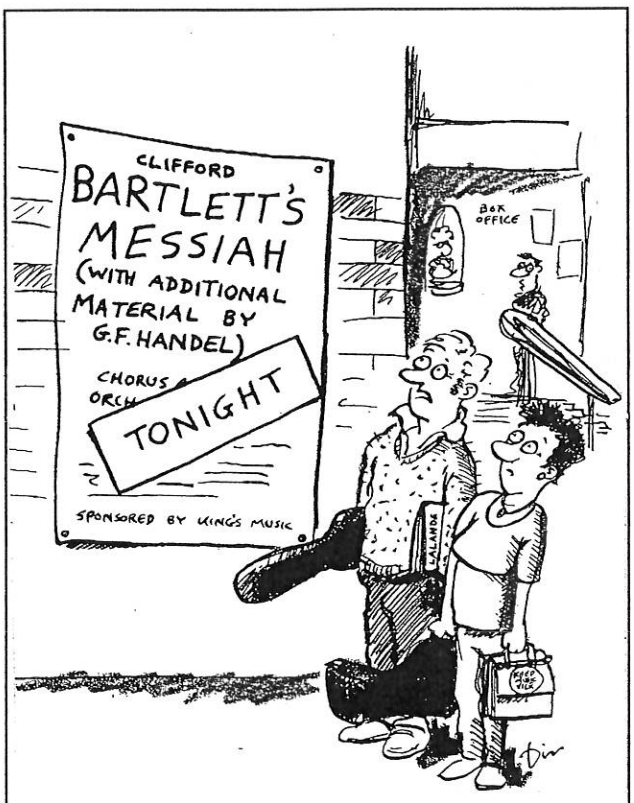
supply any other record you want subject to availability.

maintain a list of new releases of Early Music CDs on our web site

One call, fax or email to

Aldhundegate House
Beaumont Fee
Lincoln LN1 1HB
U.K.

Tel+44 (0)1522 527530
Fax +44 (0) 870 0511 958



So who should we sue, then?

RAVENS VIEW

Simon Ravens

It's not every disc reviewed in BBC Music Magazine that can incite the description 'a ludicrous farrago', and still garner itself copious stars and a strong recommendation. Yet I have to say that I agree not just with Richard Wigmore's biting turn of phrase, but with his final plaudits for Maria João Pires and Ricardo Castro's recent disc of Schubert piano works. The truth is, the 'farrago' in this disc is not the transcendent playing (****) or the luminous sound (*****), but the 'poorly-translated psycho-babble' of the liner-note (if there were a typographical symbol for a black hole, consider five of them inserted here).

The function and purpose of a sleeve-note is a problem of which, by and large, the early music movement is blissfully unaware. By the time a relatively obscure composer and work, its context and performance-practice have been introduced and discussed, the note has largely written itself. With Schubert piano music played on a modern piano, what can Deutsche Grammophon find to print that has not been said countless times before? Are you sitting comfortable? Here is a flavour of the note in question:

This original awareness of Being becomes, then, woven like a fine existential 'skin' which can quicken only by being enfolded in a sound-space, experienced as a "merging-dyad" – which means that at the dawn of our temporality, that unheard (-of) enrolment in life, our sensorial capacity registered in primary emotional states rises to the surface as imaginary representations.

When you've picked yourself up from the floor, let me assure you that what you were reading before you passed out was not a self-help book on natural birthing techniques, but a text written to further your appreciation of Schubert's four-hand piano music. For five pages the French psychoanalyst, Loïse Barbey-Caussé continues in similar vein (no pun intended) – five pages in which the words *'in utero'*, 'embryo', 'womb' and 'membrane' together outscore references to the composer by a ratio of two-to-one. Even the poor piano is tarred with the same brush, apparently standing in front of Pires and Castro 'with the more maternal slant of a great cavity enfolding the extreme sensitivity of the musical venture'.

There is, of course, a great tradition of holding up to ridicule things we do not understand. More specifically, the English have a history of laughing at French intellectualism. I'm aware that together these form a trap for intellectual heffalumps, yet in this case I am happy to jump in with both feet.

With one foot I offer a good kicking to the translation into English – if English can be used to describe a peculiar language containing phrases such as 'merging enfoldment', and translation is not too loose a term for a piece which unflinchingly repeats the word *duetto*.

With the other foot I take aim – for several kicks – at the text itself. Firstly, because it disguises a pair of common ideas (that as embryos our first sense is aural, and that our earliest existence is symbiotic) in such a web of convoluted language and thought that at first glance it could be mistaken for profundity. Secondly, on the foundation of anachronisms and suppositions Barbey-Caussé constructs a house of cards about Schubert's reasons for composing duets. We read, for example, that in writing his first duet Schubert 'attempted to revive' his dead siblings. Never mind that infant mortality was then so commonplace that in 2005 we are in no position to surmise Schubert's response – the truth is that even if we could imagine, we still wouldn't *know*. We would 'know' if Schubert had written that this was so: we could make a case if there were any corroborating evidence: without either we are left guessing. And guessing, Mme Barbey-Caussé, is not quite the same as knowing. Ultimately, the most telling irony of this appalling text is that, whereas Schubert's music offers us profundity in the guise of simplicity, Barbey-Caussé contrives to offer us a parody of the reverse: something simple-minded in the guise of profundity.

I can't help but compare this note with that for another recent Deutsche Gramophon release of piano music. This time the pianist is Hélène Grimaud, who offers her own note to accompany the second sonatas of Chopin and Rachmaninov. Whereas Barbey-Caussé takes the origin of life as her inspiration, Grimaud muses on the significance of death. The two essays appear to share much in common: neither tells us much about the composers, the music, or the context of its composition. Both offer snippets of Greek etymology and lashings of conjecture.

So if they are so similar then why, I wonder, am I as attracted to Grimaud's essay as I am repelled by Barbey-Caussé's? In part, I suspect it is because I am reading Grimaud's essay without the firewall of a poor translation. Despite having been born and brought up in France, Grimaud's English is enviable. When she writes 'beloved is a word written by passion and erased by fate' I catch my breath: it might not be wholly original (or indeed relevant), but here I sniff both the gun-smoke of personal experience and the scent of poetry. And Grimaud's note is not just emotionally but intellectually honest. Whereas Barbey-Caussé' tells us that Schubert's music 'evokes unfailingly' something or other, Grimaud writes that Rachmaninov and Chopin 'let us perceive' something. What a world of difference! One writer has the scope to acknowledge that I, the listener, have the individuality to respond in an individual way to the sounds I hear: the other does not. Occasionally there is a grating gear-change between Grimaud's poetry and her analysis, but this is nothing in it that a good editor couldn't smooth out. In Barbey-Caussé's note there is nothing a self-respecting editor shouldn't have thrown out. Vive la difference, as they might say.

BYRD ON A WIRE

Richard Turbet

This new column, nearly named after Leonard Cohen's most famous song, is the successor to *Annual Byrd Newsletter*. It carries on, without a gap, in the same June issue of *Early Music Review*. I am most grateful to Clifford for inviting me to sustain seamlessly the Byrd thread in *EMR*. Although our readers tend towards reticence, those who have offered an opinion all confirm how much they value the annual Byrd presence. While not generating the articles that appeared in the *Newsletter*, *Byrd on a wire* will continue to refer, now in an informal narrative format, to all the worthwhile new writings about Byrd. Supplementing the prompt and informed reviews for which *EMR* is famous, it will note recordings of his music which contain works new to disc. And it will note conferences and festivals featuring the composer, as well as concerts containing neglected repertory. This inaugural column sets out its stall with items from all the above.

Of the many distinguished articles about Byrd that were published during the past year, no fewer than three were written by Kerry McCarthy: " 'Notes as a garland': the chronology and narrative of Byrd's *Gradualia*", *Early music history* 23 (2004): 49-84; "Byrd, Augustine, and *Tribue, Domine*", *Early music* 32 (2004): 569-76, which identifies the source of Byrd's text for this massive piece from the 1575 *Cantiones*; and "Byrd's English music", *Early music* 32 (2004): 640-41, which summarizes the proceedings of the conference on "The English-texted music of William Byrd" which took place at Leeds University 11 September 2004. This was the first conference ever devoted to Byrd.

In "J. Guggenheim as music publisher: Tallis and Byrd restored", *Brio* 41 (Spring/Summer 2004): 49-52, I note the role of one of Byrd's most neglected pieces – the *Second Preces* – in the discovery of a previously unnoticed publisher of music. Jeremy Summerly celebrates "Composer of the month: William Byrd" in *BBC music magazine* (January 2005): 44-48, and in " 'My Ladye Nevell' revealed", *Music & letters* 86 (2005): 1-15, John Harley identifies the hitherto elusive dedicatee of her eponymous "booke".

There are still far too few books about Byrd, so it is a pleasure to announce that John Harley is also the author of the latest of The Too Few, *William Byrd's modal practice* published on May 20 at £45 by Ashgate. The ten chapters cover Byrd's early training, some preliminary concepts, key and tonality, cadences, melodic range, melodic shape, vocal clefs, choice of clef, tonal design and a conclusion.

Finally a first for Byrd: an article in an electronic journal, "What sound? Robert Hugill asks some questions about the music of William Byrd" in *Music & vision*: www.mvdaily.com/articles/2004/01/Byrd1.htm.

All the discs flagged in the last *Newsletter* contain pieces by Byrd new to disc, and they were duly released. Oliver Hirsh accompanies baritone Niles Danielsen singing *My soul oppressed* and *Truce for a time* on *All in a garden green* (Helikon HCD 1048). Emma Kirkby and Fretwork premiered *He that all earthly pleasure scorns* and the Fantasia a4 no.3 (suggested by Yours Truly, and using the King's Music edition) on *William Byrd: consort songs* (Harmonia Mundi 907383). Volume 9 of *The Byrd edition*, entitled *O sacrum convivium*, includes as many as six novelties, all from book 2 of Gradualia: *Jesu nostra redemptio*, *Dominus in Sina*, *Ascendit Deus*, *O rex gloriae*, *Spiritus Domini* and *Alleluia. Emitte spiritum*. All the foregoing can be obtained from Lindum Records (see advertisement), as can the demo disc by Cantiones Renovatae which contains first recordings of *Lord in Thy wrath reprove me not* and *Prostrate O Lord*.

As for neglected Byrd repertory at concerts, living in Aberdeen I have to rely on the indispensable *EMR* diary and my own experience locally. I noticed that both Fretwork with Emma Kirkby and Cantiones Renovatae were performing material from their discs mentioned above, including the recorded premieres. Nearer to home, on February 27 The Cardinall's Musick gave an all-Byrd recital in King's College Chapel, Aberdeen University, containing the neglected delights of *Alack when I look back*, *Behold O Lord the sad and heavy case* (both recently transferred by Roger Bowers from the Anglican repertory to the songs: see the third of Kerry McCarthy's articles mentioned above) and *Afflicti pro peccatis*. Aberdeen University, and specifically King's College Chapel, was for three months host to the Early English Organ Project, and from April 15-17 this residency climaxed in the Symposium of Early English Keyboards (SEEK), superbly organized by David J. Smith and Roger Bevan Williams, and amply advertised in *EMR*. Delegates of Byrdian provenance besides myself included Alan Brown, John Harley, Davitt Moroney, Pieter Dirksen and Rachelle Taylor. Rachelle contributed to a paper on Tallis and Byrd with Frauke Jurgensen. SEEK, in turn, produced the Festival of Early English Keyboards, three recitals by outstanding international performers, exploiting the fact that two reconstructions of early virginals had been brought to SEEK to supplement the two early English organs. Davitt played an entirely Byrd programme ranging from the two early *Miserere* settings to the Prelude, Pavan and Galliard in F, by way of neglected pieces such as the strictly anonymous *Christe qui lux* (sounding convincingly Byrdian), *The mayden's song* featured in last year's *Newsletter*, and the Hornpipe, while Pieter and Rachelle both included three of his pieces. A fuller account of SEEK will appear in *Early music* later this year.

Shortly afterwards, on April 20, also in King's College Chapel, as part of a regular teatime recital series, the recorder consort Cantores ad Portam, led by David J. Smith, played the Fantasia a6 no.1, which Byrd adapted to become *Laudate pueri*. This is the first time I have known it to be played in concert. Indeed, it is only the second time I have ever heard it: last November the excellent Squair Mile Consort, Scotland's only standing consort of viols, kindly played it to me before a recital in Edinburgh during which they were playing *Laudate pueri* with one part vocalized. I know that Fretwork tried it over while selecting material for their recent disc.

Known to be forthcoming are a disc of selected *Cantiones*, including the premiere of *Quis est homo*, on the Chandos label by the Choir of Trinity College Cambridge; a disc of the *Great Service* and anthems, including the premiere of *How long shall mine enemies*, on Hyperion by the Choir of Westminster Abbey; an article in *Musical times* in which I apostacize concerning most of what I wrote a dozen years ago about "Great Services"; the International William Byrd Conference, Duke University, Durham, North Carolina, U.S.A., 18-20 November; and the second edition of my *William Byrd: a guide to research* which should be published in time for the conference by Routledge.

EDINBURGH UNIVERSITY RENAISSANCE SINGERS IN ARMENIA

Noel O'Regan

Intrepid as ever, the EU Renaissance Singers spent ten days touring Armenia at the beginning of April. It was unknown territory to all but one of the choir but we were paying a return visit to the Yerevan choir 'Hover' who came to the UK (including Edinburgh, Cambridge and London) in 2003. This choir is supported by an enlightened American-Armenian lawyer who has moved to Armenia to work, and their conductor, Sona Hovannisyan, is bringing a fresh approach to traditional Armenian music, as well as performing a wide repertory from Palestrina and Marenzio through Purcell to Ligeti and contemporary Armenian composers. In a country with huge unemployment and scandalously low salaries for musicians and music teachers, the commitment shown to music by the members of the choir is exemplary. Indeed the standard of singing is extremely high in Yerevan – we saw a concert performance of *Madame Butterfly* which impressed us greatly and heard some of the same singers in a Mozart programme to open a newly-established Yerevan Arts Festival based in the National Art Gallery. There's an Opera House, two concert halls, symphony and chamber orchestras, all managing somehow to keep going in a small country the size of Belgium with a population of just 3 million and little or no natural resources.

We brought a mixed programme of Scottish and Italian Renaissance music, lighter Scottish arrangements (for a midnight concert in one of Yerevan's trendy restaurants) and James Macmillan's *Divo Aloysio sacrum*. We also sang some Purcell – Benjamin Britten visited Yerevan in Soviet times, bringing Purcell as well as his own music, both of which struck a chord with the Armenians. We sang a joint concert with Hover in Yerevan's Komitas Concert Hall (very 1970s but with a very good acoustic) to a packed house which included the British Ambassador, Armenian musicologists, critics etc. We gave lots of press interviews and some of us made a live appearance on Armenian TV. The fact that we were singing some arrangements by Komitas (the composer who did most to arrange Armenian liturgical and folk music for choirs) went down particularly well. This was especially the case in the concerts we did outside Yerevan, in Alaverdi in the North and Sisian in the South-East. We had hoped to get to Goris, even further East, but heavy snow had brought down powerlines there and so an audience of 400 was magically assembled by the mayor of Sisian in a couple of hours! It included rows of press-ganged youths doing military service who stood and cheered when we sang Komitas – presumably the only thing they recognised in our programme.

The whole trip was a remarkable experience and we were most fortunate to be the guests of the wonderful Hover choir, whom we hope to see back in the UK before long. Among our most lasting memories is the informal singing we both did in the many monasteries we visited together, most beautifully in Geghard, in two chapels hewn out the rock. Armenia is a land of monasteries, most no longer functioning but with buildings which have survived the centuries and the depredations of invasions and hostile regimes. We attended the service in Ezmiadzin, the see of the Katholikos or Patriarch, on the day of John Paul II's death – poignant because one of his last trips had been there for the 1700th anniversary of Armenian Christianity in 2001. The choir there was infinitely better than that of the Roman patriarch in the Vatican and the gutsy plainchant of the massed priests and deacons was very inspiring. Above all there is the magnificent presence of Mount Ararat, sadly out of reach to Armenians since it's over the border with Turkey, closed since the war in Ngorno Karabach in the late 1980s. The Hilliard Ensemble has been to Armenia, successfully performing Armenian chant, which is undergoing something of a revival. We can thoroughly recommend it as a place for other musical groups to visit if the opportunity arises.

PATRONAGE, PIETY AND MUSIC

Richard Beauchamp and the Collegiate Church of St Mary, Warwick

Alexandra Buckle

Until now, little research has been undertaken on the prodigious music establishment within the household of Richard Beauchamp, Earl of Warwick (1382-1439), or that of the Collegiate Church of St Mary, Warwick, both of which fostered important musical centres within late medieval England. Richard Beauchamp transformed St Mary's into a musical scene to rival the greatest and it was at this time that the church first began to sing polyphony.

The Beauchamp dynasty of the six earls of Warwick was one of the most successful families among English nobility from 1268 to 1445. Apart from two minor setbacks, they increased their wealth and influence in each generation by involvement in war, good marriages, and a consistent and loyal royal and political service to the crown. The history of Warwick is largely connected with the fortunes of its earls. They built and rebuilt the church, bequeathed large sums of money, re-endowed the choral staff, and bought books of music for them to sing. Without their benefaction, St Mary's could not have acquired the resources to facilitate such a prodigious musical practice. This article will examine the extent to which Richard Beauchamp alone was responsible for the advanced musical liturgy and the motivation behind his patronage at St Mary's in late medieval England. Patronage was based on mutual advantage. Kings and nobles used this position as a means of controlling their adherents, and to show their influence in the localities and political community at large. The recipients of this support thereby enjoyed material rewards and benefits. Patronage, in short, gave protection, security and access to wider networks of influence, all of which were vital to medieval musical culture.

Richard Beauchamp was the epitome of the Beauchamp dynasty's success. He was Captain of Calais, Ambassador to the general Council of Constance, a Knight of the Garter and Captain of Rouen at the time of the trial of Joan of Arc. His well-calculated marriages significantly augmented his inherited wealth, particularly his second to Isabel Despenser, who was the richest heiress in England, with a yearly inheritance of £1,250. When Richard Beauchamp became Earl of Warwick, the Beauchamp heritage extended into 18 English counties and was valued at £1,400: at the close of his tenure, this had substantially increased to £5,471. By the time Richard Beauchamp became patron of St Mary's he was clearly a man of considerable wealth and influence. It was expected that the lord would rule the church, the centre of community, and Richard Beauchamp undertook this role especially well. His earldom coincided with an age when Christian piety was at its height; as were the arts, architecture and painted glass. The Beauchamp chapel (Richard Beauchamp's chantry chapel at St Mary's) is a fine example of the elevated position of the arts, which arose as a result of fervent Christian piety. The underlying reason behind this was the coexisting fear of hell and a naïve joy in simple pleasures. Architecturally, this chapel is considered the finest medieval chantry in England, and retains the appearance of 1459 except for some damage caused by the devastating fire of 1694, and as a result of the iconoclasm which caused much of the glass to be smashed during the English Civil War.

It is not known when discussions began as to the possibility of a chantry chapel for Richard Beauchamp at St Mary's, but we do know that plans were 'devised by him in his life', as his will, made two years before his death in 1437, states 'I will that when it liketh to God that my Soule depart out of this world, my Body be enterred within the Church Collegiate of our Lady in Warrwick where I will that in such Place as I have devised (which is known well) there be made a Chapell of our Lady, well faire and goodly built'. An entry in the 1410-11 financial account of St Mary's describes Richard Beauchamp as having taken dinner with the Dean, which was paid for by the church. Beauchamp's presence at this meal is interesting as a recent fire had demolished the sacristy, the space where his chapel stands. He had also only recently returned from a pilgrimage to the Holy Land, so was presumably still in a mood of pious introspection. It is highly likely that he first showed interest at this meeting.

Preparations for the chapel's construction began in 1441 and work commenced the following year. The entire ensemble was complete in 1459 and cost £2783 plus an additional £720 for the tomb. By way of comparison, the estimated expenditure in the 1460s for the large collegiate church and almshouse at Tattershall, Lincolnshire, founded by Lord Cromwell, was £1200, less than half the cost of the Beauchamp Chapel. The high cost was due to the employment of the best craftsmen and lavish materials. The glazing contract was no exception. John Prudde, the royal glazier, was hired to make the windows with 'glasse beyond the seas, and with noe glasse of England, and that in the finest wise with all the best, cleanest, and strongest glasse if beyond the seas that may be had in England to make rich and embellish the matters, images and stories'. This, with one royal exception, was the most expensive glazing programme carried out in England at this time.

The music provision was as stupendously extravagant as the visual work of its setting. Richard Beauchamp's will stipulates that the existing collegiate establishment of St

Mary's was to be augmented by the endowment of four additional priests and two clerks at a cost of £40. These were to perform 'three Masses, wherof one every Day of Our Lady God's Mother with note, according to the *Ordinale Sarum*. The second Mass to be every Day without Note of Requiem. The third Mass also without note to be the Sunday of the Trinity, the Monday of the Angells, the Tuesday of St Thomas of Canterbury, the Wednesday of the Holy Ghoste, the Thursday of Corpus Christi, the Fryday of the Holy Cross and Saturday the Annunciation of our Lady'. The deanery and college were enlarged in 1463 in order to accommodate the additional clergy. Provision was also made for the organ: the executors' 1447 contract paid a Richard Bird and John Haynes of London to 'make and set up in the chapel, finely, a parclose of timber about an organ loft ordained to stand over the west door of the said chapel, according to patterns'. This was to be 'fastened, joined and ordered in as good sort as those in the quire of St Mary's'.

Richard Beauchamp additionally gave many books of polyphony (or 'pricksong') to the church. The 1464 inventory mentions: 'ij feire newe and large music bokes' and 'ij bookes of pricked song of the yeft of my lorde Richard Beauchamp'. The additional membrane of 1468 added to the 1464 inventory is solely a list of bequests for the 'Erle's nyewe chapell' given by the executors of his will. It is not known whether the executors were acting on behalf of Beauchamp's will, or donated the books from his chantry at Guy's Cliffe. The extravagance proliferates in these items, as in the decoration of the Beauchamp Chantry: 'ij. Pleyn mass bokes whereof one is right feire hilled with grene cloth of gold havyng rounde claspes of silver overgild and in either claspe Warrewyck armys and this book is made of fyne vellym rased and richly lymmed and florisshed with gold thrughe al the boke ... And the other massebook lackyng claspes is larger and of bigger velym and every leffe therof conteyneth in lengthe xviij unches the chef festes therin lymmed with gold'.

Unique in stained glass of this period is the musical notation in the chapel's tracery windows and the angels, which hold a large variety of musical instruments excellently portraying a small 15th-century instrumental group (including descant, alto and treble shawms, a portative and positive organ, a clavichord, a psaltery, pipe and tabor, pipes, rebecs, lyres, harps and gitterns, to name but a few). These were drawn according to strict instructions by Beauchamp's executors detailed in the 1447 contract. The glazier was supplied with 'patterns in paper, afterwards to be newly traced and pictured by another painter in rich colour'. The same contract later stated that 'he must not use his imagination but copy the drawings'. Thus we, like those who commissioned the glass, can be sure that all the instruments would have been familiar in mid-15th century Warwick. Perhaps they were even modelled on the instruments used by the entourage of trumpeters and minstrels that Richard Beauchamp employed, according to his household accounts and contemporary chronicles.

Beauchamp's prodigious interest in music, literature and the arts is well attested by his reputation as the 'best nurtured man in England'. Certainly his provisions for music prove this. His household chapel consisted of 18 men and 9 choristers, all of whom travelled with him according to an account of his household from 1422. The late medieval English household chapel accompanied the head of the house on his travels with the rest of his entourage and the musical tastes of magnates determined the size of their chapels. Such noble and royal household chapels provided the primary spheres of activity for the known composers in late medieval England. It can now be shown, through an examination of the Beauchamp household accounts, that three composers were associated with the Earl or at best enjoyed his employment: John Soursby, John Pycard and Robert Chirbury. Two of these were presented to a high position at St Mary's as a grace and favour appointment for good service.

The nature of Beauchamp's involvement is unequivocal. His testatory provision of musical iconography, performers, and music books proves that he was an important patron of music long before his death. Beauchamp's bequests provided all of the necessities needed for polyphony (music books, extra clerks and an organ) in abundance. Although the other earls did much for the church, building and re-building it, it was Richard Beauchamp, albeit drawing on the help of previous earls, who advanced the music after the choral foundation had been re-endowed by Thomas Beauchamp the second in 1393. Pious introspection played a prodigious part in the creation of this chapel; its function was to act as a perpetual chantry for his soul, and the music and prayers would have alleviated the pains that he was to suffer in purgatory. The chapel was created for the body of an individual at the centre of affairs of state in England for four decades and fittingly is a monument of 'fame and posterity which surpasses in splendour of materials and workmanship. It forms a fitting climax to the glorious Beauchamp line'.

A concert featuring music associated with Richard Beauchamp will be held on Thursday 7 July 2005 at 7.30 pm in St Mary's Church, Warwick, given by Vinum Bonum, directed by Matthew Vine, and Andrew Benson-Wilson (organ). The first part will explore music associated with Richard Beauchamp during his lifetime; the last, the type of music that would have been heard in Warwick and England's other large choral foundations in the hundred years preceding the Reformation (*c.*1450-1550). In between, there will be a chance to hear music played on the Early English Organs, replicas based on the fragments of two late medieval organs found in East Anglia, which during July will be situated at St Mary, Warwick. A variety of keyboard music from the mid-14th century to Tallis, Redford and Preston will be played. The concert will be preceded at 6.30 pm by a talk 'Music, Piety and Patronage in late medieval Warwick' in the Beauchamp Chapel at St Mary's by Alexandra Buckle, who is completing an Oxford Doctorate on 'Music in late medieval Warwick'. The following day (Friday 8 July) at 2.30 pm, Andrew Benson-Wilson will give an informal lecture/demonstration of the two medieval organs. Tickets: tell 01926 496277; email boxoffice@warwickarts.org.uk Information: http://www.warwickarts.org.uk/

MUSIC IN MEDIAEVAL ENGLISH PARISH CHURCHES

Alexandra Buckle & Andrew Benson-Wilson

This conference, organised by the PMMS and its chairman John Harper, was held on 30 April at The Faculty of Music, Oxford. The eight contributions were presented in three groups looking at the parish church, its daily use and musical provisions; organs and improvisation; and the cultivation of polyphony.

The day opened with 'The Social Context for Music in Medieval English Parishes' by Beat Kumin, Senior Lecturer in History at the University of Warwick. Perhaps better known for his work on medieval taverns and his book, *The Shaping of a Community: The Rise and Reformation of the English Parish* (1996), he explained the social and political background behind the flourishing of music in the late medieval English parish. He introduced the themes and sources available for parish research and then went on to discuss the constitution of the parish network. This was followed by an explanation of the religious doctrines current at the time, including that of Purgatory, which encouraged good works and pious benefaction and thereby facilitated an increased musical activity in the English medieval parish church.

Paul Barnwell, Head of Rural Research Policy at English Heritage, offered 'The use of the church: Blisworth, Northamptonshire, on the eve of the Reformation' as a case study of the fabric, physical space and fittings of an average parish church. In the second half of his paper, Barnwell presented a reconstruction of activity in the church on St Erconwald's day in 1529 (30 April, the date of the conference). This was an imaginative recreation, complete with reconstructed pictures, of the activities of a busy parish on this feast day and provided an evocative snap-shot of the conduct of one parish church before its spoliation at the ensuing Reformation.

Magnus Williamson (University of Newcastle-upon-Tyne) ended the first session by examining how musical the late-medieval English parish actually was. He discussed the scholarly neglect of the parish church and how only a few parishes have been studied in detail by musicologists – and they tend to be the 'plums': the metropolitan or well-documented institutions. He also explained the problems of archival study, including poor references and a lack of acknowledgement of music in churchwardens' accounts, which do not hint at the performance of liturgical polyphony. However, the 16-page handout of all the parish churches found to have supported it before *c.*1560 (often through Guilds) suggested that the pre-Reformation parish church was rather more musical than the documentary sources would have us believe.

After lunch, the conference continued with an exhaustive paper by Dominic Gwynn on 'Organs in the late medieval parish church', concentrating on the counties of Somerset, Kent and Leicestershire and the city of Bristol. Despite the few archival documents which attest to the use of organs in churches, Gwynn showed that they were a common feature and that many owned one or two instruments by the early 16th century. He then discussed the recently constructed Wetheringsett and Wingfield organs, both reconstructions based on the archaeological remains of two pre-Reformation organs found in East Anglia, and compared them to the surviving 16th century organ case at Old Radnor and other documentary evidence of pre-Reformation English organs.

Jane Flynn followed with an encyclopaedic paper on 'Improvising on liturgical chant in pre-Reformation England'. She introduced us to the techniques of improvised counterpoint and showed how 15th- and 16th-century music treatises compare with English organ versets involving the same techniques. Flynn convincingly suggested that these versets are representative of what was actually sung during pre-Reformation liturgies, and could have been written as models for descanters as well as players. It was nice to have some examples of this frequently very complex music performed, albeit on a Steinway grand!

Session three opened with a paper by John Harper on the rectorship from 1521 at St Mary at Hill, London of Alan Percy, who was connected to the Dukes of Northumberland and the Howards of Arundel. Even though its full archive has received fervent musicological attention, Harper still found more of interest. The churchwardens' accounts provide some indications of the considerable contribution of Percy to the cultivation of music in the second quarter of the 16th century. The paper ended with a hypothesis that the Arundel Choirbook may have been compiled for Percy and not John Lumley.

Lisa Colton (of the University of Huddersfield) followed with a talk examining the evidence for polyphonic music performance in York, from the Minster to the local parish churches. We were shown some examples of the sacred music available in one city, and learnt of the amount of archival resources that can be used in order to survey the increasing use of polyphony in York from the 15th to the 16th century. We also had the chance to see some proofs of an edition of the York Masses which Lisa Colton is currently preparing for York Early Music Press.

The final paper was given by David Skinner of Magdalen College, Oxford, a specialist in early English church music and musical institutions, and the co-founder of the The Cardinall's Musick. He presented new information about the final years of Fotheringhay College, telling a compelling story of the college's struggles to avoid dissolution and the appointment of a new schoolmaster, John Sadler, whose part-books, he showed, have a strong Fotheringhay provenance.

It was suggested that next year's conference should move on to music in mediaeval English Cathedrals, particularly the transition into new foundations after the Reformation. Enquiries or offers of papers should be directed to John Harper at jharper@rscm.com.

MUSIC IN LONDON

Andrew Benson-Wilson

A NEW CONCERT HALL FOR LONDON

Cadogan Hall is London's newest concert hall, and is helping to bring the arts to the impoverished area around Sloane Square. Housed in a converted Christian Scientist church (externally, a striking 1901 neo-Byzantine essay), the 900-seat hall fills the gap between the Wigmore Hall and London's larger concert venues. On my first two hearings, it seems ideally suited to period instrument performance, the acoustics allowing the music to speak with clarity and with a degree of warmth, intimacy and immediacy that is missing from larger spaces – although the audible air-conditioning is one issue that will need resolving. On 2 March, the English Concert put it through its paces with a fascinating programme contrasting the music of CPE Bach (two symphonies) and Mozart (two violin concertos), all pieces written within months of each other in 1775, when Bach was 61 and Mozart was 19 and about to give up playing the violin. I must confess that I found the Bach works more compelling than the Mozart. The vigorously bustling *Sturm und Drang* opening to the second of his 1780 set of Symphonies (Wq.183/2) was contrasted by short lyrical interludes, often in duo form that set the mood of contrasts that was maintained throughout. The busy 4th Symphony of the set was also an impressive work. As ever, Andrew Manze imbued the Mozart violin concertos (K.216/218) with his enthusiastic energy and perception.

The Monteverdi Choir and Trinity Boys Choir showed that the Cadogan Hall could cope well with larger forces with two performances of the St. Matthew Passion (9/10 March). Mark Padmore was immensely eloquent and persuasive as the Evangelist, as was Dietrich Henschel as Christus. There were good supporting contributions from Thomas Guthrie (Pilate), Ben Davies (Peter) and Claudia Huckle (good to hear a true alto), Andrew Staples, Katharine Fuge, Matthew Brook and Clare Wilkinson as soloists. There were important instrumental contributions from Kati Debretzeni *violin*, Reiko Ichise *gamba*, and Rachel Beckett and Christine Garratt *flutes*, and Silas Standage playing a nicely audible organ. Sir John Eliot Gardiner was alert to the acoustics of the hall and generally imparted a fine sense of momentum, although his interpretation erred towards the romantic in some of his phrasing, articulation and his treatment of the pulse, particularly in some large rallentandos at cadences.

CHORAL AND OPERA

The latest of the Gabrieli Consort and Players' series of concerts in their new London home at Christ Church Spitalfields was part of their recent expansion of their normal repertoire into the classical era with Haydn's *Seven Last Words of Christ* (22 March) in the original orchestral version written for the Cathedral in Cadiz in 1787. This is not an easy work to perform – between the melancholic power of the opening *Introduzione* and the dramatic outburst of the concluding *Terremoto* (earthquake) are six Sonatas, all relatively solemn and muted and all more-or-less Adagio. They were not intended to be heard one after the other, but were part of a lengthy Lenten ceremony with the entire church draped in black, a single lamp providing the only light, and with reflections from the bishop on each of the words of Christ. After each homily, the Bishop would come down from the pulpit and prostrate himself in front of the alter, during which Haydn's music was performed (and how did the musicians see the music?). As Haydn himself recognised, to succeed this music needs to create the 'deepest impression in the soul of even the most uninstructed listener' – a tall order, that was never quite achieved in this performance. Partly the issue was one of the general interpretation of music of the classical era – a style that demands a minute attention to detail and the subtlety of expression, usually within the setting of fairly rigid rhythmic structure. Much of Haydn's music appears fragmentary, with a lot repetition of sections – each piece needs a recognisable sense of the overall architectural structure. Although there were moments when the dramatic tension of the music was achieved through volume (Sonata V, for example), for much of the work the emotional content was under-exposed. The players felt ill at ease, and produced some wayward intonation at critical moments – notable in the opening five-note unisons of Sonata VI – not helped by a sneeze in the silence before the accompanied melody gets under way. The second theme of this Sonata is not easy to interpret – a gorgeously lyrical melody over an oom-pah-pah bass that can sound rather trite. Paul McCreesh seemed rather disengaged from the proceedings, not helped by several all-too-audible up-beat sniffs and a disconcerting habit off peering over his shoulder towards the front row of the audience. I have heard very convincing performances by McCreesh and the Gabrielis of Gluck and Mozart, so it is a shame this Haydn didn't quite work on this occasion.

For many, the musical highlight of London's Easter is the annual performance of one of Bach's Passions at St John's, Smith Square by Polyphony, under Stephen Layton and with The Academy of Ancient Music. This year it was the turn of the *St. John Passion*, possibly a more intimate work than Stephen Layton normally prefers, but one which he responded extremely well to, avoiding some of the more romantic gestures that can appear in his Matthew Passions and Messiahs (although he did give an almost embarrassingly lengthy pause at the moment of Christ's death). His direction is relatively restrained, and often consists of his gentle marking of the tactus. I find that the orchestral

introduction always sets the mood for the whole work – the interplay between the flute of Lisa Beznosiuk and Frank de Bruine's delicate oboe was exquisite, as it floated above the murmuring strings as Layton held back the inevitable crescendo towards the choir's dramatic *forte* interjection of *'Herr'*. His interpretation of the chorales was also excellent, maintaining a nice flow across phrases, avoiding the often heard over-pointed linking of lines that do not have a concluding comma in the text. Anders Jerker Dahlin was an impressively lyrical Evangelist, with a good sense of the declamatory style (notable in the Barrabas section) and a fine command of timbre on the higher notes where some tenors come to grief. The choir was particularly good at pronouncing and coordinating their consonants – so important in chorus sections. Joseph Crouch was excellent as cello continuo and the obbligato in 'Mein teurer Heiland', but Reiko Ichise was the instrumental star of the afternoon with her extraordinarily plaintive obligato viola da gamba in 'Es ist vollbracht'.

Zurich Opera's orchestral players have formed themselves into a period instrument band ('La Scintilla'), and it was in this guise that they appeared at the Royal Festival Hall under Nikolaus Harnoncourt in a demisemi-staged performance of Monteverdi's *L'incoronazione di Poppea* (3 March). Harnoncourt was one of the conductors who bought Zurich Opera to more international recognition in the late 1970s and 1980s with his Monteverdi cycle. Although I didn't see those productions, I did wonder just how different the direction of this performance was to those earlier ones. In many ways, this had an old fashioned feel to it, reminiscent of the early days of period performance. There were large orchestral forces (14 violins, for example) and a curious mix of early 17th century and later instruments, and the mood rather over-emphasised the romantic elements of the work. The staging only just pushed the bounds of concert performance, with formal dress and minimal stage movement and gesture. Singers often sang to people who had already left the stage. Vesselina Kasarova (Poppea) produced too many swoops up to notes for my taste. Francesca Provvisionato was a fine Ottavia, notable in her farewell. The best singing was in the cameo roles, notably Jean-Paul Fouchécourt as the aged nurse Arnalta, but also including Andreas Winkler (Valletto) and Gabriel Bermúdez as Liberto. László Polgár was an imposing and suitably stoical Seneca. Zurich Opera appeared again on 1 May with their modern instrument band in a concert performance of Mozart's *La Clemenza di Tito*, under Franz Welser-Möst. The appearance of Susan Graham as a substitute for the indisposed Vesselina Kasarova bought tumultuous applause from London's opera audience, but I am afraid the whole performance left me cold. At least at Covent Garden we would have had the action and scenery, but the performance style seemed so far from Mozart. I had high hopes after Zurich Opera's early appearances at the Festival Hall, but that promise has not been maintained.

Far more successful were two early March concerts at the Barbican. Emmanuelle Haïm bought her own very impressive *Le Concert d'Astrée* to perform Handel's *Il Trionfo del Tempo e del Disinganno* (5 March). A fairly recent elevation to conducting stardom, Emmanuelle Haïm continues to expand on her early promise. She has a vivid perception of orchestral colour, notably in her use of continuo instruments, perhaps reflecting her own background as a continuo harpsichord player, and has the ability to get below the skin of the music. She bought with her four excellent soloists. Veronica Cangemi was a most engaging Bellezza, with her impressive agility and her ability to treat the notes of the fastest runs with the respect they deserve, rather that slithering around them. Her 'Tu del Ciel ministro eletto' was magical, sung on the very edge of her voice and avoiding the pious sentimentality that could have marred this piece. Sonia Prina (as Disinganno) gained some well-earned enthusiastic applause for 'Crede l'uom ch'egli riposi' with its two dramatically opposing sections. Her duet with Tempo (Pavol Breslik), 'Il bel pianto dell' aurora' could have been a love duet, so beautiful was the singing. Finally Ann Hallenber (Piacere) made the most of the operatic elements in her role, notably in her bustling (and bristling) 'Come nembo che fugge col vento', the angry 'Tu vivi invan dolente', and in the gorgeously seductive 'Lascia la spina' (a reworking of an earlier piece that stopped off in Il *Trionfo* on its way to becoming 'Lascia ch'io pianga' in *Rinaldo*). Her beautifully inflected da capo was one of the highlights of the evening. There were noteworthy performances from a number of the instrumentalists including Stéphanie-Marie Degand and Stéphanie Paulet *violins*, Paul Carlioz and Frédéric Baldassare *cellos*, Laura-Monica Pustilnik *lute*, and Emmanuelle Haïm herself as recitative continuo and as organ soloist in the Organ Sonata (which Handel clearly intended to represent himself as the 'graceful young man'). Written in Italy at a time when opera was banned by Papal decree, the young Handel barely concealed the operatic possibilities of the text, reflecting an early example of his solid grasp of emotional content and development of mood.

Emmanuelle Haïm was followed three days later by William Christie and Les Arts Florissants, with whom she used to play continuo harpsichord, together with the seven singers of the second annual Le Jardin des Voix, an initiative from Christie and Les Arts Florissants to nurture young singers. Although the staging direction had its odd moments, this pot-pourri of pieces from 12 composers worked surprisingly well as a programme. An early oddity was switching the voices of a counter-tenor and tenor (as the two married people in Purcell's *Indian Queen*) – it might have produced the requisite funny-voices, but they were out of tune and hardly a showcase for their real voices. This was made up for in the following piece, sung by one of my favourites of the evening, soprano Claire Debono as a coquettish Cupid – a lovely clear voice, also used to good effect in Michel Lambert's *Que d'amants séparés*. His *Vous mepris chaque jour* featured André Marsch's expressively lyrical baritone voice, and some nice ornaments. Judith van Wanroij excelled in Charpentier's *Plainte de la Bergère* from *Vénus et Adonis*, as did Andrew Tortise in Rameau's 'Fatal Amour' from *Pigmalion*. Xavier Sabata's distinctive counter-voice and obvious acting ability won him the most audience applause for Handel's 'Minacciami, non ha timor' (*Amadigi*), with a delightful portrayal of his

'distain'. Another favourite of mine was the pure voice of soprano Amel Brahim-Djelloul, particularly in Mozart's 'Al chiaror di que' bei rai' (*Ascanio in Alba*). An entertaining evening, introducing some very obvious talent for the future. Carissimi's 400th anniversary was celebrated with a concert at St James' Piccadilly (12 March) by The St Peter's Singers (an amateur choir of about 25 singers based in Hammersmith) and five soloists from I Fagiolini. *Jonas* and *Jephte* were contrasted with Monteverdi's *Beatus Vir*, and *Laudate Dominum* and two extremely impressively played Sonatas *a doi violini* by Uccellini, including his quixotic *Sonata 18*, performed by players from the London early music circuit, led by the violins of Catherine Martin and Iona Davies and with some simple but effective organ continuo from Catherine Pierron. The choir avoided the occasional temptation to over-sing, and produced some crisp enunciation and nicely turned cadences, although they were tonally sometimes less than perfect, with some rather exposed individual entries in *Beatus Vir*. Of the soloists, Julie Cooper was particularly effective as Filia in *Jephte*, notably in the concluding lament. Nicholas Hurndall Smith, singing the part of Jonas, unfortunately masked what might have been a very effective tone with a distractingly fast, but relatively shallow vibrato, making his voice just sound nervous. It is a shame that so many singers adopt this style.

Beethoven's *Missa Solemnis* is an extraordinarily complex, and often anarchic and unsettling work. Whether the whole work really is a 'mass in time of war', as David Cairns wrote in his programme note for the Barbican concert, is debatable, but it certainly leaves very little room for idle contemplation and gives little comfort to the listener that God is in his heaven and all is right with the world. To Beethoven, the awesome power of creation and the Almighty seems to have been overwhelming and terrifying and drove him to produce what he pronounced as the 'greatest work which I have composed thus far', inscribed as being 'from the heart – may it go to the heart'. Even the final sotto voce *Dona nobis pacem* is underlain by remote drum-beats almost to the end. For many, it was Philippe Herreweghe's 1995 Montreux recording (now re-released) that shed new light on this work, the particular timbre of period instruments bringing the work in a sharper focus and revealing it as the masterpiece that it undoubtedly is. Ten years on, Herreweghe bought the same forces (L'Orchestre des Champs-Elysées and Collegium Vocale Gent) to the Barbican (7 May). This was not an interpretation for those who wanted to be blasted by Beethoven in his overblown grandest, as Herreweghe explored the more sensual landscapes of the work, exposing some glorious details and relishing the more serene moments. In this he was extremely well served by the young English tenor Benjamin Hulett, whose sensitively lyrical voice was the highlight of the evening, whether in solo role or in the wonderfully soaring tenor lines that Beethoven frequently secretes amongst the wider vocal texture. Bass Michael Volle also made a valuable contribution, but I was less impressed with the soprano and mezzo soloists. The choir was on very good form, both in the explosive and the more intimate moments. They dealt with the astonishing 'Amen' at the end of the Gloria with aplomb, revealing the extraordinary range of emotions contained therein. This is a work that needs repeated listening to even begin to understand its enormous power. Herreweghe continues to be a pioneer in revealing its depths.

AN OXFORD CELEBRATION

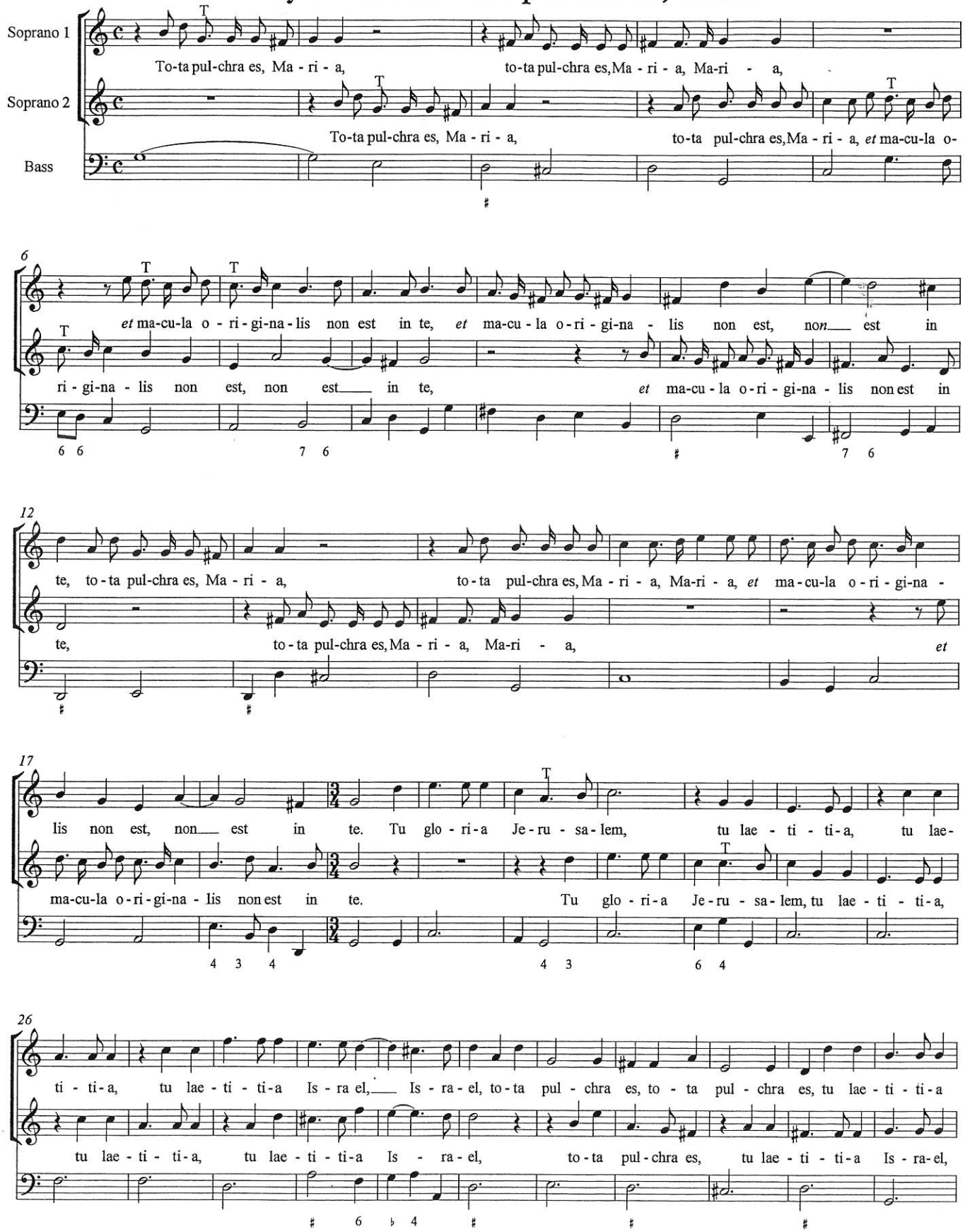
Schola Cantorum of Oxford chose Bach's festal and dignified Mass in B Minor to celebrate their 45th Anniversary Concert (Sheldonian Theatre, Oxford, 30 April). Reinhard Strohm wrote in his programme notes that 'the B Minor Mass is in many respects a celebration, a joyful work, and a work of thanksgiving' and what better to mark the occasion? Even a vast and lengthy firework display from nearby Wadham College a few seconds before the second half of the concert started seemed appropriate, although perhaps not after the third false start. James Burton conducted a large force of singers, including the 34 members of the current (and very impressive) Schola Cantorum surrounded by an impressive gathering of around 100 Alumni and fronted by soloists Emma Kirkby, Helen Parker, William Purefoy, Matthew Beale, Eamonn Dougan and Richard Savage. Emma Kirkby was on wonderful form – she sang beautifully and was clearly delighted to be performing again with the choir she said was 'central to her life at Oxford and gave her the best and only reason for singing, namely for sheer delight, that has driven her ever since'. Eamonn Dougan (bass) was excellent in *Et in Spiritum Sanctum* – it was a pity to only hear him once. Matthew Beale was also an extremely effective lyrical tenor in duet with Emma Kirkby and in the *Benedictus*. William Purefoy's performance was less attractive, with his rather metallic timbre and some alarming swoops up to notes. The English Baroque Sinfonia provided an impressive accompaniment to the large force and the leader, Rudolfo Richter, and the horn player, Tim Jackson, gave particularly strong performances. The cellos were less effective, both in chorus and continuo. Their uncomfortable moments included times when they tried to speed things up, and the playing frequently lacked delicacy, notably in some very heavy-handed moments in the *Credo* and *Confiteor*. James Burton conducted the huge contingent of performers well, negotiating the movement between the two groups of choir singers well, particularly at the end of the *Benedictus* when the larger forces of the Alumini delayed standing until after they had sung the first *Osanna*. He imparted a good sense of momentum, direction and scale and negotiating some lovely cadences. (Review by Alexandra Buckle and ABW)

Text of the Dumont motet on pp. 22-23.

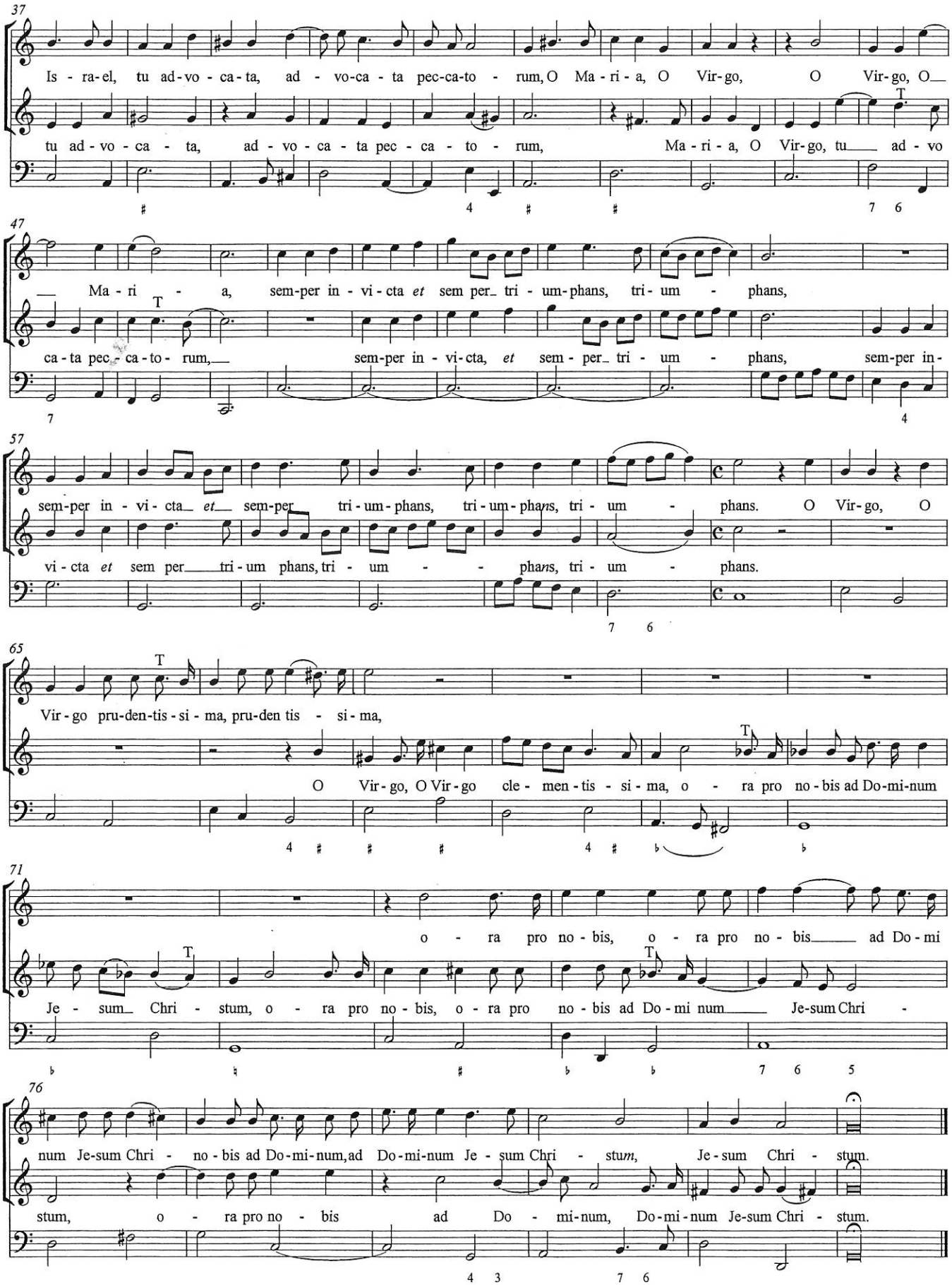
Tota pulchra es Maria et macula originalis non est in te.
Tu gloria Jerusalem, tu laetitia Israel, tu advocata peccatorum,
O Maria, O Virgo, semper invicta et semper triumphans.
O virgo prudentissima, O virgo clementissima,
ora pro nobis ad Dominum Jesum Christum.

You are totally beautiful, Mary, and original sin is not in you.
You are the glory of Jerusalem, the delight of Israel, the advocate for sinners.
O Mary, O Virgin, always undefeated and always triumphant,
O wisest virgin, O kindest virgin,
pray for us to the Lord Jesus Christ.

Henry Du Mont: Tota pulchra es, Maria



Copyright © 2005 Prima la musica!


37
Is - ra-el, tu ad-vo - ca-ta, ad - vo-ca - ta pec-ca-to - rum, O Ma - ri - a, O Vir-go, O Vir-go, O
tu ad - vo - ca - ta, ad - vo - ca - ta pec - ca - to - rum, Ma - ri - a, O Vir-go, tu ad - vo
47
Ma - ri - a, sem-per in - vi - cta et sem per tri - um-phans, tri - um - phans,
ca - ta pec - ca - to - rum, sem-per in - vi - cta, et sem - per tri - um - phans, sem-per in -
57
sem-per in - vi - cta et sem-per tri - um - phans, tri - um-phans, tri - um - phans. O Vir-go, O
vi - cta et sem per tri - um phans, tri - um - phans, tri - um - phans.
65
Vir - go pru-den-tis - si - ma, pru-den tis - si - ma,
O Vir - go, O Vir - go cle - men - tis - si - ma, o - ra pro no - bis ad Do-mi-num
71
o - ra pro no - bis, o - ra pro no - bis ad Do - mi
Je - sum Chri - stum, o - ra pro no - bis, o - ra pro no - bis ad Do - mi num Je-sum Chri -
76
num Je-sum Chri - no - bis ad Do-mi-num, ad Do-mi-num Je - sum Chri - stum, Je-sum Chri - stum.
stum, o - ra pro no - bis ad Do - mi-num, Do-mi - num Je-sum Chri - stum.

CERASI IN NORWICH

The harpsichordist Carole Cerasi gave a recital on 12 May at The King of Hearts, Norwich as part of the Norfolk and Norwich Festival, once a triennial event in the autumn, now an annual affair in the spring.

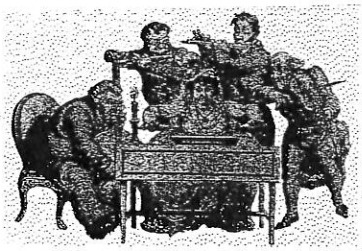
She played on a magnificent instrument by Alan Gotto, recently modeled on harpsichords by Pierre Donzelague, an important early 18th century maker working in Lyon, among the first to employ a full five-octave compass. A large double manual harpsichord, its body copies an instrument of 1711 now in a private collection in London, while its stand, with ten tapered, gilded, intricately braced legs, and profuse decoration (including a rural scene on the lid) are based on one of five years later, housed in the Musée des Arts Décoratif, Lyon. Donzelague worked broadly in the Ruckers tradition, but using slightly heavier framing produced a distinctively French sound, bigger and warmer than one hears from most Flemish instruments. These characteristics have been well-captured in Gotto's reproduction, the upper register sweet and refined, the middle clear and singing, the bass richly resonant.

This last was fully exploited in 'La Boulongne', one of three musical portraits from Balbastre's 1759 *Pièces de clavecin* that closed the first half of Cerasi's recital. Cerasi characterized sharply all three pieces, including *La Malesherbe*, whose pastoral, galant first section leads to a rustic dance, complete with drone bass, and *La Lugeac*, a rumbustious gigue that may contain a musical depiction of fleeing footsteps followed by a gunshot, a reference to an incident in the amatory life of this strikingly beautiful court painter.

Jacks, Pipes & Hammers

Stockists of sheet and facsimile music, posted world wide, for enthusiasts of the recorder, viola da gamba and all early musical instruments.

Send for our latest catalogues.



Fax:+44 (0)1422 886157
Phone:+44 (0)1422 882751
e-mail: earlymusic@recordermail.demon.co.uk
Scout Bottom Farm
Mytholmroyd, Hebden Bridge
West Yorkshire HX7 5JS (U.K.)

Equally spirited was Cerasi's rendition of the opening work in the programme, the last of a set of six recently discovered pastorelas by Manuel Blasco de Nebra (1750-84), a church musician in Seville, keyboard virtuoso and noted improviser. Cerasi has made something of a specialty of his music, recently issuing a CD of it. She certainly relished the often dark-hued quirkiness of this three movement piece in E minor, which bears little resemblance to pastorals familiar from 18th century Italy and France.

More Iberian sounds were on offer in the final three pieces of the concert. Domenico Scarlatti's lyrical Sonata in D minor, K.123 was sensitively done, with a subtle ebb and flow to the phrasing, while Soler's Sonata in the same key, R.15 drew playing of great élan, the hand crossings dispatched with a palpable sense of fun. The final item was Mateo Albeniz's Sonata in D, taken by Cerasi at a cracking pace, making it sound much more Scarlattian than it often does.

It was in the most familiar music – Couperin's Eighth Ordre in B minor and Bach's 4th English Suite in F – that a few reservations arose. Here, the ornamentation was neatly executed and the playing purposeful, but Cerasi's rather brisk, no-nonsense approach did not always allow the music to breathe quite enough, especially in the Couperin, where an occasional abruptness at phrase junctures created an unsettling effect. That she could relax, however, was demonstrated elsewhere in her recital, notably in the encore, the Sarabande from Bach's 2nd English Suite in A minor, played with loving but never indulgent enjoyment. *Ross Winton*

****

IL FONDAMENTO

A Wigmore Hall debut is an important event in any group's history. Hardly new kids on the block, the Belgian orchestra Il Fondamento came to London on 29 April and unfortunately paid the price of perhaps not fully appreciating how the business functions here. While most of the double-reed players in the capital seem to have known about the event, there seemed to be very little in the way of a typical Wigmore audience, and the poor turn-out may explain in part the slightly lacklustre performance given by what CD reviewers [including, of course, ours] regularly describe as among the best ensembles around. That word is also key to my own impression of the concert – how do they manage to make such fantastic recordings when they spend so little time actually looking up from their music? Paul Dombrecht, the group's director and soloist in Telemann's striking oboe concerto in C minor, took a little while to warm into the latter role, although the oboists in the audience were impressed by the daring of some of his fingering techniques. Such a pity that a larger number of people didn't turn up: we must hope that the experience has not put them off visiting England ever again. *R Margate*

BIBER VESPERS

As readers may have noticed from their adverts in our concert diary, the Yale Schola Cantorum has been performing BC's edition of a Vespers programme based round Biber's music, directed by Simon Carrington. I drove across for the performance at Magdalen College, Oxford. It was (apart from the small audience – local assistance and support was minimal) very successful. The choir was excellent, there were two outstanding soloists (Melissa Hughes, soprano, and Douglas Williams, bass); the alto was less convincing, and the tenor wasn't quite as good as he thought he was. The choir brought their own fine organist with them, while Brian found four younger players to join him as the string ensemble. On the way back to Cambridgeshire, Brian and I compared this performance with a four-hour session with four singers and four other players [the repeated number isn't symbolic!] in which we had participated nine days earlier, with Philip Thorby as director. It led into a discussion of the difference between an 'early music' performance and a non-specialist one. This is not intended as a criticism of Simon, whom I respect enormously; but we are using him as a standard against which we can suggest a different standard. Nor is it intended to suggest that Philip is unique in his beliefs.

In fact, in many ways Simon is an early-music insider. As a founder member of the King's Singers and a former King's choral scholar, he knows the repertoire better than most. My own links with him involved doing a couple of madrigal anthologies based on their recordings for Faber and translations for a two-disc set of Lassus. His role at Yale is as a specialist in early music performance, and he's been a subscriber to *EMR* since issue 1. Philip teaches early music at Trinity College of Music and is universally recognised as an outstanding tutor at early-music summer schools and weekend courses. But there were basic differences between the two conductors that are more than just a matter of personality.

However flexible the music felt with Philip, there was an underlying tactus, and triple sections were proportional. A movement was a metrical unity. Freedom came from the shaping of the phrases, and that shaping was word-dominated. With Simon, the words were clearly important, but were not the life and soul of the music as with Philip. But the rhythmic independence of the tactus which following word stress brought, the contrast between stress patterns and the tactus, and the stronger shaping of the individual phrases all gave Philip's 'strict time' as much feeling of freedom as Simon's more flexible tempo: more, in fact, since it seems less imposed from outside and more internally-generated. Also, there was no need for superimposed dynamics. The reason for lack of dynamic marks (except for echoes or to separate solo from tutti) in most pre-classical music is that dynamics work within the phrase.

As for the wordless instruments, what was fascinating in the sessions with Philip was the way that nearly all the string phrases could be texted. There was one passage that was introduced by the voices, then repeated by the strings – easy. But the next phrase was introduced by the instruments; Simon kept to the opening rhythm, but Philip saw that the instruments needed to play it with a new shape. The idea that instruments should aim at the expression of a singer is essential to renaissance rhetoric and most music in the two centuries before leading up to Bach and Handel. If Judy Tarling is reading this, she will be surprised that I mention rhetoric with approval. I quoted chiefly for her benefit a few sentences from a booklet note in Victoria (see p. 33), of which the relevant phrase is 'affect precedes rhetoric'. What worries me about rhetoric is the 'naming of parts' game and the association of rhetoric with deceit.

I feel that much early music works best when in these respects it is based on different assumptions from later music. I don't (*pace* Taruskin) think that this is just a matter of late 20th-/early 21st century taste (though the idea of performing music of the past differently may be). It can be very effective done with traditional 'musicality'; but apart from arguments from theoretical sources, the music seems to work better in the way Brian and I prefer. Having tried both, one makes the music speak to me more than the other. *EMR* doesn't have a philosophy, but I suspect that most of our writers, consciously or not, feel the same way. *CB*

OBITUARIES

We were sorry to hear of the death of on 3 April of Laurette Goldberg (1932-2005), harpsichordist, founder of the Philharmonia Baroque Orchestra, and probably the single person most responsible for creating a vibrant early music community in the San Francisco Bay Area. (Wording from PRB.) PRB also passed on to us news of the death on May 17 of Pieter Andriessen. I first had dealings with him at Belgian Radio over 30 years ago on BBC business and discovered our common interest in Hacquart. I abandoned transcribing the *Cantiones Sacrae*, since Pieter had already done it: it will join *Harmonia Parnassia Sonatarum* in the PRB catalogue. Our paths crossed several times over the years and I enjoyed our meetings, though he always seemed to be incredibly busy. *CB*

Early Music Review is published on the first of February, April, June, August, October & December
The International Diary is published every month by
King's Music, Redcroft, Banks End, Wyton,
Huntingdon, Cambs., PE28 2AA
Tel +44 (0) 1480 452076 fax +44 (0)1480 450821
e-mail clifford.bartlett@btopenworld.com
www.kings-music.co.uk
Annual subscription UK: £22.50 Europe: £27.50
Rest of World: £40.00 (air) £27.50 (surface)
(foreign rates £5 cheaper without Diary)
Sterling cheques made payable to King's Music
Euro & dollar cheques should be made payable to
C. A. J. Bartlett
We accept Visa & Mastercard

HAYDN: COMPLETE PIANO SONATAS

Richard Maunder

Haydn *Die Klaviersonaten* Christine Schornsheim (period instruments) Capriccio 49 404 (14 CDs) ££

This has a strong claim to be the most important recording project to appear this year in the Early Music field – or, indeed, in any field at all. Every note of Haydn's keyboard sonatas and variation sets (and even a few he may not have written) is here. All the playable fragments are included as well, and where there are two versions, as with the variations Hob. XVII:2, *both* are recorded. One of the many strengths of the set is that no fewer than five instruments are used, reflecting the wide variety that was available in Haydn's day (as a bonus, they are fully discussed in the interview with Clemens Goldbach on CD 14 – in German, to be sure, but beautifully enunciated for the foreigner even though I could wish Schornsheim herself would speak a little more slowly). The contrast with the dull uniformity of a certain rival set, where the whole repertoire is played on the same standard homogenized modern 'Viennese fortepiano', could not be more extreme.

Three of the instruments, a Kirckman harpsichord of 1777, a Dulcken fortepiano of 1793, and a Broadwood grand of 1804, are original instruments, not modern copies. They are all in exceptionally good condition, and in particular the Dulcken and the Broadwood are far better than the average run of instruments of this type to be heard on other recordings. The Dulcken has a wonderful sustained singing tone right up to the top f3, and the Broadwood has no trace of the 'woodenness' of sound in the treble that is often associated with pianos by this maker. Listening to them, especially the Dulcken, one is struck by how vital it is that we be allowed to hear such originals now and again, despite the strictures of the conservationists. Even the best modern makers of copies can't help giving them the sound they *imagine* the originals had, and we need to know how accurate their imagination was. Often enough, indeed, we no longer have any idea what the original sounded like. Mozart's much-copied Walter is a case in point: the action it now has was installed after Mozart's death, and the hammer-leather must have been replaced several times; consequently, it is anyone's guess how it sounded in the 1780s.

In a project of this magnitude there is inevitably room for disagreement about some of the details. The programme booklet claims that 'from a contemporary report we learn that a fortepiano was available at the court of Prince Eszterházy in 1773'; but it's worth pointing out that the report was written ten years after the event, and comes not from a specialized musical journal but from an article in a travel magazine intended for the general reader. The only fortepianos available in 1773 would have been a few of Cristofori type made by the Silbermann family, some early English squares, and one or two of Americus Backers's pioneering English grands. Again, if Haydn's 1790 recommendation to Maria Anna von Gennzinger of the pianos of Wenzel Schanz (not to be confused with his younger brother Johann, who was still a journeyman at the time) was based on the instrument he had bought in 1788, it should be borne in mind that it was almost certainly a square, not a grand, and would therefore not have had the action used by Stein and Dulcken. It's doubtful whether Haydn really possessed a Kirckman harpsichord (though Prince Eszterházy may have owned one) and unlikely, even if he did, that it's the instrument now on display at the Kunsthistorisches Museum in Vienna. The William Dowd harpsichord is undoubtedly a first-rate instrument but, unlike the Viennese harpsichords Haydn would have known, it has two manuals and a much longer scale. It also lacks the characteristic 'Viennese short octave' exploited by Haydn in the variation sets Hob. XVII:1 and 2, so that we miss the full force of the astonishing climactic chords at the end of each set.

But such observations appear as the mere carping of a pedant when we listen to Schornsheim's superb performances, which are a sheer delight from beginning to end. There are innumerable felicitous touches of phrasing and articulation, all within an assured and disciplined sense of forward drive. All repeats, whether in slow or fast movements, are deliciously (and wittily) decorated, in an impeccable style and always seemingly spontaneously. Schornsheim has plainly mastered every one of her instruments, and knows precisely how to get the best out of them. Her fortepiano playing is exactly what one would expect of someone who, like Haydn and Mozart, came to the instrument from the harpsichord and clavichord, not backwards from the modern piano. Thus damper-raising is reserved for an occasional special effect (interesting that the 1793 Dulcken had its knee-levers added later) – and this goes for the Broadwood, too, whose modern-looking pedal can be very tempting. Very effective use of the Broadwood *una corda* is made in some of the slow movements, and also at the famous 'open pedal' marking in Hob. XVI:50, where the effect of using both pedals together is truly magical. Above all, these are highly intelligent performances – and they bring out all Haydn's wonderful jokes, and even add some new ones. Which reminds me to include a word of praise for Schornsheim's collaborator, Andreas Staier, in Hob. XVIIa:1 for two harpsichords and in the hilarious four-hand *Il maestro e lo scolare*, where the pupil's (Schornsheim's) mobile phone goes off at one point, to the obvious annoyance of her master (Staier).

In summary, this set is a very fine achievement indeed, which I will treasure for many years to come. I look forward eagerly, too, to more recordings by this consummate artist – the only other one I know, to my shame, is her CD of concertos by Rosetti and others which I reviewed in the July 2002 *EMR*.

REVIEWS OF BOOKS

Clifford Bartlett, Brian Clark & Richard Maunder

MEDIEVAL WORLD OF MUSIC

Bernhard Morbach *Die Musikwelt des Mittelalters: neu erlebt in Texten, Klängen und Bildern, mit über 50 Werken auf Audio+Daten-CD* Bärenreiter (BVK 1529), 2004. 225 pp + CD, £18.00

Understanding medieval music can often create a challenge to audiences, and the different ways performers approach the same piece can often be difficult to appreciate. The author of this very useful and helpful book has spent decades presenting radio programmes in Germany on early music, trying in each to explain the background behind what is being broadcast. It is certainly pitched at a higher level than *Medieval Music for Dummies* (if such a tome even exists) and includes surveys of a broad range of forms in medieval music, its notation, its context and the use of instruments, etc. and then moves on to individual composers and their particular points of interest. It is nicely illustrated and comes complete with a CD that contains musical examples, both in the form of sound files and as scans of original material, which can give a better impression of notation, coloration, etc. than the very best written description, and is, I think, a trend that other publishers should follow, perhaps especially in this field. Being a German book it opens with an extended philosophical essay, the conclusion of which is that early music is today's new music... I suppose that at least means that audiences might stand a chance of having a tune ringing in their ear when they leave concerts. *BC*

I left Brian with his fluent German to read the book. I sampled the AV aspect and was terribly disappointed. There was some supplementary visual information, but the audio demonstrations sounded no better than those that could be produced on an electronic instrument in the lecture room. Even apart from the sound, since virtually all extant medieval music is word-based, there's something essential missing if they are completely omitted. Disappointing, though the book itself is well illustrated with facsimiles. *CB*

LUTE SOCIETY

I'm not a lutenist. The first time I reviewed a lute facsimile, I became sufficiently skilled at the notation to read it at the keyboard, but that is a skill that needs regular practice, and tablature quickly reverted to something that had to be deciphered. So I was particularly interested in the first article in *The Lute* (dated 2003 but just issued), a survey of the history of transcription. The author, Matanya Ophee, evidently (even before he comes out with it) prefers the guitar single-stave transcription. But he misses one the reasons why most non-lutenists have found that unsatisfactory the assumption of E tuning. The sounding pitch of tablature is indeed neutral, but much lute music uses common material that has its own notational traditions. The pitch at which source motets, songs etc were sung would have varied, even though written transpositions of vocal parts in staff notation are rare; almost invariably, voice parts retained their original notation, even though the accompanying tablature suggests a variety of pitches – unless one assumes that the player had several lutes or continually retuned, it is easier to imagine that the singer would 'transpose'. In fact, if they solmised the notes, they would just take the starting pitch from the lute, for which a tuning round about G seems usually to be the most plausible. But if you transcribe into a G tuning, single-stave notation in treble clef is less convenient. Surely the whole question is less of an issue now anyway. Lutenists prefer tablature (and guitarists can learn tablature if they want to). If non-lutenists are going to play lute music in the privacy of their own home, it is likely to be on a keyboard, so keyboard notation is sensible. While notes should not be systematically extended to make polyphony the lute cannot play, there's no point in adding rests to interrupt notional voice leading when the listener would make a connection whether the note was actually sounding for its full length or not. It's an article that is well worth reading, though I question its conclusion.

The rest of the issue is taken with John Reeve on a 1556 French guide to fret placement and Chris Goodwin on van Wilder's English songs, including a new text for *Je file*. Reviews include Monica Hall on Tyler & Sparks *The Guitar and its music* and Chris Goodwin on Matthew *Spring's The Lute in Britain*.

The latest *Lute Society Booklet* (no 10) is *Wire Strings at Helmingham Hall: an Instrument and a Music Book* by Ian Harwood. I find, in the last hours before running off this issue, that all I have written on it is the previous sentence! It's a bit late to start writing now, so I will just commend to readers this learned and intelligent account (what else would one expect from Ian) of a small bandora and Barley's 1596 *Pathway* and *Tablitur*. It is a pity that the type is far too small. Those who have difficulty with our CD reviews won't get very far with it, especially since, being on an A5 page, the lines are longer. It doesn't look too bad now I look at it at my desk, with windows on two sides; but I found it rather tiring sitting in a corner of a room away from the window with daylight augmented by one of those energy-saving bulbs that are supposed to be the equivalent of 100 watts but are distinctly less powerful. *CB*

HANDEL & THE CHAPEL ROYAL

Donald Burrows *Handel and the English Chapel Royal* Oxford UP, 2005. xxiv + 651pp, £85.00. ISBN 0 19 816228 6

Oxford University Press, publishers of the standard survey of Handel's Oratorios (Winton Dean, 1959) and half the operas (Dean & Knapp, 1987) and a description of his autographs by Burrows and Ronish, let alone other books and editions, have now focussed on what is barely considered as a element of his output. Most people do not realise that, as well as the Coronation Anthems, Handel wrote a considerable number of other anthems with orchestra, as well as several Te Deums and a Jubilate: one is more likely to hear a Chandos Anthem performed by inappropriately large forces. Donald Burrows has been working on this repertoire for over 30 years; he has published much else in the meantime, but at last his major research project has reached print. It is a cornucopia of information about the chapel royal as an institution, about its members, and about the music written for it. Part II comprises 120 pages on Institutions, Resources and Venues, supplemented by 50+ pages of documentation on the chapel and its singers. In Part I, every piece receives individual discussion, which covers the circumstances of commission, composition and performance in great detail. Comment on the music itself tends to relate particularly to how carefully Handel reused earlier material, and one sometimes wishes that other means of analysis were used more often. I was a bit disappointed by the section on the anthem I know best (*The Ways of Zion do mourn*), which has few borrowings. A significant one is from Handl's *Ecce quomodo moritus justus* for the words 'And his name liveth evermore'. The first time I heard it I was puzzled, not just by the unexpected drop of a tone, but by the rhythm: where else does Handel write what is heard as bars of 10/4? It must have been very striking to the English audience. But few except the Germans present would have realised its significance. It survived in Lutheran usage, and was, for instance, in Bach's Leipzig sung on Palm Sunday and Good Friday (you couldn't hear one of his passions without it); it was also a funeral piece.

There is much information about performance practice. The buildings survive, details of the number of performers and often the names of the soloists and obbligato players. It is possible to make a guess at the characters of some of the voices. Evidence of pitch is complex, and unfortunately no-one with a stop-watch timed any performances. The forces required for a coronation anthem by Boyce is interesting: 22.9.11.10 voices but 16.16.10.8.4 strings + 8 oboes, 8 bassoons, 2 trumpets, 2 horns, timps & organ: apart from the string strength, the balance between orchestra and choir is also surprising (p. 380).

For all sorts of reasons, this is a valuable book. It draws attention to a neglected part of Handel's output, it shows the care with which he adapted music from one performance to another, and illuminates the workings of an important English musical institution. I may well come back to it when reviewing the recent Bärenreiter performing editions of some of the anthems. Meanwhile, can I heartily recommend Handel's only anthem that needs just organ: the first setting of *As pants the Hart* HWV 251a. (Burrows makes rather a mountain out of the movement with a part for the organ's right hand: the thin texture isn't too unusual in English organ music, and anyway the theorbo could fill in chords.)

I can't just say: go and buy it the book – I've just had a visit from a well-known singer who wants a copy but can't afford it. But apart from its more sophisticated virtues, it is a mine of information and set out so that it can easily be use as a reference book. *CB*

BACH'S INSTRUMENTARIUM

Ulrich Prinz Das Instrumentarium von Johann Sebastian Bach. Bärenreiter, 2005. 701 pp, €45,95. ISBN 3 7618 1521 2

This sizeable tome represents a distillation of the author's work on the subject over some thirty years since his doctoral thesis. In brief, it works through every instrument ever used by the composer, attempting to give all the information one might ever want: the title (and BWV number) of the work, the movements in which the instrument is used, what key the work is in, what transposition if any is used, the range of the piece. It also lists Bach's players and instrument makers with whom they would have been familiar (and often gives information on surviving originals). So far so good, and one can appreciate (a) just how much work must have gone into compiling such a wealth of information and (b) how exceedingly useful this will be for directors, writers, and players themselves when they come to study a particular work. I did wonder, though, how significant it is/was that Bach's title-pages distinguished between Tr Tr. and Tr: meaning trumpet – with typical Teutonic efficiency, their usage is listed separately (even to the extent of specifying Tr Tr. Tr:/Tr 1 Tr. 1 Tr: 1/ Tr 2 Tr. 2 Tr: 2, etc., so that lists become incredibly – and perhaps unnecessarily – long). Surely one day a composer might just give abbreviations, while on another day he might add full stops or colons, without actually thinking he was conveying some hidden message. Or is that too simplistic? Is there some theory that one day we will discover that the full stop and the colon *were* significant? Unfortunately, the accuracy of everything is slightly undermined by two passages on p. 18. In the first, the author refers to correspondence with Clifford about Bach's E flat setting of the Magnificat, but relocates him to London, and the name of a prominent Japanese musicologist is spelled in two different ways on the same page (surely *not* an inconsistency in transcribing the original!) If such facts were not checked/spotted by copy- and proof-readers, can we actually rely 100% on the contents of the myriad tables. All of this is preceded by an introduction in which matters such as pitch levels, etc., are discussed. The author shoots rather large holes in Bruce Haynes' theories

regarding the oboes Bach's players may have used, particularly in the early Leipzig years. I look forward to following the correspondence that this might provoke, as I'm always slightly sceptical of arguments over pitch levels. This is undoubtedly an important book, but ideally everyone who uses it should have the complete MS sources for the music available on microfiche as well. *BC*

IN HONOUR & IN MEMORIAM STANLEY SADIE

Words about Mozart: Essays in Honour of Stanley Sadie, ed. Dorothea Link and Judith Nagley. The Boydell Press, 2005. 208pp, £60.00 ISBN 08 511579 7

Very sadly, this has now become a volume of Essays in memory of Stanley Sadie, who died a few weeks after it was published. But it's good to know that it appeared in time for him to read it. There are two appreciations of Stanley, by Andrew Porter and Leanne Langley, and a full list of his writings, broadcasts and editions of music. Among the latter, I will be eternally grateful to him for his edition of the J. C. Bach wind quintets, which has become the sole source for these beautiful works now that the only copy of the original edition has been lost.

The essays themselves start with Peter Branscombe's masterly summary of Mozart research since 1991, with a very useful and complete bibliography. It's only a pity that (I assume) a publisher's cut-off date of early 2003 prevented the inclusion of Michael Lorenz's identification of 'die jenomy' (who may or may not have been the dedicatee of K. 271) as Louise-Victoire Jenamy (1749-1812), eldest daughter of the ballet-master Jean-Georges Noverre, who was a proficient keyboard player and performed a concerto at the Vienna Kärntnerthortheater on 17 February 1773. (Footnote 40 on p. 44 of Elaine Sisman's article therefore needs correction: there never was any such person as Mlle Jeunehomme.)

Of several excellent original articles, my personal prize goes to Felicity Baker's piece on *Don Giovanni*, which is quite the best article on that opera I've ever read. Her persuasive analysis of the libretto is immediately convincing, and has many implications for both directors and musicologists. The central thesis stems from Dante's concept of the *contrapasso*: to every misdeed there corresponds a precisely tailored punishment. Thus, for example, Giovanni's seduction of Zerlina ('Là ci darem la mano') is answered by the Commendatore's terrifying 'Dammi la mano in pegno' in the penultimate scene. Likewise, the death of the Commendatore in the duel with Giovanni, which the Commendatore insists on fighting despite Giovanni's initial refusal, is echoed in the final death of Giovanni, who insists on refusing to repent despite the Commendatore's appeals. Giovanni's crime is not murder or even rape, but ultimately abuse of power: his power to seduce women. It is essential in any production, therefore, that Giovanni is portrayed as charming and irresistible, not the violent thug of many a modern performance. Every woman in the audience should secretly wish to be his victim (and every man should secretly envy his success). Directors who make Giovanni unremittingly sadistic are guilty not merely of imposing their inflated egos, but of the more serious crime of wilful perversion of Da Ponte's and Mozart's message, spelt out explicitly for the cloth-eared in the stage directions, which in the autograph score are in Mozart's own hand (it was exactly this point that prompted my resignation from the Glyndebourne Festival Society a few years ago: see my letter in the February 2003 *EMR*). And what about musicologists? The article opens up a potentially very fruitful question: to what extent is the *contrapasso* idea reflected in the music? Here's a start: 'Là ci darem la mano' is set to a rising major third and a return to the tonic; 'Dammi la mano in pegno' to a rising minor third and return to the tonic.

Cliff Eisen points out that, in Mozart's keyboard concertos, there is a whole spectrum of textures between fully solo passages on the one hand and those where the soloist plays continuo on the other. It's not a new phenomenon in Mozart, of course (see for example Bach's BWV 1055, where the harpsichord has an independent part in the opening tutti), but it still needs to be said, if only because it makes nonsense of the idea, still current in some quarters, that the soloist should not play continuo in the tuttis (you can't have a spectrum and omit one end of it, if that's not a mixed metaphor!) And it's therefore a powerful argument for the use of period instruments, since the balance between a modern piano and orchestra is all wrong when the piano plays in the tuttis.

Dorothea Link discusses Mozart's court appointment in 1787 as *Kammer Musicus*: was his salary of 800 fl. insulting compared with Gluck's 2000 fl, as the usual story has it? It seems not, for his predecessor in the same post was not Gluck but Salieri, whose salary of 426 fl. 40x was just over half Mozart's. Moreover Mozart's appointment was made as Joseph II was about to go to war, whose expenses might be expected to take precedence over subsidies for the arts. Perhaps the Emperor was an even more enlightened monarch than we had thought?

There are several other interesting articles, which space does not permit me to summarize. And, I'm afraid, one totally unconvincing dud: Theodore Albrecht's discussion of whether the tenor Benedikt Schack really played the flute solo as well as singing Tamino in *Die Zauberflöte*, or just pretended while someone in the pit played. There's very little evidence, but I see no reason to doubt that Schack, who according to his biography 'received the necessary acquaintance with all wind instruments' in his student days, was a competent flautist. I can't agree that 'A simple examination of the score confirms [that Schack simulated the flute part]': it doesn't do anything of the kind.

Finally, a special mention for Neal Zaslaw's investigation of the allegedly doubtful and misattributed 'Venerabilis barba capucinorum', K6 Anh. C 9.07. It's a fascinating

detective story, with entertaining excursions into hair-dressing, gastronomy and other related topics, and culminates with the rediscovery of Mozart's autograph score, dating from the late 1780s. Of course, this might be Mozart's copy of another composer's work, but stylistic and linguistic parallels with the canon 'Difficile lectu mihi mars et jonicu" K. 559, make a pretty convincing case for authenticity. Zaslaw's account is also very funny indeed. I don't want to spoil the jokes, but I can't resist revealing that at one point the argument turns on (I quote) 'Italian words or phrases meaning penis and bugger'. I'd like to think that Stanley and Wolfgang are up there, still chuckling somewhere together. *Richard Maunder*

WACHET AUF!

The English Bach Awakening: Knowledge of J. S. Bach and his Music in England 1750-1830 Edited by Michael Kassler. Ashgate, 2004. xxi + 455pp, £65.00. ISBN 1 84014 666 4

Michael Kassler, with Yo Tomita and Philip Olleson, have produced what I guess started as a study of the Wesley edition of the 48. It extends into other aspects of the Bach revival focussing chiefly on the decade or so after 1800 and on Samuel Wesley: I will probably shelve it with Wesley rather than Bach. The book avoids the word 'revival' on the grounds that, since Bach's music wasn't known in England, it could hardly be revived. It is, however, the normal English word for the German as well as the English pro-Bach pressure groups and there doesn't seem very much point in changing established usage.

The section of the book most useful to non-specialists is the chronology of references to Bach in England from 1754 to 1829: there are apparently no references from Bach's lifetime. Surely Contrapunctus 7 of the *Art of Fugue* was first published c.1751, not by Heck in 1780 (p. 7). The strangely declined *contrapunctae* on p.67 presumably comes from the source in question. Most of the book revolves around the edition of the 48, which was the main focus of the awakening; references also occur frequently to the edition by C. F. Horn and Wesley of the organ trios set out for three hands on one piano – which is the way I first encountered them. There are references and biographical information on a vast number of figures who link with Horn and the protagonist, Samuel Wesley; the most readable chapter is Philip Olleson's on 'Samuel Wesley and the English Bach Awakening'. Kassler discusses the authorship of English translations of the key work in the German 'revival', Forkel's biography. Those interested in the possibility of computer modelling of musical form should read Kassler's chapter on 'Kollman's Proof of the Regularity of Bach's *Chromatic Fantasy*'. As someone obsessed with getting page-turns right in our publications, I approve of Welsey's delight in a copy of the 48 with each fugue on a single opening (p. 103). The implication of p. 300 is that *In exitu Israel* received its premiere from eight singers; one would have welcomed a clarification that there was no choir present. Now, of course, it is considered a choral piece. I like the idea of a version of the E flat Prelude that opens *Clavierübung III* as a concerto for organ duet and orchestra: do we treat Bach too respectfully? A pity that more schoolteachers didn't follow the example of Mrs Oom, who ordered 12 copies of the 48 for her pupils!

Much of the book is very heavy going, and only real anoraks will read it from cover to cover: it shows some of the train-spotting tendences in musicology. But there is a lot of thorough research that bears upon a variety of other topics and relates to Bach reception history as well as the musical life of early-19th-century England – mostly, in fact, London: is the rest of Britain excluded because there was no Bachian activity or because it didn't impinge on the preoccupations of the authors? *CB*

BEETHOVEN VIOLIN SONATAS

The Beethoven Violin Sonatas: History, Criticism, Performance Edited by Lewis Lockwood and Mark Kroll. Illinois UP, 2004. 164pp, £34.95

This derives from a festival-conference in Boston. But unlike many conference-derived books, this covers the subject systematically, with the whole repertoire covered, at least to some extent. I was, however, disappointed in that the only sonata I know from inside – admittedly, though, it was several decades ago that I worked on it with a violinist – is the C minor one, op. 30, which isn't covered in any systematic way in Richard Kramer's chapter on op. 30 and 31 – though that is not a valid criticism of the chapter in itself. The work most discussed (with chapters by Suhnne Ahn and William Drabkin) is the Kreutzer. The latter gives a fascinating survey of minor/major relationships: the Kreutzer has an introduction with a three-sharp signature, but the piano repetition of the violin's opening four bars is in the minor, and major isn't established till the finale. In the finale, Beethoven had an independent movement looking for a sonata: he seems to have wanted to write a sonata in A minor, and that was a way of anticipating the end. He includes an interesting survey of analogues in Mozart and Haydn and subsequent examples by Mendelsson (in his amazingly early attempt to digest late Beethoven, op. 13) and Dvorak. The nearest there is to a programme note, and a very fine one, is by Maynard Solomon on op. 96. The chapter that impinges directly on performance is the concluding one by Mark Kroll, who demonstrates convincingly that Beethoven's keyboard technique was traditional – finger, not arm-and-body based. Czerny wrote: 'In teaching, he laid great stress on a correct position of the fingers, after the school of Emanuel Bach, which he used in teaching me.' That was the system he had learnt from Neefe in Bonn, where he had also played the 48 (long before it was discovered in England). Kroll provides numerous examples where Beethoven's music is shown to require 'overlegato' – holding notes down with the fingers rather than relying on a sustaining pedal. This is a message for all pianists, not just those who use early instruments. The only other book I have on the Beethoven violin sonatas is a detailed guide on how to play them by Max Rostal. That is not written with any

historical awareness, but is useful for pointing to passages that need thought, even if solutions are now likely to be different. But he ignores the musico-intellectual background that is the main pre-occupation of this book. Something that could incorporate both aspects would be desirable. *CB*

BURNETT'S PIANOS

Richard Burnett *Company of Pianos* (Finchcocks Press, 2004). £30 (with CD) ISBN 1-903942-35-7

This book consists of a magnificently illustrated catalogue of the Finchcocks Collection (complete with recorded illustrations), together with Burnett's own account of the history of the piano. At £30 it is very goodvalue indeed and – subject to a few no doubt churlish quibbles – can be warmly recommended.

My quibbles concern the history section, which ought to have taken account of research published over the last ten or so years. It's now known that the history of the Viennese fortepiano is considerably more complicated than was once thought, and it's no longer certain what kind of action Mozart's own instrument had when he played it (the present action was installed c.1800-1810). There's no evidence that Stein's *Prellmechanik* action (often misleadingly called 'Viennese action') was invented before about 1780, and the earliest Viennese instruments, straightforward adaptations of the local harpsichords, had what has – equally misleadingly – become known as 'Anglo-German action'. It wasn't until after Mozart's death that Viennese fortepianos regularly had versions of Stein's action, or for that matter knee-levers to raise the dampers or operate the 'moderator' (for which Mozart's instrument still has only a hand-stop).

The story that J. C. Bach gave the first ever London solo performance on a piano in 1768 (p. 18) is a hoary old chestnut that's long been exploded (that's what they do when roasted too long). The current record is, I think, held by James Hook, who beats JCB by several months. Beethoven's *Waldstein* doesn't actually need 5 1/2 octaves (p. 143), since the top note is a3. The bibliography should have included Stewart Pollens's *The Early Pianoforte* (CUP, 1995). My most serious objection, though, concerns the story of the Rev. Henry James Prince on p. 54. No doubt the full story *can* be read in Ronald Pearsall's *The Worm in the Bud: The World of Victorian Sexuality*, but that book appears to be out of print, and it is very frustrating to be tantalized by the few details given here, and not to know what part the Broadwood grand played at Mr Prince's ceremonial gatherings. The mind boggles. *Richard Maunder*

Well worth the pilgrimage!

The Early Music Shop

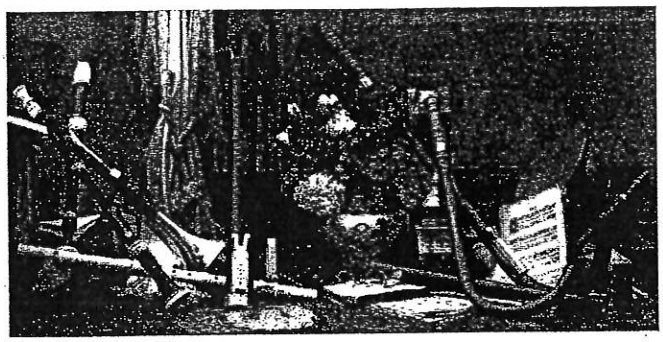
www.e-m-s.com

Choose...
In the comfort of our showroom, or use our mail order service.

'On approval'...
a unique 10 day trial scheme available for all EC customers.

Instrument kits, recorders, viols, lutes, harps, historical percussion, music furniture, early keyboards, sheet music, CDs and accessories!

The Early Music Shop stocks the most comprehensive range of early musical instruments worldwide.



"The World's Leading Experts on Historical Musical Instruments"

The Early Music Shop

38 Manningham Lane, Bradford, W Yorks, BD1 3EA Tel: +44 (0)1274 393753 Fax: +44 (0)1274 393516

Web: www.e-m-s.com Email: sales@earlyms.demon.co.uk

CD REVIEWS

MEDIEVAL

La Messe de Tournai; Codex Musical de La Huelgas Clemencic Consort, Choralschola der Wiener Hofburgkapelle, René Clemencic 60' 56"
Oehms Classics OC 361 ££

I'm worried about the geography. The title names one place in Belgium and one in northern Spain. The music itself is certainly not all local, but surely the locality gives some clues to usage and performance, so it seems a pity to throw that away – particularly Las Huelgas, which is a Cistercian convent. There's not much medieval polyphony around known to have been performed by women, so why waste the excuse and use only men for this CD. (Or did the nuns hire outside musicians to provide devout entertainment for the pilgrims on their way to Santiago?) I'm puzzled by the use of cornett and organ: the 'late gothic positive organ' sounds a bit heavy to be a minstrel's instrument, but what evidence is there that the cornett had so early become the staple church instrument it was to become two centuries later? Would any cornett have been pitched to play with a church organ? Clemencic may be able to answer some of my doubts but the booklet note is vague (the only relevant comment is about performing the Mass proper 'both vocally and instrumentally as they were once played in ceremonial worship services'), with more space devoted to him than to the music. The cover picture, though, is Tournai – but even then, a picture of the nave with massive organ gives the wrong impression: the Mass might well, like Machaut's, have been for a private devotion in a small chapel. The performances themselves are worth hearing, if the lack of context doesn't worry you. *CB*

Infuriatingly, we passed very near Las Huelgas on our recent Spanish trip without realising – we may even have been playing this CD within a few miles of it. We did find the Silos monastery whose chant was so popular a few years ago – I would have liked to introduce myself as the person who tried to explain the monastic liturgy and translated the texts for the second EMI disc, but it was closed.

Music for Alfonso the Wise The Dufay Collective 71' 08"
Harmonia Mundi HMU 907390
+ Martin Codax

The Dufay Collective are experienced in inventing plausible sounds for medieval instrumental music, and the Alfonsine cantigas are obvious material for that. The result is distinctive, though it easily turns into background music. But when Vivien Ellis sings, it immediately becomes foreground. The alternation and interaction is fine until we leave Alfonso and move to the Atlantic coast for the songs of a woman awaiting her lover's return from the sea. The opening flute is evocative enough, but then I want to hear the songs as they stand; what could have been the best performance of them on disc is spoilt by continual interruptions, and why cramp the singer's freedom with doublings? It's a problem that besets a lot of early music: the ensemble is more important than the music. And why bother to find different texts for the Cantigas? Are the Marian miracles too embarrassing? They are part of a culture very different from ours (though I suspect that if you go to Lourdes, you might find it not quite so different as we think); but there is a historic aspect to our present belief in multiculturalism. Alfonso's court was open to many influences, which makes it a good peg upon which to hang experiments, and despite criticisms arising from my personal viewpoint of the repertoire, I still recommend this CD. *CB*

A Scottish Lady Mass: Sacred Music from Medieval St Andrews Red Byrd (John Potter, Richard Wistreich), Yorvox 66' 05"
Hyperion CDA67299

A surprising feature of the auld alliance is the presence of one of the earliest testimonies to the Parisian cultivation of measured polyphony in the late 12th century in St Andrews. It was probably brought there by the last Norman bishop of the city, who died in 1239, and acquired some local additions in a less progressive but no less effective style. The mixture presented here is mostly for the two solo voices, and a very fine it sounds, and the student monophonic choralists have more presence than chant backing groups often have. It's one of those disc which makes time stand still: not just because the music is remote but because it is enfolds the listener in a world of its own. Buy it. *CB*

16th CENTURY

Byrd Harpsichord Music Gustav Leonhardt
Alpha 073 52' 12"

Much as I love Byrd's harpsichord music, I am in two minds about this. The pavans seemed a bit lifeless, but everything was redeemed by the fine A-minor Fantasy that ends the disc (I hadn't noticed before, though I've played it often enough, that the FWVB version is completely devoid of ornament signs, though there are written-out trills). A piece that is likely to outstay its welcome (and which is nearly as long as the Fantasy), *Ut re mi fa sol la*, is completely convincing. Apart from the playing, it's worth getting for the instrument, a copy by Malcolm Rose of the harpsichord part of the 1579 claviorganum by Lodewijk Theewes, the only surviving instrument that Byrd might have known: it belonged to a man from whom Byrd rented a house and whose cousin Byrd's son Christopher married. A pity, though, that we don't have a reconstruction of the complete organ. The first LP I bought of Elizabethan music was of Michael Thomas playing a claviorganum, and I've hardly heard one since. As is customary with Alpha discs, a picture of the period is featured too, in this case a portrait of Lady Diana Cecil; I can't make any emotional connection between it and the music of Byrd, but my visual aesthetic awareness is pretty minimal. *CB*

Ferrabosco I *Psaume 103, Motets & Madrigaux* Huelgas Ensemble, Paul Van Nevel
Harmonia Mundi HMC 901874 60' 40"
Auprès de vous, Dolci ire, Domine non secundum, Peccantem me quotidie, Quel sempre acerbo

Recordings by the Huelgas Ensemble are predictably unpredictable. On the positive side, one can guarantee wonderful sonorities and intonation, and a sense of line and shape which makes any individual piece sound utterly convincing, However, Paul Van Nevel's approach to performing forces means that whereas part of a motet might be taken by solo voices the following section might just as easily be sung by a choir or played by viols. Or something altogether more kinky.

When a composer of Byrd's standing venerates another composer, as he did Ferrabosco the Elder, it acts like an expectant drum roll. Back in 1988, when Ferrabosco last celebrated an anniversary, I was easily persuaded to turn up for the party by performing several of his motets on a British tour. I'm not sure that the reality of the music quite lives up to the billing. On the one hand it is easy to see why its affective language made such an impression on the English, but ultimately, it didn't persuade me or my singers that it was the work of a genius. I suspect that it is what Ferrabosco's music represented, rather than what it was, that wooed Byrd.

Paul Van Nevel almost, but not quite, obscures Ferrabosco's limitations with his sonic conjuring. I waited patiently for Van

Nevel's signature white rabbit to be pulled out of the hat, and sadly I wasn't disappointed. I refer to the doubling of a tenor line by sopranos an octave higher. In track 12 this device is duly accomplished, doubtless to the entire satisfaction of those who regard four minutes of consecutive octaves as a miracle of Renaissance counterpoint. I wonder whether Ferrabosco would have been amongst their number? *Simon Ravens*

Lassus *Penitential Psalms vol. 2, nos. 4-7* Tölzer Knabenchor, Musikalisches Compagney Berlin, Gerhard Schmidt-Gaden Capriccio 67 130 67' 56"

Ever since their boy altos were such a revelation in Andrew Parrott's Bach B Minor Mass recording, the Tolzer Knabenchor has been high in my estimation. On the strength of this CD I am now inclined to reserve, indeed significantly raise, my high esteem for Andrew Parrott. It's rare nowadays that one meets an approach to Renaissance music that is wholly novel, but from the first chord of the opening *Miserere mei* I found myself in unfamiliar terrain. In a laudable effort to avoid an anachronistic sostenuto style of singing and playing with his large forces, Schmidt-Gaden prunes every note before it has a chance to flower, let alone before it grows in the vague direction of the next one. Worse, every note receives the same thudding weight and attack, varied only by slithery intonation and slurpy portamenti. To picture this CD, imagine a garden of identical, unremarkable plants in tubs, on a surface of scruffy paving stones, with occasional weeds growing in between. Not my kind of garden, I'm afraid. *Simon Ravens*

Le Jeune *Autant en emporte le vent: Chansons* Ensemble Clément Janequin, Dominique Visse 67' 15"
Harmonia Mundi HMC 901863

Le Jeune is the great exponent in France of the study of ancient musical theory – not just *musique mesuré* but modality and text expression. The extent to which these preoccupations are evident in the programme here varies, and there are some lighter pieces. The concluding amorous battle piece (not a parody of Janequin) outstays its welcome (16' 47") and surely needs a bit more humour. Otherwise, this is enjoyable and instructive. *CB*

Rimonte *Lamentations for Holy Week* La Hispanoflamenca, Joris Verdi *org*, Bart Vanderwege *cond* 77' 06"
Et'cetera KTC 4009
+ Bull *Fantasia I toni*

This mixed Flemish-Spanish group is highly appropriate for Pedro Rimonte's Lamentations, written in 1607 by the Spanish-born composer while working at the court of Albert and Isabella in the Netherlands. It presents all nine lessons, each of which has 3-4 verses framed by the Hebrew letters, as was normal in the 16th century. Stylistically they are of that century, with a largely imitative texture, even in the verses, and lots of beautiful suspensions. They grow in intensity as the three days progress and the Hebrew letter settings get longer. The final lesson, the *Oratio Jeremiae* takes us into the 17th century in a fine double-choir setting with lots of fast declamation. The recording is excellent with the right balance of clarity and acoustic depth. The excellently-tuned singing is very sonorous and stylish, getting the most out of every suspension. There are particularly fine basses ringing out on low Ds. There is just one organ piece, John Bull's *Fantasia primi toni*, which seems out of context here and makes for a jolt when the following lesson drops down a semitone. This is the first recording of Rimonte's very fine music, which deserves to be much better known. Highly recommended. *Noel O'Regan*

Vasquez *Agenda defunctorum (Sevilla 1556)* Capilla Peñaflorida, Josep Cabré *dir*
Almaviva DS-0122 (rec 1996) 73' 08"

Vasquez' *Agenda defunctorum* was ahead of its time in 1556 and points the way forward to Victoria's 1605 *Officium defunctorum*. Vasquez printed all the plainsong and lots of polyphony for Matins, Lauds, Mass and the Absolution. This recording includes one of the three Matins nocturns, with the three lessons and just one plainchant verse of each psalm, together with the final *Requiem aeternum* in place of the doxology, to provide the context for the polyphonic antiphons; it also has the alternatim *Benedictus* from Lauds and all of the Mass, including a motet *Sana me, Domine* and the *Libera me*. The group thus manages very cleverly to give the chant context for the polyphony, which is itself always chant-based. The accompaniment by organ and bassoon made the recording sound a bit muddy. The organ is somewhat loud, and tuning between it and the voices is not always in agreement; indeed tuning is at times less than ideal among the voices. I also found that the soprano timbre became wearing – a pity because in principle this is an excellent project which presents some very fine music. *Noel O'Regan*

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

Victoria *Officium Hebdomadae Sacrae (Rome 1585)* La Colombina, Josep Cabré *dir*, Schola Antiqua, Juan Carlos Asensio *dir* 198' 24"
Glossa GCD 922002 (3 CDs in box)

This is an amazing set. The performances are everything that last month's Victoria wasn't. The music is sung quite simply, but with every phrase shaped in a way that balances text and music, enhancing the liturgy, but without overwhelming it with extraneous emotions and effects. Where there is an opportunity for the music to express itself more freely, it is allowed to do so (e.g. at 'Jerusalem, convertere...' – the final one, expanding to eight parts and based on the 'Eia ergo' of the *Salve Regina* a8, is especially moving). There is enough chant to set the scene and some adjustments in order have been made to suit concert use, which seems sensible. I listened to this set on a short trip to northern Spain early in May; lying in bed at dawn and playing one disc each in a small Rioja village, in the Palace of the Duke of Lerma, and in a hotel overshadowed by the snow-clad Picos de Europe at Fuente Dé, and found the music and performance intensely moving experiences – but their power will work anywhere. There is an excellent booklet (though you need to go to a web-site if you need the Latin translated), with notes on the performance by Cabré, on Victoria by Alfonso de Vicente and on the conventions of musical expression by Brenno Boccadoro. I'm not sure if I agree entirely with Boccadoro, though the idea that a melody's affect resembles the taste of a good wine seemed right in Rioja. I'm not entirely sure that I know what his conclusion means, but it is worth quoting: 'Melody has an individual character that does not depend on its ingredients as much as on the *relationship* between them and on their unstable balance. And since the art of combining elements is infinite, affect predates rhetoric. Its spirit "blows where it will", in the interstitial spaces of syntax. We would be hard pressed to measure it, and it is not teachable. Its "measure" is called *sprezzatura*, the noble disdain for rules. The performers of this recording have understood it perfectly.' *CB*

Listening without score, I had no qualms about pitch level, but back home with Pedrell in my hand (how kind of Gregg Press to remainder their reprint of Victoria's Opera omnia *– £8 the set at Blackwells in 1974), I was puzzled. The Holy Saturday Lamentation Lectio III, for instance, has G2 G2 C2 C3 C3 C4 clefs, with an additional C2 & C4 in the 8-voice* Jerusalem. *I assume that it should go down a fourth, though it is here sung at pitch. There are quite a lot of non-standard configurations in the collection: and I wonder what they mean.* CB

Música en el Quijote Orphénica Lyra, José Miguel Moreno 72' 24"
Glossa GCD 920207

Musical references abound in Cervantes' *Don Quijote*, and it is with this in mind that José Miguel Moreno has compiled this anthology of music from 16th-century Spain. The world of chivalry is represented in the romances of *Durandarte, Don Gayferos, Valdovinos*, the *Marqués de Mantua* and *Conde Claros*. In the *Romance de Valdovinos*, Jordi Domenech's slow, sustained countertenor notes are punctuated by dazzling passaggi on two vihuelas, one of which must be very small. Raquel Andueza's gentle rendition of the *Romance de Don Gayferos* is particularly poignant. The songs are interspersed with a variety of charming instrumental pieces. I assume that Moreno is responsible for the arrangements. He takes solos for the vihuela, for example Luis Milán's *Pavana VI*, and includes other instruments, including some percussion. To Mudarra's *Galliarda* he adds exciting divisions shared between recorder and gamba. Diego Ortiz would have been proud of him. A similar semiquavery dialogue continues with a tub-thumping, foot-tapping belt through the Villanos by Antonio Martín y Coll. Fernando Paz (recorder) and Fahmi Alqhai (gamba) share the honours with two recercadas by Ortiz. Moreno plays just one solo for the vihuela: Mudarra's *Fantasia que contrahaze la harpa en la maniera de Ludovico*. The disc ends with a jolly rendition of Juan Arañés' *Chacona*. *Stuart McCoy*

My Lady Rich, her teares and Joy Emily Van Evera *voice*, Christopher Morrongiello *lute*, + voices & instruments 74' 35"
Avie AV 0045
Coprario *Funeral Teares* & music by Bartlet, Byrd, Dowland, Holborne, Jones, Tessier

Penelope Devereux was Queen Elizabeth's closest relative, sister to the Earl of Essex, and the ill-fated eventual husband to Charles Blount (later Mountjoy and the Earl of Devonshire); all four appear in Britten's *Gloriana*. Her short life (1563-1607) had many interactions with writers and musicians; some are taken up in the anthology here, which concludes with Coprario's memorial for the Earl of Devonshire. The three songs by Tessier were dedicated to Lady Rich. So we have a fine programme of unhackneyed songs, beautifully sung. The only weakness is a tendency to make up for the welcome absence of expressive vibrato by pulling back the tempo instead, shown, for example, in Dowland's delightful dialogue 'Come when I call'. This is a pity, since Emily Van Evera makes the point in the booklet that 'music conceived for public display can tend towards inflation, both sonic and interpretative, when delivered for a crowd. The close proximity a microphone enjoys can, paradoxically, allow intimacy to be restored'. Mostly this illustrates the idea very well; Emily is joined by a fine array of colleagues and the booklet is extremely helpful. *CB*

17th CENTURY

J. Ludwig Bach *Missa brevis, Cantatas* Maria Zadori, Susanne Norin, Wilfried Jochens, Stephan Schreckenberger *SATB*, Rheinisches Kantorei, Hermann Max
Capriccio 67 131 66' 29" (rec 1993-2002)
Missa sopra Allein Gott; Der Herr wird, Die Weisheit kömmt, Ich will meinem Geist

As the informative programme booklet by Dr. Peter Wollny of the Leipzig Bach-Archiv informs us, J. S. Bach not only performed 18 of his elder cousin's own cantatas (excluding the three performed here), but also copied and performed the striking *Missa Brevis* with its macaronic Chorale cantus firmus in 'about 1727'. The cantatas feature four solo voices, strings and continuo besides, in two of them, a pair of oboes, and in the last [tracks 23-28] a pair of horns. All are well but not particularly stylishly performed by north German singers and players using period instruments under the enterprising conductor Hermann Max. An absorbing experience!
Stephen Daw

Buchner *Plectrum Musicum op. 4 (1662)* Parnassi musici, Members of the Bavarian Chamber Orchestra Bad Brückenau
cpo 777 132-2 72' 54"

The sonatas on this, the latest enterprising disc from Parnassi musici (here joined by instrumentalists from the Bavarian Chamber Orchestra, Bad Brückenau), range from two violins and continuo to five-part strings with continuo. They include four for violins with bassoon and continuo, featuring the widely admired Italian bassoonist Sergio Azzolini, who also features in a sonata for violin and bassoon, and one for two bassoons. The recording was made in 2001 and includes 15 works in total, of which only three are in major keys. They are mostly in a loose tapestry form, with several sections of contrasting tempo, mood and key juxtaposed in well-balanced structures. Even on first hearing, the music is readily accessible, though not without the odd quirky rhythm to keep the listener on his or her toes. Very enjoyable. *BC*

Caldara *Cantatas* Max Emanuel Cencic, Ornamente 99, Karsten Erik Ose *dir* 61' 54"
Capriccio 67 124

I have not always been very complimentary about Mr Cencic's voice, but this latest cantata CD (he has previously recorded similar repertoire by Domenico Scarlatti and Vivaldi) is certainly one to look out for. Perhaps the key to its success is Caldara's exceptionally fine music – he combines delightful melodic writing with a keen ear for instrumental colour (one work is scored for the sumptuous combination of recorder and chalumeau) or maybe the singer has settled into a mellower voice, now that the success of his career is assured. Whatever the reason (s), this is a most enjoyable recital from all concerned, and a disc that is guaranteed to bring pleasure to all who hear it. *BC*

Carissimi *12 Motets for 1, 2 & 3 Men's Voices and Basso Continuo* Consortium Carissimi, Vittorio Zanon 66' 56"
Pierre Verany PV705011
attributions dubious; some by Cazzati, T. Cima, S. Durante, Graziani, Monferrato, Pagliardi

The outside cover of this CD is slightly misleading: In fact, seven of the 12 pieces on the recording (of which all but four are for three male voices) are not by Carissimi at all, and the others are only possibly attributable to him. Little matter, though, as the music is well worth hearing and the voices blend extremely well with two theorboes, gamba and organ continuo. The composers rarely make it into the CD catalogues, so all the more reason to get hold of this and explore a much neglected repertoire. *BC*

Carissimi *Dialogo del Gigante Golia, Oratorios* Musica Fiata, La Capella Ducale, Roland Wilson 78' 10"
cpo 999 983-1
(+ Regina Hester, De tempore interfecto Sisar, Diluvium Universale: Dialogo del Noe)

No problems with attribution on this recording, but it too presents little-known repertoire, here in the shape of three oratorios that had been thought lost for decades and a fourth that survived only in a French manuscript in a Hamburg library. As with all of Roland Wilson's excellent recordings, the performances have been thoroughly thought through, and the performers (seven singers with violins, cornetti, tromboni and continuo including regal) convincingly portray the characters in the stories of Esther, Goliath (whose severed head 'adorns' the cover), Deborah and Noah. The tuttis are bright and lucid, with incisive violins and surprisingly soft-sounding brass. Two of the pieces last more than 25 minutes, making them ideal for half a concert if anyone is thinking of celebrating the 400th anniversary of the composer's birth. *BC*

Louis Couperin & Friends Rosalind Halton *hpscd* 77, 12" (rec 1993)
Orpheus Music OM 501
+ pieces by Chambonnières, F. Couperin, Le Roux, Rameau

The friends are Chambonnières, Le Roux, Couperin *le grand* and Rameau and here their wares are displayed on a copy of a 1681 double manual Vaudry harpsichord. This is a good choice and well recorded – resonant but still clear. Indeed, the tutti is a noble sound. The playing shows a good command of the style though there are times when the lavish arpeggiation and ornamentation briefly obscure the pulse. All in all, this is an enjoyable recital though I have to say I was never really excited. *David Hansell*

Du Mont *Grands Motets pour la Chapelle de Louis XIV au Louvre* Ensemble Pierre Robert, Fréderick Desenclos *dir* 72' 55"
Alpha 069
Benedic anima mea, Dialogus de anima, Ecce iste venit, Super flumina Babylonis + dances

This recording is set to cause controversy: here are three motets that have hitherto been considered *grands motets* in which a 'choir' of soloists is joined by a larger one of ripienists and five-part strings 'are restored, rid of their frippery, cleansed of the dross imposed by Ballard' (according to the booklet notes) following the director Frédéric Desenclos's conviction that the inner string parts and tutti voices were added by the publisher Ballard, when the latter was commissioned to print 26 of Du Mont's works as a posthumous tribute, and he felt inclined to expand the composer's originals to match the models of Lully and Delalande. Whatever the true situation (and there are musicologists, like the English Du Mont specialist, Anthea Smith, who keenly dispute the entire premise on which the recording is based), the results are stunning. Taking his starting point from Brossard's statement that Du Mont's motets can be performed with just five singers, two violins and continuo, Desenclos draws very fine performances from his ensemble (named after Du Mont's colleague), with great clarity of line, and increased flexibility. The vocal music is framed by organ music (four allemandes and a pavane), and all in all, the CD is a triumph. Aurally, my only reservation was the inclusion of a bassoon in the continuo group, which occasionally was too prominent for my liking. I was surprised how removing the viola parts (and giving increased prominence to two treble accompanying lines) took the music closer to Italian models and to Charpentier. This is a must have recording, if only because it will make you rethink almost everything you know about Du Mont. *BC*

J. C. F. Fischer [*Anthology*] Various performers 71' 06"
Antes BM-CD 31.9191
Orch Suites 4 & 7 (Collegium Damianum), *Suite in d* (Susanne Kaiser *hpscd*), *Organ music* (Stefan Fritz), *Missa Nun komm her Heiden Heiland* (Kammerchor der Universität Karlsruhe, Nikolaus Indlekofer *dir*)

It is difficult to say what the target market of this recording is. Johann Caspar Ferdinand Fischer was a very fine composer, but I am not sure how well served his reputation is by such a collection of disparate elements. There are two suites for five-part strings from his *Journal de Printemps*, separated by the D minor suite 'Uranie' from *Musicalischer Parnassus* and followed by some organ music from *Ariadne Musica*. The disc is rounded off by a fine performance by an excellent university choir from Karlsruhe. The music is first class and the performances enjoyable, but somehow it did not work for me as a rewarding whole – perhaps I have just grown used to hearing discs of one genre or other and the mixture is difficult, or maybe I would have preferred the instrumental music somehow to have framed the movements of the mass, I'm not sure. Perhaps another CD with more vocal music might have helped? Good in its way, but in need of some spark of life. *BC*

Froberger *Pour passer la mélancolie: the newly-discovered Berlin manuscript* Bob van Asperen *hpscd* (Labrèche, c.1680)
Aeolus AE-190745 74' 35"

Frustrating: I get out my copy of the facsimile of the MS (reviewed on p. 2 of our last issue) and turn to Toccata II: that's in the wrong key, and by the time I've realised that what I need is the first piece in the MS, we've got to the amazing white-note chromatic section, in which van Asperen manages to convey the rhythmic flexibility of the MS rather than the rigidity of the printed version. Suites XXVII, XXX & XX which follow are actually no. 10, 11 and 18 in the MS. There's a further snag; in an attempt to convey the 26 action points in the 16-bar Allemende describing an eventful trip down the Rhine, there's a narrative in German. The text is given in four languages in the booklet, but speaking it as well destroys the music (which is anyway far better as pure music). Fortunately, the Tombeau for M. Blancrocher is introduced but we are spared the narration: instead, the booklet includes a small facsimile of another MS that marks the incidents. Irrespective of such minor difficulties, this is a marvellous disc, which will convince anyone with doubts about Froberger's status and mastery. Other well-known (titled) pieces included are the meditation on his future death and the lamentation on the death of Ferdinand III, as well as the composer's musical account of his ill-fated trip from Paris to London; and there are Suites in a and G not in the standard Froberger canon. The original Labrèche harpsichord of c.1680 is from the Würtemberg Museum in Stuttgart. *CB*

Gasparini *Cantate da Camera a Voce e B. C.* Susanna Rigacci *S*, Gabrielie Micheli *hpscd* Tactus TC 660701 68' 59"

Gasparini's is one of those names that anyone working in the field of baroque vocal music knows, but rarely does one hear any of his music (other than in piano arrangements!) and even more infrequently do recordings come along. This one of continuo cantatas (which regular readers will know is far from my favourite form) is actually most enjoyable, and demonstrates at a single stroke why Gasparini was so popular in his own time. Even though the texts are only printed in Italian, the sentiments are clearly conveyed by the character of the music. The singer might conceivably be singing down for the context, as sometimes her tone is not quite focussed, but on the whole she gives a good account of herself. The composer also wrote one of the standard treatises of the time on accompanying at the harpsichord and the player claims to follow his instructions to the letter. Whether that is true or not, the result is a very convincing concert. *BC*

Kapsberger *Motets à la Vierge* Dominique Moaty *S*, Emmanuelle Guigues *gamba*, Marie Langlet *theorbo*, Pierre Cazes *org* 58' 25"
Pierre Verany PV705021
+ Bassano, Cima, Del Buono, Palestrina, Riccio, Viadana.

There have been quite a few recordings in recent years of Kapsberger's music for solo chitarrone, but none, as far as I know, devoted to his sacred music for solo voice. His *Libro Primo di Mottetti Passeggiati* was published in 1612, with an accompaniment in staff notation with a few figures, allowing for a choice of instrument(s). This is in contrast to his secular *Libro Primo di Arie Passeggiate a Una Voce*, published in the same year, but with an accompaniment specifically for chitarrone notated in Italian lute tablature. (Both books are available in facsimile from SPES.)

Kapsberger's vocal writing is very florid, typically with a couple of bars of minims and semibreves followed by a long string of very fast semiquavers and demisemiquavers. Dominique Moaty, with her agile high soprano voice, pin-points each note

with precision, fluttering (it would seem) effortlessly through the passaggi. In *Congratulamini*, the syllable *ho-* of *hominem* has 54 semiquavers, a crotchet, six demisemiquavers, ending with a minim, covering a range of an octave and a fourth. Her vocal technique is impressive, but might have been less shrill at a pitch lower than A=440.

The CD cover has Kapsberger's name to the fore, yet there are only four motets by him. Others are by Cima, Viadana, Riccio, and Palestrina arranged by Bassano. They are linked by a common theme of the Virgin Mary. Scattered amongst them are some instrumental pieces by Del Buono: a mournful Canzona IV, a tortuously chromatic Sonata V (*fugua chromatica*), a sombre Sonata IV, and some nice viol playing from Emmanuelle Guiges in XIV *alla terza bassa a mezza pausa*. There is one instrumental piece by Kapsberger: a solo for chitarrone played sensitively by Marie Langlet. *Stuart McCoy*

Merula *Canzoni, Danze e Variazioni* Musica Fiorita, Daniela Dolci 62' 58"
Tactus TC 591303

My heart sank when I played this CD for the first time – the opening track sets off with tambourine and drums... But I need not have feared for a further hour of tasteless torture, for Musica Fiorita give an excellent account of themselves and Merula's fine music. Often plundered by recorder players, his funky rhythms as rendered by two excellent fiddlers and a couple of cornettists had me dancing all the way to London on a recent train journey. The continuo section consists of gamba, cello, double harp, psaltery, guitar/theorbo and harpsichord/organ. As well as various sorts of percussion, there's a bird call (appropriately enough in *The Nightingale*). Some music is played by harp or harpsichord alone, some just by continuo. Altogether, this is an excellent selection, the balance of sounds and textures really bringing Merula's music to life. *BC*

Muffat *Armonico Tributo (Salzburg, 1682)* The Parley of Instruments, Roy Goodman & Peter Holman *dirs* 59' 05"
Hyperion CDH55191 (rec 1981) ££

This was probably the first disc of Muffat by an English ensemble. It lacks some of the exaggeration that characterises more recent performances, and maybe just a bit of the polish as well. But even in 1981 Peter Holman had been performing the Austrian repertoire for more than a decade and the style is right – heard blind, I wouldn't have guessed it was from so long ago. If you don't have a set of the work, buy it; or you may need to replace your LP. *CB*

Rusca *Cantate, Toccate, Motetti* Laura Antonaz, Monica Correnti, Sergio Forestri *SSB*, Ugo Nastrucci *chit*, Claudia Poz *vlc*, Marco Rossi *kbd* 69' 01"
Tactus TC 634301
+ anon music from Como Cathedral

Having listened to this splendid recording of music by Francesco Spagnoli Rusca (c.1634-1704), I am left wondering why this composer is so little known today. He was maestro di cappella at Como Cathedral from 1660, and was active as a performer and composer in many other religious institutions. His music is lively, airy, optimistic, full of contrasts, and very pleasant to hear. There are no cheap shocks or extreme gestures, yet though his style is conventional, it is rich in ideas, and never dull. None of Rusca's music appeared in print during his lifetime. The considerable corpus of his extant output survives in hundreds of manuscripts kept in the Como Cathedral archives: motets, masses, psalms, magnificats, and many other sacred pieces.

The musicians of the CD capture the freshness and clarity of Rusca's sacred songs with tastefully restrained virtuosity. The soprano voices of Laura Antonaz and Monica Correnti are a full of cheer, and I particularly enjoyed Sergio Foresti's ever-expressive bass voice. The accompaniment is full of contrasting tone colours, as each instrument takes its turn in prominence. Ugo Nastrucci's chitarrone is more than a mere chord-filler, now offering little flourishes, now underlining the accompaniment with wonderful deep bass notes, now strummed like a guitar, boldly, yet never obtrusively.

The songs are interspersed with anonymous toccatas nicely played by Marco Rossi on his chiffy chamber organ ('organo a canne positivo di Walter Chinaglia'), the full specifications of which are given in the booklet. One toccata on the CD is ascribed to Rusca, where Rossi is joined with some nifty playing by Nastrucci, and Claudia Poz on her violoncello. *Stewart McCoy*

Torelli *Concertos* Collegium Musicum 90, Crispian Steele-Perkins, David Blackadder *tpts*, Catherine Weiss *vln*, Simon Standage *vln, dir* 76' 52"
Chandos *Chaconne* CHAN 0716
op. 8/2, 4-6,8, 9, 11; sinfonias in D

It is surprising that it has taken so long for one of the really top orchestras to record a complete CD dedicated to the output of one of *the* names of the 17th century. For what will hopefully be the first of several, Simon Standage has chosen to mix seven of the concertos from the composer's Op. 8 set with a concerto and two sinfonias involving trumpets. The printed set includes concertos for one and two violins with continuo, and Standage is well partnered by Catherine Weiss in the latter. The recording, as we expect from Chandos is exemplary allowing clear representations of both the players and the acoustic they are enjoying. I look forward very much to the next instalment! *BC*

Early Italian Chamber Music Dan Laurin *rec*, Masaaki Suzuki *kbd* 68' 21"
BIS CD-1335
Bassano, Berardi, Castello, Cima, Conforti, Fontana, Frescobaldi, Mealli, Merula, Montalbano

This really is the most unattractive looking CD I can remember seeing. Close inspection of the brown circle on the front reveals it to be the inside of a recorder, but otherwise the instrument is not mentioned at all. There is just the rather unrevealing title and the names of the artists. The back of the cover fails to list the individual tracks, an annoying omission as it makes it necessary to look inside the booklet itself to see what is being played. Luckily, the actual recordings are much more attractive. Recorder players will welcome this varied collection of late 16th to mid 17th century instrumental music by Italian composers, the more so because it is taken from published editions which are listed in the booklet. I should be surprised to learn that many of the pieces were specifically written for recorder, as is implied here, but they certainly work very well on the instrument. Dan Laurin's playing is fluent and persuasive, with some interesting embellishments, particularly effective in the well-known *Sonata Prima* by Castello which opens the programme. Those in Conforti's *Laudate Pueri* from *Salmi Passaggiati* are the composer's own, and we are told that his notation used special characters to distinguish between what could be played freely and what had to be played to a steady beat. The longest piece in the programme, Berardi's *Canzone Sesta*, has a wonderful range of mood and pace, with some surprising chromatic scales. The disc also includes one of Bassano's *ricercate* for solo recorder and Frescobaldi's *Canzona Terza* played on the organ. The recorder sound is good and I particularly enjoyed Masaaki Suzuki's imaginative harpsichord continuo playing, which comes over excellently on this recording, but I was less enthusiastic about the organ sound which seems a little indistinct.

Victoria Helby

Songes et Élemens Olivier Vernet (1748 Dom Bedos organ at Sainte-Croix de Bordeaux) 68' 20"
Ligia Digital Lidi 0104154-05

Music by Charpentier, Clérambault, Corrette, Grigny, Lully, Rameau, Rebel

This impressive recording of a live concert on the magnificent Dom Bédos organ at Sainte Croix in Bourdeaux is of interest for the transcriptions of works by Lully, Rameau, Rebel and Charpentier, most roughly contemporary with the original composers. French organ music of the period is so closely linked to the vocal and instrumental music of the theatre that the transfer works well, and provides useful expansions to the repertoire. The playing is convincing and powerful. De Grigny's hymn *Veni creator* was written for a much earlier incarnation of the French organ, and Vernet rather overdoes the registrations – tempting, of course, on one of France's largest 18th-century five-manual organs, with a 32' Grand Orgue and a 16' Bombarde division, but not really in the spirit of the late 17th century. The Clérambault suite works better, and Vernot gives full reign to the massive power of the organ in some of the transcriptions. Although there is applause after some of the pieces, there are few other clues that this is a live recording. *Andrew Benson-Wilson*

Soror mea, sponsa mea: Canticum Canticorum nei Conventi Cappella Artemisia, Candace Smith 72' 21"
Tactus TC 560002
Settings of *Canticum Canticorum* from Italian convents by Aleotti, Banchieri, Cozzolani, Leonarda, Mangoni, Martini, Monferrato, Monteverdi, Nanino, Pace, Perucona, Reina, Soderini, Tressina, & Vizzana,

Candace Smith and her nine Bologna-based female singers, joined here by a continuo team on dulcian, viol, harp and organ, have done sterling work in experimenting with the repertory of cloistered nuns in late renaissance Italy, exploring how to adapt music which on paper appears to require tenor and bass voices, by transposition and instrumental performance of lower parts. The pieces on this CD, ranging from plainchant through to the full-blown baroque of Isabella Leonarda, are linked by their use of passages from that most sensuous of biblical books, the Song of Songs. It is a real shame that these performances rarely give much insight into the richly colourful imagery of the words, or the subtlety of their musical setting, drowned as they often are here by a booming organ and over-resonant acoustic. The heterogeneous voices of Cappella Artemisia rarely blend: ranging from 'cool chorister' through 'grainy folk' to 'prima donna' they make for inconsistencies in tone, intonation and ensemble that distract from the music. The lower voices are rarely equal to their task, audibly switching between chest and head timbres and occasionally struggling to make much of an impact. Maybe it was like that in those Italian nunneries, but it makes for some uncomfortable listening now. There are some fascinating musical discoveries to be made here, especially an extended motet by the Venetian Monferrato and Cozzolani's dramatic dialogue between Maria Magdalena and the angels at the empty tomb, but they deserve more characterful musical direction and sterner producing than they receive here. *John Bryan*

1605 Treason & Dischord: William Byrd and the Gunpowder Plot The King's Singers, Concordia, Sarah Baldock *org* 69' 21"
Signum SIGCD061
Byrd, Dering, Dowland, Philips, Weelkes + Francis Pott (b. 1957)

This is the disc of the programme that is on tour in the forthcoming months. It doesn't have any text spoken, but instead you can pause your player between tracks and read 'The Powder Treason – a Script in the Persona of William Byrd' by Deborah JG Mackay – a far better solution than recording the text. Unlike the performance not reviewed in our last issue,* this is sung, and raises a point that I raise on p. 25 in connection with a performance conducted by one of the original King's Singers – perhaps I can call it the use of rhythmic and dynamic flexibility when the music itself does not demand it. The most obvious example is the *pp* of *Civitas sancti tui*, (fine in Pott's quote of it, but sounding wrong as Byrd). I feel a stylistic shift among the singers, and parts of the Mass fall between two stools. The link with 1605 is a bit tenuous, being clearest in the 14-minute piece commissioned by the Singers from Francis Pott, intriguingly entitled *Master Tresham: His Ducke* – you will have to read the booklet to find out what that is about. It is entirely idiomatic for voices and viols, and the use of both early and modern styles works very well. *CB*

** I was interrupted in writing about Phantasm's* Four Temperaments *(EMR 106 p. 27) and forgot to return to comment on its most distinctive feature: the performance of Byrd's four-voice mass on viols. It was convincing, in that the music sounded eloquent even without text.*

LATE BAROQUE

Bach *Early Cantatas Vol. 1 (4, 106, 131, 196)* Emma Kirkby, Michael Chance, Charles Daniels, Peter Harvey, The Purcell Quartet etc. 76' 48"
Chandos *Chaconne* CHAN 0715

These four cantatas mean a lot to me, so I have resisted passing them on to any of our usual Bach reviewers. I first heard *Christ lag in Todesbanden* (No. 4) in the early 1960s in the London Bach Society series which eventually covered all the church cantatas. I was inspired to perform it with the small choir of which I then had charge, and followed them with 106 and 131 – so this disc has a fairly high proportion of the music that I have ever conducted publicly; a decade or so later, 196 was one of our wedding pieces, with one of the present singers taking part, along with two Caudles and a Holman in the band. Quite rightly, these performances are with solo voices, and the benefits are obvious; choirs sound horribly cumbersome if the *Alla breve* that concludes the first verse of No 4 is treated anywhere near literally, but here it really works. I was, however, disappointed that the violins in that verse were so faint: in a live performance, one's ears adjust the balance (I don't remember a problem at the Wigmore Hall concert by these performers a few years ago) but they need a bit of help on disc. There's one bit of rewriting in the Sinfonia: Bach assumes that his bass can only go down to bottom C, but we get low B and A in bars 10-11. Logical! I was a bit worried by the detached singing of the chorale melody in verse 1 – only Emma Kirkby made it work; but in verse 4, Michael Chance abandoned the style and verse 7 is fine. I'd better not go on in such detail. The *Actus Tragicus* (106) tends to be just a bit too relaxed in tempo, and if the style of 'Es ist der alte Bund' was meant to be symbolic, I'm not sure that it worked; the extraordinary end of the movement didn't quite work either: Emma is perfectly in time, but the final two quavers need a touch more presence to suggest that they really are the tonic cadence, though not so much as to spoil the point. These are outstanding ensemble performances of music which, had Bach died in his early twenties, would be hailed as unrivalled masterpieces. The pitch is properly described as A=466 strings, A=415 wind (cf my remarks on 106 & 131 in our March issue, p. 7). *CB*

Bach *Cantatas 5, 80, 115 (vol. 27)* Susanne Rydén, Pascal Bertin, Gerd Türk, Peter Kooij *SATB*, Bach Collegium Japan, Masaaki Suzuki 68' 18"
BIS-CD-1421

Bach's chorale cantatas are remarkable for combining so many different musical elements within a single piece. The chorale melody may be set against dance rhythms, or pious words may be set to theatrical arias. Suzuki's performance style is superb at bringing out every strand in Bach's compositional tapestry. His performers give vibrancy and conviction to each

musical line, as well as to the text. The recorded sound is as immediate and encompassing as if you were standing in the midst of the ensemble, yet with each contrapuntal line clearly audible. Compared with his earlier recordings, Suzuki now uses a slightly smaller orchestra and choir (three voices per choral part instead of five), further increasing the transparency of his textures. One highlight of this disc is the exhilarating performance of Cantata 80, Bach's masterful gloss on Luther's battle-hymn *Ein feste Burg* for the Reformation Festival. Suzuki correctly performs the piece without the familiar trumpet and timpani parts, these having been added by W. F. Bach for use in Halle. (In Leipzig it would have been tactless for Bach to use such regal instruments when celebrating the Reformation, because the city's ruler, the Elector of Saxony, had converted to Catholicism.) Less well known are Cantatas 5 and 115, yet these have inventive and characterful arias, for instance using a sinuous viola obbligato to depict the flow of Christ's redeeming blood, or setting a slumber scene with a vividness that would put an opera composer to shame. Outstanding performances of some of Bach's finest pieces! *Stephen Rose*

Bach *Easter Cantatas* Barbara Schlick, Johannette Zomer *SS*, Bogna Bartosz, Michael Chance, Bernhard Landauer, Kai Wessel *AAAA*, Christoph Prégardien, Guy de Mey, Paul Agnew, Jörg Dürgmüller *TTTT*, Klaus Mertens *B*, Amsterdam Baroque Orchestra & Choir, Ton Koopman 152'44"
Antoine Marchand CC72231 rec 1994-2002
BWV 4, 6, 31, 66, 134, 145, 158, 172

Whereas Koopman recorded and released his cantata series in chronological order, this reissue brings together a selection of pieces for the Easter season. It includes the sprightly chamber writing of Cantata 182 (in fact a Palm Sunday piece); the verse-by-verse treatment of the Easter hymn *Christ lag in Todesbanden* in Cantata 4; and the meditative style of Cantata 6, whose first chorus recalls the sarabandes that end both the St John and St Matthew Passions. The performances span a period of nine years and so vary quite widely in personnel and in style; there are a few uneven moments, but this is still a satisfying set. *Stephen Rose*

Bach/Koopman *Markus Passion (1731)* Christoph Prégardien *Evangelist*, Peter Kooij *Christ*, Deborah York, Bernhard Landauer, Paul Agnew, Klaus Mertens *SATB*, Amsterdam Baroque Orchestra & Choir, Ton Koopman 125' 22" (rec 2000)
Challenge Classics CCD72141 DVD

There have been various attempts to reconstruct Bach's lost *Passion according to St Mark* (1731), usually employing music from the *Trauerode* (BWV 198). But Ton Koopman (whose CD version of the work was issued by Erato in 2000, with a slightly differing group of soloists and another choir), argues in his introductory note in the helpful (but poorly proof-read) leaflet of the new DVD in favour of borrowing music from other cantatas, and even choruses from the two extant Passion scores, as well as composing (generally convincing) recitatives such as a Bach pupil might have been commissioned to write. The leaflet includes a useful table of the borrowings to set against the track numbers (which unfortunately do not give timings).

The live performance in San Simpliciano, Milan, is noble, impressive and greatly enjoyable. Chorus and orchestra are splendid (with lovely playing from first flute and oboe time after time), and most of the soloists give much pleasure – Christoph Prégardien a model Evangelist, with clear enunciation of the text and great sensitivity of phrasing (apart from intrusive h's, also a feature of the less pleasing alto of Bernhard Landauer); Deborah York is a rapt, fluent soprano soloist, Paul Agnew alert and characterful in several minor roles, and Klaus Mertens very fine in the bass arias and small roles. The usually reliable Peter Kooij struck me as disappointingly unfocused in Christ's music. Camera work is effective and unfussy, the sound quality adequate though not always well balanced. Overall this is a fine achievement which reflects great credit on everyone involved, especially Ton Koopman, as re-creator of Bach's lost work, and as director of a cogent, integrated and deeply satisfying performance. *Peter Branscombe*

Bach *Goldberg Variations* Fabio Bonizzoni *hpscd* 79' 05"
Glossa GCD P31508

I wonder whether we are right to think of the Goldberg Variations as a single 'work' to be played or heard in a single session. In his latter years, Bach was concerned with putting together collections of independent pieces linked by a common idea or principle, demonstrations of compositional skill. We may now hear concert performances of 24 Preludes and Fugues or *Klavierbüchlein* III, but these can be considered as individual pieces of music put together in a conceptual sequence that is for the eye, not the ear. I wonder whether the Goldberg is in this category. It is difficult to imagine any circumstance for a public performance – perhaps the story of its creation for an insomniac was invented because no normal circumstance for a performance was conceivable. The idea of there being some merit in length is one from the following century. So a CD is more satisfactory than a live performance for those who cannot play the variations for themselves in as many visits to the keyboard as they wish. The work is an art of the variation, to be studied and emulated in many different ways. The simplicity of the theme is important, and the most unsatisfactory part of this performance is the over-artful way in which it is played. There has been much condemnation of 'sewing-machine' Bach and blame of performers who are influenced by Stravinsky rather than the evidence of the period. But the majority of the variations use a *perpetuo mobile* style in which any perceptible break in rhythm is an annoyance; other variations, however, demand flexibility. Bonizzoni generally makes the right choice, though there could be a greater distinction between these styles. But one really does hear a demonstration of the art of composing variations rather than of the skill of the player – and that's a compliment, not an insult. *CB*

Bach *Suites Françaises BWV 812-817*
Blandine Rannou *hpscd* 101' 13" (2 CDs)
Zig Zag Territoires ZZT 0204101.2

I enjoyed this. My one grouse is that for most of the time I felt as if I was comortably listening in Bach's home to one of the family or a pupil playing for relaxation (Classic FM didn't exist then) but was suddenly jolted when a movement was played with all the stops out. It would have been fine in a concert hall or palace, but the ethos of the music feels domestic. Rannou is better than Bonizzoni (see above) in realising when the music needs to be regular, when flexible. *CB*

Bach *Sonatas and Partitas for Solo Violin*
Julia Fischer 148' (2 CDs)
PentaTone 5186 072 (SACD)

Julia Fischer is a very fine violinist and it is interesting to read in her introductory note that she has been desperate to record these works since she was much younger, not so much as a definitive reading (as she realises that her interpretation will change as she matures) but just in case her youthful versions are lost for ever. She says she plays Bach every day (both on piano and violin!) and this familiarity with the pieces is evident in every note. Technically assured and limitlessly musical, Julia Fischer has no fear of even Bach's most difficult writing. Authenticists will not be impressed by some of the stylized figuration in the arpeggiata sections of the great Chaconne, nor by

her 21st-century chord-spreading techniques, but it is absolutely undeniable that these are versions that must be heard, and I cannot wait to hear what she'll do with these benchmark pieces in her 40s. The set includes a bonus DVD with footage of the recording sessions and an interview with the violinist. *BC*

Bach-Telemann *Concertos for oboe etc*
Philippe Pélissier *ob, ob d'amore, cor anglais,* Igor Volochine *vln,* Collegium Musicum de Moscou 72' 41" (rec 1996)
BNL 112879

I wondered whether I would have to make condescending remarks about the advance of Moscow musicians in Bach performance; but this ensemble (three violins, viola, cello, bass & harpsichord) plays rather well, though the disc itself was faulty. It's a nice programme, especially if you like the oboe. The Bach is the violin & oboe concerto BWV 1060 and an oboe d'amore version of BWV 1055; they are preceded by three Telemann concertos: an arrangement of the viola concerto in G for cor anglais and the concertos in G and A for oboe d'amore. A well-played and attractive programme. *CB*

Bitti & Haim *Sonate per Violino e Basso*
Alessandra Talamo *vln,* Ensemble Respighi (Federico Ferri *vlc,* Stefano Rocco *lutes, guit,* Danieli Proni *hpscd*) 79' 34"
Bitti *8 Sonate,* 1711; Haim 4 of *6 Sonate* 1708/12

Martino Bitti (1656-1743) and Nicola Francesco Haim (1678-1729) are hardly among the first rank of famous Italian composers, but this disc reveals two talented masters with individual voices, even if clearly working within the forms established by Corelli and Vivaldi. The four works by Haim (from a set of six printed for flute, oboe or violin, the others being expressly for the flute) are in sonata da chiesa form, while the eight sonatas by Bitti (who spent much of his career in Florence) are four movement *sonate da camera,* consisting of a preludio and three dances. The continuo section is cello, harpsichord and various plucked strings. The performances are clean and stylish, perhaps only lacking the sparkle that distinguishes a true master composer. *BC*

T.-L. Bourgeois *Cantates françaises* Isabelle Desrochers *S,* Thibaut Lenaerts *T,* Ensemble Ausonia 60' 55"
Musique en Wallonie MEW 0422
Ariane, Le berger fidèle, L'Amour et Psyché, Phèdre et Hippolyte

Bourgeois (1676-1750/51) was a much-travelled composer and singer (Toul, Strasbourg, Paris, Brussels, Dijon and finally Paris again). His surviving output suggests that he favoured secular vocal music: this disc presents four of his relatively extended cantatas. These feature attractive sequences of recitative, arioso and aria both with continuo only and with symphonies/obbligato instruments – the solo viol playing is one of the disc's outstanding features. Not that the singers are in any way inadequate, though there are times when demanding writing takes them close to the limits. This is striking music, not just in its technical features but also in harmonic and tonal terms. The English notes suggest a visit to the notationally exciting G flat minor (the French note confirms this as a misprint for the still exotic B flat) and even though we don't go that far the general preference is for the minor mode. As suggested, in all but a few extreme moments the singers are very good and deserve some booklet space for their biographies. But there are English translations of the texts. *David Hansell*

Couperin *Leçons de Ténèbres* Theater of Early Music (Robin Blaze, Daniel Taylor *cTcT,* Jonathan Manson *gamba,* Laurence Cummings *org*) 59' 20"
BIS-CD-1346
+ Magnificat

This is the first recording of Couperin's exquisite meditations I have heard that seriously threatens the benchmark status of the Kirkby/Nelson/Hogwood reading. Here is the same sustained appreciation of line, beauty of tone, superb ensemble and stylistic understanding that characterises the older version – though, of course, at a lower pitch. The Latin words are sung with Italianate rather than Frenchified pronunciation – a disappointment these days – but otherwise this gets an absolutely five-star rating. *David Hansell*

De Croes *Motetten* Bettina Pahn, Julian Podger, Peter Harvey *STB,* Capella Brugensis, Collegium Instrumentale Brugense, Patrick Peire 63' 13"
Eufoda 1358
A facie Domini, Confitemini Domino, Cum mirabiliter, Quam terribilia, Sonata in D op. 4/6

I don't often come across discs by composers about whom I know absolutely nothing. Henri-Jacques De Croes (1705-86) was maïtre of the court chapel of Charles of Lorraine in Brussels from 1746 until his death. If the music recorded here was from that period, it is a bit old fashioned, but none the worse for that. The motets are multi-movement pieces for soli, chori, orchestra and soloists, except that *Cum mirabiliter* is a four-movement piece just for bass and orchestra – a useful addition to the bass repertoire. The music is pretty good and the performers make a good case for it. *CB*

Handel *The Triumph of Time and Truth*
Gillian Fisher, Emma Kirkby, Charles Brett, Ian Partridge, Stephen Varcoe *SSATB,* London Handel Orchestra, Denys Darlow
Hyperion **CDD22050** 123' 29" (rec 1982)

I thought I hadn't been very keen on the original issue, so looked up what I wrote in *Early Music News* and found I had been quite enthusiastic. I (we, in fact – an advantage of playing it on holiday in the car is that Elaine can hear and comment too) enjoyed the music and performance, though were not too concerned about the story. My recollection was that I had originally been disappointed by Gillian Fisher, but her very different voice from Emma seemed now an aid to recognising the characters; I met her for the first time a couple of weeks after hearing this and really could honestly say how much I'd enjoyed hearing her again. As with the Muffat, it's a recording I have on LP that am glad to have updated. *CB*

Handel *Organ Concertos op. 4* Matthew Halls, Sonnerie, Monica Huggett *dir, vln*
Avie **AV 2055** 72' 25
Handel *Organ Concertos* Paul Nicholson *org,* Frances Kelly *harp,* The Brandenburg Consort, Roy Goodman 153' 58" (2 CDs)
Hyperion **CDD22052** (rec 1996) ££

The six op. 4 concertos on Sonnerie's single disc are performed with a small ensemble, often with single strings and double bass (with an occasional archlute continuo) whereas the Brandenburg Consort uses a full band, the booklet listing a string line-up of 5.5.3.2.2. Halls uses a small modern Dutch Fama/Klop chamber organ, with a single manual, whilst Nicholson plays on the somewhat larger two-manual organ of St Lawrence, Whitchurch. Other points of contrast are in pitch and temperament. Halls' organ is at 415, using a Neidhardt temperament; Nicholson's is at modern pitch (the booklet says 433, but I can't appreciate the difference!) using one of Mark Lindley's modern temperaments. The re-issue of the Brandenburg Consort's recording is welcome in that it has the op. 6 no. 6 performed by Frances Kelly's on her baroque triple harp, one of the highlights of this recording, whereas Sonnerie gives us the organ version. The Brandenburg version also has the added bonus of the fine op. 7 set, with its larger scorings. In spite of these advantages the recording, with its larger orchestral texture, begins to sound somewhat dated against the new Sonnerie version, and I also found

the Lindley temperament slightly disturbing in some keys; the Neidhardt tuning sounding more satisfyingly rounded. Matthew Halls' exuberant playing on the smaller instrument brings these works to life, although some may find the occasional use of rubato in the solo sections a little unusual. The bite of the modern chamber organ, with its split registration on the single manual, gives a fullness and clarity to the texture of the Sonnerie version. If you don't mind missing out on the harp concerto, this new recording can be thoroughly recommended. *Ian Graham-Jones*

We must have received two copies of the Hyperion disc, so here is another review of it,

A very welcome re-release for this 1997 double CD of Handel's Organ Concertos (Opus 4 and 7 only, omitting the 1740 'Second Set') played by Paul Nicholson on the Goetze and Gwynn organ at St Laurence Whitchurch – a reconstruction of the instrument that Handel played while in the service of the Duke of Chandos at nearby Cannons. Nicholson's improvisatory skills are immediately apparent in the free flowing opening of the first track. It is good to hear Op. 4/4 performed in its 1737 version with a choral Alleluia added to the final movement. Op. 4/6 is given in its original Harp Concerto version. Although the orchestral and organ phrasing can occasionally sound a bit mannered compared with the more flowing style of today, these CDs have aged well. If you don't already have them – get them. *Andrew Benson-Wilson*

Handel *Seven Trio Sonatas, Opus 5* London Handel Players (Rachel Brown *fl*, Adrian Butterfield, Oliver Webber *vlns*, Peter Collyer *vla*, Katherine Sharman *vlc*, Laurence Cummings *kbd*)
Somm SOMMCD 044 78' 38"

Published in 1739, Handel's second set of trios sonatas is a bit of an anthology of instrumental movements for which he could see no further use in their original contexts; despite their second-hand nature, however, the sonatas were put together by Handel himself ; the booklet note by Anthony Hicks gives all the source information. The use of flute and violin in nos 1, 3 & 6 works well, and for no. 4 the viola part which exists in one MS (as well as HG and HHA) is included. The playing sounds just right to me. *CB*

Leclair *Sonates à violon seul avec la basse continue (Book IV 5, 7, 10, 12)* Luis Otavio Santos *vln*, Alessandro Santoro *hpscd*, Ricardo Rodriguez Miranda gamba 61' 50"
Ramée RAM 0403

The violinist of the household is currently studying these sonatas; he immediately commandeered the disc and has played it almost non-stop ever since. And with good reason. The music, published when the composer was at the height of his fame, is compulsively quirky, strikes the perfect balance between melodic attractiveness and virtuoso display, and thus offers challenges and rewards to performer and listener in equal measure. This South American trio are more than equal to their side of the bargain. The violin tone is sweet and crisply articulated and the continuo team accept his primary role without ever becoming merely subservient. With this for company even the M25 became attractive. *David Hansell*

Locatelli *L'Arte del Violino op. 3* Rodlofo Bonucci *vln*, Orchestra da Camera di Santa Cecilia 223' 39" (rec 1990)
Arts 47720-2 (4 CDs)

This version of *L'arte del violino* is clearly not one for our readers. The abilities of the performers is not in doubt since this is difficult music no matter what overall style you choose to perform it in. The mere fact that it requires four CDs *without* the optional capriccios tells its own story, and *EMR* regulars had better stick with the superb Hyperion set with Elizabeth Wallfisch. *BC*

Manfredini *Sei Sonate per due violini e b.c.* Ensemble Orfei Farnesiani (Maurizio Cadossi, Sebastiano Airoldi Cassarà *vlns*, Fausto Solci *vlc*, Diego Cantalupi *theorbo*, Leonardo Morini *hpscd*) 63; 21"
Tactus TC 681301

These six sonatas appeared in London in 1764 (two years after the composer's death). Mostly in four movements (Nos. 2 and 5 have an extra dance movement at the end of the slow-fast-slow-fast sequence), they are cast in the Corellian form with a formal dignity which is perhaps lacking in contemporary Venetian music. The violinists enjoy the interplay of their parts, and their freedom to improvise tasteful ornamentation in dialogue. I was slightly too aware of what the harpsichordist was doing (a relentless chain of quavers throughout the first track was particularly distracting), while I really enjoyed the 'conversational' cello (who has a definite sense of musical direction which he shares with the theorbist!) Lovely music well performed. *BC*

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

Marcello *Salmi de Davide* Fuoco e Cenere (Rinat Shaham, *mS*, Jay Bernfeld, Ariane Maurette *gamba*, Susie Napier *vlc*, Françoise Johannel *harp*, Mike Fentross *theorbo*, Skip Sempé *hpscd* Jay Bernfeld *dir & gamba* 67' 42"
Atma ACD 2 2233
Psalms 15, 21 & part of 18; trio sonatas 2 & 5

Along with his reputation as a composer of respectable mid-baroque chamber music, Marcello also performed a valuable scholarly service. He apparently collected melodies and cantillations/intonations from Sephardi and Ashkenazi liturgical practices. These two major strands of Jewish worship correspond roughly to southern and northern Europe. If, on this CD, there is not a vast amount to distinguish the differences, it may well be because the music was collected in Venice, where Jews from many European countries found hospitality and generated some fusion of musical styles. Marcello also went radical in setting the psalms in Italian translation rather than their traditional Latin. I had read of this music, and this is the first time I've actually heard it. Fuoco e Cenere give us two and a bit psalms, interspersed with two bass-viol trio sonatas. The psalms are presented with Shaham's opera-trained mezzo, full-bodied and precisely operatic. Along with the heavy-duty continuo line-up, much of the performance is bass-heavy, with a florid harpsichord enriching or overhelming the texture, depending on one's taste. However, Psalm 21, an anguished plea for compassion, raises the whole thing onto another level. Playing high, the two viols lead into an Ashkenazi intonation, whose musical material is reworked in playful tribute in the following exquisite Aria. This is a welcome appearance of some unusual material.
Michelene Wandor

Martini *Requiem, Missa Solemnis* Elena Sartori *org, dir*, "Melodi Cantores" 62' 39
Tactus TC 701306

When Charles Burney visited Bologna it was to see just two people – Farinelli and Padre Martini (1706-1784), organist of the Monastery of San Francesco and an important scholar and theoretician. The young Mozart twice came to study counterpoint with Martini and Leopold Mozart referred to Martini as the 'idol of the Italians'. His name survives in Bologna's G B Martini Conservatory of Music, whose library contains six MS volumes of organ music, including the two organ mass setting on this CD. The *Messa per I Defuncti* is performed with attractively sung plainchant verses, whilst the *Messa Solenne* has the organ verses

only, presumably for reasons of space. Elena Sartori plays the wonderful organ of the Chiesa di San Michele in Bosco, Bologna, with eloquence and a clear understanding of the mid-18th-century style, pointing up some of the more Rococco effects without indulging in them. *Andrew Benson-Wilson*

Pergolesi *Lo frate 'n namorata* Soloists, orchestra & chorus of La Scala, Milan, Riccardo Muti 170'
Opus Arte OA LS3005 D DVD

This is a curiosity that will appeal to ardent Pergolesians more than to connoisseurs of good singing (hard done by here!) and not at all to the true, signed-up Early Music lover. Pergolesi was only 22 when he wrote 'The Brother in love', to a libretto by G A Federico, who also supplied him with *La serva padrona.* Mauro Carosi designed an imaginative revolving set, but the undifferentiated costumes and slow-moving, rhubarby production are uncaptivating. Riccardo Muti offers a bland, soft-centred reading of the score; no one is sure quite how seriously to take the over-long story of would-be arranged marriages and the final triumph of (fairly) true love. There is disappointingly little really good singing, and even the characterful arias and pleasing visual element cannot make up for that. The DVD shows English subtitles (even northern Italians will be grateful for subtitles, as the text is largely in Neapolitan dialect), and the better-than-usual insert booklet would have been better still if the contents sheet had included the opening words and timings, of the individual numbers, and if the printed libretto had incorporated the track-numbers. *Peter Branscombe*

Rabassa *Miserere* Coro y Capilla Instrumental 'Juan Navarro Hispalensis', Josep Cabré *dir*
Almaviva DS-0135 (rec 2001)
+ Accepit Jesus calicem, Attendite populi, Nunc dimittis, O vos omnes, Stabat mater

Having already written about a disc of Du Mont in which the *grand motet* principle had been abandoned, I discovered that *CB* had also sent a disc of Pedro Rabassa, who worked at Seville Cathedral and clearly was a fan of juxtaposing a 'choir' of soloists with a larger tutti and an instrumental group. He was also, it seems, extremely partial to 'English cadences' [typically Spanish cadences at this period *CB*] and may even have known Du Mont's music – although there are occasional Spanish rhythms, the texture and overall feel is slightly more old-fashioned than the composer's dates (1683-1767) would suggest. The performances are enjoyable, and the balance between the different elements in the ensemble is particularly well handled. This CD confirms that there is still many a pleasant surprise waiting to be rediscovered in the archives of Spain's cathedrals. *BC*

Tartini *Cellokonzerte und Sinfonien* Julius Berger *vlc*, Südwestdeutsches Kammerorchester Pforzheim, Vladislav Czarnecki *dir* 55' 12"
EBS 6140
Vlc conc in A & D, *Sinfonia pastorale, Sinfonia* in D

Being played on modern instruments, this is not a CD that would ordinarily feature in these columns, but the repertoire is so rarely recorded that a brief mention is certainly justified. The D major concerto was originally designed for viola da gamba (quite why this should surprise the sleeve-note writer is a mystery! And is his assertion that such gamba parts were habitually written in alto clef true?) In fact, the playing is not unstylish at all – even the continuo part comes over as well conceived – although there is sometimes a slight sluggishness in the upper strings, but perhaps that was what the conductor wanted? *BC*

Telemann *Essercizii Musici Vol. II: solos & trios nos. 7-12* Battalia 108' 53" (2 CDs)
Alba ABCD 181: 1-2

This is yet another fine release from the Finnish company Alba. Many of that country's leading baroque musicians feature in excellent performances of the second half of two of Telemann's important publications, juxtaposing solo sonatas with trios: the solos are taken by violin, traverso, viol, recorder, oboe and harpsichord alone, while the trios combine the sounds in all possible ways. The recorded sound is excellent, not favouring any of the voices in the dialogue, and Telemann is the ultimate winner as – once again! – it is shown that he was in no way a repetitive hack, but rather a most creative mind, rich in invention and variety, even within the confines of such a limited genre as the solo sonata. Where the Finns come into their own is in enjoying the music to the full and conveying that delight to their audience. More, please! *BC*

Telemann *Overtures, Sonatas, Concertos 3.* Musica Alta Ripa 58' 14"
Dabringhaus & Grimm MDG 309 1314-2
TWV 41 a4, c2; 42 h3; 3 D4, g4; 55 F2

What a delightful series this is turning into: Here we have the familiar in the form of one of the *Sonates Corellisantes* and the G minor concerto for recorder, two violins and continuo alongside the less well-known, like a lovely overture suite for two violas and continuo and the bassoon sonata in C minor (this and the A minor recorder sonata on the disc are both on the Michael Schneider set I reviewed in the last issue). The sixth work is another four-part string concerto that survives in one of the several sets of Paris quartets, and is beautifully played – as I expect from Musica Alta Ripa. *BC*

Valentini *Concerti Grossi e a quattro violini, op. 7* Ensemble 415, Chiara Banchini Zig Zag Territoires ZZT 0208101 75' 19"
op. 7/1-3, 7, 10, 11

This excellent CD sees five of Ensemble 415's violinists taking turns in the limelight, having a solo concerto each from the composer's Op. 7 set – and what a variety of pieces they are. The recording opens with a fine concerto for four violins which exemplifies all the characteristics that David Plantier (one of the violinists) describes in the booklet notes, the whirlwind-style ending of the second movement being particularly striking. It goes without saying that the playing is first class – the Allegros pack a real energy and the slow movements are full of colourful sounds and tasteful ornamentation. I hope they will follow this with more Valentini! *BC*

Vivaldi *Il Cimento dell'Armonia e dell' Inventione op. 8; L'Estro Armonico op. 3* Stefano Montanari *vln*, Accademia Bizantina, Ottavio Dantone *cond* 212' 27" ££
Arts Music 47750-2 (4 CDs)(rec 2000-2002)
These recordings are all re-releases, and therefore require little comment. Listening to Op. 3, though, I was struck by a tendency that worries me slightly – the solo violinists start ornamenting many of Vivaldi's lines from pretty much the outset, which sometimes means we never hear the original, which is surely not what is intended: I imagine it comes from the players' familiarity with the repertoire, but it is important that they always remember that each performance may be the first (and perhaps only) time some of the audience will have heard the piece. I'd love to know just what the fifth and sixth violinists played on the recording. *BC*

Vivaldi *Musica Sacra I* Laura Antonaz, Roberto Balconi *SA*, Orchestra barocca "G. B. Tiepolo" 60' 55"
Tactus TC 672261

How strange to make a CD of this repertoire with a one per part ensemble: if three of the motets are by designation

introductions to large-scale choral works, does it not stand to reason that multiple strings are required? That said, as one would expect, the balance with the singers works very well. The vocalists declaim the texts nicely and phrase (and deliver!) the coloratura effectively. If the violinists perhaps lack some of the sweetness we often associate with small forces, they are stylish in their own way, and do not make any use of the exaggerated gestures and OTT ornamentation that has marred many an Italian early music CD. *BC*

Vivaldi ***La Pastorella: Baroque Chamber Concertos from Venice*** Pamela Thorby *rec*, Fiori Musicali, Penelope Rapson 63' 47"
Metronome MET CD 1061
RV 82, 86, 95, 103, 105, 801

There are six lovely performances on this recording, ranging from the concerto for violin, recorder, oboe, bassoon and continuo from which it takes its name to a little-known and only recently attributed sonata in C for flute, violin and continuo. There are a few works added to the Vivaldi catalogue recently (this is RV 801) and I have to say that as I listened to the disc for the first time, I found myself double checking that it was a Vivaldi recording in the machine – there is just something in the music that isn't 100% convincing (although I have to confess that I am something of a sceptic when it comes to these things, since I remain to be totally convinced that the *Nisi Dominus* is by Vivaldi either!) Whatever the situation regarding the authenticity of that piece, there is no denying the stylish and enjoyable playing of Fiori Musicali. When a small ensemble is made up of so many well-known names, it may not be easy to strike a balance between the personalities, but Penelope Rapson has clearly succeeded and produced a thoroughly enjoyable recording. *BC*

Lyrical Passions: Music from the French Baroque Zana Clarke *rec*, Caroline Downer *gamba*, Rosalind Halton *hpscd* 66' 52"
Orpheus Music OM 302

I always feel for artists who work hard for a recording and are then let down by those who produce the liner – there are eight mistakes in as many lines of one performer's biography. Fortunately, the music fares rather better and this is an interesting collection of pieces not always intended for recorder/flute but here adapted as advocated by many composers of the time including these. As such it offers a relatively rare and extended opportunity to enjoy the sonorous sound of the voice flute, which I suspect we should hear more often in 17th century French repertoire. *Flattement* is particularly effective on this instrument. There are a few untidy moments but this is well worth exploring for the instrumentation and the chance to hear some relatively familiar pieces in new settings.
David Hansell

CLASSICAL

C. P. E. Bach ***Concerti (The Sons of Bach II)*** Freiburger Barockorchester, Gottfried von der Goltz *vln, dir* 72' 20"
Carus 83.305
Concerto in B flat Wq 171 (Kristin von der Goltz, *vlc*); *in B flat Wq 164* (Ann-Kathrin Brüggeman *ob*); *in E flat Wq 47* (Michael Beringer *hpscd*, Christine Schornsheim *fp*; *Sinfonia in e WQ 177*

This programme, issued by Carus of Stuttgart, the publishers of many editions as well as recordings of music by the Bach family, is one of a series dedicated to the music of the sons of J. S. Bach. It features music that is comparatively familiar, for example the tastefully agreeable late *concerto doppio* for contrasting keyboards, beside the far less known cello concerto in B flat, here in its last and, for the soloist, more demanding, version. The Freiburg cellist Kristin von der Goltz makes a pleasant, if rather a modest, success of this solo part, even though she seems to me to lack the individual distinction of a Wouter Moeller or Wispelwey. The baroque oboist Ann-Kathrin Bruggemann studied at the Schola Cantorum in Basle with Michel Piguet and with Ku Ebbinge in the Hague. She appears to have chosen the stronger-toned style of the Frenchman over the delicate refinement of expression of the Dutchman who officially taught her at the higher level. The sinfonia and the double concerto which complete the disc are both well played, the concerto being sounded with great relish by all involved. *Stephen Daw*

C. P. E. Bach The Solo Keyboard Music 13. Miklós Spányi *fp* 66' 16"
BIS-CD-1328
Wq 65/24 & 29 (H60 & 83), 118/5 (65), 119/7 (75.5), 122/1-2 (H45, 104)

Unlike the previous discs I have reviewed in this excellent anthology series, the contents of Volume 13 lack cohesion of either period or genre; so we find three concertante-originating sonatas in G (H. 45), d (60) and E (83), together with a challenging Fantasia and Fugue in c (75.5) a solo Sinfonia in F (104) and a truly galant Allegretto with six pattern variations (65). All seem to me to be played utterly appropriately, from the drama of H. 60. through the rhetoric of H. 75.5 to the charming grace of H. 65. The instrument is by Michael Walker after a 1749 Gottfried Silbermann fortepiano. I am now anticipating Volume 14 with particular relish. *Stephen Daw*

Eybler ***Die vier letzten Dinge*** Elisabeth Scholl, Markus Schäfer, Peter Kooij *STB*, Rheinische Kantorei, Das Kleine Konzert, Hermann Max 108' 11" (2 CDs)
cpo 777 024-2

Joseph Eybler is usually remembered as Constanze's first choice for the completion of Mozart's Requiem. Here he is represented by one of his most important, yet virtually unknown, compositions, the oratorio *Die vier letzten Dinge*, which he wrote in 1810 at the commission of the Emperor Franz. The text is by Joseph von Sonnleithner, who is thought to have intended it for Haydn. After an appropriately eerie overture the three parts of the oratorio depict the end of the world, the resurrection of the dead, and the redemption of the blessed. As with Haydn's oratorios, the emphasis is on recitatives, arias and ensembles, though there are three or four choruses in each part. Words and music frequently recall the Haydn of *The Creation*, though inevitably on a lower level. Nevertheless music-lovers will welcome the chance to listen to this work, here finely performed under Hermann Max's spirited direction. The chorus sings well, though is recorded rather remotely; there is fine playing from the period-instrument Kleine Konzert, and the soloists are a strong team – Peter Kooij, whom I found less than impressive in the Bach St Mark Passion, is here in top form. The booklet contains a three-language introduction and the sung text with English translation. *Peter Branscombe*

Haydn ***Symphonies Nos 77 & 76*** The Academy of Ancient Music, Christopher Hogwood 51' 19" (rec 1996)
Issued with *BBC Music Magazine* vol.13/9

Various attempts at recording all Haydn's symphonies have collapsed with the failure of the major companies to find the niches that some of the smaller companies are successfully filling. More of this cycle was recorded than was issued, so it is excellent that this (to be followed, I believe, by other unissued recordings from the cycle) has been released as a monthly 'free' disc. The symphonies in the 70s are less familiar than those in the 80s, and this pair lack the nicknames that are necessary to secure performances. But playing them made me regret how rarely I've listened to Haydn symphonies of late. The performances present them beautifully, with none of the attempt to oversell by exaggerating every detail that can irritate as much as entice in more recent record-

ings. Worth buying the back issue, even if you don't want to read it. *CB*

Haydn *Die Klaviersonaten* Christine Schornsheim (period instruments) 14 CDs Capriccio 49 404 ££ *see p. xx*

Haydn *Keyboard Concertos* Ronald Brautigam*fp*, Concerto Copenhagen, Lars Ulrik Mortensen 75' 54"
Hob XVIII/2-4, 11 in D, F, D, G

These are spirited and enjoyable performances of their kind, but I'm afraid I have some serious reservations. *None* of these concertos could possibly have been written for any kind of fortepiano, still less one copied from an instrument of c.1800 (yes, I know that an unreliable 1784 edition of XVIII/11 says *Clavicembalo ó Fortepiano*, but the work was probably composed several years earlier). The orchestra is far too big: the programme book does not list the members, but the photo on the back shows at least 14 string players; Haydn would have had a maximum of 7. Moreover spurious oboe and horn parts are included in XVIII/4. Someone (presumably Mortensen) plays harpsichord continuo: a laudable effort, but misguided since the effect when the fortepiano takes over for the solos is absurd. In any case there's compelling evidence (see for example Cliff Eisen's article in the Mozart volume reviewed on p. 29) that it was the *soloist* who was supposed to play continuo in the tuttis.

I can't see the point of this sort of thing. If you're not even going to approximate the performance conditions the composer had in mind, why not just use a modern piano and the London Philharmonic? I deplore the current trend away from HIP towards HUP (can any reader suggest how to complete 'Historically Uninformed Musical Performance by H...'?). *Richard Maunder*

Homilius *Musik aus der Dresdner Frauenkirche: Cantatas I* Vaslilijka Jezovsek, Anne Butler, Hubert Nettinger, Christian Hilz *SATB*, Dresdner Kreuzchor & Barockorchester, Roderich Kreile 73' 23"
Carus 83.183
Der Herr ist Gott, Gott fähret, Heilig ist unser Gott, Selid seid ihr

Carus seem to be promoting a welcome revival of interest in Gottfried August Homilius (1714-1785), Kantor at the Kreuzschule, Dresden from 1755. Following the attractive CD of mainly short motets reviewed in February (*EMR 105*), this latest offering presents four of the 200-odd church cantatas he composed, none of them evidently recorded before, all of them solid, and well worth hearing. The soloists are thoroughly competent, the tenor and contralto rather more than that, and both chorus and orchestra give spirited, expressive performances. Roderich Kreile, the present Kreuzkantor, directs spacious, dignified readings of these interesting works. The recording is atmospheric, the introductory note and texts (German and English) all one could wish for. It is easy to understand Charles Burney's judgment: 'M. Homilius... is a great contrapuntist, and church-composer, and in high esteem throughout Germany'. He is well worth (re-)discovery. *Peter Branscombe*

Carus also publishes Homilius's church music.

Luchesi *Requiem e Dies Irae (1771)* Nadia Mantelli, Alessandra Vavasori, Emanuele D'Aguanno, Francesca Azzolini *SATB*, Piccoli Contori di Brianza, Coro Civico "M. Boni" di Cremona, Orchestra Barocca di Cremona, G. Battista Columbro 58' 45"
Tactus TC 741201
+ Sinfonia in c dalla Passione (1774/6)

Andrea Luchesi (1741-1801) spent the last thirty years of his life as music director to the prince-archibishop of Bonn. The Requiem, composed in 1771 in memory of the recently deceased Spanish ambassador to Venice, immediately preceded his summons to Germany. This is an impressive, dramatic, even operatic work that I am glad to have the chance of hearing. It receives a fervent performance, following a lively overture of a later date. The singers are not top-rank soloists, but they give a committed account of the often taxing music. The conductor's useful introductory essay sets out the history of the rather complicated source material, and the booklet also contains the Latin text. *Peter Branscombe*

Myslivecek *La Passione di Nostro Signor Gesu Cristo* Sophie Kartäuser, Jörg Waschinski, Yvonne Berg, Andreas Karasiak *SSAT*, Das Neue Orchester, Christoph Spering 102' 22"
Capriccio SACD 71 025/26 (2 CDs in box)

I've been holding discussions with a little festival for some months about performing this piece in 2006 and have been increasingly impressed by the standard of the music. The festival director has been surprised that no-one has hitherto recognised Myslivecek's gift for vocal writing (and it's true that although many of the violin concertos are well known, little of his other output has drawn popular notice). But while I agree that listening to the work without following the libretto one cannot fail to be impressed by how well he writes for the voices, with beautiful lyrical arias, sensitively accompanied by a colourful orchestra, it sometimes came as a revelation that the settings did not exactly match the tone of the text – where was the anxious desperation of the disciples after the loss of their beloved leader? The music, to put it at its most simple, is sometimes too nice. That said, the performances are wonderful – the orchestra is excellent, and the soloists and choir rise to the challenges of the vocal writing with style and assurance. This is certainly an important addition to the catalogue, and the work should definitely be studied by anyone interested in late 18th-century oratorio. *BC*

Tomasini *Five Baryton Trios* Esterházy Ensemble (Kersten Linder-Dewan *vln*, András Bolyki *vla*, Maria Andrásfalvy-Brüssing *vlc*, Michael Brüssing *baryton*)
cpo 999 973-2 56' 18"
Baryton Trios in C, G, E minor, A & D

Luigi Tomasini (1741-1808) doesn't often have a role other than as leader of Prince Nicolaus Esterházy's orchestra under Haydn's direction. Here he appears as composer of trios for his employer's favoured instrument, the baryton – doubtless to Haydn's relief, as it must have betokened some let-up in his own required output. And the music written by his deputy is quite characterful and attractive. The central three of these trios employ violin, the other two viola, in addition to the baryton and cello. The illustrated leaflet contains a brief essay in German, English and French and the works are identified by their numbers in Karcak's catalogue (respectively 19, 27, 34, 33 and 20). The performances are brisk in fast movements, more relaxed (though hardly lilting) in minuets, and touching in Adagios. *Peter Branscombe*

Tricklir *4 Concertos (nos. 3-6) for Cello and Orchestra* Alexander Rudin *vlc*, Musica Viva Chamber Orchestra, Moscow 72' 33"
Cello Classics CC1015

Perhaps not a household name these days, Jean-Balthasar Tricklir (1750-1813) was clearly an outstanding virtuoso and his cello concertos (written for himself to play) must have been impressive vehicles for his own talents. They are tuneful and full of technical difficulty, but Alexander Rudin plays them beautifully, and without the excesses that might have marred performances by some modern players. He is stylishly accompanied by the Musica Viva Chamber Orchestra of Moscow. *BC*

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

19th CENTURY

Mendelssohn *The essential organ works*
Margaret Phillips (1836 Breideneld organ, Lengerich, and 1831 Stiefell organ, Rastatt).
Regent **REGCD209** 149' 12"

This magnificent double CD should be in the collection of all music-lovers, organists or not. Mendelssohn is going through something of a renaissance in London at the moment, with the South Bank series, and so a survey of his organ works is timely. The rather enigmatic title of the CD covers the *Six Sonatas* and *Three Preludes and Fugues* as well as a selection of his less-known works, sensibly arranged chronologically, and including some alternative versions of movements from the Sonatas. Although his major works are in most English organists' repertoire (if they can play them – many are tricky), the playing style and registration has frequently owed more to 20th century romanticism and console management tricks (largely based on poor editions) than to any real understanding of the broadly classical style within which Mendelssohn composed his works. Along with Rheinberger, a re-evaluation has long been awaited, and this CD is a valuable part of that. The two early-19th century-German organs of the type familiar to Mendelssohn are well chosen and produce a most convincing sound, combining aural clarity and depth. And with no swell pedal to play with, the gentle movements that all Sonatas incorporate (and some conclude with) make far more musical sense than is often the case. Margaret Phillips plays with authority and an understanding of the music and its context. She allows the composer to speak through the notes, rather than imposing her own undoubted virtuosity as an additional layer to the music. *Andrew Benson-Wilson*

VARIOUS

Antichi Canti Ebraici del Mediterraneo
Paolo Buconi Ensemble 54' 56"
Tactus **TC 590002**

With its illuminated manuscript cover taken from the 14th century Barcelona Haggadah (the book which tells the story of Passover), and its generic title, I was expecting yet another refined folksy interpretation of this liturgical repertoire. However, the CD is no foray into the ethnic by early music aficionados; it has no pretensions to high art purity of sound. At first, indeed, its roughness took me aback. A male voice straining after tone, with a very limited range, sings in unison with a fiddle (I use the term advisedly), over simple chords played on a harmonium. Ivor Cutler, reincarnated as a convert to Judaism? I was even considering returning the CD, politely unreviewed, but then a few things drew me into the music. When the fiddle betrayed its klezmer skills, playing improvised intros to the chants, Buconi's cautious, but nevertheless imaginative fusion approach found its level. Track 6 gives us the raucous sounds of the Shofar, the traditional ram's horn, said to have been responsible for the fall of Jericho. And on Track 11 Buconi improvises on the violin with delicacy, using Shofar riffs as the base material. The integrity of this approach becomes surprisingly effective as the CD progresses, and by the end I didn't even mind the moments when voice and violin were not in tune. No cod Moorish tropes, no complex instrumental treatment. Just a direct rendering with an occasional bloom on the acoustic.
Michelene Wandor

As I Walked Forth: Songs & Tunes of the Isles Quadriga Consort 70' 03"
ORF **CD 389**

An interesting anthology of British folk music by a group from Austria. They have a nice South African jazz singer (Elisabeth Kaplan) – I was puzzled by her accent, and there are no biogs in the booklet; I'd love to hear her in a lute-song programme. It is refreshing to hear arrangements that are not influenced by the 20th-century tradition – Vaughan Williams for *17 Come Sunday* or Simon and Garfunkel for *Scarborough Fair*. But there is a problem with the accompaniment: the main folk instrument relevant to this repertoire is surely the violin, and the viols and recorders used here were almost certainly associated more with the gentrified end of popular musical activity; so the general effect of the disc, despite the skill of the performances, could be seen as folk heard through the ears of the gentry. I'd prefer the emotion to come from the narrative, not from a tempo and style of accompaniment: I would have thought that a group that encompasses pop music would be less arty. The booklet has historical notes that are fine as far as they go, though it is often not clear whether the remarks refer to the words or the tune. I can recommend this to readers who are not committed to any particular style of folk music. *CB*

Música para órgano hispánico, 1555-2005
Timothy Roberts *org*, Clara Sanabras *S, guit* 77'07"
Tramu 001
Music by Cabezon, Bruna, Eslava, Irízar, Lidón, Montes, Polo, Roberts, Saavedra, Sánchez, D. Scarlatti, Urros, Veiga
Available from Lindum Records, Goetz & Gwynn and tramu.com

This CD is an aural record of Goetze and Gwynn's impressive recent restoration of the 1709/1752/1865 organ at the Convent of Santa Clara in Santiago de Compostela to its 1865 state – a state which, because of the very conservative nature of the Spanish organ, still reflects the sound of the 18th century. It is not only performed by Timothy Roberts, but he also recorded it, produced it, wrote the programme notes, got his son to edit it, and released it on his own label – on a few occasions he also composed some of the music! Alongside some of the better known earlier Spanish composers (Cabezón, Bruna, Scarlatti, Lidón), he has uncovered some fascinating 19th century works and an attractive *in alternatim* setting of the Magnificat by Joseph Urros (José Urroz, d.1727, organist of the Cathedral of Santiago de Compostela) with all five verses written for the divided keyboard *(medio registro)* so typical of the Spanish organ. Clare Sanabras sings the chanted verses on this, and a later *Pange lingua*, and accompanies herself in the lovely *Doce Sone* (Sweet dreams). The organ makes a magnificent sound, with its six reeds and Corneta producing a dramatic range of colours alongside the more mellow sounds of the Spanish *Flautado* and its supporting chorus. The playing is first rate, with a nice sense of rhetoric in the ebb and flow of the music. *Andrew Benson-Wilson*

Congratulations to the winners and finalists of the Handel Singing Competition, 19 April 2005 St George's Hanover Square, London

First Prize - Fflur Wyn *soprano*
Second Prize - Tim Mead *counter-tenor*

Other Finalists:
Katherine Manley *soprano*
Andrew Radley *counter-tenor*
Nicholas Mulroy *tenor*
Adjudicators:
Rodney Blumer
Catherine Bott
James Bowman
Margaret Cable
Denys Darlow
Lindsay Kemp
Ian Partridge