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I several emails in early June asking if I was going to publish the new Bach piece – I suppose because I didn't play the official game over the Handel *Gloria*. There were three reasons why I broke ranks then

a. the musicological hype and misinformation spread in the media (not, I think the press's fault)
b. the apparent unawareness of the editor (and perhaps the RAM) of the relationship between the source and its context.
c. the nine-month gestation period between discovery and circulation – particularly since the source was accessible on microfilm at major music libraries around the world anyway.

With regard to the new Bach aria, there was some original misinformation, particularly from those who were not aware that the strophic aria for solo voice and continuo, with strings playing a ritornello between the verses, was a standard German form of the 17th century – Adam Krieger's, for instance, are available in modern edition and some have been recorded. So there's no reason to believe that it is part of a longer work – what longer form is there that could contain a 12-verse aria?

But as with the Handel, there is a commercially-imposed delay on the premiere (six months this time). But this isn't a piece that needs a formal world premiere by a star singer and conductor – it doesn't need a conductor at all. Radio 4's *Today* broadcast as much as could be read from the (no-doubt deliberately) incomplete official photograph and there is a similarly truncated version on www.npr.org/templates/story/story.php?storyId=4695336 or the NPR homepage, www.npr.org. But why not just circulate it on the www in facsimile and transcription? It had already been typeset, since the discoverer, Peter Wollny, said that he had only heard it on computer. Perhaps encourage a worldwide first performance on a specific day as a brief item in innumerable concerts round the world and link it with a campaign for live music. While the publicity of the discovery was fresh, it could have had an enormous impact: there could have been hundreds of 'first performances', not just one, and broadcast royalties would have brought in more money to the Library, editor and publisher than a single premiere. *CB*

REVIEWS OF MUSIC

Clifford Bartlett

BOHEMIAN TROPES

Tropi proprii missae. Editor Hana Vlhová-Wörner. (*Repertorium Troporum Bohemiae Medii Aevi*, pars 1) Editio Bärenreiter Praha (H 7878), 2004. 175pp, £22.50.

This is the first of five projected volumes containing the Bohemian repertoire of Mass tropes from the 11th to the 16th centuries. Most tropes are for the ordinary of the mass; this volume includes all the tropes for the proper. The number is quite small: 13 for the introit, 5 graduals, 2 tracts, 8 alleluias, 10 offertories. Survival of sources is erratic, and most MSS have only a few examples. There is a substantial historical introduction, then the texts are edited with full critical apparatus. The edition of the music is followed by a list of sources and bibliography. When a trope survives in more than one Bohemian source, each version is edited in full. Usually this requires only a couple of staves: the ten staves of *Gregorius presul meritis* (Introit 6) and nine of *Ab hac familia* (Offertory 2) are exceptional. These show the stablity of the repertoire: there are differences, clustered in a few places, but not enough for a singer moving from one church to another to have beeen too worried. The organisation of the book is not ideal. There is no index of texts or seasonal list of the tropes and no cross-reference from the list of tropes in each MS or the captions to the facsimiles to where they are edited in the volume, and it is a pity that only one of the non-quadratic tropes is given in facsimile. But this is a fine start to a project whose targeted conclusion is 2012.

CAPELLA HAFNIENSIS EDITIONS

Four volumes of this series arrived recently, accompanied by a letter apologising for the late response to my email of 31 October 2004: it is comforting that other people are also slow in replying to messages! The series is a collaboration between the vocal ensemble Capella Hafniensis and the Royal Library, Copenhagen. Their website was last updated in Jan 2003 (we do a little better than that!); the email address is mail@capellahafniensis.dk). I'm not sure how imminent is the publication of more of the 18 items on its 2001 plan for future editions. All are well printed, edited to a proper musicological standard, with original note values.

The oldest (from 2001) is *Motets by Ludwig Senfl*, edited, like the other two renaissance volumes by Ole Kongsted. It is the first of Series A, called on the volume *Renaissance Musik* but retrospectively retitled *Monumenta Musica Regionis Balticae, Voc*, A. 1). This has five motets. *Sic Deus dilexit mundum* is for C1C1C3C3C4F4 and survives anonymously, though can be ascribed to Senfl on the evidence of another MS (the introduction doesn't explain how). Then come the two motets that were his response to a request by Luther at the Diet of Augsburg in 1530. *Non moriar sed vivam* (G2? C3C4F4) survives only in an edition of 1924, which is here restored to original note values, with the underlay made more stylish. It isn't clear what the preliminary staff represents: it can't be the 1924 edition, since it gives the note values are of the hypothetical original length; so can we believe the G2 'original' clef for the top part, whose compass is a ninth from middle C? This has been accepted as the first of the 'Luther' motets, but the other one, *In pace in idipsum* (C1C3C4F4), is only hypothetically its pair: the words are right, but the source is anonymous. An *Alma redemptoris mater* (C1C1C4C4F3F3) survives without text (which the editor adds) in Copenhagen 1872, a MS famous for the specific scorings for crumhorns and sackbuts. 232 bars long, it would be a test of the lungs of any wind-player. Finally, *Ave rosa sine spinis* (G2C3C3C4F3), with a weird range for the top part, which extends up an octave and a seventh from the A below middle C. All are finely contrapuntal with cantus firmi; I don't have enough of a concept of Senfl's church music to pronounce on the plausibility of the ascription of *In pace*, but the link with Luther is an obvious attraction for programme planning. [As usual, voice parts are stated in terms of the original clefs.]

Johannes Flamingus (Serie A *Renaissancemusik*, vol. 2, but renamed like vol. 1) worked at Leiden in 1565-67, was in Schwerin from 1569 to 1573, when he moved to Zwickau. Birth and death dates are unknown. He was, for at least the last two years of his stay in Schwerin, director of music at the court of Johann Albrecht I and copied for him in 1571 a lavish MS from whose dedication the editor has taken the title *Opusculum cantionum*. Its contents seem to have been prepared for some special event: the mass, for instance, allocates to one part the words *Vivat Johannes dux megapolensis in aeternum* to a simple cantus firmus. This a bit of a strain for a tenor as notated in the transcription, but the original clef was presumably C2 like the mass – the edition mistakenly gives the octave-treble of the transcription in the preminary stave; and there may also be a mistaken clef given for the bass: the F3 of the source motet is more plausible than the F4 that is printed, especially as the range matches it – so this and the other similar pieces would have the standard chiavette transposition down a fourth or fifth. The collection begins with a lengthy *Veni sancte Spiritus* (G2G2C2C3C3F3), not necessarily implying a Whitsun event and *O pax libertas* (G2G2C2C3F3), entitled 'Gratulatio de Restituta Pace'. Another motet *Suecis Damacis et Lubecensibus* for the same voices provides the material for the following parody mass. Then come four German and three Latin motets. It's a pity that the texts are not printed separately, and few users will have dictionaries of Latin place names: I'm not even sure what noun forms *Damascis*

and *Lubecensibus* come from. The music collection offers possibilities for a reconstruction of a celebration in Schwerin, with plenty of doubling and additional pieces for cornetts and sackbuts.

Bartholomaeus Stockmann is a name unfamiliar to me. Vol. 3 in the series includes 12 motets under the title *Occasional Works*. Nine are for weddings, published in 1590 in Helmstedt under the title *Musica nuptialis*; the other three are greetings to Hans Hartmann for the new year 1584. Stockmann was cantor in Flensburg from 1583, but resigned in 1586, was imprisoned the following year but after three weeks was released to become a bass singer for Frederik II. The first two of the wedding motets are for a royal wedding on 19 April 1590 and three others have names attached. Hartmann was the copyist of what is called the Flensburg Collection, which is not described. The 1590 set is for five voices, in several dispositions of parts; as elsewhere in the series, there is no mention of transposing those in chiavette. The new year pieces have the same text set for six, five and four voices, the last being in German.

The fourth volume is the keyboard music of Friedrich Ludwig Aemilius Kunzen (1761-1817) edited by Gorm Busk & Heinrich W. Schwab. (*Monumenta Musica Regionis Balticae, Instr*, Serie K, vol. 1). Son and grandson of composers, Kunzen was born in Lübeck , appeared as a child prodigy in London four years after Mozart, and worked in Copenhagen in the 1780s and from 1795 (hence his presence in this series). All the music here dates from before 1800. Standing apart from a variety of slight pieces is a sonata in C sharp minor that is worth an airing. The other substantial piece is a keyboard version of a lost symphony in G: one can see why there have been a couple of attempts to orchestrate it.

I don't have prices for these volumes. They are nicely produced, and have introductions in Danish, German and English (except that the Kunzen has only Danish and German). The musical text seems fine, though the introductions didn't readily offer the information I wanted.

LASSUS MOTETS II

Orlando di Lasso *Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger. Band 3. Motetten II (Magnus Opus Musicum, Teil II). Motetten für 4 und 5 Stimmen* neu herausgegeben von Bernhold Schmid. Breitkopf & Härtel (SON 00333), 2004. cxxvii + 189pp, €220.00.

I wrote about vol. I of this series in *EMR* 101. That contained the motets a2 & a3 and nearly half of those a4. This volume completes those a4 and has the first dozen of the 170+ motets a5. (The even-numbered volumes of the series are devoted to vernacular music and have already been revised.) Most of the general remarks on the edition were made in that review. Much more of the A-R rival edition has appeared than I implied there, and I would draw readers' attention to the review article of it by John Milsom in the first issue of this year's *Early Music* (but read the corrected version in the following issue), which moves beyond a review of the edition to a fascinating analysis of some of the motets. The A-R Edition groups the music by its original editions and uses modern clefs, while Breitkopf has old clefs, follows the order of the posthumous *Magnum opus musicum*, and has a much fuller collation of all of the early sources. Academic libraries will need both.

I checked one piece that was in one of the two A-R volumes that I had for review (*Domine, secundum actum meum*), and found no significant differences. As I said last time, the 1604 compilation does seem to have been prepared with care and it is comforting to find it supporting routine editorial adjustments; the intermediate prints seemed less reliable. I also checked *Angelus ad pastores ait*, which has interested me because several times I've sung the Praetorius Magnificat with interpolated carols based on it. The commentary lists 24 printed sources from 1562 to 1618 but without significant differences. The edition includes three facsimiles of its bass part. The two 1562 editions differ only when repeated phrases of text are printed out or indicated by *ij*; Gardano prints the words in full except for some Alleluias, whereas Montanus & Neuber have more *ijs* elsewhere. The other difference is the different length of the note at the end of the first section (bar 8); the Italian edition also has a double bar. The 1582 edition by Gerlach follows Montanus, but the typesetter manages to fit the music neatly onto one page ending with a complete stave; the main interest of the copy reproduced, however, is the presence of MS solmisation syllables.

One could argue that all that is needed from this volume is the introduction, list of sources, and a critical commentary cued to the A-R scores. I can, however, see another way in which it could be the basis of an invaluable resource for the musical world: accompany each volume with the music (on a standard music-typesetting programme) on disc or online, with permission for subscribers to manipulate it however they wished. This would immediately make the editorial choice of clefs immaterial, and would also allow performers to change pitch to adjust for chiavette, 'authentic' pitch standards, or the convenience of any specific group of singers. It would enable those who want to perform some Lassus but are not expert at judging by score-reading to hear the music, and it would sell more copies. It would be a pity for all the effort put into the edition to be limited to musicologists who can read C clefs (who may be more numerous in Germany than the English-speaking world).

WARD in FOUR PARTS

John Ward *Consort Music of Four Parts* Transcribed and edited by Ian Payne. (Musica Britannica 83). Stainer & Bell, 2005. xxxviii + 106pp, £69.50.

This contains 5 In nomines and 21 Fantasias, plus six Ayres for two basses and organ. The contents list shows three

numbers for each piece: the consecutive numbering in the volume, the group numbering (In nomine 1-5, Paris Fantasia 1-15, Oxford Fantasia 1-6, Ayre 1-6), and the new Viola da Gamba Society number, which is identical to the consecutive numbering except for the Ayres, which sensibly start from 1 again. Surely the Paris and Oxford numbering is superfluous, even if it is sensible to have the subsections with separate headings. The 'Oxford' set (21-26) circulated quite widely, whereas the Paris set exists in just one post-Restoration MS so was evidently not known among the viol-playing circles of the first half of the century. There are enough differences between the two groups for them to some to have thought that they were by different composers, though the consensus seems to be now that they were by one man – though the editor cannot decide if the Paris set dates from before or after the Oxford sequence. (The 'Oxford' name seems fairly arbitrary: most viol consort music survives primarily in sources with some Oxford connection.) Ward deserves complete publication, so this excellent edition is welcome.

I've probably raised this point before, but I wonder if the MB Editorial Committee should reconsider their policy on accidentals, especially for music with four-minim bars. About 15 years ago, Richard Charteris and I worked out a practical compromise for Gabrieli which involved retaining all accidentals except on consecutive notes (though Richard does not use it in the PRB edition reviewed below). This is supplemented by [editorial] or (cautionary) accidentals, so if there is a #F at the beginning of a bar and an F later in the bar has no accidental in the source, a cautionary natural is added; if the note should be sharp, it is marked as editorial. Two notes separated by a rest are not treated as consecutive. This system gives the interested user information about the status of original accidentals (except for some that are obvious) without disturbing the expectations of the performer, who might positively welcome repetitions in long bars. This isn't only an academic issue: I've just spent a week playing German music of this period (mostly Praetorius) for four sessions a day in otherwise good editions and came across several examples where only the careful figuring of the bass clarified the ambiguity of suppressed accidentals. (I'll forbear from mentioning yet again the 4/2 signatures!)

Instrumental parts are available, including an organ part for the Ayres but not the Fantasies (AC3221; £24.50). It is odd to issue these groups for different ensembles together: even if a player wants both sets, he would probably want to keep them in different places. The Paris set is available separately from PRB and the two-bass set was published by Dovehouse. Parts of Jenkins's Fantasia-Suites for two violins, two bass viols and organs are also advertised (AC218: £20.00).

COPRARIO for TWO BASSES

John Coprario *The Fantasies for Two Bass Viols and Organ* Edited by Richard Charteris (*Viol Consort Series* 54). PRB Productions, 2005. xviii + 41pp + 2 parts, $30.00

Richard Charteris first published these fantasies in A-R Editions' *Recent Researches in the Music of the Baroque Era* 41 in 1982. But A-R didn't issue parts then, and this new edition differs in several respects in addition to including parts, and is considerably cheaper unless you also want the music for three lyra viols which the A-R volume contains. The two-minim bars of the former edition have had alternate barlines removed, and the sources have been rechecked. Unusually for PRB, the appearance of the score isn't ideal: I think it would have been easier to read had the print been a bit smaller with more space between the organ part and the Viol II and between the systems; the score is primarily intended for an organist, and he is not likely to have the music at a distance from his eyes, so it might have been worth making the organ part even smaller and the viol parts smaller still (as in the traditional typography of piano trios) so that each most pieces would fit an opening. But I've no quibbles with the viol parts. I think that the accidentals are not indicated quite as logically as the system suggested in the review above would have produced. The opening of the first Fantasia is conveniently opposite a facsimile of the first bass part. The first bar is A #G A G; the MS has no sharp before the last note, so is therefore natural; Charteris gives it an editorial natural. It would be better in round brackets on the stave, as an indication that there is no sharp in the notation, but no explicit hindrance to editorially sharpening it if you feel (probably wrongly) that the descending scale should be major like inversion in bar 8. The next bar ends with a passing C; an earlier C has a sharp, and a player may well feel that a natural might create an interesting passing frisson and without the facsimile would not realise that the note has its own sharp. There is no point in listing such ambiguities in a commentary, but it is possible to be more systematic in transcribing in such a way as the status of most notes is clear. Anyone who can field this ensemble should certainly get a copy.

VIOLA DA GAMBA SOCIETY

I had forgotten that York Minster MS M 91(*S*), which emerged two or three decades ago, contained some duets. ***Seven 16th Century Duos from the York Manuscript*** (VdGS Music Edition 203; £2.50) contains all except four that are incomplete, allegedly by anon. But the first three are based on well-known chansons by Sermisy, all readily available in London Pro Music's *The Parisian Chanson* vol. 3. The two-part versions of nos. 1 & 2 are more-or-less identical with published versions: No. 1 *Ayant pite* is in RISM 1539^{19} No. 2, *Contentes vous,* is attributed to Certon in RSIM 1545^{6}. I don't have a copy of the 1545 two-part version of No. 3, *En esperant.* If I can get so far in identifying these pieces without moving more than half a dozen paces from my desk, why hasn't the editor done her homework? Irrespective of giving the publication some musicological credibility, finding some underlay for the text would give guidance for appropriate phrasing. The other identifications don't have the help of text incipits, but shouldn't be beyond the wit of man (or woman) to solve. The seven pieces offer a variety of combinations: I list them in order by clef, with

the modern clef chosen by the editor in brackets when different: C1C3 (Tr A), C4F4 (BB) x2, C1C1 (TrTr) x2 G2C2 (TrTr), C1C4(TrB). I would have thought that there were so many sets of *bicinia* published in the 16th century and already in print that this was publication was superfluous: however, there would be some point in issuing booklets of bicinia (with texts) from the main sources suitable for specific combination of instruments.

3 Chansons by Philip Van Wilder are edited by John Bryan (201; £4.00) from the same source. Wilder's reputation is on the up, and these pieces are welcome: *Pour vous aymer* is for C1C3C4C4F4 (TrAAAB), *Amours mi va tout au rebours* for TrC1C3C3F4 (TrTrAAB) and *Puisqu'ainsi est* for C1C3C4F4 (TrAAB). It is, though, odd editing them from a MS without checking against the printed sources from which at least two of them probably derive and which have the middle parts underlaid, and at least mentioning that the major source of English ensemble music, BL Add. 30390, has includes the third. But at least texts are given, in parts as well as score; though if the score had been in the normal vocal clefs, singers could have used them as well.

Robert Johnson's Knell (or is it by Johnson or a Knell on his death?) survives in the aforementioned Add. 31390 as well as three other MSS (199; £3.60). It is for five instruments – G2C2C3C4F4 (TrTTBB) and is based on the mesmeric repeat of a descending fifth D C bB A G (the fourth note double length) that appears in other bell pieces; it sounds continuously and unchanged throughout. The last two pages of the score are filled out by *Joseph Lupo's Pavan a5*, a fine piece with the same combination of clefs. No complaints with Virginia Brookes's edition, except perhaps that something could have been said about the bell theme: information isn't withheld on principle, since we are told that the pavane is based on *Susanne un jour.*

Michael East's Fancies in Three Parts from his seventh book, 1638, were first published in Fellowes' The *English Madrigal School*. The Gamba Society published parts edited by Hugh Mountney and Freda Burford in 1973 and these have been rechecked and typeset by Alice Renken. The former SP 73 is now called 073 (£7.30). This time we have a score (far pleasanter to read in A4 format than the octavo EMS) and typeset parts: I have no regrets at the replacement of the handwritten ones the VdGS of pre-computer days (though Freda's handwriting is very clear). The pieces are for TrTrB and are named after the nine muses. The brief verses for each music printed on the inside back cover are not explained: they are taken, via the VdG Society thematic catalogue, from a painted ceiling at Crathes Castle, Kincardineshire, on which each muse is depicted carrying or playing an article or instrument. These are extremely well-written pieces which can be enjoyed by violins, cornetts or C recorders as well as treble viols.

Jenkins's Fantasias 10-12 for two trebles and bass from his autograph BL Add. MS 31428 are edited by Virginia Brooks (200; £3.00). At a pound a piece, shame on you if you are a viol player, don't have them (and the previous sets) already, and don't order them at once. Play them after the East, not before. And finally, a TrTB trio by *Erik Hermansson*, a retired Swedish music teacher, called *How do you do, Mr. Purcell*? (202; £1.90). There is no score and I haven't heard it, so can't comment.

The transition from MS to typeset editions is not just a matter of changing the appearance. The increase in professionalism along with the continuation of critical commentaries (which the Society has usually provided) raises expectations that the editor will have done his basic homework and will impart, if only briefly, information that the user would feel deprived of if he knew he hadn't been given it (e.g. the alternative sources of the York MS). There needs to be a little more overall co-ordination within the series; why are note values halved in one of the two York edition, not in the other?

FORD'S AIRES

Thomas Ford *Ten Aires for four voices to the lute and viols from* Musicke of Sundrie Kindes 1607. Kritzendorf: Oriana Music, 2005. vii + 14 pp + parts, €25.00.

Ford's book is in two sections. This contains the first, ten aires for four voices and lute, orpharion or bass viol, though omits the final piece, a duet with two lyra viols, which may be thought to relate more closely to the second section, which is for a pair of lyra viols. Unfortunately, the edition of Ford's lyra duets (A-R Editions RRMBE 90) also omits the duet. There are few editions of English lute song prints that permit the full performance options, so congratulations for one that does. It comprises a score, four parts (underlaid, but intended primarily for viols) and a voice-lute copy. Other options are to duplicate each part (€30.00) or to add four copies of a four-voice score without accompaniment (€40.00). Not offered is the combination of score or voice-lute and four vocal scores, which would be the simplest way of singing four parts to the lute.

The score has the lute part beneath the soprano with the other three parts below that; the alto and tenor are in alto clef (not necessarily the clefs of the original), though they are in treble and octave-treble in the separate vocal score. Since there are separate parts for the viols, it seems odd that the score doesn't have the most user-friendly clefs. The score and parts only have underlaid the verses that are underlaid in the source, with additional verses set out as poems, while the vocal score has all verses underlaid. This might seem to be a bit inconsistent, but it makes sense. A feature of the edition is the avoidance of bar lines. It looks odd to see them in the score for the lute and cantus only. That follows the original pedantically; I would have thought it simpler to follow the convention of the time: scores have barlines, parts don't. In fact, the vocal score is barred throughout, but the parts are barless. The placing of the original bar lines in No II is a warning not to expect them to have musical significance: the six-beat bars at the end of the first and last section cross rather than make explicit the hemiola patterns.

The editor has thought about aspects of the original notation that can be preserved, what cannot, and produced an edition usable by non-experts that is closer to the source than usual. All that is missing is a transcription of the tablature as a basis of an accompaniment for those who might like to accompany a singer with keyboard or guitar. Perhaps if Oriana does more lute songs it might try underlaying all verses in the soprano part and include with it a transcription of the lute tablature – even if it is played on a lute, it is useful for the singer to have a copy she can read. As for the music, it's the last and slightest two songs that are best known, *Since first I saw your face* and *There is a lady sweet and kind*. I'm not sure why the others are not equally popular – No. 5 V *Goe passions* gives a different image of the composer. [Incidentally, I found alongside my copy of the facsimile a photocopy of a transcription by I know not whom of a three-voice setting by Ford of the first verse of Donne's 'How sits the city' for TTB, another piece that undermines his reputation as merely a composer of lighter pieces; the source is Christ Church 736-738.]

Oriana has also just published an anthology of renaissance songs for beginners on the viol with bass viol accompaniment: the price is €11.00 for treble, €12.00 for alto or bass: is the former cheaper because the smaller instument has smaller print? smaller instrument have smaller print? Also, *Pièes à deux basse de viole* (1700) by Philidor L'Aisné (€11.00). Available from johanna.richard@utanet.at

HAMMERSCHMIDT etc

Andreas Hammerschmidt ***Erster Fleiss: 15 suites for consort of 5 voices...*** **Edited by Leonore und Günter von Zadow.** Edition Güntersberg (GO17-24), 8 vols

I must confess that I found the catalogue enclosed with this rather more interesting than Hammerschmidt's dances, which seem well written and attractive, but a bit bland. The title-page suggests 'viols, woodwind, string orchestra' as the proposed instrumentation and the preface says 'they are a collection of 5-part dances for viols', which is not exactly what the title page says – 'auff Violen zu spielen sampt dem Generalbaß'. This is as (or more) likely to imply violins, and an alternative to recorders (perhaps more ubiquitous now than then) would be cornetts and sackbuts. 'String orchestra' is an exclusively modern possibility. The edition rearranges the order of the 91 dances to form suites. This at first seemed odd, but translating the table of movements back to the original order suggests that in practical terms the decision was sensible. I've been sent vol. I and V. The first has a six-movement suite in C, the other two suties 9 (in g minor and B flat major), with seven and five movements respectively. Alto and tenor parts are given in treble and alto clefs. Prices are between €11.00 & €18.00. The edition is based on the 1639 reprint of Part I which added a Part II.

Edition Güntersberg is available from Edition Walhall (info-edition-walhall@freenet.de). The catalogue on www.guentersberg.de has 11 pages which not only lists their publications but gives some information on the music, including incipits. Pieces that attracted my eye were Du Curroy's 42 Fantasies in seven volumes (though there is already a good edition with parts from London Pro Musica), a Buxtehude's sonata for gamba and bc (facsimile + edition), six anonymous classical sonatas for two bass viols from Paris Vm7 6297, and a variety of other works involving gamba. The editions I have seen are well edited and printed, and good value.

ALLEVI BOOK III

Giuseppe Allevi detto 'Piacenza', ***Secondo e terzo Libro delle 'Compositioni Sacre': Monodie, duetti, terzetti, quartetti, Dialoghi spirituali, Messa dei morti, Litanie della B. Vergine, Sonate a 3,*** **ed. by Francesco Bussi.** (*Historiae musicae cultores,* 105). Leo Olschki Editore, 2004. 380pp, €38,00 ISBN 88 222 5355 8

Giuseppe Allevi (Alevi, Allievi, Levi *et al*), born in 1604, was *maestro di capella* in the Cathedral of Piacenza from 1652 to 1670, the year of his death. His sacred works were published in 1654, 1662 and 1668, dedicated to influential clerics and members of the Farnese family, who also commissioned him to write music for the ballet *Ninfe del Po* in substitution for Monteverdi who had died. That music is lost, but we do have his *Salmi e Magnificat* in MS, which are in the Venetian polychoral tradition.

Bussi compares the style of Allevi's music to Bernini's *Ecstasy of St. Theresa* – evocative of every textual metaphor, be it passionate, imploring or devotionally erotic, on texts both for the liturgy and for 'spiritual recreation'. The greatest number of pieces are for two voices, sometimes in dialogue, sometimes with two violins, and the continuo is exceptionally fully figured throughout.

This volume is a gold mine – hundreds of pages of good material, accurately transcribed and clearly, compactly printed in score. It would have been helpful to have the texts (all in Latin) printed separately, even without translations, but that is a minor complaint. The work involved in producing this book from the part books is staggering. The three sonatas for two violins, violone and continuo, each with three or four sections in contrasting meters and tempi, 80 to 100 bars long, are good late 17th century church sonatas, while the Mass and Litany hearken back to the *prima pratica* albeit with the harmony underlined by the continuo. *Barbara Sachs*

MICHNA PSALMS

Adam Michna z Ostradovic ***Officium Vespertinum [III]: Compositiones ad honorem B.V. M.; Falsi bordoni*** **Ed. Vratislav Bělský, Jiři Sehnal.** (*Compositiones* Vol. 8). Editio Bärenreiter Praha (H 7979), 2004. xvi + 58pp, £11.50.

I've reviewed vol. II of Michna's Vespers recently, so there is no need to say much about the concluding vol. III. The

scoring continues to be one solo treble (it is not clear whether the changing editorial headings *canto, mezzo-soprano, alto* represent different clefs or just variations in compass) alternating with what called an SATB *Cappella*, though both middle parts are transcribed into untransposed treble clefs and the footnotes on p. 31 make clear that, for the *Salve Regina* at least, both alto and tenor were originally in alto clef. There are two magnificats, the Marian antiphons and a Lorettan litany. The eight *falsi bordoni* have a different combination for choir I for each tone, some including instruments: the first tone is for alto with three *viole* or trombones. The music could perhaps be made exciting, but it would be easy for it to bore. It is a pity that the solo is so rarely given music that contrasts with the choir: perhaps that is a challenge to ornament!

BIBER? SCORDATURA SONATA

Biber? ***Sonate in Es Violino scordato e Cembalo*****...edited by Martina Graulich.** Carus (16.305), 2005. 27pp, €14.80.

Surprisingly for a work ascribed to Biber, the MS is in Dresden, Mus. 2-R-8, 28, among a collection of anonymous music that includes pieces known to be by specific early-18th-century composers. The thorough introduction surveys scordatura music in Germany and offers Biber as a plausible composer – and not just because someone has written on the cover 'with untuned violin, possibly by Biber'. The edition itself prints the violin part at sounding pitch, as does the unrealised score that forms the continuo part. The violin part preserves the original notation (for a violin tuned b flat e flat b flat e flat). The edition also includes a complete, reduced facsimile of the MS, two pages on one, but performers who prefer to use it can enlarge it to A3; the continuo-player too might prefer to use the original single page which is headed Cembalo (the edition tacitly changes that to Basso). The obvious weak link in the attribution, admitted by the editor, is the presence of a *Menuett*, not known elsewhere in Biber. But the attribution seems plausible, though it needs a violinist to check whether the feel as well as the sound is convincing. I must get BC to play it through with me next time he visits.

GREEN MEN WITH RECORDERS

One expects Green Man Press to emphasise music for bass, the Green Man's own voice. But the latest batch we've had has the recorder as its common feature. *Three Cantatas with Recorders* by Alessandro Scarlatti (Sca 2; £8.90) edited by Barbara Sachs are for soprano. Barbara is, in the right sort of way, pedantically meticulous, so it is good that her editorial skills are being harnessed thus. The introduction, though, writes about the Santini collection (the source of the music here and in the other two publications reviewed below) in general, without saying which manuscript(?s) the pieces come from and, only incidentally in the penultimate paragraph, that it (or one of them) is not autograph. The three here are not entirely unknown and unperformed. *Augellin vago e canoro* (dated 26 June 1699), is published by Amadeus (BP 1225) and is also available, along with *Mentre Clori la bella,* from www.cantataeditions.com. I haven't located an edition of *Filli tu sai s'io t'amo* (April 1701), but it has been recorded. Is it the pastoral implication of the recorder that inspires the many triple- or compound-time movements here, or do both meter and instrument represent the pastoral images of the text? These gentle pieces are certainly worth singing/playing. As always with Green Man, the package you buy supplies everything needed for performance: two scores (one realised, one not), 2 recorder parts, a figured bass part and texts and closely-accurate translations.

It's a bold publisher who issues an anonymous work of any sort, let alone an Italian cantata (of which thousands must exist with the convenience of a composer's name attached). *Chi sà dove è speranza* (Anon 1; £6.90), also from the Santini collection in Münster, is for the useful combination of soprano, recorder and continuo. The exact MS is again not stated, but this lies between two cantatas by Scarlatti: not enough information is given to guess how significant that might be. It is more energetic than the Scarlatti trio of the previous paragraph, even having demisemiquavers, and only the names Fillide and Olinto suggest a pastoral setting. The music is attractive; there may occasionally be a weak progression, but if you played a concert with several cantatas without divulging the composer, this wouldn't obviously be identifiable as characterlessly anonymous. Like the Greber, this is edited by the Green Man himself, Cedric Lee

Jakob Greber is remembered, if at all, for his *Gli Amori piacevoli d'Ergasto*, the first opera to be performed at the new Queen's Theatre in the Haymarket in 1705, since Eccles's *Semele* wasn't ready; it was a failure, but that might not have been the composer's fault, since it was performed by 'a new set of Singers, Arriv'd from *Italy*; (the worst that e'er came from thence)' (Downes *Roscius Anglicanus*). He studied in Italy, and was in England for a few years until settling in Innsbruck in 1707. *Fuori di sua capanna* (Gre 1; £6.90) is also ascribed to Giovanni Bononcini and was recently recorded under his name (OXCD-98). Bonincini's *Camilla* was a great success in London from 1706 – but the composer didn't visit until 1720 so they didn't meet there. The cantata is for alto voice, recorder and continuo, a useful addition to the repertoire. The edition is given added value by a *Sinfonia a Flaute solo* (with continuo) which should recommend it to recorder players: it is a lively piece, and should work well in concerts – don't be tempted to think of the third movement as a slow one.

TECHELMANN

Franz Matthias Techelmann ***Suite C major for Organ*** **edited by Irmtraut Freiberg Doblinger** (Diletto Musicale 1351), 2004. 22pp, £10.95.

If you pick this up and look or play through the music, you will almost certainly assume that it is for harpsichord. It has a *stile antico* ricercar (the weakest movement: the

harmonic movement is monotonous), but from a modern perspective it looks more like harpsichord music; I'm perfectly happy to believe that it isn't, but the editor doesn't give any allocation to a specific instrument from the sources and the first system of the music is preceded by *Cembalo (Orgel)*. It works on either; I played it through on the organ and enjoyed it. I'm puzzled at some bracketed filling out of chords.

FRANKFURT TELEMANN

Telemann *Es ist ein grosser Gewinn, wer gottselig ist... (TWV 1: 501)* herausgegeben von Eric F. Fiedler, *(Frankfurter Telemann-Ausgaben*, 38.) Habsburger Verlag, 2004.

My mention of this series in the last issue prompted another cantata and an interesting letter from the editor/publisher. The cantata is for Septuagesima (24 January 1717) and scored for SATB, strings, 2 oboes and continuo. There seem to be two sets in the extant source-complex, and it may not be clear whether they were used together or separately. A further set at the Thomasschule, Leipzig, has been missing for 60 years. The work, mostly in G minor, begins with a fine chorus (each vocal line includes *concertato* and *in ripieno*), beginning with a long orchestral introduction (20 out of 71 bars of the total movement); the text is a chorale, but the music is independent. This certainly fits the editor's publication-criterion (see below) of having an interesting choral movement. There are arias for soprano, alto and tenor, while the bass has movements called recits but better described as ariosos – one alternates with soprano, but there is an alternative version just for soprano. The closing chorale is plain. There are no solo obbligatos in the arias, which use the full band (rather oddly in No. 2). Certainly worth performing.

Eric Fiedler's letter takes up my comment 'it is not at all clear if there is any reason to choose one cantata rather than another for early editing' (in view of the 2000 or so cantatas extant). The advertising pamphlet for the series mentions *Jahrgänge* written for Frankfurt, relevance to that city, instrumentation, potential for use in the current liturgy, and aesthetic qualities. He adds adds in his letter additional 'hidden criteria'.

As a great admirer of the old franco-flemish polyphony, I tend, for example, to be particularly interested in choral movements, and have been discovering thet Telemann, while not aspiring to the same contrapuntal architecture as JSB, was certainly a quite capable a contrapuntist, at least as capable as his rather more highly touted colleague, Handel, who (also) on occasion shows certain signs of contrapuntal laziness. Other criteria were, quite simply, the wishes of several performing artists. Contact with a professional oboist resulted in several cantatas with prominent, virtuoso oboe parts. We have also edited several cantata for the German baritone Klaus Mertens [the CD that was sent with the score and letter is reviewed on p. 45] and a second batch for this artist is in the works, as are two other projects for a well-known ensemble director.... We are always on the lookout for new impulses and ideas on how to cut up the 840+ cantata-cake preserved in the Frankfurt University Library. If you have any suggestions, we would be glad to hear them!

In the UK, the criterion of liturgical use is barely relevant. It is worth noting that Bach's cantatas with a single voice tend to be performed more often than those requiring four voices, unless the choral element (begging the question of one-a-part choirs) is substantial enough to interest choirs. The use of a well-known chorale helps. If any reader wants to offer ideas or get a copy of his pamphlet, the address is Habsburgeralle 18, D-60385 Frankfurt am Main, Germany; website www. habsburgerverlag.de

COMPLETE BONPORTI

The Complete Works of Francesco Antonio Bonporti, Maxwell Sobel, editor, With a Survey of Bonporti's Life and Works by Galliano Ciliberti. Indiana UP, 2004 [in fact 2005]. xi + 686pp, $175.00. ISBN 0 253 21680 X

I am in an odd position in writing a review of this, in that virtually all of the music has been available from King's Music in essentially the same editions for some years. The music, editing and type-setting has thus had my implicit backing. It reveals Bonporti as a composer of considerable skill and flair, presenting his music in a clear, uncluttered way. For this revised one-volume edition, the files have been reformatted and the print-size is smaller; trio sonatas, for instance, have four systems to a page rather than three. I'm not sure why the cello stave in opus 1 is omitted when it is the same as the organ: it doesn't affect the number of systems on the page and is disconcerting. Arrows cuing parts together or apart at the end of the line might have helped. One excellent feature, almost invariably missing from music editions, is the inclusion of running headlines. I could criticise the editing principles a little: there is, for instance, no *a priori* reason for assuming that corrections in second editions published outside the composer's sphere of influence have any more authority than emendments by a modern editor – indeed, they probably have less, since the modern editor will be more conscientious and will have the advantage of a score at hand. But the variants seem to be trivial and obvious, so it isn't an issue. I was worried by the assumption that 'incomplete' key signatures needed 'correcting': they were not incorrect at the time and most players hunting out-of-the-way repertoire should be used to them.

One feature that had problems in Max's first version of the motets (op. 3) was the translations. I sent him one lot of corrections, which were incorporated. But I'm not sure if I ever sent my second list of queries on the Latin text as well as the English, so it is embarrassing to have my help acknowledged when defects still remain – two superfluous commas in the very first line, for instance, in the separate texts. (The underlaid texts have no punctuation added, which is unhelpful to the singer.) So I may be responsible for an incorrect correction in the first recit of no. 5. It's very pedantic to state in each case that initial *i* has been changed to *j*: it doesn't matter what spelling is used, and if

you decide to differ from the source, you only need to say it once. Changing final *e* to *ae* matters more, since it may affect the grammar. (I haven't seen the source, so don't know whether it uses the sign ę to represent *æ* as happens in Venetian prints a century earlier.)

What is new is the Biography and Overview of Bonporti's Works by Galliano Ciliberti, translated by the harpsichordist Elizabeth Wright. (The word *and* is omitted from page 19 in the line to which footnote 48 is cued.) The bibliography includes many previous editions of individual pieces. Since they have had a bibliographical life of their own, the King's Music predecessors of this volume should also have been included with at least a cover-all entry. There is some repetition in the description of the various editions of Bonporti's works between here and the editor's introduction, and they are also set forth in the List of Sources.

I don't understand how a publisher can issue so substantial a volume in so inadequate a binding. It is far too fat and heavy (1.450 kg) for a spiral binding to stand regular use. At least a wider inner margin should have been provided so that library binders can guillotine within the holes and glue or sew the pages into something more permanent. We have removed the wire from our copy and given it the sort of glued binding we now use for our opera scores: I hope it lasts. It would be a great shame if the edition were to fail because of its binding. The price is not unreasonable considering how much music it contains, and I doubt if adding a few more dollars for a better binding would diminish sales. The editor and the music deserve better.

Performance material is available from the editor at www.home.earthlink.net/concertoed

ZYKA

Joseph Benedikt Zyka *Six Trios for Viola da Gamba, Violon and Violoncello* Edited by David. J. Rhodes. PRB Productions, 2005.
Vol. 1 Trios 1-3 (*Classical Series* No. 9). $30.00
Vol. 1 Trios 4-6 (*Classical Series* No. 10). $30.00

Zyka (Zÿka, Zycha, Zicha), whose name appears in illuminated initials on the corners of the cover of PRB's typically elegant edition, was born in Prague c. 1720, was a cellist at the Dresden court 1743-64 and then violinist and cellist for Frederick the Great and his son. He may well have played chamber music on the viol, thought this isn't documented yet. These are quite late pieces, perhaps composed for (and even played by) the emperor Friedrich Wilhelm II. The upper two parts are of equal interest, and the cello is not entirely subservient. The editor adds a keyboard realisation, partly on the grounds that the harmony occasionally needs some clarification. Some of the finales have programmatic titles: there's a quail in Trio 1, a cuckoo in Trio 2 and a 'cry of the hens' in Trio 5, but nothing explicit in the Pastorale that begins Trio 2. It is worth sampling. A more commercially minded publisher might have issued Trios 1, 2 and 5 first and waited to see how they sold before completing the set.

SCOTTISH FIDDLE MUSIC

David Johnson *Scottish Fiddle Music in the 18th Century: A musical collection and historical study* Mercat Press, 2005. xi + 257 pp; £20.00.

First my apologies to the author/editor. Despite his sending me a copy so quickly and despite a sociable evening when it turned out that we had a mutual friend (and an addition to the small number of local subscribers) in Huntingdon, I neglected to mention this in the last issue. (I wish I could always review discs after such three-way conversations as we had that night: it really sharpened my ears and perception – the sharing of enthusiasm tempered with knowledge and experience is an ideal method of learning and evaluating.) This is the third edition of an excellent anthology; it is good that it is has sold so well, and it deserves to be still available. New editions can be a problem: what is new? do I have to read every word to spot the differences? In this case, it is essentially a reprint, so if you have it you don't need to buy it again; but you do need to beg or borrow a copy to note the additional information or corrections listed on p. ix-x. If you don't have it and are interested in Scottish music or more generally in the borders between art and folk music (however defined), or just need some more music for violin solo or with continuo, don't hesitate to contact www.mercatpress.com.

BREITKOPF BACH

Bach *Concerto for Violin, Strings and Basso Continuo in A minor BWV 1041 edited by Klaus Hofmann... Solo part arranged and annotated by Sigiswald Kuijken. Edition for Violin and Keyboard (Violoncello ad lib)* Breitkopf & Härtel (EB 8693), 2005. 19pp + 4 parts, €10.50

The initial surprise (unless one has seen the comparable edition of the E major concerto) is that it includes four parts. Most important is the facsimile of the copy of the violin part that Bach made c. 1730 (Breitkopf continues to use the unidiomatic adjective *autographic* instead of realising that the noun and adjective forms of the word in a context like 'autograph part' are identical). This has rather more authority than the non-autograph part provided in the edition of the E major concerto, though the editor wisely comments that slurs need not be interpreted too literally (referring to John Butt's *Bach Interpretation*). There is also an urtext part (presumably a German noun used as an English adjective doesn't need an initial capital) and one bowed by Sigiswald Kuijken. The presence of the autograph part makes this best choice at present, and the fourth part, the cello, is a good idea, especially if the keyboard reduction is played by harpsichord. A pity that the full score (PB5354; €18.00) is not accompanied by facsimiles of the other partially-autograph set.

MOZART FOR TENOR

Mozart *Concert Arias for Tenor and Orchestra. Edition for Tenor and Piano* edited by Franz Beyer with Cadenzas and Lead-in by Christoph Prégardien Breitkopf & Härtel (EB 8778), 2005. 112pp, €22.00

This useful volume contains 11 concert arias by Mozart for tenor with piano reduction. There is a good introduction by the editor, giving the background to each aria, some comments on performance practice, and a helpful list of treatises with details of facsimiles and translations – though sadly no words of wisdom from Prégardien, whose contribution is confined to embellishments. These are fine as samples, but I hope that singers will adjust them to their own voice and the way they are interpreting the aria. The orchestration is listed at the beginning of each aria, but there is no mention whether the publisher has the orchestral material: it would be frustrating to learn an aria, persuade an orchestra to play it, and then find that the parts are not obtainable. But the keyboard reductions work, so the collection can be used for practice, singing for fun, or as fodder for auditions.

MENDELSSOHN OVERTURES

Mendelssohn *Konzert-Ouverture Nr. 1 zu Shakespeares Sommernachtstraum, op. 21* edited by Christian Martin Schmidt Breitkopf & Härtel (PB 5364), 2005. 72pp, €40.00; strings €4.50 each, wind set €40.00

Mendelssohn *Konzert-Ouverture Nr. 4 zum Märchen von der schönen Melusine, op. 32* edited by Christian Martin Schmidt Breitkopf & Härtel (PB 5505), 2005. 71pp, €40.00; strings €4.00 each, wind set €38.00

Mendelssohn is rather modern for us. But his music has been taken up by early-music ensembles, the overtures in particular because of Christopher Hogwood's interest. And there are editorial problems which an early band (or an 'early' conductor working with a symphony orchestra) is more likely to regard. For much of the standard orchestral repertoire, there is competition between Breitkopf and Bärenreiter (the latter replacing Peters, who failed to maintain their 19th-century prominence). Just as in the late 19th century, Breitkopf had the advantage of being the publisher of the Collected Works of Bach, Mozart, Beethoven, Mendelssohn etc, so now Bärenreiter can base their performing editions on the new Bach and Mozart editions. Breitkopf can, at a minimum, take advantage of the 'pigmy on the shoulder of a giant' situation, in that they can build on the research that has been put into NBA and NMA to produce improved editions. But with the Mendelssohn Overtures there is, to use a current cliché, a level playing field. Both publishers are producing them independently, and the only advantage any side may have is that Breitkopf was their original publisher in the 1830s.

Ever since I played *The Hebrides* at school, I was aware of its originality – the way the opening theme came from within the texture rather than was accompanied by it. What I hadn't realised until I read in the introduction to this new edition is that *A Midsummer Night's Dream* was the very first concert overture. It also set the fashion of orchestral works inspired by Shakespeare. Its opening chords are echoed (transformed by tonal use of the 12-tone idea) in one of the most successful operas of the last fifty years as the unifying theme of Act II of Britten's setting of the play. The overture was originally published by Breitkopf from inadequate copy. Although the score was completed on 6 August 1826 and it suffered none of the revisions that were to complicate the pre-publication history of *Fair Melusine*, there was a delay until 1832 before the composer asked Breitkopf to publish it. Surprisingly (or was it? – the editor might have commented on whether the standard 18th-century practice was by this date so unusual), Mendelssohn wanted the parts published without a score, and Breitkopf was sent only a set of parts for the engraver to work from. Furthermore, the editor guesses that they may have been the parts used for a performance conducted, not by the composer, but by Habeneck. I don't know if by this date performers marked parts at rehearsals (has anyone written a history of markings on performance materials?) and the deduction that it was that particular set of parts is by no means certain since Mendelssohn must have several sets: surely he retained one for his own use, and there may have another sent to England for the proposed publication there (or was that merely a pipedream: it didn't happen). Mendelssohn no longer had a copy of his autograph, and the score published in 1835 was based on the printed parts (just as the first scores of Beethoven symphonies were based on parts – though those early English study-scores were not authorised). That may not a satisfactory basis for an edition, but all editions of the work (even the republication with the Incidental Music) have been based on that unsatisfactory one. Now the autograph is available. But all such variants of the early printed editions should have been noted in the commentary, since they represent at least how Mendelssohn would have heard, and perhaps how he wanted it played. I don't have a copy of the 1835 score or the later Breitkopf edition, but assuming that the miniature score I am using (Heugel printed in 1951) is based on it, there are places where rejected slurs are not noted in the commentary: e.g. bar 193 in vln I & II: tedious though it might be, there should be some indication of differences of the 1832/35 edition from the autograph that might give some performance-practice clues.

Most of the editorial changes noted seem to be the sort of detail that a copy-editor or proof-reader would have made without note in 1835: the critical commentary is dominated by references to accidentals and slurs tidied by the 1835 editor and carried over into later editions. It would have been helpful if the significant changes had been singled out in some way. The opening page of the autograph is reproduced in the score and in the advertising leaflet. It shows that Mendelssohn gave separate staves for flute, oboe and clarinet II (the new edition doesn't), but Mendelssohn wrote the divided violin I & II parts on a single stave, whereas the new edition separates them onto

two each. This raises a nice point of editorial practice: if two parts appear on one stave with an E major signature and the lower part has a G natural early in the bar, how do you indicate an uninflected but obviously sharp G in the upper part later in the bar (e.g. bars 25 & 421)? Is it a cautionary or an editorial accidental? Or do you leave it unmarked? The editor goes for square brackets, I think I'd prefer round ones, but I don't think there is a convention that applies. The autograph has a stave for *Corno Inglese de Basso*, which becomes an ophicleide in the first print.

Fair Melusine has fewer problems, since although it had a more complex earlier history, it was printed from the autograph. This is not now accessible,* but a photocopy exists. There are nine columns of commentary, but these mostly concern inconsistencies within the score.

It is difficult to decide whether in principle the Breitkopf or Bärenreiter editions are preferable. In these two Overtures at least, the editorial differences from previous editions seem less than the publicity would imply, though the cumulative effect may be significant. The Breitkopf advertising leaflet reproduces bars 71-72 of the 1835 edition of MSND and lists 30 mistakes in the dynamic markings. But I doubt if an orchestra will play it any differently from the corrected edition. The substantial variant (not pointed out) is that the timps have semiquavers in the new edition whereas in 1835 they had quavers. The choice must depend chiefly on how well the parts are produced, and that I can't answer – I haven't seen them. I did, however, have an order recently when a customer made a choice for me with respect to *Hebrides*: since the Bärenreiter edition was twice the price (because it contained two versions of the work), the old Breitkopf edition (not yet reedited) won, not on any musicological grounds, but on price.

* *According to the editor, it was last heard of in the collection of the Broude Brothers, New York. I asked Ronald Broude whether he had any further information; he replied: 'I believe that Otto Albrecht transcribed a Broude sale catalogue, so that what was in fact an inventory of items on consignment – much of which was sold or returned to owners – appeared to be part of a Broude private collection. Others have since taken up Albrecht's listings and repeated his mistake.'*

MIDDLE-EASTERN DRUMMING

Kobi Hagoel *The Art of Middle Eastern Rhythm* Or-Tav Music Publications, 2003. 136pp + 6 CDs. Available in UK from MusT: www.music-trading.co.uk; elsewhere hagoelko @zahav.net.il

I'm not expert in this area, but asked for a copy hoping to find someone who was and who could discuss whether it is relevant to the use of middle-eastern percussion in medieval music. I failed, but it is worth noting it briefly, and feed-back from anyone who can comment would be welcome. The geographical area covered is wide: from Morocco to Macedonia to Pakistan. Its market, though, seems to be chiefly Western: the introduction is in English, Hebrew, German, French and Spanish. The author is Israeli, but his musical orientation seems to be multicultural. The core of the book is 474 basic patterns; these are notated and also demonstrated on disc, first with syllables for the strokes, then played. There isn't always perfect unanimity between the instruments used: is that part of the style or slapdash?

FOR THE NEXT ISSUE

from Musedita:
P. F. Buchner *Harmonia instrumentalis op. 5* 1664
T. Merula *Canzoni da suonare IV* 1651
Schmelzer *Sonatae unarum fidium* 1664
from PCH Publishing
B. Storace *Selva di Varie Compositioni D'Intavolatura per Cimbalo ed Organo* 1664
and a large batch of new issues from Fuzeau

Books awaiting review include
Musical Voices of Early Modern Women: Many-Headed Melodies Edited by Thomasin Lamay. Ashgate, 2005. xv + 454pp, £50.00 ISBN 0 7546 3742 5
Anna Maria Busse Berger *Medieval Music and the Art of Memory* California UP, 2005. xvi + 288pp, £38.95 ISBN 0 520 24028 6
John Harley *William Byrd's Modal Practice* Ashgate, 2005. x + 162pp, £45.00 ISBN 0 7546 3441 8
Peter Van der Merwe *Roots of the Classical: The Popular Origins of Western Music* Oxford UP, 2005. xvii + 558pp, £100.00. ISBN 0 19 816647 8



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MUSIC IN LONDON

Andrew Benson-Wilson

The first few reviews were omitted from the last issue for lack of space.

MORE SOUTH BANK MENDELSSOHN

The Orchestra of the Age of Enlightenment's series of South Bank concerts 'A Generous Spirit: Mendelssohn the Musician' continued (15 March Queen Elizabeth Hall) with his second Piano Concerto, contrasted with Bach's keyboard Concerto in D minor (BWV 1052), also played on a fortepiano, and balanced by the Prague Symphony and, to start, the fascinating Sinfonia No 10 B minor. Commentators who lament the lack of angst in Mendelssohn's music might be reassured that, at a mere 14, he was capable of producing in the opening Adagio the darkly intense, Beethovenian hues that later eluded him. Even the bustling and more typically Mendelssohnian Allegro has a 'big tune' – or rather, an extended 'small tune', rather nicely given to the violas. His youth might have been revealed in a sequence of cadenzas that reminded me of the well-known Dudley Moore piano sketch. The Bach was played as Mendelssohn might have performed it, alongside the Moonlight Sonata, in his 1832 Berlin concert. There are some internal clues as to why Mendelssohn might have considered this concerto worthy of the romantic ideal, and these were explored in Robert Levin's playing and direction, for example, in turning relatively straightforward Bach bass sequences into 'big tunes' for the cellos. Levin bounced back on stage again, covering the leader with kisses on the way, to conclude the concert with Mendelssohn's second concerto in a reading that gave it a power, emotional depth and virtuosic brilliance normally associated with his first. The OAE was, unusually, led by Richard Lester from the first cello desk for the opening Sinfonia and the Prague Symphony. Only occasionally taking time out to visibly direct, he nonetheless produced an inspiring, vigorous and enthusiastic performance – one of the best that I have heard from the OAE in their fairly frequent internally-directed modes. Using more than double the number of strings that were used in the first performance in 1787 Prague might have clouded the woodwind writing that must have been a feature of the first performance, but this was nevertheless a delightful performance.

The series ended in the Royal Festival Hall (29 April) with Mark Elder conducting Fingal's Cave and the Italian Symphony contrasted with Schumann's rhapsodic Cello Concerto and the dark hued Sixth Symphony by Niels Gade, Mendelssohn's one-time colleague and successor as Music Director of Leipzig's Gewandhaus. From the start, the Gade rather struggles to find it's emotional home. An initial unison martial theme (which leads into what could have been a nationalistic hymn) fades into a bustling scherzo-like passage with only occasional moments of repose. The second movement is pleasantly, if occasionally darkly, lush and very nearly tuneful and is followed by what could have been the most Mendelssohnian moment of the symphony, had not the bravado of the opening become too clod-hopping and the gambolling flutes not been lost in the surrounding bluster. Steven Isserlis takes no prisoners in his playing, and he certainly gave the Schumann A minor Cello Concerto a good going over – sensuous and powerful, but accompanied by rather too much mechanical noise for my liking. Like the Gade symphony, the melodies were frequently based on arpeggios. The *Hebrides* Overture was given a similarly strong reading by Mark Elder – indeed at times the rather forceful passage of motifs around the woodwind section suggest that the local gulls were pretty angry at being disturbed by the Mendelssohn entourage. As with the concluding Italian Symphony, Mendelssohn seems to have agonised over matters of detail, taking a long time to complete both works. But it was well worth the effort. A pre-concert education event featured 'DREAM - Discovering Realms of Enchantment and Music', a magical journey for, seemingly, millions of schoolchildren on the floor of the Royal Festival Hall ballroom and led by an impressively enthusiastic Hannah Conway. A fine example of the work that the OAE does for education in the community.

THE LONDON HANDEL FESTIVAL

The London Handel Festival entered its 28th year with around 15 concerts, mostly at Handel's own church of St George's Hanover Square. However, as usual, it started with a fully staged Handel opera at the Royal College of Music's delightful Britten Theatre. This year it was the turn of *Ezio* (I saw the performance on 21 March), one of the more frequently performed of Handel's lesser-known operas. David Vickers told us in his introductory talk that *Ezio* was very popular in East Germany between 1954 and 1983 (with more than 100 performances in 1959 alone) due to a communist reading of the plot. Based on a Metastasio libretto, it is set in Rome immediately after the defeat of Attila the Hun by the Roman General Aetius (Ezio in Italian) in the time of the Emperor Valentinian (Valentiniano) who, unfortunately, is in love with Ezio's fiancé, Fulvia, the daughter of his confident (but secret enemy) Massimo. To complete the circle, Valentiniano's sister Onoria is secretly in love with Ezio. With just six characters, the whole gamut of human emotion and intrigue is represented. As with the production of many Handel operas in recent years, this was set in Georgian London, with the Emperor a barely disguised George I. One of the hardest decisions in directing Handel opera is what to do during the often lengthy arias. Ancillary stage action can appear superfluous, or even irritatingly

irrelevant, and previous Handel Festival offerings have occasionally suffered from this. But this time the side action generally worked well, notably the very effectively choreographed (and acted) scene between a shepherd and shepherdess during Onoria's *Quanto mai felice siete* and some fun and tricks with a tea service. Another very successful aspect of the staging and direction was the build-up of dramatic tension during the recitatives – such was the interaction between the characters that, in a number of scenes, it was not always clear who would eventually get the aria. Elizabeth Watts excelled as Fulvia with several spectacular arias. Philip Viveash revealed the darker side of Valentiniano and Eamonn Mulhall was a smooth but sinister confidant (the Emperor not only lusted after his daughter but had previously raped his wife, so he had a point). Countertenor Tim Mead had some effective moments in the title role, particularly his 'chained' aria at the end of Act 2, although he didn't quite produce the voice appropriate for the conqueror of Atilla or, arguably, for Handel in general (for more argument on this, see the Handel Singing Competition review below). A general point for most of the soloists was that there was often a risk that the melodic line became lost in a sea of ornamentation. The indefatigable Laurence Cummings directed with his usual insight and enthusiasm.

'Wronged Women and Cruel Nymphs' was the enticing title of the concert at St George's Hanover Square on 12 April with soprano Catherine Bott and Laurence Cummings. The first half used a 17th century Italian harpsichord in meantone tuning and featured music by Strozzi, Rossi, Carissimi, A Scarlatti and keyboard pieces by the latter and Frescobaldi. A change of harpsichord heralded the second half-programme of Handel. Catherine Bott admitted that she was not in best voice after a recent encounter with a hailstorm, but her expressive interpretation was still very much in evidence, particularly in her imperious 'Mira, Londra, ed impara' and impassioned 'Si, si, sfogati, assali' from Carissimi's *Lamento della regina Maria di Scozia* and in Scarlatti's arcadian *Clori vezzosa e bella*. Laurence Cummings is best known in the London Handel Festival as its principal conductor, but this evening saw him in brilliant form as a harpsichord accompanist and soloist. His sensitive exploration of the harmonic twists and turns in Strozzi's *Lagrime mie* was magical and his interpretive understanding of the toccata style of Frescobaldi was exemplary (in *Toccata IV* from *Il primo libro*). Handel's little known Chaconne in D minor was well worth hearing – although his genius was only hinted at, his enthusiastic virtuosity was very evident and was well captured by Cummings, not least in his imaginative embellishments to the repeats. Lacking the immediate wherewithal to walk on water, Laurence Cummings then joined Catherine Bott as a vocalist in the encore, Handel's duet *Caro autor di mia doglia*. His delightfully lyrical tenor voice should be heard more often, although I would be surprised if he has the time.

I have had things to say in previous years about the Handel Singing Competition, and this year will be no exception. The five finalists had been narrowed down from nearly 80 applicants and each gave a programme of about 20 minutes, accompanied by the London Handel Orchestra under Laurence Cummings. I assume that one of the key task set for the seven adjudicators is to find the best singer of Handel out of the various competitors. What makes a good Handel singer might not be the same as what makes a good romantic operatic singer, or a singer of any other repertoire. It is all very much a matter for personal taste. My own suggests that, for Handel and other baroque composers, keys aspects would include the ability to accurately tune individual notes, and then to continue to retain a steady grasp on the pitch of those notes despite the natural vibrations in the voice. Individual notes in Handel's often taxing runs should be articulated, rather than slithered around or through. Jumps from note to note should be clean leaps, landing with security on the note aimed for, rather than portamento slides up to, or sometime towards or even slightly beyond, the note. Ornaments should be clearly distinct from vocal vibrato, so the pitch variations and pulsations of vibrato need to be controlled. As with runs, there should be a degree of articulation to the individual notes of ornaments, rather than either merging with the overlying vibrato or otherwise blurring the texture. There should be an obvious and direct communication with the audience, including making a degree of eye contact rather the gazing over our heads. Volume should be controlled to match the mood of the piece, the acoustic of the building, and the nature of the accompaniment.

Of the five finalists, only two fitted these criteria. Soprano Katherine Manley opening the evening with her staggering solo exclamations of 'Barbara' (from *Alcina*). She has a mezzoish tinge to her voice which made her already evocative interpretations the more intense. Her fast and shallow vibrato does not interfere with her voice production (and it added a nice degree of dramatic intensity in her aria from *La Lucrezia*), and her intonation was spot on throughout. She moves through register changes effortlessly and has a fine control of her undoubted vocal agility in Handel's more virtuosic moments. She grips the audience, pulling them in to the mood of the work. Although most of her programme was intense, she showed a lighter side with Semele's 'Endless pleasure' although, even here, Semele was not quite as frothy and self-satisfied as some would interpret her. Nicholas Mulroy was the other singer who met my own, very personal, Handel singing criteria. His gently lyrical tenor voice was just right for the acoustic and the music. He exhibited an impressive range of vocal tone, notably in 'Comfort ye', and was adept at adding ornamentation and figuration to the written text. His intonation was also spot on, his diction equally impressive, and his runs were clear and articulate with no interference from excessive vibrato. He also had a very approachable stage presence. Both very impressive singers, hopefully with glittering futures in the world of Handelian music. The 1st and 2nd prize winners were soprano Fflur Wyn and countertenor Tim Mead, the former also winning the audience prize, very predictably, after a glass-shatteringly powerful high

note at the end of her programme. Both fine singers but neither, in my view, Handelian singers.

Adrian Butterfield, who had led the London Handel Orchestra throughout the Festival, joined Laurence Cummings, who had conducted throughout, in a programme comparing Handel with some of the most important Italian virtuosi to follow him to England. This included violin sonatas by Corelli, Geminiani, Handel, Veracini and Castrucci, under the title of 'Sonata Inglesi'. The similar concert in last year's festival was one of my highlights, and this talented pair kept up this impressive standard. Adrian Butterfield's playing is perhaps unassuming by some standards, but his eloquent and sensitive playing, with an inspired notion of phrasing, articulation and momentum goes to the heart of the music. The sonatas from Veracini and Castrucci's Opus 1 sets were both attractive works, if rather eccentric in the case of the former, although Veracini's impressive Op 2/12 Sonata, with all three movements based on variants of the same ground bass, showed a more serious side. It was also a treat to hear the Handel-style organ housed in St George's. Laurence Cummings played Handel's Harpsichord Suite in F on the organ very successfully. The organ produced a beautiful singing tone, not just from the use of foot pumping, but also from the slight impulses that the left hand accompaniment imparts for the right hand melodic notes. The organ was heard together with the violin for the encore – a lovely combination of timbres that should be heard more

The last two concerts featured a fine pair of Sam(p)sons. On 3 May, soprano Carolyn Sampson sang Handel's *Silete Vente* and *Saeviat tellus,* a nice combination as the former utilises the same Alleluia as earlier used in the latter. Carolyn Sampson exactly fits my criteria for winners of the Handel Singing Competition, although I would have thought that her career has moved well beyond the need to dabble in such things. She uses the natural inflections in her voice to colour notes whilst keeping a firm hold on intonation, and produces a beautifully clear, focused and bright tone. Her runs are spot on, and she avoids the temptation to screech her top notes (including a top D in *Saeviat tellus*). The programme also includes two of Handel's less-frequently performed 'Grand Concertos' and two flamboyant Vivaldi concertos from the 'Four Seasons' set, the latter being of the Vivaldi froth and bubble style – was it appropriate that, in a Handel Festival, it should be made clear who was the better composer?

A powerful performance of Handel's oratorio *Samson* concluded the festival (11 May). It made a huge difference listening to a work like this in the smallish acoustic of a Georgian London church rather than a concert hall, although some of the audience might have found sightlines a problem. The London Handel Choir and Orchestra were on excellent form, as were the line-up of soloists, notably Angharad Gruffydd Jones, who topped and tailed the work in the joint roles of the Philistine and Israelite Women. An exception to my comments above about some of the finalists in the Handel Singing Competition (she won the 2004 event), Angharad has a clear, unaffected voice, with excellent intonation and good control of volume and tone across the whole range – her 'Let the bright seraphim' was a thrilling conclusion to the Festival. Claire Ormshaw (Dallia) has a consistently precise and beautifully controlled voice, and 'With plaintive notes' and her duet with Angharad Gruffydd Jones ('My faith and truth') were both delightful. The latter featured one of the many passages for solo voice, devoid of all accompaniment – many of the most telling moments in *Samson* are like this, and they was very moving to hear. Incidentally, Claire must also be congratulated on surviving, with true professionalism, what must have been a very scary moment when she found herself locked in her changing room over the road at the very moment that she should have been making her entry to sing, appropriately enough, 'With doubtful feet and wav'ring resolution, I come'. After quite a lengthy hiatus, she did come, and sang beautifully. The Norwegian bass Njal Sparbo was an imposing Manoa, bringing clarity and definition to the often rapid and low passagework in *Thy glorious deeds* and an appropriate reflection to the moving *How willing my paternal love.* Andrew Slater was well cast in the bluff and bluster role of Harapha, and his *Honour and arms scorn such a foe* was great fun. The choir was equally at home in the often exposed contrapuntal lines of the Israelites as in the more flamboyant outpourings of the Philistines, and captured the huge contrast in moods in *With thunder arm'd, great God arise* with absolute conviction. The intimate space of the church, with the choir divided left and right on the choir stalls, gave a very effective stereo presentation of the duet between the two choruses (*Fix'd in his everlasting seat*). It was good to hear the Handel chamber organ used so powerfully during this piece. The mutation ranks in the full chorus add a reedy timbre to the sound – a distinctive feature of the English 18th century organ, but one that is rarely heard with an orchestra. The performance used a new edition by Donald Burrows who gave a complicated pre-concert talk describing many details around the performance history of *Samson.*

WEBER & MENDELSSOHN

The recent interest of period bands in the 19th century continued apace with the Academy of Ancient Music's concert of Weber and Mendelssohn (Barbican, 16 May). Soprano Christiane Oelze performed extracts from Weber's *Der Freischütz.* An impressive singer, she has a lovely control of her voice, with an attractively-paced vibrato and very sound intonation. The long and high notes in the cavatina *Und ob die Wolke sie verhülle,* were beautifully floated – this extract also featured some fine cello playing from Joseph Crouch and showed Weber's grasp of orchestral colour. Giuliano Carmignola was the soloist in Mendelssohn's Violin Concerto and produced an extraordinarily virtuosic performance, with amazing articulation of individual notes.

Meanwhile, the Orchestra of the Age of Enlightenment moved on from their Mendelssohn series to contrast

Rossini, Boccherini and Beethoven (Queen Elizabeth Hall, 24 May). I have written before that the OAE are perfectly capable of turning in excellent performances without a conductor, and have on occasion actually performed worse when directed. It takes an exceptional conductor to lift them from their already impressive heights, and the young Italian Giovanni Antonini managed to do just that. He opened with a thrillingly exuberant rendering of Rossini's *L'italiana in Algeri*. The various woodwind combinations were particularly noticeable – for example, the exqusite sound of oboe and clarinet played together can never be fully experienced in modern instruments. One of OAE's strengths is their ability to search the musical crevices for little known repertoire – in this case Rossini's *Sonata a Quattro No 1*, a wonderfully tuneful frolic written for a group of friends (originally two violins, cello and double bass, but played with full string sections on this occasion) when Rossini was 12. Giovanni Antonini recognised the late classical idiom in drawing out the detail, and there was some brilliant playing from the cellos and double basses in many prominent passages, including a lovely cello theme early on. Boccherini's Sinfonia in d Op. 12/4 *(La casa del diavolo)* shows that he was capable of portraying darker moods and situations, including a depiction of Hell, based on the Dance of the Furies from Gluck's *Don Juan* (the work was dedicated to Gluck). The Italian theme continued into Viktoria Mullova's and Giovanni Antonini's interpretation of Beethoven's Violin Concerto, a performance of transparent orchestral texture, shorn of the usual romantic gloss and the more revealing for that – the sort of interpretation that makes the OAE what it is. Although Viktoria Mullova must have played this work hundreds of times, she gave the impression of approaching it afresh. She played along with the orchestra and allowed her tone to emerge from the orchestral background. Both technically and musically inspired, this was a performance to remember.

NORTHERN BAROQUE

In a brief burst of Scandinavian fervour, the Wigmore Hall hosted a concert by the Helsinki Baroque Orchestra in a programme of Roman, Handel and Bach (27 May) and one of the From Sweden festival concerts a couple of days later. Roman's Handelian Overture in G minor was a vigorous and short introduction to his more substantial, and slightly Vivaldian, Symphony in E minor, the earlier tour through the circle of 5^{ths} soon giving way to a more individual style that demonstrated the small band's use of expression and colour. Tenor Niall Chorell sang extracts from Handel's *Acis and Galatea* and, later, Bach's *Ich armer Mensch, ich Sünderknecht*. With his Irish/Finnish background, English vowels were bound to be colourful, but he produced a pleasant tone with a reasonable control of pitch, although his voice was rather strained in his upper register and he could have looked out more for changes of mood in some of the Handel pieces, which were much of a muchness. Jasu Moisio was soloist in a rhythmically strong account of Bach's Concerto in A for oboe d'amore, producing a particularly lucid *Larghetto*. Aapo Häkkinen's direction from the harpsichord seemed to produce the goods, despite a rather diffident personal style.

Roman featured again in the 30 May concert, a mixed bag that included viol consort, solo violin and a nyckelharpa – a fascinating Swedish folk instrument with mediaeval roots – basically a keyed fiddle, with sympathetic strings – producing a very resonant and haunting sound. Andrew Manze played two of Roman's curious *Assaggio's* for solo violin, demonstrating the extent to which improvisation was needed to complete and bring these works to performance. Phantasm played works connected with Sweden for viol consort, including some of the earliest surviving Swedish court music from the Düben collection and some slightly tenuous English pieces.

ORATORIOS AND OPERAS

Although there are quite enough Handel operas to be getting on with, the operatic staging of his oratorios is frequently successful. *Jephtha* lacks some of the drama of competitors, but the English National Opera production (in association with Welsh National Opera) successfully overcame most of these, not least by having a strong cast and some stylish direction and staging. The relationship between Iphis (Sarah Tynan) and Hamor (Robin Blaze) provides the love interest often missing from oratorios, and was played sensitively and movingly, notably in the final farewell duet and in Hamor's dramatic confrontation with Jephtha as he prepares to sacrifice Iphis 'On me let blind mistaken zeal'. Similarly moving was the poignant embrace of father and daughter shortly after. Set within the faded grandeur of a semi-derelict county house in dress that seemed to reflect a 1930s Mafia or fascist setting, the use of picture-frame curtains focussed the attention on small details of the set, helped by some slick scene changes. There was a lot of stage movement which often became distracting. Mark Padmore bought a huge well of emotion to his Jephtha, responding to the generally dark mood of the production. The lengthy execution scene at the end was not for the faint hearted, but who could fail to be moved by the underlying emotions of all the protagonists. The text might suggests that they all lived and loved happily ever after, but the actions suggested that there was a bit more explaining to do. Storgè's smack to the chops of her husband, Jephtha, suggested that slaughtering their daughter should not become habit-forming. The orchestra and chorus of English National Opera were up (or down) to the usual Handel standards – which is really not very good. Despite his attention to detail, Nicholas Kraemer never managed to lift them into the world of the baroque, although his own direction was stylishly appropriate.

The BBC Singers and The Kings' Consort were directed by Robert King in Handel's *Belshazzar* (Cadagon Hall, 10 June). I haven't heard the BBC Singers for a while, and when I have reviewed them in past have been rather put off by some over operatic singing. But things have changed, and they turned in a very impressive performance in the

various choral roles that Handel set them. They now have a noticeably younger age profile, and the female voices, in particular, blend far better than they used to, helping to produce an wonderfully coherent sound. Their chorus 'See, from his post Euphrates flies' showed the strength of each of the vocal lines, and the rumbustious drinking song 'Ye tutelary gods of our Empire, look down' showed their ability to let rip. Of course, the singers have to cope with a wide range of performing styles, so their ability to sing Handel with such conviction is commendable. James Gilchrist stole the show as the Babylonian King, making his regal authority clear from his very first entrance and tipping the performance towards a semi-staged format. His opening 'Let festal joy' was full of such rabble-rousing fervour, that we nearly all took to the streets. However, the orchestra didn't quite manage to follow his declamatory freedom and tried to impose too mechanical a pulse, rather than following the rhetoric of the text. To make up for that, there were delightful moments with the oboes and continuo organ, and good use was made, here and throughout, of continuo colour. The principal continuo keyboard and (a very enthusiastic) cellist worked well as team, both audibly, and visibly, with frequent exchanges of gleeful grins and a keen eye for the text. Other highlights from James Gilchrist included his portrayal of the ebullient and gleeful party host in 'Let the deep bowl thy praise confess' and his final 'I thank thee Sesach!', precisely catching the bluff and bluster of this consummate political rhetorician. Mezzo Dianna Moore (Cyrus) was a very impressive, as was Michael Bundy (Gobrias) and countertenor Iestyn Davies (Daniel). Robert King directed with a rhythmical surety and an eye to the dramatic content of the work.

Surry Opera bought their production of Mozart's *The Abduction from the Seraglio* to my local theatre (Haymarket Theatre, Basingstoke, 3 June) in one of Amanda Holden's witty, approachable and contemporary translations. To many in the audience, productions like this will be as far as they get into the world of opera, and the importance of these amateur-based performances cannot be underestimated, not least for the chance to give to the young professionals that they buy in. Set in the glamorous 1920s, the staging was economic but effective. Of the singers, Nicholas Mulroy bought an impressive lyricism to his role as the hapless Belmonte and Helen Massey proved to be a telling Blonde. Nathan Vale was also good as Pedrillo. Anya Szreter made a reasonably good job of hitting most of her notes, but her persistent vibrato affected her tone production to an unacceptable degree. The youthful amateur chorus undertook their work experience with fairly minimal embarrassment, although few of us could actually hear what they were singing. In a production like this, the role of the conductor is generally confined to keeping time and encouraging everybody to join it at roughly the right time, rather than invoking much subtlety, and this, with the possible exception of some wayward kitchen-sink percussion, is more-or-less what Jonathan Butcher did. If I was reviewing this performance for the Basingstoke Gazette, I would rave about it.

John Eccles set Congreve's libretto of *Semele* to music thirty-five years before Handel had a go, and there have been a number of performances of this fascinating work in recent years. The latest of these was from The Cannons Scholars, directed by John Andrews (4 June, St Paul's, Covent Garden), in a rather more static concert performance than is usual nowadays, in that there was very little interaction between the singers. Lacking the frequency of *da capo* arias of Handel's version, Eccles through-composes his work, and produces a musically more straightforward reading of the text, with many sections using just bass and treble and continuo. His treatment of some of Handel's most famous arias is fascinating – 'Endless Pleasure' isn't even sung by Semele, but by a tenor Auger, 'Myself I shall adore' passes by unnoticed, and 'I must with speed amuse her' is merely recitative. Jove's appearance in his god-like form and the subsequent frying of Semele is grossly underplayed by Eccles – the band produces a little bustle as though she had been bitten by a fly, rather than erotically consumed by a god. Peter Mitchell had some effective moments as Athamus, although his voice became strained in the higher registers. Christopher Adams was an imposing Jove, but by far the best singing came from Mary Bevan (as Semele and Iris), her clear, focussed and youthful voice avoiding the interference of vibrato that affected some of her colleagues – if she manages to avoid developing this unfortunate affliction she has real promise. On a less positive note – quite why an ensemble that purports to specialise in 18th-century music chooses to perform on modern instruments is beyond me.

SPITALFIELDS FESTIVAL

This years Spitalfields Festival continued it recent explorations of the culturally diverse history of its East London home with a focus on the Irish immigrant community that challenged the local silk-weavers, although this was not reflected in the few concerts that I managed to get to in a busy musical time of year. All these concerts were in the delightful Wilton's Music Hall – now that Christ Church Spitalfields has been fully restored, this was a lovely reminder of the bare brick and dodgy floors that has been part of the Spitalfields experience for many years.

Joglaresa presented a programme of music from the Sephardic and Oriental Jewish tradition, from Cordoba to Calcutta. They bought into their interpretations an even wider range of influences, ranging from the new-age, world music arena to some rather incongruous jazz percussion and modern violin. Joglaresa's performances rarely fit comfortably within the normally accepted remit of 'authentic' early music style, although they can certainly be said to acknowledge the much looser world of historically inspired performance. The frequent nods and hand signals from their leader suggests that a lot of their performance is improvised rather than rehearsed, and there were times when the supporting cast seemed less than involved in the performance. For example, the oud players' demonstration of nonchalant hands-in-pockets,

watch-gazing boredom during the final applause is not a stage practice I would encourage others to adopt. Vocally the star was Jeremy Avis, notably in *Semeni*, a work by the 11th century Solomon Ibn Gabirol of Saragossa. Along with most of the other works, much use was made of vocal and instrumental heterophony, set against the underlay of persistent percussion. Belinda Sykes's characteristically exotic voice was better in the more plaintive works, although she gave her vocal chords a real work-out with a lengthy sequence of wordless vocal whoops, yodels, gurgles and quiverings in the Bulgarian Saphardic *A kasar el rey salia.*

They were followed later the same evening (8 June) by A Dance to the Music of Time, a programme of Baroque music & dance from France, England & Spain that seems to have had its roots in a Baroque Dance class at the Guildhall School of Music and Drama in the 1980s. Pavlo Beznosiuk (violin) Richard Tunnicliffe (gamba) and Paula Chateauneuf (theorbo and baroque guitar) provided the musical input, with music by Couperin, Marais, Rebel, Sanz, Murcia, Purcell and Lully. Dancer Ana Yepes took the music into another dimension with her largely self-choreographed dances, arranged in suites of French, Spanish and English works. Many early musicians have attempted to understand the structure and rhythms of the dances that underpin so much period music, but it is not often that we get a performance that combines the two arts. The Spanish Suite (*Gallardas, Canarios* and *Jácaras)* was particularly impressive, aided by the distinctive range of sounds that can be produced from the guitar. There were also nods to the Spanish tradition in the French groups, with Marais' *Les Folies d'Espagne* and Lully's *Première Air des Espagnols: Sarabande* and the *Deuxième Air des Espagnols: Loure,* the first two using choreography by Louis Guillaume Pécour (c1651-1729) Nearly half the concert was purely instrumental, with impressive solo contributions from each performer. One practical point about the staging was that the three musicians were placed in a line, front to back, on one side of the stage, which left two of them out of sight of many of the audience. Obviously there had to be space for the dancer, but it would have been nice to have seen a bit more of them, even if it meant moving for their instrumental pieces.

The following day (9 June) featured two of the finest concerts I have heard for a long while, starting with soprano Carolyn Sampson and Matthew Wadsworth (lute) performing songs by Dowland and Robert Johnson. Dowland's opening Preludium set the scene for some gloriously elegiac music-making by Matthew Wadsworth. His playing is on the edge, and this can lead to occasional hesitancy, lapses or notes that don't quite sound as they should, but it is a price worth paying for some otherwise exquisitely expressive performances – the conclusion of Dowlands *Fortune*, for example, was a delight. His use of silence at the start of a piece is exemplary, helping to draw the audience into his sound world. Carolyn Sampson is one of the finest singers around, and it is good that her elevation to opera stardom has not dimmed her interest in more intimate performances. Like Matthew, she grabs the attention of the audience, initially by being a happy bunny and smiling at us all – so simple, but so effective. Carolyn seeks out the core of each song, but manages to avoid the trap of applying layers of oh-so-clever 'interpretation' to the music (although the wry grin on her face as she gleefully 'died contented' at the conclusion of 'Can she excuse my wrongs', will stay in my memory for a long time). There was one bit of technically applied interpretation that I fear did not work – the dimming of the lights during 'In darkness let me dwell' merely served to give most of us the giggles, not least because it threw the green Exit signs into alarming prominence.

The later evening concert (9 June) saw Rachel Podger and Gary Cooper give inspired performances of four of Bach's violin sonatas, delving into areas of enormous emotional intensity and strength. The opening Sonata (No 4) showed the almost symphonic gamut of emotions that we were about to be led through, with its exquisitely lilting opening violin melody over subtly rhetorical harpsichord figuration, an Adagio where the violin pours a soothing balm over the troubled accompaniment and an exhilarating final Allegro performed with energy and vitality. Rachel Podger plays with a gorgeous beauty of tone and an outstanding control over intonation, phrasing and articulation, demonstrating that it is possible to achieve thrilling playing without resort to aggression or other over the top playing techniques. Gary Cooper has an instinctive feel for harpsichord touch and the way that a musical line ebbs and flows with a broader structure, which he combines with outstanding interpretive insights (he was assisted by an impressive new harpsichord on the London scene, built by Malcolm Greenhalgh, tuned to a temperament that Bach may have used for the Well Tempered Clavier). There were many magical moments. For example, the canonic Andante in Sonata 2 became a true dialogue, the players not slavishly following each other but each moving with an independent mind towards a common goal, and the opening movement of Sonata 5, where individual grief seems to blend into a shared experience. It was clear that the players were totally focused on each other, listening with an air of expectation for what was to come. The occasional grins suggested a degree of interpretational freedom that allows new ideas to be tried out in performance – supporting my long held view that the finest performances are ones that move into areas that were never fully explored in rehearsal. Some movements were played frighteningly fast, but never at the expense of clarity and musical sensitivity.

LUFTHANSA FESTIVAL

This year's Lufthansa Festival (and its 21st anniversary) celebrated the Grand Tour and the inspiration of Italy in a programme of 14 concerts between 7 and 28 May, a rather earlier time slot than in previous years. Haydn experienced some of the Handel commemoration concerts in Westminster Abbey and referred to Handel as 'the master of us all', so a concert combining the two composers was appropriate (Westminster Abbey, 17 May). After a rather

hesitant start to 'As pants the heart' (in the Chapel Royal version), the Choir of Westminster Abbey quickly settled down, although it proved to be rather testing for Ann Murray's mezzo range. Handel's very Italianate setting of the *Salve Regina* (H241) bought soprano Carolyn Sampson centre stage, smiling lovingly, and individually, to each and every member of the audience as she did so. Adjusting her voice superbly to the music and the context (she noticeably upped it a notch for Haydn), Carolyn was on wonderful form, her clear and focussed voice and her ability to underline the text being particularly noticeable as she spelt out the *ad te suspiramus*, held on to the final note of *ostende*, and drew us all into her final prayer, *O Clemens, o pia, odulcis virgo Maria.* She was very well supported in exposed solo roles by Mark Caudle, cello, and Robert Quinney, organ. Robert Quinney then gave a very convincing performance of Handel's Organ Concert (Op4/4) on the Abbey's larger-than-usual chamber organ, maintaining a good sense of pulse (not easy, as this work has several moments when the temptation to speed up can become compelling). Carolyn Sampson was centre stage again for Hadyn's concluding *Missa in augustiis* – nothing to do with Nelson, of course, although the name has stuck sufficiently for this to be (I assume) a nod towards this year's Trafalgar celebrations. James Gilchrist and James Rutherford also made impressive contributions, as did James O'Donnell in his direction of the Choir and St James's Baroque.

The remaining concerts were on the Festival's home territory of St John's, Smith Square, and included London Baroque with sopranos Emma Kirkby and Agnès Mellon in music by Couperin, Lully and Purcell centred on Couperin's *Leçons de ténèbres* (20 May). Paris represented the first point of call for many a 'Grand Tourist', and it was also a melting pot for the Italian and French styles, reflected in Couperin's *L'Apothéose de Corelli*, performed on this occasion with the interjection of the programme text by Charles Medlam in what sounded to me (not an expert) like rather good French. The opening sequence from Lully's *Trios pour le coucher du Roi* featured some magnificent interplay between violinists Ingrid Seifert and Richard Gwilt, with frequent passages that divided a single melodic line between them. Vocal contrast to the *Ténèbres* came from Couperin's florid *Regina coeli* and Purcell's *O dive custos*, the last verse of the later being particularly moving. Charles Medlam provided an eloquently singing gamba bass and Terence Charlston realised the continuo bass in an refreshingly unassuming manner

The influence of Giovanni Gabrieli on his wider European contemporaries and followers from as far afield as Bratislava and Lisbon formed the basis for a fascinating concert by the cornetti and trombones of Concerto Palatino (21 May). Soprano Kirsten Solleck and tenor Charles Daniels made vocal contributions to the polyphonic ensemble, merging their voices with that of the surroundings so effectively that many in the audience thought that they were singing too quietly – surely a misunderstanding of the role of the vocalist in polyphony where the singer was not seen as a soloist. Priuli's *Ave dulcissima*, although still polyphonic, gave Charles Daniels a chance to take on a more solo role, but it would have been good to have heard Kirsten Solleck's harmonically rich and steady voice in a similar role – she was particularly impressive in Rebelo's *Educes me*, her long-note chant entwined within the busy surrounding polyphonic texture. Rebelo's *Magnificat* was an impressive and colourful piece, with its hints of Iberian rhythms and cleverly interlocking double-choir writing, bring the two sections together on key words. Of the instrumental works, Valentini's *Canzon a6* was particularly powerful, its melancholic opening building up with a fine sense of momentum and strength.

Ensemble Pierre Robert returned to the theme of Italian music at the court of the Sun King with their programme of six motets by François Couperin and four trio sonatas by Corelli (23 May). All of the Couperin motets were part of the repertoire of the Parisian chapel of the exiled James II, and the opening *Usquequo* was composed for the English singer John Abel. The players demonstrated a sensitivity to the musical text, although I wondered if Corelli would have wanted quite such a French lilt in some of his sonatas. The three singers were better in consort than in solo roles, but they all got some excited yelps from a few very partisan members of the audience.

The Festival finished, for me at least, with the Classical Opera Company and a concert performance of Gluck's *La clemenza di Tito* (26 May) – billed as the first performance in the UK. Ian Page's direction was lacking in drama, frequently relaxing into a pretty but broadly ineffective style. There was also the impression of being under-rehearsed, although this may have been down to some vague direction – the band spent more time looking at the leader (the excellent Matthew Truscott) than the conductor. Sarah McMahon and Stephen Devine made impressive contributions as continuo cello and harpsichord, as did Anthony Robson on oboe. Of the singers, I was most impressed with Klara Ek as Vitellia, notably in 'Come potesti, oh dio '(she also demonstrated how a page turn can be used to dramatic effect), Martene Grimson as Sextus and Arlene Rolph as Annius. Nigel Robson was an imposing Tito, and Sophie Bevan made a good contribution as Publio, particularly in the rumbustuous 'Sia lontano ogni cimento'. Gluck's recitatives are particularly dramatic, and they were projected well by the singers.

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SPEM IN ALIUM

Day course at Waltham Abbey

I had always found Striggio's 40-part motet boring until spending a session on it with Philip Thorby at the Beauchamp Summer School a few years ago, and since then I have longed to hear what he would make of the Tallis motet that was probably written in emulation of it. Earlier this year, Stephen Bullamore, who is in charge of the music at Waltham Abbey, emailed me on another topic, and the thought struck me that it would be a good place to try it. I had in fact heard the Tallis there – Peter Berg (in his previous existence when he practiced medicine rather than sold early-music CDs) included it in a surprise concert for his wife's 40th birthday, and the link with Tallis's career, even if a couple of decades before he wrote Spem, *made the Abbey an appropriate site. It turned out that it had an ambitious programme of Saturday concerts, but that one Saturday in the summer was free; so, amazingly, was Philip. So we had an date: 18 June.*

We don't normally print reports of such events, but two arrived in the following week (they will probably also be included in the Thames Valley Early Music Forum magazine as well), but I thought it would be interesting for readers abroad to be given an idea of the Early Music Fora activities. Our concert diary usually lists on the front and back pages the current events of these organisations, which provide a wide range of participatory events round the country – though this was larger than any except perhaps the millennium Cavalieri La Rapprezentatione...

We are planning another event at Waltham Abbey next year – probably the obvious successor, Striggio's 40-part Exxe beatam lucem, *though it would be nice if we could get hold of his Mass 440 (with a 60-part* Agnus Dei*) which Davitt Moroney has recently discovered. Watch for details.*

It became apparent even weeks beforehand that this combined EEMF/TVEMF event was not going to be a run-of-the-mill early music forum event. A letter from Clifford Bartlett dropped on my doormat explaining not only how to get to Waltham Abbey, but also what to expect and how to behave once we got there. This was clearly essential given the number of people attending – about a hundred and ten.

The day of the 18th of June 2005 dawned clear, bright and... well... *hot*! Driving to Waltham Abbey at 9am in the morning with my family in our aging car *without* air-conditioning was a sticky experience – I don't remember having had such a hot and sticky journey quite so early in the morning ever before – this turned out to be the day when temperatures in London soared to 30 Celsius... and I don't think Waltham Abbey was far behind!

Walking to the Abbey itself from the car park we chose involved crossing through Lea Valley Park, including a rose and herb garden redolent and resplendent in the early morning sunshine (and even after just this short walk, I could feel the burn of the sun's heat – it really was remarkably hot for 10 am – phew!) The Abbey building itself felt pleasantly cool and doubtless kept us several degrees cooler than the outside temperature throughout the day, though still decidedly warm at times.

In the short queue waiting to pass Clifford's HQ table in the main doorway to the Abbey we could already see many faces we recognised. Clifford had our name badges ready clearly marked with choir number from one to eight and voice part [thank Mary Early rather than me *CB*]. We also received our music, each a partial score giving two of the eight choirs with a single continuo stave below. This scheme of Clifford's worked very well, although the lack of visibility of what the other choirs were up to during periods of prolonged rest sometimes left one at a slight loss when the others were rehearsing.

Seating arrangements were pretty good, using the choir stalls and first four pews with plastic chairs arranged around and about to get us in a vaguely oval arrangement facing in towards Philip Thorby, who took musical charge of the day. As Philip explained, this unavoidably resulted in his presenting his back to half of us at all times which for me at least was more a problem of hearing what he was saying than of the view presented. But I don't see any way in which this could reasonably been improved upon.

To my surprise, having completed his role as quarter-master, at this point Clifford sat down and relaxed rather than assuming his usual position at the keyboard, this duty having been left in the amply skilful hands of Waltham Abbey's young resident organist.

Philip started off by giving us some fascinating information about *Spem in Alium*. I was particularly interested that the numerology of the motet pointed to the idea that Tallis *knew* this was going to be his signature piece – apparently Tallis worked out that his name summed to 69 when assigning a number to each letter of the alphabet, A=1, B=2 etc. (ignoring the upstart letter "J", of course) – the work is precisely 69 longae long, the first major climax occurring in bar 40 (the number of parts) with another in bar 69 (Tallis's personal number again). [Another suggestion is that Tallis was 69 years old at the time, which might bear upon his birth date if we were absolutely certain when it was written. *CB*]

And then to the music itself... Philip clearly had a carefully considered plan for getting from a 10.30 start with about a hundred sundry singers and a 40-part piece to a final run-through at 5.00 pm. He choose a good order for rehearsing the material and paced it out well throughout the day, being quite strict when necessary about not letting us

stray into subsequent sections which he was not yet ready to let us explore. The overall standard of singers was high and there were many outstanding contributions from all quarters (or should that be eighths?)

Now, I have seen Philip in action enough times now not to be too surprised, but there were people around me who had never seen him before who really could not believe his skill, enthusiasm and energy in directing a large, disparate group and achieving a remarkable degree of ensemble by the end of the day. Fortunately, he only occasionally had to resort to direct commands for participants to be quiet while not actually singing, although there did seem to be the usual small contingent of thick-skinned individuals happy to just keep on chatting! More usual were the quips from his apparently endless supply to focus our attention – sadly, I didn't take notes of these throughout the day, but one particular favourite stuck in my mind: 'The moving pencil also has another trick... it moves at *different* speeds at *different* times!' with this, Philip introduced his exercise of repeating a key passage at various widely varied tempi forcing those normally not interested in watching his beat to lift their heads up out of their copies. As Philip pointed out, it's not good enough to watch the beat once first thing in the morning and think that that will be sufficient for the whole day!

As usual, Philip showed absolutely no sign of flagging, even though the temperature climbed throughout the day and he was completely soaked in sweat for most of the afternoon! Perhaps he should consider starting to teach a new module in his professional music courses on musical athletics with dietary and physical training advice? (I'd certainly like to know his secret!)

We had a short break just before doing our final run-through at 5.00 pm. We had attracted about thirty people to serve as an audience for this. I was very impressed that many, if not most, of Philip's lessons during the day seemed to have 'taken', and many of the tricky bits came out passably well (although Philip did occasionally needed to resort to the windmill style of conducting to move us towards his desired tempo). I really enjoyed the final run-through and so did my family and other members of the audience as they reported subsequently. For example, a middle-aged couple who were visiting from Australia who sing in a choir over there took some convincing that we didn't sing together on a regular basis and that we had only come together that very morning to perform the work; they were very pleased to have stumbled upon our workshop and will undoubtedly be reporting back to their singing friends in Australia upon their return.

Waltham Abbey's organist told me just how pleased he was that it had been possible to have something like this event organised in the Abbey – especially with the connection between the building and the composer. He had really enjoyed the whole day and hoped that more events like it would be possible.

A final nice touch was that we were all able to keep our own copies of our parts for a nominal fee to cover photocopying costs – something I took advantage of. I have since listened to my CD of *Spem in Alium* and followed along. I certainly find myself agreeing more with Philip's ideas on interpreting the piece than that of the musical director on my CD, which now seems a lot more one-dimensional to me than it did before! *Wayne Plummer*

****

For a whole year, every term-time Tuesday at Durham University was spent in a vain struggle to compose 4 part harmony after the style of Palestrina. It was like wrestling with The Grim Reaper. More mathematical brains than I graduated to 6 part harmony in years 2 and 3, but no-one ever dreamed of tackling 40 part composition. Amazingly Tallis' monumental work for 8 choirs of 5 voices leaps as effortlessly off the page as a gazelle, without ever being muddy, turgid or repetitive. If only the same could be said for my pastiche Palestrina.

Stephen Bullamore, who is in charge of the Abbey's music, kindly gave us free use of this excellent venue, with any profits going to the Abbey's musical activities. Despite soaring temperatures in the Abbey's spacious and relaxing grounds, inside the Abbey we enjoyed refreshingly cool temperatures and an excellent acoustic. [Strange how perceptions of temperature vary: I wasn't aware of the heat, and only when I got home and heard the News did I know quite how hot it had been. *CB*]

Philip placed the choirs in a circle around him and somehow managed to conduct with sufficiently gargantuan gestures so that people could follow the beat and be cued for their entries even when his back was turned. (I was explaining this arrangement to a friend who doesn't sing in a choir, and she wondered whether Philip had allocated different parts of his body to each choir e.g. his left elbow to choir 4 and his right knee to choir 7 and a flare of the nostrils to choir 8 etc.) The advantage of this surround-sound formation for the singers is being able to appreciate the wonderful effects of 'octophony' as choirs 1 to 8 begin and cease in turn all the way round the circle ... and then back again, each choir briefly overlapping the last.

Fortunately we did not have to sing from the full score, which, open, would have hid most of Philip (this would have been rather like having to sing from a full size open broadsheet, not an easy task with 110 people in a tight circle), but Clifford Bartlett had produced an excellent edition covering just 2 choirs (i.e. 10 parts) at a time. Philip showed us the full score (which he wryly termed his 'pocket edition') [Philip had one of the very rare 26" x 18½" double-size scores that Oxford UP produced *CB*] and invited us to look at it afterwards, but to treat it gently. Unfortunately as he was holding it up open for us to admire, the binding broke and huge pages cascaded everywhere. Oops!

Not only is this massive work filled with rhythmic and melodic variety, but it is underlaid with more mystical

significance: when the letters in the name 'Tallis' are assigned Roman numeral values (according to the discipline known as numerology) they total 69 – and, guess what, the piece comprises exactly 69 measures. Clifford commented that it was one of the very few pieces of the period where the measures are numbered in the original. [Not exactly the original, but in the earliest surviving MS, giving the version prepared with English text for the appointment of Prince Henry as Prince of Wales in 1610. It has a double sequence of bar number, as far as I can see – from the reproduction of a small portion reproduced on a pencil holder on my desk – in old handwriting, measuring breves (the bar-length of the MS and modern editions) and longs (two-breves). *CB*]

The text is an antiphon to a reading from the book of Esther and was to be used only when there were 5 Sundays in the month of September when readings from the book of Judith were exhausted. In many ways the piece looks back to the Eton Choirbook with its florid counterpoint and rhythmic complexities (we all had times when we had to count as if our lives depended on it) offset by passages of great tranquillity, such as where all parts gathered to sing the word 'respice' in the same rhythm. Philip cleverly used these points both to stun the audience with the sheer force of 110 voices singing full throttle and also to woo them with a most dulcet pianissimo.

Of course, Philip's witticisms enlivened the day: one section he described as '6 bars of Botticelli, and thereafter it's pure Hieronymus Bosch'. When one choir was lacking confidence in keeping going they were encouraged to adopt the belief system 'as one bar ends, another will surely begin'. The sopranos of another choir came in at the wrong place: 'you're half a bar late: it was very beautiful and very *striking* – coming as it did just *there...*' He obviously spotted the tendency of those who weren't singing to gaze at the striking Victorian gothic ceiling with its vibrant grey zig-zag patterns and lively pictures. To help us accent the first syllable and not the second of 'caeli et terra' we were asked to think of them as well-known renaissance solicitors.

Given the sheer physical demands on the conductor we were all impressed with the vigour that Philip maintained during the day. The final informal performance to an uninvited audience of about 30 was a shade tense, like walking a tightrope without a safety net, but we acquitted ourselves very well and our audience was enthusiastic, and I'm sure that we all felt the experience was a proud addition to our personal musical CV. *Helen France*

Neither writer mentions that the motet was not sung right through until the end of the rehearsal, a ploy that worked marvellously. As listener (a role I usually find frustrating in works I know well), I found that run-through intensely moving. I first experienced Spem *with David Willcocks in a large-scale performance at King's College Chapel in 1961. Usually I've played organ, though I did sing it at another Tallis church., St Alphege, Greenwich. The Waltham Abbey day deepened my experience of it and gave new insights. I'm sure that it was originally sung by 40 solo voices; but the understanding of how the music worked that we all gained during the day made such a consideration irrelevant.*

One editorial aspect that exercised my mind was the underlay. The earliest MS dates from about 40 years after composition, and has an English text. The first MS with the original Latin text dates from 1751, and is now missing (I confirmed this with the British Library on 17 June). It lies behind the edition in Tudor Church Music*; its editors made some changes without recording them, but it is probably now the nearest we can get to it.*

I chatted after the event to Hugh Keyte, who prepared an edition for the Taverner Choir recording and also knows the English version well (he commissioned an edition of it from Sally Dunkley for the BBC in 1981). He reckoned that the 1751 underlay was devised by its scribe and has no authority, and that the English text is such an exact replica of the Latin that the substitution should have been virtually mechanical. This would involve more word repetition than the TCM/OUP version. I have some doubts. Underlay styles changed during the second half of the 16th century, and it is plausible that a composer already 65 (or 69) in the early 1570s favoured a more melismatic way of writing than was normal in 1610. On musical grounds, it makes very good sense for imitative entries to have the ends of phrases fading into melismas to avoid cluttering the texture and for the fill-in parts to be texted so that the chatter of up to 39 simultaneous consonants on a subordinate phrase is avoided. So the awkward underlay makes some sense. *CB*

For reviews of various Tallis CDs, see p. 39.

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STANLEY'S *TERAMINTA*

Peter Holman

English opera in the first half of the 18th century was essentially a response to Italian opera: an Italian opera house was opened in London in 1705 and *opera seria* became the dominant form of musical theatre in the second decade of the century, after the success of Handel's *Rinaldo* (1711). The English response took two forms. The dominant one was comic: works such as *The Beggar's Opera* and John Frederick Lampe's *The Dragon of Wantley* parodied the arcane conventions of *opera seria* and were often more successful than the original operas they targeted. But there were also attempts to create a serious English equivalent to *opera seria*. J. C. Pepusch and J. C. Galliard produced a series of attractive Italianate all-sung English masques in the second decade of the century, the models for Handel's *Acis and Galatea*. A generation later, Thomas Arne, Lampe and J. C. Smith collaborated with the poet and musician Henry Carey (who acted as librettist) to produce a number of serious English operas. In 1733 and 1734 they put on seven works, including the first stage performance of *Acis and Galatea* (much to Handel's annoyance) and *Teraminta*, staged at Lincoln's Inn Fields on 20 November 1732.

Carey's libretto for *Teraminta* takes contemporary Italian *opera seria* plots as its model. It is set in an exotic location – the scene is 'Cuba and country adjacent' – though there is no attempt at local Caribbean colour. The characters are all aristocratic, though the plot hinges on several of them being disguised as shepherds and shepherdesses – a convention that chimes with the developing interest in nature at the time. The real common people do not figure at all: as with most of Handel's operas there is no chorus. As also in Handel, the characters are concerned largely with love intrigue, and with the conflict between love and duty. Carey provided a convenient summary of the plot in his *Dramatick Works* (London, 1743):

> Xarino, (commonly pronounced Zarino) Prince of Cuba, quits his Father's Court, and puts on the Habit of a Shepherd for the Love of Teraminta, a Beautiful Shepherdess, taking with him his intimate Friend Cratander, who secretly becomes his Rival, and creates such Misunderstanding between the Prince and Teraminta, as occasions great Distress; but the Appearance of Ardelia, who Cratander had ungenerously forsaken after the most solemn Protestations of Constancy, so confounds and convicts him, that he sincerely repents, with a Promise never to desist till he has reconciled the Prince and Teraminta, which at last is happily effected. Teraminta is given to the Prince, and Ardelia to Cratander, which concludes the Opera.

In addition, it is necessary to know that Ardelia has disguised herself as a man in order to pursue Cratander, that Cratander disguises himself as a hermit in Act II, and that Gozanes has been deposed and imprisoned in Act III by his rival Phlegon (who never appears). Xarino, having defeated Phlegon, rescues his father in the nick of time from death by strangulation. He then pardons Cratander for his disloyalty, and in turn Gozanes approves his marriage to Teraminta, revealing that she is not a simple shepherdess but the daughter of Zantimenes, the rightful king of Cuba, who had been unjustly deposed by Gozanes.

The original music for *Teraminta* was composed by the young J. C. Smith, the son of Handel's copyist and assistant. For much of the 20th century it was believed that the manuscript score that survives in the library of the Royal College of Music was Smith's setting. However, Mollie Sands pointed out in 1952 that the version of the libretto set in the manuscript was not the one printed in the 1732 libretto (which is in free verse), but is derived from the one printed in the 1743 *Dramatick Works*, which has the free verse tidied into regular blank verse. Thus the setting in the manuscript must be later than 1732. Sands also pointed out that one of the airs uses the same tune as a minuet from John Stanley's op. 1 flute sonatas, and that the Royal College manuscript has Stanley's bookplate and therefore came from his library. The growing feeling that it was a work by Stanley rather than Smith was strengthened in 1979 when Glyn Williams pointed out that an air from the opera published in 1735 as by Smith was not the same setting as the one in the manuscript.

The problem with attributing the setting of *Teraminta* to Stanley is that we have no documentary evidence of a stage production; any public production of an opera at the time would have been accompanied by the printing of a libretto and advertisements in the newspapers. However, Stanley was clearly interested in developing a career in the theatre around 1760. Despite a disability (he was blinded by a childhood accident), he managed to develop a considerable teaching and performing practice in London in the 1740s and 50s, and took over the Lenten oratorio series at Covent Garden after Handel's death in 1759, collaborating with J. C. Smith. This must have given him the necessary connections in the theatrical world, for in 1760 his masque on the death of George II, *The Tears and Triumphs of Parnassus*, was put on at Drury Lane, followed by another, *Arcadia, or The Shepherd's Wedding*, written for George III's wedding the following year. *Teraminta* was presumably written at about the same time for a production that never materialised. There is no record of any other performance until the work was broadcast on the BBC Third Programme in the early 1950s. So far as I

know, it has not been performed since, so the performance at the Suffolk Villages Festival this month will probably be the first time it has ever been heard in public.

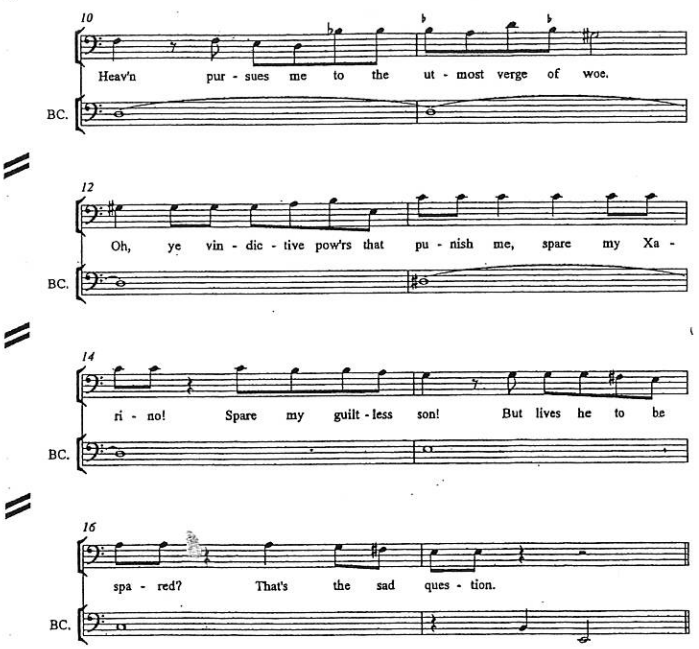
Teraminta is effectively a Handelian opera in English, though the libretto as it appears in Carey's *Dramatick Works* was considerably shortened, possibly by Stanley himself or by J. C. Smith – now Stanley's partner in the oratorio seasons. (It is easy to imagine that Smith gave him the libretto and encouraged him to set it.) Stanley's music is also much lighter and more modern than Handel's would have been, with attractive airs that are almost *galant* in style on occasion, and simple but effective scoring often using unison strings. Stanley had a gift for writing charming and seemingly spontaneous melodies that was as strong as Thomas Arne's, though unlike Arne he was also a consistently good craftsman. As with the rest of his music, the abiding impression made by the opera's music is of elegance and a sort of indefinable 'rightness'. Nevertheless, Stanley was also capable of writing music of considerable expressive power, as in Xarino's air 'Why does my charmer treat me so?' in Act I, Scene 3, with its rich string accompaniment, Xarino's air 'False and ungrateful, faithless fair' in Act I, Scene 6, with its cello solo, Teraminta's air 'Shall strangers weep' in Act II, Scene 3, with its elaborate oboe solo, and the two powerful prison scenes for Gozanes in Act III. With such delightful and affecting music it is inexplicable that *Teraminta* has remained unperformed, unpublished and largely unknown for 250 years.

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Stanley's Teraminta *will be performed at Stoke by Nayland church in Suffolk on Saturday, 27 August; see the Diary for details. A sample of the work is given below.*

Another concert at the Festival includes some of the music in popular vein published by Thomas Ravenscroft between 1609 and 1614. The example printed on pp. 24-25 is from the musical appendix to his serious theoretical work A Briefe Discourse... *which brings us as near as possible to the popular music of the period. Both Ravenscroft and Bennet were skilled in the craft of composition (as Bennet's familiar* All creatures now *testifies). His rustic wedding song is printed here at pitch, though should probably be down a fourth. It is available from King's Music at either pitch, as are several similar songs by Ravenscroft.*

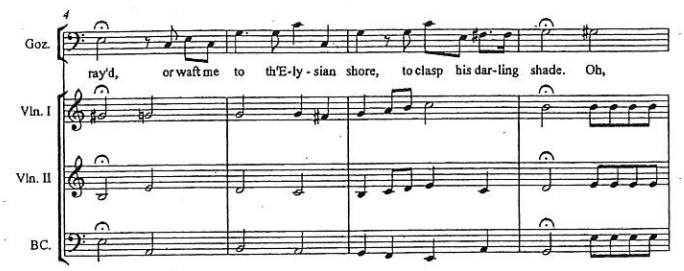
92



16 - Air (Gozanes)



93







Of Enamouring

John Bennet — Their wedlocke

2



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Original clefs G2 C1 C2 C4

3


24
'tis fa - liant zport, then let this bur - den zweet - ly zung be still, A
30
bor - gen's a bor - gen bee't good be it ill: A bor - gen's a bor - gen, vor
A bor - gens a bor - gen vor
A bor - gens a bor - gen vor
A bor - gens a bor - gen vor
36
weale or vor woe, So ev - er led dis blea - sing bur - den goe, so
weale or vor woe, zo ev - er led dis blea - sing bur - den goe, so
weale or vor woe, zo ev - er led dis blea - - sing bor - don gor, so
weale or vor woe, so ev - er led dis blea - - sing bur - don goe, so
42
ev - er led, so ev - er led dis blea - sing bur - den goe.
ev - er led, so ev - er led dis blea - sing bur - don goe.
ev - er let, so ev - er let, so ev - er led dis blea - sing bur - don goe.
ev - er led, so ev - er led dis blea - sing bor - don goe.

STYLE IN THE 'ART' OF THE INTERNATIONAL VIOLIN COMPETITION (not the 'heart')

Elizabeth Wallfisch

Here I am at the end of yet another day on the jury of yet another international violin competition, where children who are too young to know better are competing against each other, and young adults who are not old enough to play with their own styles are doing the same, playing in order to be seen to be the best-to win some recognition, or some money, or both of course.

The price is too high in my view.

I was desperate at the end of the first day. I had to get to my violin and play some of the music of my old friend Bach, who had been successively murdered, repeatedly stabbed in the heart, in the *music* room, of the competition. Actually it is *the execution* room: it claims its victims mercilessly.

VICTIMS NO. 1: THE PLAYERS

The young players, between the ages of 13 and 17, 18 and 25, are put up there to be eaten by the lions of the jury by their parents, their ambitious parents, who should know better than to set their most precious gifts up to be destroyed – and if not destroyed, then hurt, as surely as if a car had hit them. They are prey. They are duped and swindled into believing they will be great, the greatest, the most famous, the richest, the best. They look over their shoulders at other kids of the same age – but instead of going out to hit a tennis ball for a couple of hours of fun, they stay indoors to perfect some esoteric and impossible art, to please their teachers and elders by making themselves better than their violinist friends.

The players know the ire and the agony of desire, ambition, and greed. If it isn't their own, then it is that of the parents and teachers, the recording industry, or the management predators. They have to perfect music that is technically impossible for all but the most athletic. But the most athletic are often lacking in musical instinct-whatever that is – a passion for the music itself and an understanding of its harmonic/emotional structures, which leaves the actual playing cold, and devoid of any communication.

Then there is the youngster who is not so gifted physically – who has not got the athleticism present in the prodigy, or had the opportunities to work with the best teachers, though who they really are is a mystery to me.

Or perhaps the player is just frozen stiff in terror and can show nothing of his/her love of what he is playing. This can be agony, for the player mostly, but also for the more sensitive members of the jury, who wish for nothing more than for the players passing before them to relax and do their best.

Or there are those who are too young to have the first idea of the mature nature of the music they are playing. How does a prepubescent young girl of 13 get into the heart, the eroticism of the *Carmen Fantasie*? She can certainly learn technical lessons from it, but so what? Or how does the typical young player really feel about the solo works of Bach? Bored mostly, I suspect, when they are just part of the technical structure of the teaching framework. The age of the student will dictate the degree of understanding, and thus joy in the music, and he/she is mostly too immature to yet conceive of the depths in this music. This is why I say at in my first sentence 'too young'.

This is profoundly disappointing.

It hurts to see a great musical talent being misled into choosing the wrong pieces to play, to show himself up publicly as inadequate, not realising that it could have been recognised by the listeners were he to play music that was within his grasp, suited his temperament and stage in life.

It hurts to see a player with absolutely no sense of the concepts of style inherent in the music to begin to have the first idea how to approach even the beginnings of an interpretation.

It hurts to see one who is too stupid... Yes, it happens. ***But mostly it is ill advised.***

The wisest and most humane of teachers put their gifted and able students in for competitions, not to win them, but to gain experience of performing and to raise their individual games: violinistically, technically and hopefully musically.

VICTIM NO. 2: STYLE

So what is my gripe? I go on a lot about 'style'. The word is dry, the concept is everything. What do I mean by it?

- Understanding that there is a rhetorical language in all music, whatever the period..
- It is not exclusively to do with 'Baroque' music, it is fundamental in all music making, right up to today and tomorrow.
- It is ***speaking***, in the language of the music of all periods.

- It is *appropriate* gesture for the music of all periods.
- It is playing *respectfully* to the composer of the piece of music and to the period in which it was written.
- Perhaps it is also playing with the understanding that the composer may be in the room with you, and would love to have his music brought to life by a talented young, fresh enthusiastic player.
- It is playing with even the minimum of historical information about the appropriate gestures of the periods in which the music is written, giving life to the text as a result.
- *It is putting a face on every single note played so that it says something, and has the power to move the listener.*
- It is playing with *love.*
- It is playing with affection, perhaps 'AFFEKTION' is the better word.
- It is having fun, playing to the listener, with the listener, drawing the listener into the world of magic that is music.

It is not a mystery – anyone can do it. Some don't have the first idea they can, and are! One competitor played with absolute joy. His love, and the fun he had shone through, without a jot of so-called 'performance practice' schooling. So his 'style' was truly wrong in some ways, in the earlier music, BUT his instincts were perfect, his rhetoric clear and 'affecting'. Now, that is also *style.*

BUT...

- It is most absolutely not about the mere playing of the violin, the making of a fine sound, a big sound, a round sound, a sound that will carry to the back of any and all concert halls.
- It is not about virtuosity on the instrument for the sake of virtuosity.
- It is not even about 'mastery' of the instrument.
- It is not about the showing of the supposed emotion of the player, the 'expressing of oneself' of the artist.
- It is not about playing louder and louder when the player feels stronger about the music.
- It is not about imitating the romantic traditions of the past in every single period of music.
- It is not about the 'Line'... I don't even really know what that means any more – it is meaningless in the light of rhetoric in music.
- It is not about putting an overlay or a mask of another language upon the music.
- It is not about playing a piece of the 18th century in the grotesqueries of the 19th and 20th centuries style. These are only grotesque when they are not appropriate to the period, they are fine for the 19th and 20th centuries.
- It is not about playing *cool*!
- It is not about the mere knowing of the notes, the order in which they are played.

It is magic to hear a moment of love, the love of the player for the music. You would not believe how rare that is – and then I fear for the ears of the other jury members! Did they miss that moment, are they thinking completely differently from me, are they listening only for technical perfection. Are they sensitive to the delicate nature of talent that is not obvious? Are they listening for what they expect to hear, to what they themselves have been taught, and therefore is familiar? Usually the physically gifted can play anything, but it is rare to find one in this group who have gone beyond the playing to the loving, the passion, the communicating of this love, a joy. When you do, you sit up, take note, are moved, even get goose bumps on the arms. It has happened twice here in this competition: perhaps that is a good proportion. It stands out like a beacon of hope, in an arid world.

The musically gifted are a joy to listen to. It is not that they yet have the knowledge or scholarship to really understand the deeper issues of style, but that they have the love of the music and the instinct to be able to tell the story behind the music, with emotion and love.

More often however, you can marvel at the amazing accomplishment of the athlete, at whatever age. But this gets so boring when there is no inflecting, communicating at all, NONE. I get really sick of it. There are many, many, many young violinists from the four corners of the world being taught the actual business of playing the violin superbly well. I have written the words, 'well-drilled' many times this week – not even simply efficient, supremely well drilled, down to the last nuance, with the gifts of concentration and obvious dedication to the business of appeasing that god, the violin. There can be refinement there, intellectual concepts perhaps, even, great musical talent; but when there is no communication, how are we supposed to guess what is there?

Here is the rub. There is still always, yes *always* a huge gap in the performance that is no fault of the player, his talent, his instinct. It is the *hole* in the worldwide understanding that music is rhetorical, conveys emotion, moves the listener, all within its intrinsic world of style.

I feel some here are my enemies, my colleagues on the panel. My musical enemies. I know they are not in reality, we are all frail and uncertain. But read on:

I am foreign, from a place that is musically threatening to the 'modern' teacher. I have learnt things 'they' have not. So what? 'They' have learnt things I certainly have not! We are all in the same boat – on the pleasure-cruise of art.

I know about style, or at least think I do, and I also know about violin playing, pedagogy, both 'modern' and in the specialist area of the 17th, and 18th centuries. My ears wish to hear more – I know they do! My heart desires it!

It is here I may add that there are strong national characteristics emerging in the styles of teaching that are apparent in the performances of many of the less gifted, but able, players in this competition. It is apparent in those because they are in many ways slave to the tastes of their

teachers and their traditions. They perhaps have not the talent or maturity yet to be able to play as they wish to, and will have the freedom to later in their lives.

The secret of a good jury is to have a balance of tastes and instrumentalists across the board of jury members. It doesn't work fairly for the players if there is one prevalent 'style' of teaching present on the jury, perhaps one nationality, or one part of a country represented more strongly than others, or violinists represented more than other musicians who have no 'tradition' of violin teaching.

THOUGHTS

Today I heard some individual and engaging playing, and also yesterday. I cannot say I wholeheartedly enjoyed it, but I was engaged with the engagement of the performer. They were at home, the home being in the telling of the story in the music they were playing. They were loving the music, and it showed, they were engaged, absorbed, in love. But then what?

If there is no education in the teaching of the music to a young violinist, and not just the violin, then the following happens, even if a musical person will instinctively respond to the emotion in the music.

If he does not know the language in which it is written, the *mores* of the periods, the expressive vocabulary, then he will 'shout, scream even, groan, mumble' the music into something unrecognisable as belonging to the composer. He will *over-play till it is unbearable*, louder and louder, more and more forceful, and if it is delicate in sense, then the opposite happens and nothing is said,: it sounds feeble and timid.

On the modern instruments these days it is possible to play so loudly, with unbelievable force. It is much harder now to temper the tone to something more subtle, more beautiful and delicate in expression. To articulate, to inflect. It is not just the Tourte-model bow itself, which of course was not invented at the time of Bach, but it is our contemporary bowing techniques.

High right elbows, flat wrists, all the fingers spread out for maximum force on the bow; for sound, sound, sound

And as for that terrible killer of all nuance and inflection, the *continuous vibrato*... On every single note, the same speed, be it too wide, too fast, too slow, hysterical, clumsy- you name it, it is there. It ruins the intonation, but more than that it ruins the *inflection, emotion.*
It is a climate of global 'warming' of the tone, and makes a nonsense of the temperate climate of all music, with change, and mood and feeling.
It is all a great misunderstanding.
No, a great *un-understanding.*
A nonsense of sorts.
So how do we listen, and not die?

VICTIMS NO. 3

Johann Sebastian Bach
Wolfgang Amadeus Mozart
Niccolo Paganini
Ludwig van Beethoven

I am bracing myself to listen to another eight performances tomorrow. Among them will be a few 'Chaconnes' – the Bach *Ciacconna* from the D minor Partita. It has become the victim of the world of the virtuoso violin. It is repeatedly murdered day after day, sacrificed to the *un-understanding* of our time. It has been turned in an ICON, distanced, something inaccessible, but yet an altar on which to sacrifice the finest of our young players. We all dread another 15 minutes of hearing it again – and again: yes, admit it! It is butchered in the name of the competition, in the name of finding the best player. Surely this must tell us something.

There was one today, which was superb. Such a relief: individual, engaging, deeply felt, marvellous. She took her own risks, she 'got it'! Her 'style' being of a fine nature we were moved, but was it anything to do with the real thing? The Bach of Bach? Probably not, as far as any of us can tell at 300 years of distance. But someone of that depth of instinct would only gain from learning more deeply the historical perspectives that would *inform her instincts and enlighten her playing.*

Another piece that is sunk without trace in this shipwreck is the Mozart Concerto. I mean this generically. Any and all of them really. It doesn't matter. They come to the stickiest of ends, a slow and grisly death, over and over again. First, we have to deal with the pianists. Some are a real liability. The tuttis have to be cut for the sake of time, and custom, the pedal is used over everything, there is no articulation at all, almost none.

Why do the fiddlers not play the tuttis? They mostly stand and wait till it is their turn, as if nothing is going on, and it has nothing to do with them.

Another great misunderstanding/un-understanding of the nature of this music, in its time, in its place, in this style, its genre, with its tastes, passion, etc. Victims will come in and play operatic, delicate, subtle, passionate Mozart as if he is made of steel, without feeling, too loud, or too soft, or not practised enough because it is not challenging enough to work hard at.

Of course, there are again those with the musical instincts to play with a degree of all the above. What more could they do if they were truly informed and initiated into the fun of discovery of the 'style' of Mozart's own time?

Oh, and what about the Partita in E Major of Bach, the Prelude? No wonder that many violinists never recover from this time as a student, having to learn it in the

'romantic' way, with the tradition of the last 150 years, which overlays its beauty and joy. One hopes that they finally grow away from this to loving it for the superb piece of music it is.

Or the G minor Sonata, the incomprehensible Fugue, the Adagio with all its exquisite ornaments. They become a nonsense in the 'modern' style, and it is no wonder that they are so very hard to listen to. Players also rarely play these two Bach solo works in later life because of this bewildering, yes boring and painful experience as young players. They are hard enough to understand and play even with the experience of 'historical' information, let alone with another dictionary of the foreign language of the 'Romantic' tradition, with which to decipher the music.

So where does this leave us, now in June 2005?
How will the world of teachers take 'style' on board?
Will the world of teachers take 'style' on board? (*I fear not – it is all too terrifying and puzzling to the greater world of the art of music.*)
Does a jury judge with any kind of 'style' in mind?
Certainly not at this moment in time.
No jury is qualified, almost no individual is, sadly.

This all sounds so very arrogant. But I think that it is a far greater arrogance to play these great works of the past without due regard to the composer, his mind, taste, emotional language, etc. Perhaps we should really be saying in the titles

Bach/arranged Galamian – D minor, Chaconne,
Mozart arranged Flesch – Sonata in ...

and then we would at least be covered. Because they are *arrangements*, sincerely done by the editor, given his information and experience.

Then they are diminished to the next level by the interpretation of the teacher, passed through to the poor student who is the last in the long line at a great distance from the original composer. We are estranged, orphaned. Is it then impossible to open the door *to the fun of 'stylistic' concepts, which will inform and enlighten the performances*? At the moment it seems impossible.

But, the sources and the knowledge are out there, at our fingertips now. A trip to amazon.com perhaps, to search out a few recordings that may stimulate some questions, cause some rebellion? Careful, though!

A little knowledge is also a dangerous thing.
The hybrid performance, which stays firmly in the realm of the intellect, and not the *'affections'* is no performance either! It is a caricature: slurs too short, tempi too fast, bursts of huge, overplayed romanticism mixed in with delicate over-phrasing because it 'should' be phrased like that, an intellectual performance, not original, excitable and loved.

But it is a start. An intelligent, instinctive teacher/ performer with an open and curious mind will find the way through the maze. It is not so very difficult. One's instincts can be trusted, even more so when they become informed.

.

These youngsters are the players and the teachers of the future. I ask why should they still be encouraged by us on juries to continue in this old tradition by our awards, our ignorances, our ambitions? Should we not rather be challenging the very basis upon which we are now judging these performances in the light of the issues of 'style', thereby creating a growing culture of questioning and curiosity in the future generation of artists?

I am not here as the Bach police, as the Mozart or the taste police. I don't have to be 'right'. I am here to question. To discover, to learn. I am one of a million caretakers of the finest art in life. We are all here to encourage the love of music, and the understanding thereof.

****

PRACTISING

John Catch has sent us the following.
Prompted by your review of Garaudé's *Méthode* (*EMR*107, p. 11). I enclose my favourite, and contrasting, examples of ascetic teaching – rather different from learning from 'what you might call music'! I think that we know far too little about *serious* teaching for the aspiring professional before the later 18th-century to be very sure about how they went about it. The more numerous little DIY books don't seem to meet that need.

Geminiani's The Art of Playing on the Violin *(1751) is too well-known to need quoting at length. He writes on p. [2]*

> The fingering, indeed, requires an earnest Application, and therefore it would be most prudent to undertake it without Use of the Bow, which you should not meddle with till you come to the 7th Example...

From the 1880s comes Everybody's Guide to Violin Playing *by Tom Taylor of the Elysian Orchestra (London, Saxon & Co, nd). Chapter X begins:*

> Practicing is not merely a *mechanical* proceeding to be gone through each day, it has an intellectual bearing which, if properly appreciated and acted upon, brings about a desired achievement in the shortest possible time. Supposing that the student has two hours daily at his disposal, that being considered the minimum from which any really good results can be expected., he should give one hour daily to scales and the other to exercises for the first year. If fair progress be made in that time, he may make the second year's studies a little more varied.

A table suggests how the time should be spent (third & subsequent year's timings are bracketed).

> shakes 10', Scales 30' (20'), Reading new music 20', exercises 50' (30/40', Easy Solo 10' (40/30').

I'm intrigued by the advert for Cadbury's Cocoa placed opposite Taylor's title page, with a graph showing its superior quality compared with meat, eggs and white bread. 'Pure cocoa is perfect food – the addition of drugs only deteriorates it' and, according to the Lancet, *'Cadbury's Cocoa represents the standard of highest purity'.* CB

RAVENS VIEW

Simon Ravens

An apology for my column in the last issue which, you may have noticed, had precisely nothing to do with early music. Clifford indulged me by allowing a rant about recent releases of Schubert, Chopin and Rachmaninov. I am grateful, but have promised not to digress again.

So where was I? Ah yes, Johann Struass. My early music disc of the year so far – certainly the one that has offered me the most pleasure and, at the same time, made me think longest and hardest – is a new recording of Strauss bon-bons by Anima Eterna conducted by Jos van Immerseel (ZZT020601). Van Immerseel has approached Strauss as an acknowledged sceptic but, like Goldsmith's fool who came to scoff but remained behind to pray, has been won over. More than that, in the process he has evangelised me, as well as a number of my customers.

Four years ago, when Nicolaus Harnoncourt first directed the New Year's Day concert in Vienna, it appeared that the early music movement had already begun to tweak the elegant moustache of Johann Strauss. But had it? After all, we may view Harononcourt as one of us, but since he was a former member of their own family, so did the Vienna Philharmonic. And for all the textual revelations Harnoncourt offered, the orchestral instrument, and his rhythmic approach, remained firmly within the Viennese tradition.

How ironic that we should even talk of such a thing as tradition, when it was in Vienna that Mahler offered his famous quip, to a recalcitrant orchestra of the Court Opera, 'Tradition ist nur ein anderer Ausdruck für Faulheit' (commonly translated as 'tradition is laziness'). Yet nowhere else is an entire musical approach held so sacrosanct as is the placing of the second beat of the bar in present-day Vienna.

Never mind the fact that he offers us the sensational sonorities of Anima Eterna's period instruments (and they truly are sensational), Jos van Immerseel has committed heresy with that early second beat, firmly nailing his manifesto onto the door of the Church of the Anticpation. In his performances, the three beats are placed fairly evenly in the bar. So what is his reasoning? In a wonderfully expansive booklet, van Immerseel and the dancers he worked with on the project approach the question from a number of different angles: in each case – practical and musicological – the conclusion reached is inconclusive. At best there is an absence of evidence that Strauss himself would have recognised the modern Viennese tradition. But an absence of evidence on one side of an argument is hardly proof positive for the contrary side, and there is a refreshing humility to van Immerseel's admission that perhaps the approach he takes is the one Strauss had in mind. Only, note, 'perhaps'.

Of course, one of the questions that Viennese tradition always begs is this: if the norm in the 18th century was a slightly prolonged first beat in a three-beat bar, when did that norm become inverted to the modern Viennese norm of a diminished first beat? Brahms (who Johann Strauss admired, and vice-versa) writes *In tempo giusto* above the first of his op. 39 Waltzes, which could be seen trying to guard against – what? – '18th century' or 'modern' rhythmic doctoring? Or something else entirely? If any *EMR* readers find themselves in a séance, perhaps they could pop these questions of any Johann who happens to nudge the glass.

If I were a betting man (I would like to find a bookmaker who would offer odds on this kind of thing) I would wager that in a few years Jos van Immerseel will be offering us a little more of a lilt to his Strauss. In other words, as with all reactions to a tradition, there is the possibility that he has over-reacted. But I'm not, and in any event, this recording has gladdened my heart and mind so much, the last thing I would want to do is dissuade anyone from buying it.

The waltz could be excused for feeling a little hot under the collar at the moment. Aside from the searching gaze of Jos van Immerseel, from an entirely different angle it finds itself being inspected on disc. In this case the performers are Concerto Koln and the Turkish group Sarband. Their CD *The Waltz: Ecstasy and Mysticism* (477 542 0) explores the cultural interplay between west and east with the dance – not just how Mozart and others tried to assimilate 'Turkish' elements into their music, but how the court composers of the Sultan wrote their own. The resulting disc is excellent, if curious. Curious, I suggest, because although I can see someone lapping up the 'eastern', and another the 'western' tracks, I can't quite see the same person enjoying both. The Turkish tracks soon paled on me: I never thought I would say this, but after the third sugary song about a rose by Dede Efendi, the music of Joseph Lanner really gave me something to chew on. And yes, now I come to think of it, I loathe Turkish Delight.

One of my customers looked at the CD and muttered under his breath that most vile dismissal: 'marketing!' And its true, the whole package (a cross between 'world' music and classical, with a tacky title and an intriguing but minimal sleeve-note) looks suspicious. But I give Dr. Vladimir Ivanoff ('Program idea and concept') and the performers more credit than that. It is a genuinely interesting, and superbly executed project, and they can hardly be held responsible for DG's marketing department feeling the need to justify their existence.

I must try not to write about Anima Eterna's next, imminent, early music project – Rimsky-Korsakov.

Musica Contexta at Ely

R. J. Westwell

In a recent concert in the Lady Chapel of Ely Cathedral, Musica Contexta* provided the perfect antidote to the tempestuous exaggeration of much of today's 'in-your-face' music.

The Lady Chapel was the perfect medium to realize the group's intentions. The name Music Contexta ('Music interwoven') reflects the group's aim of presenting Renaissance music in the spirit of its original design. The resounding acoustics of the Lady Chapel developed the sounds into a potent and profound texture that echoed deliciously. The musicians lived and breathed the sustained serenity of the smooth lines that are Renaissance music, so that the overall effect did, indeed, capture the spirit of Renaissance beauty in a most memorable way. They performed music by Ludwig Senfl, Josquin Desprez, Cristobal Morales, Philippe de Monte, Orlandus Lassus and Constanzo Festa. One of the most notable contributions was a *Missa pro defunctis a5* by Lassus. The full strongly woven texture the singers and instrumentalists produced was phenomenal.

Other special features included refinements of delivery, tone and texture. Examples were provided by finely shaped and cohesive delivery of the chants (especially 'In paradisum deducant to Angeli' in the Responsory in Lassus's mass), smoothly integrated embellishments (especially noticeable in Josquin's *De profundis*) and expressive development through carefully shaped textural blocks (particularly evident in the Offertory in the Lassus).

The musicians were all experienced, highly skilled individual performers that gelled together delightfully. Another noticeable feature of this concert was the effective way in which the performers adhered to the Renaissance principle of voices and instruments functioning as equals in a serenely developed musical fabric. The smooth, mellow tones of the sackbuts and cornett blended perfectly with the clearly sustained tones of the singers.

There was not doubt that this performance was special – even more so because the soprano (Alexander L'Estrange) is a direct descendant of the famous L'Estrange who designed and painted the nave ceiling in Ely Cathedral. Musica Contexta's first concert was held in Ely Cathedral some 12 years ago, so it was no surprise that they were very warmly received by a packed audience.

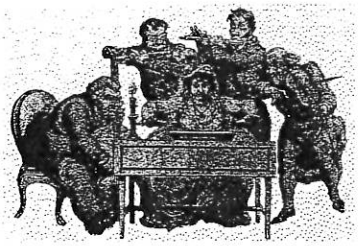
* Alexander L'Estrange, Simon Lillystone, Peter North, Tony Purves, Simon Ravens *SATTB*, David Staff *cornett*, Philip Goodwin & Ian Davies *sackbuts*, Elizabeth Pallett theorbo.

Musica Contexta may be contacted via Debbie Tye, the King's Music School, Ely (01353 653931) Email: music@kings-ely.cambs.sch.uk

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REVIEWS OF BOOKS

Clifford Bartlett

BEFORE PEÑALOSA

Kenneth Kreitner *The Church Music of Fifteenth-Century Spain* The Boydell Press, 2004. xiii + 181pp, £45.00 ISBN 184383 075 2

I so often complain of (or would complain if such repetition were not so boring) the careless or, even worse, deliberate unreadability of so much current musicology, that it is refreshing this month to welcome two notable exceptions. Melemed's Bach (see p. 34) is intentionally aimed beyond the normal professional readership, but Kreitner is writing a book on so esoteric a subject that it is unlikely to be a high-priority read for most of us.

I suspect that, if asked to identify any church composers of 15th-century Spain, those who could come up with any candidates at all might proudly produce Urrede and Cornago. But only three or four pieces by the former survive in Spain (notably the *Pange lingua*) and nothing by Cornago; the subtext of his mass, the only complete ordinary by a Spaniard before c.1490, places him firmly elsewhere: 'I have seen the map of the world, and Sicily is the best place of all'. So we are left with various pieces by unknown or anonymous composers from the last decades of the century and Anchieta: a total of 67 items, give or take possible survivals in later MSS. They could probably all fit in a volume substantially slimmer than the Bonporti reviewed on p. 8. So was Spain a land without polyphonic church music?

Kreitner explains in his preface that the book arose in part from his 'growing love for and fascination with the sacred music of Peñalosa, Escobar, and their contemporaries from the first decades of the 16th century. This was splendid music, splendid and idiosyncratic, the sort of thing that was not just plagiarised from the north'. (That rhetorical word repetition would have been suppressed in John Thomson's time at *Early Music*!) Where did it come from? In a series of well-structured chapters, he extracts a Spanish repertoire that is sometimes in chant MSS, sometimes mixed with anthologies of international music. He manages to identify a style, or rather series of styles, maybe not very sophisticated, that are unique. The music is discussed in some detail, with extensive music quotations. It is an esoteric topic. But it is example of how to write such a book. The arguments are clear, often set out point-by-point, paragraphs are short – I should learn from that! Each chapter ends with a section headed 'The Story So Far' I'm not sure if I like that title, or its capitals, but it brings together the points covered in detail in the chapter and relates it to the previous ones. The writing is direct, more personal than usual, but communicates its 'story' so effectively that courses should put the subject on music-department syllabuses just so that students have to read the book. The footnotes are a bore, though – so many lengthy titles recur so often: some system of abbreviation was called for. For decades, I annotated my books, music and record sleeves with ones derived and expanded from those in Reese's *Music of the Renaissance*; it reached a slightly wider public with the list of editions I included in David Munrow's *The Art of the Netherlands* (though I think dropped in the CD version), a set that unintentionally included one of the works discussed here – the *O bone Jesu* by Compère, Anchieta, Peñalosa or Ribera. There is a standard system for abbreviating MSS of the period, so why cannot frequently-cited editions and books also be mnemonically coded? Kreitner does, in fact, use *MME*, (*Monumentos de la Musica Española*) but still gives each volume full references.

But that's a wider issue. I conclude with praise for a book that, while not really exciting me by its subject, was a joy to read.

THE LAST ELIZABETHAN

Thomas Tomkins: The Last Elizabethan **Edited by Anthony Boden. With commentaries on Tomkins's music by Denis Stevens, Bernard Rose, Peter James and David R. A. Evans.** Ashgate, 2005. xii + 373pp, £70.00 ISBN 0 7546 5118 5

Tomkins's reputation stands at a lower level than Byrd, Dowland and Gibbons, though above most of his other contemporaries. It is nice to see that a Hungarian choir was named after him in 1978 and appears on a current CD, (see p. 41). But his music is still underperformed, and is not helped by the white-elephant of the five EECM volumes of verse-anthems transposed up a minor third so unplayable on a well- (as opposed to equal-) tempered organ and presenting a confusing visual image to the performers. This isn't the definitive book to satisfy musicologists and performers that Tomkins needs. His life is not well documented, yet Boden manages to extend it to cover nearly 200 pages. I was reminded of two books by retired amateur authors with which I have had some involvement. One was a history of EB's native village (which we published), another was a history of English domestic building; both authors knew their subject and wrote well, but tried to make their topic more interesting by devoting too much space to setting it in a history of England. Boden quotes so much peripheral documentation that it is almost impossible to follow the thread of his subject's life. The extensive contemporary description of

St David's Cathedral, perhaps by Tomkins's father, may be worth a place in an appendix, but is one of many examples that clog a narrative. On the other hand, in a study that quotes so many documents, should not every reference in the contemporary accounts (payments etc) be listed? I would have found it easier if the book had begun with a summary chronology of the life so that it was easy to find one's bearings when one lost the thread. It does, however, give a vast amount of information and places Tomkins firmly in his time and place. One question puzzled me: how long did the journey from Worcester to London take and how much did it cost (in relationship to Tomkins's salary)?

The rest of the book is largely a compilation, and operates on a much broader scale than the biographical section. Four chapters derive from Denis Stevens's *Thomas Tomkins* of 1957. I've sometimes been critical of Stevens, but his survey of so large a repertoire in so short a space (70 pages) is brilliant. Then follow an RMA paper from 1956 by Bernard Rose, an article on sacred music not in *Musica Deo sacra* of 1971 by Peter James, and a chapter on Tomkins's self-borrowings by David R. A. Evans. There is a list of works, whose format shows its derivation from the Denis Stevens book; it is very odd to list MSS sources in one column but *Musica Deo Sacra* mixed with modern editions under 'Printed editions'. I suspect that most potential readers would welcome up-to-date and more extensive coverage of the music: the only pieces treated in any detail are the anthems omitted from *Musica Deo Sacra*. John Irving's thesis on the instrumental music (published by Garland) needs complementing by a fresh study of the vocal music. And I wonder if the draft transcriptions made by the Tudor Church Music editors (pencil, as far as I can remember), are good enough to be scanned and made available online or disc to offer a plain scoring of *MDS*.

A few passing comments.
p. 219. Is someone born in 1572 still a 'young man' in 1601?
p. 234. Is John Caldwell's Oxford thesis on Add. 29996 really a Ph.D rather than a D.Phil?
p. 268-9. Rather than Withy's version of the Fifth Pavan being a revision of that in Simpson's *Opusculum* (1610), it is probably what Tomkins wrote: Simpson is more likely to have treated whatever source he had very freely.
p. 299. The idea of transposing organ music to allow for the 5'/10' pitch of English organs needs relating to what the 10' represented: footnote 22 should spell that out (there are other updatings in the chapter), and note that Denis Stevens too exaggerated the sharpness of organs of the period (irrespective of the 5' base) to a minor third rather than the recent estimate of three quarters of a tone. (The minor third suggestion is also unquestioned on p. 379).

BRIEFE INTRODUCTION

William Bathe *A Briefe Introduction to the Skill of Song...* Edited and with an Introduction by Kevin C. Karnes 137pp, £45.00 Ashgate, 2005. xi + 137pp, £45.00. ISBN 0 7546 3544 9

This is another of the *Music Theory in Britain, 1500-1700* series in which the tail of commentary almost wags the dog of text. Bathe's short book was published in 1596 but the editor shows that it must have been written a decade earlier. Later additions were probably made by the publisher, East. By the time of publication, Bathe had entered the Jesuit novitiate in Belgium. His later publications were a guide to teaching foreign languages and various spiritual guides. There are three ways in which Bathe is original. He provides an octave with fixed solmisation, he simplified (?oversimplified) how accidentals were treated, and he worked out rules (inadequate) for writing canons. The introduction expounds these with great clarity. One point is missed: the editor makes it clear that it was East who added the metrical psalms, but the clinching point is surely that a catholic wouldn't have chosen metrical psalms as examples. The volume also includes what survives of Bathe's earlier book: *A Briefe Introductione to the True Art of Musicke* (1584), copied by Andrew Melville a few decades later.

GAMBA MISCELLANY

A Viola da Gamba Miscellany... Edited by Susan Orlando Pulim [Presses Universitaires de Limoges], 2005. 244pp, €40.00. ISBN 2 84287 353 X

This is 'a sampling of articles from symposiums which too place at La Borie, in Limoges, in the 1990s', often updated. Those whose violistic interest is in the English fantasy will welcome David Pinto's investigation of the 'madrigal-fantasia': pieces with Italian titles but no texts, and includes a full list of them. We used to think that, if we looked hard enough, we would find the lost words, but failed rather too often. His summary links the phenomenon to the short period of Prince Henry's influence, when things Italianate were common. This fashion quickly faded at his death in 1612, so the texts became just titles (useful when there wasn't a standard numbering). But fantasies seem to have been written with Italian titles anyway, with no intention of the incipit implying a complete text.

Annette Otterstedt considers the existence of the descant viol in Germany, producing massive documentation for terminology and use from the 16th century to C. P. E. Bach, with Praetorius as the inconsistent but richest source of information (as so often!) For the work which causes most trouble to modern performers, Schütz's Christmas Story, she reckons that the *violette* are viols a fourth below the modern treble.

Jonathan Dunford squashes the idea the Sainte Colombe was the Augustin D'Autrecourt who lived in Lyon in the 1650s and produces another claimant, plausible apart from there being no evidence that he was a musician, though he had the requisite two daughters: Jean de Sainte Colombe. More research is needed. Dunford also presents the available information on Ditrich Stöeffken. Stuart Cheney does the same for Hotman and Dubuisson. Richard G. King describes the instances of the use of the gamba in

Handel's works. The C-major sonata is, of course, rejected (the attribution to Leffloth is equally dubious). The group of seven arias arranged for gamba, *flauto picolo* and bc would be worth publishing as a curiosity: PRB might like to contact the author. (Peter Holman will add more to this topic at the Handel conference in November.) Pierre Jaquier explains the meaning of some passages from Hubert le Blanc's *Defense de la Basse de Viole* (1740). Pierre Jaquier describes making a chest of viols, not just by copying, but by incorporating aspects from the scientific/metaphysical thought of the period. Ingo Muthesius, Dietrich Kesseler, Charles Riché and Marc Soubeyran write on restoring old instruments. The articles are in a variety of languages, but English predominates and non-English contributions have English summaries.

GRAUPNER CATALOGUED (GWV)

Christoph Graupner: Thematisches Verzeichnis der musikalischen Werke. Graupner-Werke-Verzeichnis GWV. Instrumentalwerke **herausgegeben von Oswald Bill und Christoph Großpietsch** Carus (24.029), 2005. xxxvi + 364pp, €80.00. ISBN 3 89948 066 X

I'm a sucker for thematic catalogues: I like to see a composer's output identified and encapsulated into the visual equivalent of soundbites. Just as at an audition, one can often separate sheep from goats after a bar or two, so the incipit of a piece can tempt (though I'd be reluctant to ignore one just because it began, for instance, with a couple of E flat chords and a meandering round the triad). A particular virtue of this catalogue is the fullness of the incipits: they are not as long as, for instance, BWV, but they are often on several staves making it possible to see the texture at a glance. And interesting scorings there are. The book has just fallen open at entry 449, an Ouverture for 3 chalumeau and strings including movements entitled *Le Desire, Réjouissance* and *La Speranza* .

Taking this entry as sample, the title is in standardised German: *Ouverture für 3 Chalumeaux, 2 Violinen, Viola und B.c.*; the orthography of the source (including ascription) is given in the comments after the incipits, followed by the names of instruments not included in the heading, in this case flute and oboe in the two amorous movements. The movements are listed and numbered in the headings, but the numbers are not repeated within the incipits: an incipit that is not a separate movement can be identified only by noticing that it's staves are not grouped with a bracket; numbering would help the less observant. The annotations begin with the sources. Details of the way the score is written are specified: the notation of the timps, continuo instruments named, the clefs of the chalumeux parts (though they are preserved in the incipts): I love the consonant-grouping *xschl* in *Chalumeauxschlüssel*. The dates various scholars have assigned each work are stated, along with other listings and the RISM document number. This is supported by a variety of indexes: of MSS (almost invariably at Darmstadt), of instruments (an unusual feature, extremely useful for programme planning), and movement titles with a parallel column of German translations. Thematic catalogues must be laid out in an obvious way, since their users do not expect to have to spend time reading through an introduction, perhaps in an incomprehensible language, to find the information they are seeking. This passes that test well.

The numbering system is the way most catalogues reach the public eye. Of late, the fashion has been to divide the oeuvre into broad sections (e.g. TWV 55 for Telemann's Overtures) then indicate individual works by key and number. This has the advantage that newly-discovered works can be slotted in without disrupting the system. GWV has preferred a simple numbering system; there are gaps, though they are accidental since work-categories are allocated in batches of a hundred (except that *sinfonie* run into a second hundred) and there are plenty of unused numbers. But these are out of the key sequence by which items are arranged within each group, so we hope that the editors have tracked down every single Graupner work. Nothing is said about the classification and numbering of vocal works – around 1450 cantatas as well as a few operas. The appendix of mis-attributions surprisingly has the theme of *The Harmonious Blacksmith* in G (GWV 904), but is the theme Handel's?

Oswald Bill has helped many editors in the search for materials at the recently-renamed Universitäts– und Landesbibliothek Darmstadt. This catalogue will no doubt increase the number of requests for photocopies to the library, though the information will enable him to refer to this well-devised and executed catalogue to satisfy many requests. Its publication is a sign of the increased status of Graupner (1683-1760) as a composer: who would have thought a decade or so again that there would be so many recordings of his music. They are listed here, even though this element in the catalogue will need updating more often than any other. Such catalogues need to be kept up-to-date on a web site, if anyone can be found with the enthusiasm of, say, Richard Turbet with his continual updating of Byrd biblio– and discography.

BACH'S PASSIONS

Daniel R. Melamed *Hearing Bach's Passions*. Oxford UP, 2005. 178 pp, £15.50. ISBN 0 19 516933 6

This is an excellent book in many ways. First, irrespective of subject, it is refreshing to find a scholar (and a University Press) producing a book that discusses musicological matters on the assumption that they deserve to be addressed to an intelligent but non-specialised readership. Even the CUP handbooks seem to have music students rather than CD listeners in mind. This will surely interest anyone who enjoys singing, playing or listening to Bach's Passions. ('Hearing' is one of those terms that has become fashionable among musicologists recently.) The discipline in writing without footnotes is a salutary one, but is entirely successful: the 'Suggestions for further reading and listening' for each chapter are sufficient to lead to the

main sources of information. As I've said before, it baffles me that musicologists feel the need to quote every written fact and opinion but ignore those who research offer their in sound recordings: Melamed does not make that mistake.

The topics covered are limited to what can be included in the term performance-practice in the broadest sense, starting from the circumstances which made Bach write in the way he did: how the passions fitted into the liturgy and how the congregations might have understood them. The religious and liturgical aspects are not discussed in any great detail, but are continually in the background. The point I made in passing about Gallus's *Ecce quam moritur justus* in the last issue (that Bach's congregation couldn't have heard one of his passions without hearing the motet) is expressed more forcefully here (p. 9). (Melamed's book, incidentally, didn't arrive until just after we sent that issue out.) I have never heard a Bach Passion as part of a service; I wonder to what extent it was heard as an entity? (The same issue arises in any mass setting, of course.)

Melamed is concerned with the forces available, not just as a participant in the 'Bach's Choir' controversy but because understanding of the number of performers explains aspects of the works themselves, particularly the St Matthew Passion. I think I mentioned a few months ago his article on how the two-choir arrangement derives from the four soloists and four ripienists of the St John (*JAMS* 2004, pp. 3-50). The two St Matthew choirs are not equal and the difference between the layout of what was heard in 1725 (St John) and 1727 (St Matthew) was much less than we might imagine from normal modern performances. Put another way, the one-to-a-part-ness is essential to the scoring: the difference is in the handling of the ripienists. Much of Melamed's argument comes from a close study of the surviving material: however we choose to perform the music, we need to understand the implications of the original circumstances if only to open our minds to possible different ways that might suit the 21st century more than the ones that are still (even if with early instruments) more Bach revival than Bach reconsidered.

Attitudes to a different authenticity are considered in connection with the St Luke Passion, performed quite often at times when it was thought to be by Bach (but how could Bach scholars at any period think that it was?) but otherwise neglected: the name on the programme or score matters more than our ears. There is also a chapter on the St Mark passions, which concludes: 'The various "reconstructed" versions... are perhaps best thought of as a modern pastiche in the 18th-century tradition. That may be the only genuine thing about them' (p. 110).

The book is in a smaller format than one expects from academic books, which makes it easier to read on a crowded trains but diminishes the clarity of the table of versions of the St John Passion – the Carus score does it better. I don't know how you define 'standard repertoire' – to the extent that it still exists, it's probably different in England and America (see p. 36 below), but I'd question the statement (p. 4) that the Bach's passions are almost the oldest music in it: *Dido & Aeneas*, Monteverdi's *Vespers*, *Orfeo* and *Poppea* come to mind as obvious earlier items here. The suggestion that 'brass' instruments are associated with celebration is a slip for 'trumpets and timps': trombones are more sombre, and the horn has a different implication again (p. 5). The comments on rehearsal (or perhaps lack of it) and the technical standard of his various forces offer food for thought, and recalled recent comments to the press by the disbanding The Lindsays string quartet they did not rehearse. (A few days ago I played organ continuo in a tricky piece three times, and reckon that I was best first time – though others might disagree!) I like the comparison of deductions of how many people performed from a part with trying to guess what saws are for one cutter, which for two (p. 23). Indeed, much can be learned from parts: Rifkin and Parrott's arguments are presented here with devastating simplicity. How true the comment (p. 114) that an uncharacteristic gesture in a work by a known composer is a stroke of inspiration, but if the authenticity is dubious, it's a sign that it is by someone else.

This little book focuses on matters that are often ignored in writings on music, both popular and academic, but shows that they can lead into many important directions: buy it.

BACH CANTATAS

Alfred Dürr *The Cantatas of J. S. Bach with their librettos in German-English parallel text...* Revised and Translated by Richard D. Jones. Oxford UP, 2005. xvi + 967 pp, £175.00. ISBN 0 19 816707 5

Several times when asked by Bärenreiter UK for publication ideas, I've suggested a translation of Dürr's *Die Kantaten von Johann Sebastian Bach*. It has eventually come from a different publisher. The German original costs €27.95 (well under £20.00), so this isn't comparable with its source in terms of its potential market. Apart from affordability (only academic and the largest public libraries will buy it), it is three times the weight (it needs a desk). Its page size is larger, enabling the translations to be added alongside the German. But their presence is less of a virtue now than a decade or so ago. The ongoing CD series from Koopman, Suzuki and Gardiner all have notes and multilingual texts (though with tiny print), and the original Leonhardt/Harnoncourt Alte Werk set even included scores as well. There are also the more spacious texts with translations by Richard Stokes from Long Barn Books (£25.00), which avoids the line runovers that occasionally occur in OUP.

Since I've reviewed a CD with *Christ lag in Todesbanden* (Cantata 4) in this and the last *EMR*, I'll use that for comparison between OUP and Stokes. Both use bold type for chorale texts (in this case, the whole cantata). OUP notes the scoring for each movement, carefully avoiding modern terminology, while Stokes just names the voices and uses Italian terminology, including the possibly-

confusing *Coro*. Significant differences are minimal. Stokes personalises Death, while for OUP he is 'it'. Both assume that the English for *Halleluja* is *Alleluia*, though since *Hallelujah* (as in *Chorus*) is an acceptable spelling, preserves the initial H of the German, and has more Protestant associations, I would have thought it preferable. In fact, the translations avoid agreement for obvious phrases so thoroughly that I wonder whether Richard Jones had Stokes in front of him and felt the need to differ on principle. One typographical point is that neither OUP nor Stokes uses the operatic convention of a bracket in the left margin to indicate texts sung simultaneously, though it is appears (e.g. in Cantata 131) in the German edition.

The texts and translations, however, are only a small part of the book. The only previous English-language survey is that of W. Gillies Whittaker, published posthumously by OUP in 1959 without taking into account the drastic redating of most of the cantatas that had been independently proposed a few years previously by Dadelson and Dürr and is now accepted. I wouldn't throw away Whittaker: his translations (incorporated in his descriptions of the individual movements) are literal in a way that is helpful to singers, and his concern with word-painting may suggest ideas that Dürr passes over. Dürr's commentary is based solidly on the theological and liturgical basis of the cantatas' texts and how Bach set them. A fine example is offered in his enthusiastic account of the *Actus Tragicus* (BWV 106). As our world (or at least, former-Christian western Europe) becomes more secular, this approach is as vital for an understanding of the music as 'authentic' performance practice. It is a pity, though, that just a bit more liturgical information was not included. C. S. Terry's *Joh. Seb. Bach Cantata Texts* (Constable, 1926) describes the form of the services and, as well as naming the epistle and gospel (which Dürr does as well), gives the hymns, motet and collect for each Sunday and feast. This wouldn't have taken up much more space, and Terry's information no doubt needs updating. The introduction is primarily concerned with the history of the cantata before Bach (perhaps over-simplified) and how Bach treated the form. Muich depends on the dating of the cantatas, and it would have reassured the reader if there had been a paragraph or two on how the dates have been determined.

The six pages on performance practice should be read by all performers of Bach. It starts with the preparation of the performance material, a topic so often ignored but which has been brought to the fore by the controversy on the size of Bach's choir. Dürr (or perhaps his translator) comes down clearly on the Rifkin/Parrott side. Few would countenance the idea that there might not have been rehearsals for the cantata performances at all, but Dürr is doubtful whether there would have been opportunity for a complete run-through. He is fairly convinced that the use of harpsichord in the church cantatas was not normal practice, but that violone and bassoon should play throughout, not just in 'suitable' movements. These points may be debated, but it is good that they are thrown at the readers of such a book.

This companion to Bach's most extensive body of work by one of the most distinguished Bach scholars should be on the shelves of all Bach-lovers – listeners, scholars and performers. If you can read German, buy that. If not and the price is too high, pester Oxford UP to produce a paperback.

NO EARLY MUSIC IN AMERICA?

Joseph Horowitz *Classical Music in America: a history of its Rise and Fall*. Norton, 2005. xix + 606pp, £28.00. ISBN 0 393 05717 1

The main impression this gives is that in America classical music is more limited than here. Even if early music were more widely cultivated than it is, it would not impinge on a book like this, since 'classical music' is thought of chiefly as symphony orchestras and opera. America missed out on the high-status chamber orchestras which proliferated in England in the 1950s and 1960s. A group like the English Chamber Orchestra had some of the best and most characterful players in the country. It was on this basis that the new baroque orchestras of the 1970s could be established: the concept of chamber orchestra already existed. Vivaldi has just two mentions in Horowitz's book – a Toscanini programme with Mozart and Brahms in 1937 (p. 281) and Koussevitzky with Berlioz, Brahms, Honegger and Scriabin in 1924. There are a few pages on the early music revival, but the topic is treated as peripheral. As far as I can gather, early music is very much a university activity. One reason for the different pattern of development is, I have been told, the cost of private health insurance: the freelance world of the chamber orchestra barely exists. The book itself (although mostly irrelevant to *EMR*) is fascinating: doom-laden, but entertaining and informative.

HISTORIAE MUSICAE CULTORES

Elisabetta Pasquini *L'Esemplare, o sia Saggio fondamentale pratico di contrappunto – Padre Martini teorico e didatta della musica.* (*Historiae musicae cultores*, 103) Leo Olschki Editore, 2004. xii + 348pp, €35,00 ISBN 88 222 5376 0

Giambattista Martini (1706-1784), *maestro di capella* in the church of S. Francesco in Bologna from 1725 until his death, ordained in 1729, is remembered for his immense culture and influence more than for his own compositions (sacred, in rigorously contrapuntal style, as well as operas, cantatas and instrumental works in *stile galante*). He imparted his teachings directly to Jommelli, J. C. Bach, Cherubini, Mattei, and Mozart, and his immense library of over 17,000 items forms the main part today of the conservatory's collection in the Biblioteca Civica of Bologna.

Martini's three-volume history of ancient music (1757, 1770, 1811) and two-volume counterpoint treatise (1774-5) have been appreciated and commented on by numerous musicologists and historians. This does not aim at summarizing or discussing the contents of these works: instead it puts Martini's accomplishment in historical perspective.

Pasquini discusses: the genesis of the *Esemplare* – a book which proposed to teach counterpoint through the analytical presentation of historical examples (of counterpoint and fugue, in all the modes, in 2 to 8 voices, all faithfully transcribed in original values by Padre Martini) for the benefit of young composers, one of whom was Mozart, who had to prepare for examinations according to reformed rules of the Accademia Filarmonica; the tradition of teaching by this method as used in music and in drawing; the publication, contents and structure of the *Esemplare*; and last but not least, the reception of the work. Vituperatively criticized (especially gripping was the long battle in reviews and letters with the Jesuit Antonio Eximeno, who wrote his *Dubbio sopra il "Saggio fondamentale pratico di contrappunto"* of 1775 after Martini had criticized his *Dell'origine e regole della musica*) by those who regarded Martini's outlook as archaic, and strenuously defended by others (especially his pupil and fellow priest Stanislao Mattei), lasting appreciation of his theoretical and didactic importance had to wait until the mid 19th century.

Almost 200 pages of the volume provide useful appendices: two are bibliographical (Martini's works and the sources of the *Esemplare*), a larger part is documentary (letters, reviews), and specifically for the history of theory there is a list of Padre Martini's theoretical sources as well as a transcription of the unpublished (and incomplete) *Esemplare di contrappunto...* by Giacomo Antonio Perti (1661-1756), Padre Martini's teacher. *Barbara Sachs*

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CD REVIEWS

CHANT

Das Gänsebuch (The Geese Book): German Medieval Chant Schola Hungarica, László Dobszay & Janka Szendrei dir, Matthias Ank org 70' 53"
Naxos 8.557412 £

The 'Geese Book' is a gradual for the church of St Lorenz, Nuremburg, named after an illumination of a wolf teaching plainsong to a choir of geese and a fox, which is reproduced on the cover. Vol. I was copied in 1507; the scribe Friedrich Rosendorn died that year and vol. II was completed by an unknown hand in 1510. This disc takes some of the less-familiar feasts for its selection out of the 1120 pages of the MS. The feast of the Holy Lance and Nails was of particular significance, in honour of the relics preserved in the city; Deocarus and Sebaldus were saints of local importance. Propers for these (and St Martha, who seems to have no local association) are sung in a fluent and brisk manner which I like (though I have a fear that it is rather modern taste) by a fine choir of children, women and men (which I enjoyed, despite the improbability of mixed-sex ensembles at the time). St Lorenz has a famous swallows-nest organ (1444), so organ music of the period is used to separate the masses. This disc is linked to an ambitious research project on the MS, which will eventually include a complete interactive facsimile through www.public.asu.edu/~cschleif. Texts and translations are on the Naxos website. *CB*

15th CENTURY

Agricola *Missa Le serviteur; Missa Je ne demande* A: N: S: Chorus, János Bali 70' 56"
Hungaroton Classic HCD 32267

A friend and colleague of Jacob Obrecht and a disciple of Johannes Ockeghem, in his day Agricola's reputation as a polyphonic composer outshone the former and was the equal of the latter. The present disc completes a Hungarian project to record his four Masses based on secular melodies; with any luck, they might well investigate his other sacred music too, as the performances here are very presentable indeed and certainly more than adequate to allow us to enjoy Agricola's unique compositional voice. An intriguing blend of the long-breathed phrasing of Ockeghem and a quality all his own which the programme note perceptively describes as 'bustling', Agricola's style of composition deserves to be more widely known; and if the intonation in these recordings is not always perfect, the male voices have a convincing timbre and the excellent soloists manage passages of hair-raising cross-rhythms with considerable success. Fabrice Fitch's booklet note announces the rediscovery of important documentation regarding the composer, which places his date of birth as late as 1456, making him an almost exact contemporary of Obrecht. This picture of friendly competition between two young, ambitious musicians (there are several examples of them both utilising the same material) makes much more sense of the available evidence. The disc includes an alternative Kyrie for the *Missa Le serviteur* as the (unnamed) source is ambivalent about the composer's intentions, but for a burst of Agricola at his most impressive, sample track 16, the Agnus Dei III of the same Mass. In the *Misss Je ne demande,* based on the celebrated Busnoys setting, Agricola not only quotes the entire tenor in each movement, but also cleverly alludes to the song's unusually low tessitura with the use of two low bass voices, which makes for a particularly imposing Mass setting. *James Ross*

16th CENTURY

Flecha Ensaladas, Cabezon *Diferencias,* La Stagione Armonica, Concerto di Viole 'L'amorosa', Sergio Balesatracci dir 61' 16"
cpo 777 020-2

This disc suffers from a regrettable lack of humour. The ensaladas are full of imitations of instrumental sounds. But the point is that they are vocal imitations - great fun for four singers, but overpowered with 18 singers and 11 players. They are placed a semicircle facing a conductor – and would any court in the 16th century have tolerated someone standing in the middle with his back to the noble audience? The musical problem of this aggrandisement is that the give and take between four voices is formalised, with exaggerated tempo differences and fussy alternations of scorings between voices, recorders, viols and organ. The argument in the booklet that since the music ensemble available at Arévalo Castle as music director for the Infantas María and Juana (1544-48) comprised 3 men and 5 boy singers, a chamber musician and an organist, instrumentalists would have been brought in from outside depends on the assumption that they were needed for the ensaladas: Occam's razor would lead to the alternative that, since the music doesn't require instruments, they wouldn't have been imported. What we get here reminds me of the 1950s and 1960s orchestrated recordings of Praetorius dances: better played than most of those, but too inclined to making beautiful sounds for no specific parodistic effect. The idea of transcribing Cabezon *diferencias* is fine: Fretwork have published a good edition of three of them, including the *La Gallarda Milanesa.* The orchestrated version of that piece here is very neat and skilful (and the drum is at least kept in the background), but one feature is missed: in the second section of the plain version, the imitation of the second part a beat later is barely audible. (The passage is very similar to the triple ritornello at the end of Act I of Monteverdi's Orfeo.) No doubt those who don't share my prejudices will have decided that this is worth buying! *CB*

Le Jeune *Airs & Pseaumes* Corvina Consort, Zoltán Kalmanovits 68' 41"
Hungaroton Classic HCD 32189

This includes 13 items from the 1608 *Airs* and 5 of the 1606 *Pseaumes en vers mesurez,* both posthumous collections. It differs from the French recordings I remember: it includes instruments, and the singing (one to a part) is gentler and less demonstrative. At first I thought it needed a bit more oomph, but the performances grew on me. Refined music, with the homophonic rhythms of *vers mesuré* flowing freely – though a whole disc of it leaves one longing for four beats in a bar and some counterpoint! Nevertheless, a fine recording. *CB*

Tallis *Gaude gloriosa* The Cardinall's Musick, Andrew Carwood 69' 15"
Hyperion CDA67548
+ Absterge Domine, Derelinquat impius, Jesu salvator saeculi, Loquebantur variis linguis, Magnificat as, Mihi autem nimis, Nunc dimittis as, O nata lux, Sermone blando, Suscipe quaeso

The second track, the title piece, knocked me flat: what music can be better than this, with a performance to match. As the disk progressed, I became slightly (but only slightly) less enthusiastic: without the soaring sopranos, a certain fuzziness among the lower voices was apparent. If you do not own a good *Gaude gloriosa,* certainly buy it (and if you don't know the work at all, make haste to the nearest record shop). The rest of the disc presents a good anthology of Tallis's Latin music, complex pieces contrasted with simpler hymns. It's the best of this month's crop of Tallis. *CB*

Tallis *Spem in alium* Oxford Camerata, Jeremy Summerly 77' 19
Naxos 8.557770 £
+ Motet & Missa *Salve intemerata* & anthems *Discomfort them, I call and cry, With all our heart.* Bonus disc (61' 26") of Allegri, Byrd, Gibbons, Josquin, Monteverdi, Mundy, Palestrina, Tallis, Tomkins & anon

I made the mistake of playing this on my way home from a day of live *Spem*, and it seemed stolid and boring. Replayed in more suitable circumstances, it's far more effective, though there is a lack of momentum, which a recording may need more than a performance in a building that adds its own bloom: the melodic lines seem to be fixed to the steady tread of chords rather than having a shape and momentum of their own. This is, however, well worth getting: the mass is not well-known, (one part needs reconstruction) and there's a fine bonus disc of 13 tracks of renaissance music from other Naxos disks, mostly by Oxford Camerata. No recording of *Spem* can get anywhere near a live performance, but at least here you get 139 minutes of music for your fiver; and re-playing *Spem* in the background while writing this, I found I was yet again overwhelmed by the opening of the final tutti. *CB*

Tallis *Latin & English motets & anthems* The Rodolfus Choir, Ralph Allwood *dir*
Herald HAVPCD 305 70' 26"

I nearly abandoned this at the first track. *Sancte Deus* is an amazingly strong piece: here it sounds emasculated, starting quiet and with lots of prettification. Much of the disc is far better. Ralph Allwood's reputation as a choir trainer is evident, and some tracks work well. But I am not happy with the mixture of early 20th-century romantic expression and the clarity of line that characterises the later 20th-century small choir. The ideas behind my comments on Simon Carrington's Biber in the last issue (to which I am glad to print his reply: see p. 48) are relevant here. In its way, this is an excellent recording, giving a wide survey of Tallis's music in fine performances; but it is not for me. Although that may be mostly a matter of taste, it has the feel of a 'historic' recording in representing a characteristic performance style of a recent past rather than the music itself. *CB*

Tallis *XL: Choral Works for 40 Voices* Rundfunkchor Berlin, Simon Halsey
Harmonia Mundi *HMC 801873* 79' 33
+ Anthony Pitts *XL*, Kodaly *Laudes organi*, etc.

I don't think I'd buy this for the Tallis; Simon Halsey gives it rather a no-nonsense performance which misses some of the magic. Like the Naxos version, it is rather statuesque: one can sense the singers standing around witing for the beat rather than generating movement from their melodic lines: the balance between the firm chordal progression, melodic fluency and the details of the fill-in parts doesn't seem quite right – does it ever? Perhaps it sounds better with more channels than I have available: it's aimed partly at the audiophile market, with diagrams of the placement of microphones for each item. Pitts's XL depends far more than the Tallis on alternation between the various groups, and I wouldn't attempt to evaluate it without a score. I wasn't too convinced at first, but the last movement had some marvellous sounds. I'm surprised I haven't seen the XL pun before (it is comforting to think that XXL should be smaller than XL). But this is worth getting as a thoughtful and well-sung mixed programme, framed by the chant *Veni creator spiritus* which reappears in Jonathan Harvey's fine *Come Holy Ghost*. *CB*

Tye *Latin & English Church Music* Choir of Magdalen College, Oxford, Richard Pinel, *org*, 'Byrde' *recs*, Bill Ives *dir* 66' 04"
Harmonia Mundi HMU 907396

Poor Christopher Tye, being born in the same year as (allegedly) was Tallis. If only his parents had known that in half a century we would have a fetish for anniversaries (however uncertain) I'm sure they would have timed things differently. As it is, for all the welter of activity devoted to Tallis this year, Tye has so far only had this one disc to himself. The good news is that it is a worthy one. The boys and men of Magdalen College Oxford under Bill Ives, though not flawless, sing with commitment and verve, presenting a good cross section of Tye's Anglican and Latin music. There is a quite accomplished instrumental contribution, too, from the recorder consort Byrde, although since they do not play with the singers, their brief items inevitably sound rather token. And Tye's contribution? Tye's style is so individual that it seems quite unfair to compare him to his contemporaries. But it is difficult not to, since he sets the same texts as others (for instance Miserere mei, set by his fellow Ely composer Robert White, and In pace, also set by John Sheppard): in neither case would I swap the others for the Tye works. And even worse for Tye's reputation, he was always working within the same idioms as Tallis. Still, if Tye was only half the composer that Tallis was, that still makes him a composer worth exploring. *Simon Ravens*

Vivanco *Missa Crux fidelis* Choir of King's College London, David Trendell 64' 12"
Gaudeamus CD GAU 346
Motets *Assumpta est Maria, Circumdederunt me, Crux fidelis, De profundis, O rex gloriae, O sacrum convivium, Pater dimitte illis, Surrexit opastor bonuis, Veni dilecte mi, Versa est in luctum*

The 'other' King's College choir is one to be reckoned with. The basic sound is excellent, with purposeful melodic lines and good intonation. This is sometimes interrupted by stylistic features which clash: singing some sections slower, and putting on the brakes at main cadences. But they present Vivanco's music well, offering a fine survey of his music. The mass is interspersed with Passion motets, a substitute for the propers and other action that would occur during a real mass celebration. *CB*

17th CENTURY

Biber *Requiem* Gabrieli Consort and Players, Paul McCreesh 81' 06"
Archiv 00289 474 7142
Biber: *Mass in Bb. Requiem in f*; Lassus *Ave verum corpus, Media vita*; Megerle *Peccator et consolator*, Muffat *Ciacona*, Schmelzer *Sonatas II & XIII*

I first heard Biber's Requiem in F minor at a concert by the Gabrielis back in the 1980s; more recently I have played it enough for it to be one of those works which is so much in my head that I fear disappointment from a recording, and perhaps even a live performance. I suspect that my problem here is with the recording or my equipment as much as the performance, but I don't hear the first violin as the treble of the texture and as important as the voices, but rather as accompaniment. The work does, however, come over very powerfully; if you don't have a recording of this marvellous piece, buy it. The main additional work, which comes first, is a mass in B flat for SSATBB with organ. At least, that is what the two extant set of parts specify, but to add a bass violin to the prominent bass line is to gild the lily and got on my nerves: Tim Roberts's fine organ realisations had a sufficient bass, and even before I checked the information in the edition I was suspicious of the bass violin. The other pieces contribute to a fine programme (conceptual rather than a reconstruction), and it is very mice to hear a couple of well-sung pieces of Lassus with them being embedded in a whole disc.

Buxtehude *Organ Music vol. 4* Craig Cramer 64' 09"
Naxos 8.557195 £
BuxWV 140-1, 143, 155, 168-9, 171. 177, 181, 187, 189, 193, 200, 202, 208, 211, 217

Naxos continues with Volume 4 of their impressive series of recordings of Buxtehude's organ music. The programmes are well planned, with a combination of the different genres of his works. Unfortunately for most *EMR* readers, modern organs are used rather than the many historic instruments available that are eminently suitable for this repertoire. That said, they are generally impressive, including this large and rather eclectic example from the Pacific Lutheran University, Tacoma, Washington. It gives the performer the option of using a wind stabiliser, and a Kellner temperament, make up for the French swell division attached to a broadly Germanic organ. Cramer gives expansive and vivid readings of some of Buxtehude's finest Praeludia, and imparts an attractive lyricism to his gentler chorale preludes. A nice touch is the removal of the tremulant during the final cadence in some chorale preludes – not a new idea, but one that usually works well. And all for a fiver. *Andrew Benson-Wilson*

Captain Tobias Hume *The Passion of Musick* Nima Ben David *viol, dir*, Pascale Boquet *lutes*, Damien Guillon *A*, Bruno Boterf *T*, Ariane Maurette, Andréas Linos *viols*, Pascal Gallo *bass lute* 66' 43"
Alpha 061

A warm welcome to this recording, beautifully presented with an evocative and appropriate picture on the cover, which enhances and illuminates the music: a 17th century painting of soldiers reminiscing. It sets the scene for the music of Tobias Hume – a soldier, some of whose music depicts war. Viol players need no persuading of the quality of his imagination, though historians readily speak slightingly of him – the most common (and to me irritating) baseless comment is to see him as the model for Shakespeare's Sir Andrew Aguecheek. That he is no buffoon is made very clear by the songs – he only wrote six, of which five are recorded here – beautifully performed, and marvellous. I just wish performers would use his preferred instrumentation. *Fain would I change that note* is performed accompanied by lute and viol. Why not with the bass viol, plucking the first verse as Hume directs? But this is a mild complaint in the face of a very fine rendering by the *haute-contre* Damien Guillon, who sings it beautifully with bell-like tone, and clear enunciation (in 'old-speak') of presumably Hume's own words. I have a few other very minor complaints. The recording is in two halves, each apparently taken from one of the two publications Hume produced. In fact the first four tracks are from *Musicall Humors*, but arranged after the manner of *Poeticall Musicke*, very well, I should add, and it is a perfectly appropriate thing to do, but why pretend otherwise? The second half, which consists of pieces for solo bass viol, are all indeed from *Musicall Humors* and very well played by the group's director, Nima Ben David. I prefer a more rhythmic approach, particularly in dance movements. There is little enough formal structure in Hume's pieces, and listeners need all the help they can get to make sense of what they are hearing. That said, the somewhat mellow sound is always beautiful and controlled, particularly in the chords, and the playing is effortless. Other favourites are *Cease leaden slumber, The Passion of Music, Captain Hume's Lamentations*. It's all very enjoyable – play it to non-viol-players and give the lie to the Aguecheek myth. *Robert Oliver*

Landi *'Homo fugit velut umbra...'* L'Arpeggiata, Christina Pluhar 54' 56"
Alpha 904 (rec 2001) + Alpha catalogue
(Previously issued as Alpha 020)

This is an amazing disc. Early monody has never been as much fun as this! Very rarely does a recording in a foreign language leave me with no desire to open the booklet and follow the text. Nor did I want to check how many of the songs were in the couple of Landi prints I've got in facsimile. I have a fear that I might find some Beckmesserish grounds for disapproval, and I don't want to. Every piece is different and self-sufficient, in a programme that leads on from one to another: this isn't one of those discs when after a few tracks you need a change. I hadn't even noticed who was performing, but now wish I'd remembered the words Stephen Cassidy had used a couple of days ago to describe how marvellous it was being supported by Christina Pluhar as accompanist on a course he attended. The other chief performers are Johannette Zomer and Marco Beasley, but this is a brilliant team effort, and the performances back up the latter's comment on the sessions: 'we spoke different languages, we didn't all know one another; but as can mysteriously happen sometimes, there was a subtle mutual esteem that enabled us to play and sing together as if we had always done so.' Rarely, rarely, comest thou, Spirit of Delight! *CB*

Lappi *23 Canzone (1623): Ceremonial Music of Brescia* Sonatores Pannoniae 63' 35"
Hungaroton HCD 32295

One of the rewarding features of exploring the many excellent cornett and sackbut ensembles is that there is not yet an orthodoxy of sound and approach. This recording is a revelation and a thrill. The sound of a full organ – including the sparkle of 2' – and the prickle of strings backing up a weighty and stentorian brass ensemble is a window onto what must have been the purpose of much of this repertoire: to impress. True, there are technical aspects which are less finely bevelled and musical mannerisms less arty than in some other pre-eminent groups, but there is a real musical idea here. That is to create aural splendour to match the visual splendour with which church and state liked to present themselves. Some canzonas pitch the strings and brass in antiphony. The strings are less sinuously connected with each other in the manner of more familiar ensembles, but the looser coupling and straighter sound production gives a forward momentum and the feeling of a surely necessary confidence. Listening to 23 canzone in a row, in the manner of programming liked by the recording industry, is a little indigestible. However, as a library recording (a programming style which also has its good points, of course) this is an excellent one for the collection. I look forward to hearing more from this relatively new group. *Stephen Cassidy*

Monteverdi *Scherzi Musicali* Maria Cristina Kiehr, Stephan MacLeod *SB*, Concerto Soave, Jean-Marc Aymes *dir/claviorganum* 72' 39"
Harmonia Munid HMC 901855

Less serious music than the disc reviewed above, but utterly delightful! Monteverdi was a master of the lighter vocal forms, and they are presented with complete understanding here. The pains of love can by treated seriously, with a beautiful *Lettera amorosa* by Maria Cristina Kiehr with harp accompaniment (Mara Galassi), though I think that, despite the text, *Si dolce è 'l tormento* isn't quite so serious, though she sings it beautifully with guitar (Monica Pustilnik) and cello (Gaetano Nasillo). I find it a marvellous song; but when he set it for an issue of *EMR*, BC couldn't see its point. I can imagine Monteverdi giving a pupil the task of writing a song based on a downward scale and repeated notes, then when he returned with something dull, the master tossed this off to show how it could be done. This is my favourite disc this month, and apart from Monteverdi, it has Frescobaldi's *Aria detta Balletto* played on a claviorganum – according to the player, 'it was the standard keyboard instrument in early 17th-century Italy'. (Is this true as late as the 1640s and for Venetian opera houses?) *CB*

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

Rauch *Currus triumphalis musicus (1648): Festive cantatas* Budapest Tomkins Vocal Ensemble, Ars Longa Chamber Ensemble, János Dobra *cond.* 74' 54"
Hungaroton Classic **HCD 32232**

I must confess that Andreas Rauch (1592-1656) was an unfamiliar name to me, though Novello has five of the pieces here available for hire in editions by Peter Downey. Born in the Lutheran area of Lower Austria, his early career as a musician was interrupted by the expulsion of the Protestants. From 1628 he worked at Ödenburg (now Sopron), about 40 miles south of Vienna, but in Hungary. The booklet has thorough information on Rauch's life but says little about the 1648 publication. It is a collection of 13 pieces to celebrate the Peace of Westphalia, dedicated to the Habsburgs, in a large-scale, post-Gabrieli style that barely survived the Thirty Years War. I haven't heard anything like the brass interruptions anywhere else, but I suppose they could be ad libs. The programme starts with a *Pater noster* and a *Missa* (Kyrie & Gloria). These are followed by a triumphal sequence, ending with a Te Deum (rather different from the refined one by Le Jeune that ends the other Hungaroton disc I have been listening to this month). The music isn't quite as good as the conductor implies in his section of the notes (though this sort of music is always better live than on disc), but the capable and stylish performances make a good impression and it's certainly worth buying. Some of the pieces would be fine fodder for an early music forum course with mixed voices and instruments. *CB*

Scheidt *Tabulatura nova* Kevin Komisaruk *org* 77' 30"
Atma classique **ACD 2 2317**

This anthology contains three settings of Latin Vespers hymns (*Christe qui lux, O lux beata Trinitas* & *Vita sanctorum*), two verses on *Hertzlich lieb*, a toccata on *In te Domine speravi*, and three non-liturgical pieces: a fantasia on Palestrina's *Io son ferito* and variations on two simple tunes *Ach du feiner Reuter* and *Also gehts also stehts*. All are played on an instrument based on one at Leufsta Bruk by the Swedish builder Johan Niclas Cahman. Authenticity seems to extend right down to the spelling of the stops. I was puzzled by the opening, which at first I assumed must be an attempt at medieval parallel organum, and generally I found the sound overbearing, as if I was hidden somewhere in the casework. I'm also puzzled by the use of such a monster for the variations on popular tunes: I've always assumed that they were written to be played at home, and they sound very odd with the aggrandisement applied to them here. One final grouse: the rubato on short notes is sometimes annoyingly noticeable – a good general rule is 'if the listener notices it, it's excessive'. But it is good to have a disc devoted specifically to Scheidt; he can sometimes repeat his ideas to excess, but this offers a good chance to sample his organ music on a suitable instrument. Having just spent a week with church music by Praetorius, Schein and Scheidt, I am less surprised by the scale of these works. *CB*

Schenck *L' Echo du Danube: Sonatas 1-4* Sándor Szászvárosi, Nóra Kallai *gambas*, Angélika Csizmadia *hpscd* 65' 42"
Hungaroton **HCD 32287**

Plaudits for giving Schenk a disc to himself, and for very accomplished playing, often brilliant, of virtuoso music for the bass viol. The sonatas in this collection are all very Italianate in style. Transcriptions for bass viol of Corelli's sonatas were made in the late 17th and early 18th Centuries, and Schenk was obviously familiar with them, perhaps played them in that form himself. Schenk's publication also includes two sonatas for unaccompanied bass viol, which are not presented here – not surprising as the disc is 65 minutes long as it is. Less understandable, however, is the omission of the two *Gavotta* at the end of the F sharp minor sonata. These are delightful, light-hearted pieces should have been included, and it is a shame to miss them. That said, the recording is enjoyable for the quality of the playing – very strong technically, easily coping with the demands Schenk makes, which are considerable. The soloist graces some of the slow movements à la Corelli very attractively. Generally the approach is rather old-fashioned, a bit 'modern' with great intensity and legato phrasing. For example: long upbeats in the *Allemanda* of the E flat major suite; choppy detached bowings in *allegro* movements, with all the chords sounding the same; little difference in characterisation between *Corrente* and *Allemanda*. Despite the Italian titles to all the dances, and the debt to Corelli, Schenk owes a lot to the French school, and some of his movements are very French, particularly his *Sarabandas*, a *minuetto* and the aforementioned *Allemanda* from the E flat sonata. The one *Corrente*, in the F sharp minor sonata, which does get well-characterised, is the one in which Schenk includes slurs, forcing the player to bring more variety of articulation and phrasing. The accompaniment is rhythmic and sprightly, if also somewhat four-square. The second viol joins in the D major sonata, and in the A minor, in which it has an important part, written on a separate stave. I enjoyed her playing. *Robert Oliver*

Schütz *Historia der Auferstehung Jesu Christi* Weser-Renaissance, Manfred Cordes cpo **777027-2** 60' 16"
+ Ich bin die Auferstehung, Feget den alten Sauerteig aus, Weib, was weinest du (SWV 324, 404, 443)

The expressive power of Schütz's Easter History derives from his ingenious mix of old and new. The story is recited to the ancient Easter tone, yet the Evangelist is accompanied by a viol quartet that adds improvised ornaments at significant moments. The characters in the story are represented by duets rather than single singers; though apparently unrealistic, this treatment allows for harmonic and rhythmic devices as expressive as in Monteverdi's later madrigals. Weser-Renaissance's performance captures the early uncertainty, suspense and eventual joy of Easter morning. Hans-Jörg Mammel narrates the Evangelist's part with the requisite objectivity but also adds drama at climactic moments such as the rolling away of the stone. The piece is framed by four motets with Resurrection or Passover symbolism, including the dialogue *Weib was weinest du* and the little-known vocal concerto *Surrexit pastor bonus*. With their attention to the text and their carefully researched performance practice, Weser-Renaissance are some of the best interpreters of Schütz around today; highly recommended. *Stephen Rose*

Tunder *Sacred Music* Mária Zádori, Andrea Csereklyei, Péter Bárány, Timothy Bentch, István Kováks *SSATB*, Purcell Choir, Orfeo Orchestra, György Vashégyi *cond* 72' 43"

The booklet claims that five pieces on this disc are here recorded for the first time. In fact the Purcell Choir and Orfeo Orchestra have been narrowly beaten to the studios, with *Nisi Dominus* and *Helft mir Gott's Güte preisen* having recently appeared on a disc by the Rheinische Kantorei and Das kleine Konzert directed by Hermann Max (cpo, 999 943-2, rec. 2003). All the same, this is an attractive selection of pieces by Tunder, including Italianate settings of Latin psalms such as *Dominus illumination mea* (with its dialogue between two violins and the voices) and also treatments of chorales such as the poignant *An Wasserflüssen Babylon* for solo soprano and strings. The sonorous playing of the Orfeo Orchestra is heard well in the long sinfonias that introduce many of these pieces; the choir is well drilled, although I feel that much of this music

may suit solo voices better. Sometimes there is a sense that tempo and dynamics are being imposed by the conductor rather than being inferred by the performers from the text-setting; but on the whole, this recording is well worth investigating. *Stephen Rose*

Westhoff *Sonates pour Violon & Basse continue, Dresde 1694* David Plantier *vn*, Les plaisirs du Parnasse
Zig Zag Territoires **ZZT050201**

I was told by a Catalan friend that this was the most exciting disc of baroque music he'd ever heard and, while that might be overstating it a little, I have to agree that both the music and the performances are equally outstanding. Westhoff died in 1705, thus giving baroque violinists around the world a topical reason to explore these six minor key sonatas. I recommend that if they want to capture the imagination of their audience, they go for Sonata 3, where the 'Imitatione delle Campane' will entrance listeners – it has the same mesmeric qualities as Arvo Pärt's *Fratres*, and possibly even more striking harmonies. David Plantier is perfectly matched by his continuo team of cello, harpsichord and archlute: there are movements where they 'merely' support, and others where they have pretty much moto perpetuo, while the violinist double-stops his way through 100 or so bars. All in all, I am most surprised of all that these sonatas are not more often played, they contain some wonderful music, although I'm confident that this will remain the definitive version. *BC*

Les Grands Eaux Musicales de Versailles: Chefs-d'oeuvre instrumentaux des règnes de Louis XIII et Louis XIV Le Concert des Nations, Jordi Savall 78,02"
Alia Vox **AV 9842** (rec 1998-2004)
Music by F. Couperin Lully, Marais, Philidor, Sainte-Columbe

This is the music chosen by Jordi Savall from his past recordings to accompany this year's fountain displays at Versailles. It is thus a synthesis of re-issue and compilation, though you do have to read the notes quite carefully to discover this. The programme ranges widely through the Versailles repertoire to include dances on cornetts and sackbuts and late Baroque chamber music as well the expected orchestral suites, and it does make for enjoyable and varied listening in many ways. Purists may well be irritated by the added percussion and high pitched recorders that appear from time to time, but I think all will enjoy both the prospect and the fact of Savall in duet with Christoph Coin (St-Colombe). This is clearly designed with the Versailles tourist market very much in mind – lavish presentation and a very general essay in 8 languages – but it also backed a Surrey barbecue very effectively. *David Hansell*

Masterpieces of Portuguese Polyphony William Byrd Choir, Gavin Turner 59' 14"
Hyperion **CDH55138** (rec 1986) ££
Lôbo *Requiem* a8, *Audivi vocem de caeli* a6; **Magalhãs** *Missa Dilectus meus* a5, *Commissa meas pavesco* a6

This was a bit dated when it first appeared, following some practices that are no longer universally acknowledged to be self-evident (whether correctly is another and unsolvable matter). But it carries conviction, and the final *Commissa mea* is particularly moving and makes up for the slow pace of the Requiem, which needs a live ambience to sustain it. *CB*

La Tavola Cromatica: Un'accademia musicale dal Cardinale Barberini, Roma intorno al 1635 The Earle his Viols, Evelyn Tubb *S*, Marie Nishiyama *hp* 66' 20"
Raum Klang **RK 2302**
Music by Bottrigari, Eredia, Gesualdo, Kapsberger, Mazzocchi, Merula, Nenna, Petro del Buono, M. Rossi, Waesich

I loved every bit of this recording, which tackles the challenges of early 17th Century Italian 'enharmonic' experiments, and really brings out the beauties of this apparently arcane and intellectual repertoire. The instruments used are all especially made, and set up with additional frets, after the same principals which led to the *cembali cromatici*, furnished with extra keys to distinguish between, for example, A flat and G sharp. They are strung throughout in gut, and it is so refreshing to hear music of this period on instruments which make such appropriate sounds – so often we hear mellifluous baroque sounds. Here they are more astringent, yet warm and respondent, absolutely clear, with a sweetness in the treble that never threatens to cloy. It is a sound which goes perfectly with Evelyn Tubb's superb singing.

The music itself is always intriguing; sometimes its appeal is cerebral rather than to the heart, but the sounds are always ravishing, and the chord changes work beautifully. Gesualdo is undoubtedly the best-known name here, and the combination of viols and solo voice, plus harp, serves him very well – many will prefer it to the slightly cool approach one must have to keep five voices in tune. Evelyn Tubb varies her approach, as one would expect, and her formidable musicianship relishes the microtonal shifts and careful chording of much of the music, losing nothing of her expressive quality. She also gets to unleash her dramatic power in a marvellous Latin lament by Mazzochi. The most interesting instrumental pieces are by a composer completely new to me, Cherubino Waesich. The booklet could have had a bit more information about the instruments. One can glean quite a lot from the pictures – necks not tilted back, low bridges set below the 'c' holes, scalloped profiles. There is an intriguing picture of part of a neck with 8 frets, curiously spaced. Perhaps such detail could have made the recording appear too specialist, which would be a pity, as anyone would enjoy hearing such beautiful music so well performed. *Robert Oliver*

The Trio Sonata in 17th-century France London Baroque 69' 56"
BIS-CD-1465
Clérambault Sonata in G *La Félicité*; L. **Couperin** Simphonie, Dialogue; **Geoffrey** Dialogue; **Le Roux** Suite 2 in d; **Lully** Trios pour le coucher du Roi; **Marais** Suite in G (1692); **Rebel** Tombeau de M. Lully

London Baroque is one of those ensembles that seems incapable of a dull or ill-considered note. Here they offer an interesting insight into France's gradual acceptance of the trio sonata genre via a programme that blends music by both the relatively obscure and the giants of the age. All is delivered with the usual impeccable ensemble and intonation at tempos which allow the dances to feel like dances and the rich harmonies of the various *lentementes* to have their full effect. The only disappointment is the disc's rather pedestrian title, though it does at least tell you what's on offer. *David Hansell*

LATE BAROQUE

Bach *Cantatas Vol. 18* Johanette Zomer, Sandrine Piau, Sibylla Rubens, Bogna Bartosz, Christoph Prégardien, James Gilchrist, Klaus Mertens SSSATTB, Amsterdam Baroque Orchestra & Choir, Ton Koopman 193' 02" (3 CDs in box)
Antoine Marchand **CC72218**
Cantatas 36, 45, 47, 52, 55, 98, 137, 151, 157, 164, 187

Ton Koopman here reaches cantatas from Bach's third Leipzig cycle, dating from 1725–26. Many of these pieces are still little known; compared to the consistent formula of the chorale cantatas of the previous cycle, they are also extremely varied in style and form. Some of the cantatas are divided into two parts; some open with an aria; some have lengthy instrumental movements, with BWV52 reusing the first movement of Brandenburg Concerto no.1. Koopman's performances are most distinctive for their keenly felt dance rhythms, buoyed

onwards by the excellent continuo section. His tempi are brisk, demanding considerable agility from the singers in the opening choruses of BWV45 or 47. In the arias, these brisk speeds ensure that Bach's florid vocal writing is truly heard as an adornment of the underlying harmonic structure. Sometimes, though, the tempo is so fast that singers are hard pressed to project the emotion or religious message of a movement, as with the ungrateful vocal writing in the first aria of BWV157. It is as if the abstract patterns of phrases are more important than the words. Yet there are also arias where the text is projected vividly: in BWV187, Klaus Mertens beguiles the believer to put all trust in God, while BWV151 opens with a delightful evocation of the Nativity, complete with limpid luscious tender lines for flute and oboe d'amore. Despite these inconsistencies, the importance of Koopman's project cannot be questioned, and there are many moments to relish in this recording.

Stephen Rose

Bach *The Keyboard Concertos – 1* Angela Hewitt *pf*, Australian Chamber Orchestra, Richard Tognetti *dir* 76' 58"
Hyperion **CDA67307**
BWV 1044, 1050, 1052, 1058

Bach *The Keyboard Concertos – 2* Angela Hewitt *pf*, Australian Chamber Orchestra, Richard Tognetti *dir* 75' 29"
Hyperion **CDA67308**
BWV 1053-7

While in principle I prefer Bach's keyboard music to be played on a harpsichord rather than a piano, it is a pity to argue that performances by pianists have nothing to offer. When the sewing-machine style of string playing prevailed, the harpsichord was the most suitable instrument. for the keyboard concertos. But now baroque string players use a flexibility and variety of expression, including dynamic phrasing, that a harpsichord cannot match, at least in the outer movements. The keyboard instrument that Bach knew that could play thus was the clavichord, but that isn't much use in concertos. So a performance with piano can enable the soloist and strings to play in consort with each other rather than battle it out in different styles. These performances exemplify the former possible derivation of 'concerto', and do it very well. As with her solo Bach discs, Angela Hewitt shows awareness of historical style without suppressing the subtleties of piano touch.

Bach *Sonatas and Partitas for Solo Violin*
Jaap Schröder *vn* 143' (2 CDs)
Naxos **8.557563-64** £

Unlike Julia Fischer's account I reviewed in the last issue, Jaap Schröder's reading of the Bach solo violin music has been many years in the making, with all the insight the performer's researches into performance practice and immersion in other early violin repertoire have brought. Recorded 20 years ago in the relatively dry acoustic of a small Swiss church, these are among the earliest of HIP sets, and are the second entry in the Naxos catalogue, joining Lucy van Dael's 1996/1999 version (**8.554422-3**). Although the timings vary widely, and neither is consistently slower or faster than the other, both of Schröder's discs are longer. Although there is nothing to fault with this, I doubt if it will ever be the first version I take off the shelf when I want to listen to this music. It certainly lacks the excitement of Kuijken. *BC*

From the music library of Johann Sebastian Bach Balthasar-Neumann-Chor & Ensemble, Thomas Hengelbrock 60' 25"
Hänssler Classic **CD 93.039** (rec 2001)
Pachelbel & Bach *Christ lag in Todesbanden*, **Durante/Bach** *Kyrie* BWV 242/Anh 26, **Kerll** *Missa superba, Dominus regnavit*

The historical interest is considerable, especially the comparison of the two settings of *Christ lag in Todesbanden*. I would not recommend this as a performance of the Bach version (see *EMR* 107, p. 37), but the disc as a whole is stylish. The Pachelbel is a fine piece and it is worth hearing other works associated with Bach. Strange that Bach should revive the Kerll's Mass in the late 1740s. *CB*

Boyce *Eight Symphonies, Op. 2* Aradia Ensemble, Kevin Mallon *dir* 60' 57"
Naxos **8.557278** £

Reviewing such familiar music is sometimes a challenge, as it is easy to fall into the trap of simply relaxing into a comfort zone far removed from more difficult experiences like the *Dakyron* reviewed below (p. 47) and not really pay much attention to the playing. The fact that the recording in question is also a budget-price offering makes it all the more difficult, as it often seems petty to carp at slight defects in one movement or other. Boyce's Symphonies were among the first orchestral pieces I encountered during a rather daunting one-to-one course on 'Handel and music in England' I took at university with David Kimbell, and I was instantly struck by their immediate appeal and diversity of styles. Aradia, far from just churning out another recording of the set, are excellent – the balance of wind and strings is finely managed, the tempi seem perfect, the phrasing delightful. I know CB was very impressed when he heard a track on classic fm recently and I have found these performances a pleasure to listen to repeatedly. Do not miss this set, even if you already have a recording on your shelf. *BC*

Caix d'Hervelois *Troisième oeuvre... contenant 4 suites de pieces pour la viole* (1731) Jean-Louis Charbonnier, Paul Rousseau *viols*, Mauricio Buraglia *theorbo*, Pierre Trocellier *hpscd* 76' 00"
Ligia Digital **Lidi 0301155-05**

Seldom have I heard the bass viol played with the sustained eloquence that J-LC displays on this recording. The tone and technique are excellent, as is the expressive content that arises naturally from the notes of this relatively little-known composer – there are actually very few facts to know – for whom the booklet seems several times to apologise. His music may well lack the profundity of Marais and Forqueray but it is easy to understand the commercial success of these tuneful suites, which put one in mind of Boismortier. The harpsichordist sometimes strays to the wrong side of the line that divides invention from distraction, but the movements played by viols and theorbo are delicious. Make it your 'I wonder what this is like' purchase this month. *David Hansell*

Geminiani *Sonatas for violoncello & basso continuo op. 5; Pièces de clavecin* Alison McGillivray *vlc*, David McGuinness *hpscd*, Eligio Quinteiro *alto guitar*, Joseph Crouch *vlc* 74' 51"
Linn **CKD 251**

Most people familiar with the name of Alison McGillivray possibly think of an intent, astute and sympathetic 'accompanist' in the role of continuo player. I heard her once play a concerto with the Academy of Ancient Music and knew that there was a fresh solo voice in there, and this recording is quite clearly both a coming of age for the young artist and a fanfare of things to come as the new star of the generation starts to spread her wings. It's surprising that Geminiani's sonatas, though popular with cellists, seem to have avoided the record catalogues: they would appear to fall into that category of baroque music that needs that something special in terms of performance to lift them above the commonplace. Alison and her trio of co-conspirators have that something special in buckets. The notes are very interesting, shedding light on what might surprise some as the French influence on what most of us consider a *very* Italian master; but just in case you think it's all intended seriously,

take a look at the 'Subscriber's List' and you'll find Alison's sister 'Violist d'amore, St Alban', and her loving father 'Gardener, Giffnock'. Sense of humour aside, this is a fantastic solo debut and an equally impressive account of Geminiani's Op. 5 in various guises. I look forward to hearing lots more – and thanks to Linn Records for continuing their support of such innovative initiatives! *BC*

J. G. Graun *Concertos* Ilja Korol *vn*, Daniel Sepec *vn*, Vittorio Ghielmi *gamba*, Wiener Akademie, Martin Haselböck *dir*
cpo **999 887-2** 68' 38"

Regular readers will know that I am a great fan of Gottlieb Graun's music – as well as playing it whenever I get the chance (and that isn't very often, as no-one seems interested, at least until they play some), I've been trying to edit and publish it. His trio sonatas seem to be very popular. The trouble with his concertos is basically that they were written for himself to play, and are therefore extremely difficult! The two soloists on this disc are excellent, and one has to wonder at what his contemporaries must have made of Graun's performances! The A major concerto for viola da gamba is one of five attributed to the composer (there always being some difficulty in ascribing music to him or his slightly younger brother), and is not for the faint of heart – I have copies of the music from Darmstadt and will possibly publish it now that I know it *is* playable! The programme is completed by a *Sinfonia Grosso*, described in the booklet as 'one of Graun's best symphonies'. I'm not sure what criteria are used for such statements, but I agree that it is certainly exciting and very richly scored – double woodwinds with two horns, three trumpets and drums – and imagine that it was written for some court occasion. The Wiener Akademie need no introduction to our readers, and this recording confirms their versatility in exploring later repertoire than I'm used to hearing them in (although they clearly have an even broader vision, since they have apparently recorded the Beethoven violin concerto with one of the soloists on this excellent CD). Now that the Berlin Singakademie material is becoming available, let's have some more Graun! *BC*

Handel *L'Allegro, il Penseroso ed il Moderato* Linda Perillo, Barbara Hannigan, Knut Schoch, Stephen MacLeod *SSTB*, Junge Kantorei, Frankfurt Baroque Orchestra, Joachim Carlos Martini
Naxos **8.557057-58** £ 130' 43 (2 CDs)

Martini's fifth Handel project -- not counting the three Handel/Smith pasticcios I reported on in *EMR*105 (February 2005) -- follows the usual pattern of a live recording (dating from 2002 in this case) issued on his private Junge Kantorei label and subsequently commercially on Naxos. On the whole it is an affectionate reading of one of Handel's most delightful works, and free of the quirky interpolations that Martini is prone to introduce. (The only cut hardly counts as such: the *da capo* of 'Sweet bird', the leisurely paean to the nightingale by soprano in dialogue with a solo flute, is confined to the second half of the main section.) Martini does, however, preface each of the three parts with movements from two of the Opus 6 concertos and the organ concerto op. 7 no. 1 in partial imitation of Handel's practice at the first performance, though of course Handel would have played complete works, not selected movements, and he would not have cut off Op. 6 no 1 at the half-close at the end of the Adagio to link to the opening accompanied recitative. One brief quirk is the inclusion of the very odd passage with a rising vocal line following bar 20 of the tenor solo 'Each action will derive new grace', which merely demonstrates how right Handel was to delete it. There is a moment when inventive additions are specifically called for, and, sadly, it is spoiled by what seems to be an inept attempt at humour. Milton's lines about the 'pealing organ' and 'the full-voiced choir' are set with suitable gravity, and Handel asks for organ improvisations in response. Here the first reply is the perky opening theme (in octaves) of the organ concerto Op.4 no. 4, the next is a few meaningless chords and the last a fleeting quotation from 'Sweet bird'; the atmosphere of solemn exaltation is ruined. Handel's request for a solo on 'il soggetto della fuga seguente' is ignored. (Thurston Dart provides a model of what is required on the 1961 recording under Willcocks, twice issued on CD but now regrettably unavailable.) The most impressive vocal contributions are those of the two sopranos, shaping the often wide-ranging phrases of the vocal lines with sensitivity and attention to text (though Perillo, who takes most of the Penseroso solos, is hampered by her lack of a trill). The tenor, Knut Schoch, has a tendency to bark, but blends well with Hanning in the great duet 'As steals the morn upon the night'. The Junge Kantorei are unfortunately as murky as ever, but the Frankfurt Baroque Orchestra sounds well. Only price can commend this above the obvious but not quite ideal alternatives of Gardiner (on Erato) and King (on Hyperion), Gardiner finding the better balance between Allegro and Penseroso but high-handedly excluding the aria with cello solo 'But oh, sad virgin', King complete but a touch too melancholic. The booklet does not include a libretto, but Naxos supplies one on their website. *Anthony Hicks*

Handel *Partenope* Rosemary Joshua *Partenope*, Kurt Streit *Emilio*, Stephen Wallace *Armindo*, Andrew Foster-Williams *Ormonte*, Hilary Summers *Rosmira*, Lawrence Zazzo *Arsace*, Early Opera Company, Christian Curnyn 190' 15" (3 CDs in box)
Chandos Chaconne **CHAN 0719(3)**

Handel's *Partenope*, like his *Serse*, is a comedy that releases feelings of unexpected variety and depth, but it has not had comparable recognition on record or in the theatre. The Deutsche Harmonia Mundi recording with La Petite Bande under Sigiswald Kuijken, issued on LP in 1979, was however a distinguished one, and was important as one of the earliest Handel opera recordings to use period instruments. It was reissued on CD in 1990, but has not been around for some time, so the new version from Christian Curnyn's Early Opera Company is welcome. (Like the earlier recording, it presents the full text of Handel's original 1730 production.) The singers are generally excellent: Rosemary Joshua deploys vocal beauty to advantage in her portrayal of the charismatic Queen of Naples, Hilary Summers' powerful contralto is ideal for the vengeful but ultimately forgiving Rosmira, and Lawrence Zazzo has the virtuosity and emotional range to make the best of the penitent Arsace, contrasting with the softer-grained countertenor of Stephen Wallace as Armindo, the modest prince who finally gains Partenope's affection. Kurt Streit is feisty if not too refined as the warrior prince Emilio. What is lacking is a consistent sense of theatre. Curnyn has a good sense of Handelian style, but he often seems unresponsive to dramatic context, treating arias as charming jewels rather than new revelations of character. (Several end without any easing of tempo, as if summarily dismissed.) In Act 1, for example, Partenope declares she will lead her armies like an Amazon, and her aria at that point, 'Io ti levo l'impero dell'armi', has martial swagger as well as tenderness, but Curnyn finds only the latter quality. The whole sequence of battle music at the start of Act 2 is tame, and Partenope's address to her city, 'Care mura', marked *Largo e Pomposo*, is not in the least pompous. Even Rosmira's exuberant aria with horns at the end of Act 1, 'Io seguo sol fiero', is lacking in spirit. I went back to Kuijken for comparison, and found that, despite more reticent horn-playing, he energises the music in a way that seems to elude Curnyn.

But Curnyn engages persuasively with the raw emotions that emerge in the later stages of the story, notably in a forceful account of Rosmira's jealousy aria 'Furie son dell'alma mia'. In sum the recording does not put the case for *Partenope* as one of the great Handel operas as eloquently as it might, but it happily brings the work back into the commercial recorded repertory and allows a fine team of singers to reveal once again the wonderful quality of the music. *Anthony Hicks*

Handel *Suites de Piéces pour le Clavecin* Ottavio Dantone *hpscd*
vol. 1: HWV 426-430 74' 01'
Arts Music **47698-2** ££
vol. 2: HWV431-433, 435, 467, 483, 496, 580, 583, 606, 609 71' 25
Arts Music **47699-2** ££

Dantone's approach to the eight suites of Handel's first volume of 1720 has a consistent, dignified musicality; and although broadly conventional, it has some individual touches which justify preserving his view of this much-recorded repertory. The dotted rhythms in the Prelude to no. 6, for example, are emphasised to give it the feel of the opening of a French overture, and the following Largo is taken briskly, an effective way of dealing with this odd juxtaposition of movements. The well-chosen instrument, ripe in sonority, is an imitation of a 1769 Taskin. Dantone embellishes discreetly in first statements and a little more boldly in the repeats, all of which are played except for the Presto in the first movement of no. 7, an artistically defensible omission. An unexpected cadenza ending on the tonic major at the end of the Variations in the D minor suite is the one notably quirky feature. The filler items at the end of the second disc begin with a somewhat unsatisfying reading of the well-known Chaconne in G, shorn of its repeats and with the usual bad text, but the shorter single-movement pieces are nicely characterised. This recording does not outshine the best of the alternatives, such as those of Paul Nicholson or Sophie Yates, but stands very well beside them. *Anthony Hicks*

Handel *Concerti Grossi op. 3* Combattimento Consort Amsterdam, Jan Willem de Vriend 55' 46"
Challenge Classics **SACC72140**

I have antagonised many Handelians by confessing my preference of the Op. 3 concertos to the larger-scale Op. 6 set: I think the variety of instrumental colour through the six very different works is the key – instead of a concertino of two violins and continuo, here we have solo violin, solo oboe, solo flute, pairs of recorders and bassoons, and almost an hour of absolutely glorious music. Although these performances are on modern instruments, they clearly benefit from the musicians' knowledge of early performance practice, even though there are some questionable aspects – if the recorder is going to decorate the final tutti, why not let us hear it more clearly, and why does the violin then ornament the cadence? *BC*

Locatelli *The Italian Music Master in Amsterdam* Margaret Faultless *vln*, Ton Koopman, Amsterdam Baroque Orchestra 62' 57"
Challenge Classics **CC72134**
op. 1/8 (*Xmas*), op. 4/2, 4, 5, 9, op. 7/6 (*Il Pianto d'Arianna*)

This is an interesting survey of Locatelli's output, with the spotlight firmly turned away from his most celebrated role: that of virtuoso violinist. True we have his dramatic concerto *Il Pianto d'Arianna*, in which Margaret Faultless is a wonderful soloist (she is joined in the concertino of other concertos by Alida Schat, Katherine McGillivray and Jonathan Manson) The subtitling of the disc is strange, as it implies someone involved with a musical scene and a teacher, but the booklet paints a picture of a man obsessed with *not* being involved and having no pupils, and even making a point of excluding professional musicians from the audiences of his Wednesday evening concerts. The chosen pieces are also slightly strange – where are the solo sonatas (for violin or flute?) and why, in music written for strings by a violinist, is the most prominent sound that of the harpsichord? I know that Ton Koopman is an outstanding continuo player, and I am often more than impressed by some of his counter-melodies and improvised links, but here I found myself wondering why there was occasionally an unquellable urge to fill silences – aren't they as important as the notes themselves? And it seemed that he was joined by a lutenist with the same tendencies. Of course this is an enjoyable recording, and a fine introduction to Locatelli, but anyone with Libby Wallfisch's Hyperion sets should not worry that these have been surpassed. *BC*

Telemann *Tutti flauti!* Arion, Jaap ter Linden *dir* 73' 37"
early-music.com **EMCCD-7763**
TWV 51: F2, 52: a1, B1, e1 55: e1, h1

Anyone in the least concerned that this might be the ultimate in Telemann boredom need have no such anxiety – there is such a diversity of styles even within as limited a selection of his works as six concertos with flute or recorder, and such an impressive array of soloists that there is not the remotest possibility that anyone could tire of listening to the disc from beginning to end. Flautists Claire Guimand and Mika Putterman (teacher and former pupil) and recorder players Matthias Maute and Sophie Larivière are joined by violinist Chantall Rémillard, bassoonist Mathieu Lussier and director Jaap ter Linden on gamba as soloists are accompanied by a fine string band (4-3-2-2-1) with harpsichord continuo in a recital of works for solo recorder, recorder and gamba, recorder and flute, two flutes and bassoon, two flutes and violin, and two recorders (the last of which I am ashamed to say I have never heard before!) If I habitually complain about the same repertoire being recorded over and over, you'll hear no such regrets here – beautiful and impressive playing like this sets the standards to which others must aspire! *BC*

Telemann *Basso solo: 3 Bass-kantaten etc.* Klaus Mertens *B*, Accademia Daniel 74' 05"
hr.musik.de **HRMK 0021-03** (rec 2002)
Cantatas *In Gott vergnügt zu leben, Reiner Geist, Sollt ein christliches Gemüthe* TWV 1: 942, 1228, 1373; *Concerto* TWV 43: D8, Suite TWV 43: h1

I had not realised that Telemann had written so many church cantatas for solo bass/baritone and I certainly did not know that he possibly gave their first performances as a singer in Frankfurt. Eric Fiedler's editions are reviewed by CB on p.8 and these cantatas are nos. 23-25 in his series. Mertens is in fine voice, and well accompanied by the many instrumentalists of Accademia Daniel – Telemann scores these pieces quite richly (the last one, *In Gott vergnügt* he asks for recorder, oboe and horn as well as strings). The horn player gives a nice account of the strange D major concerto, and there's also the B minor suite TWV 43:h 1. All in all, a very enjoyable hour and a quarter – and how strange to imagine Telemann singing! *BC*

Sounds Baroque: Terence Charlton plays the IOFS organ in St Saviour's Church, St Albans 79' 11"
Lammas **LAMM 181D**

The organ used for this recording was built in 1989 for the St Albans International Organ Festival Society and is based on the style of the French branch of the Silbermann organ building dynasty, notably Johann Andreas Silbermann, particularly the organ he built in Châternois in 1765. It is an interesting example of the work of that period from the organ-builder Peter Collins. The programme

reflects the organ's amalgamation of the French, German and, to a lesser degree, Italian styles, to which is added works by Purcell and Stanley, who were also used to organs which reflected wider European influences. Some of the registration choices seem to have been made on the basis of what works on the organ, rather than what might be historically accurate, which perhaps hints at the fundamentally eclectic approach of the instrument. That said, the registrations seem to work well, although having a tremulant that applies to the whole organ makes for some occasional lurching moments at the conclusion of pieces – as noted in my Buxtehude review, taking the tremulant off on the final cadence can be a solution to this, and can be effective in its own right in ensuring a moment of final repose. With the exception of Kirnberger's *Musical Circle*, all the works are well known, which perhaps raises the question of what audience this CD is aimed at – it is not specialist enough, either in choice of repertoire or instrument, to appeal to most *EMR* aficionados, but is possibly not popular enough to be the impulse bookstall offering that Lammas CDs often aim for, even if the smallish church in the suburbs of St Albans had such a bookstall.

Andrew Benson-Wilson

CLASSICAL

J. C. Bach *Wind Symphonies* Consortium Classicum 60' 03" (rec 1991)
Dabringhaus & Grimm MDG 301 0434-2

This may be a 14-year-old recording, but it has worn well, and these are very good performances of some delightful music. Not quite all of it is by JCB himself — there's the odd movement arranged from Boccherini and Gluck pieces – but it's good to be reminded that *Harmoniemusik* of this kind was cultivated in London as well as in Vienna. My only quibble is that the marches have been omitted from Nos. 1, 2 and 4, for totally spurious reasons: they do not, as the programme booklet claims, come from the *Military Pieces* known only from a Dublin print of c.1794 (a set of four excellent quintets for two clarinets, two horns and bassoon), but are an integral part of the original Longman & Broderip publication of the *Sei Sinfonie* recorded here. Strongly recommended, all the same. *Richard Maunder*

A-L Couperin *Pièces de Clavecin* Sophie Yates 79' 51"
Chandos *Chaconne* CHAN 0718

If only because of his family name A-L Couperin has always enjoyed as high a profile as anyone amongst the later *clavecinistes*. His only published book of *pièces* is a mixture of dance forms and character sketches/dedications (including Dick Turpin) and very delicious they are in this excellent recording. The rich sound of the instrument is well captured and Sophie Yates's well-judged tempos and apt registrations do full justice to the often nostalgic music. She also writes her own essay in which she does not shy away from expressing personal views. though she is also careful to place A-LC's music in the fullest context for the listener. This is a rewarding issue. *David Hansell*

Eybler *String Quintet, String Trio op. 2* Quintett Momento Musicale 71' 39
Dabringhaus & Grimm MDG 603 1321-2

With the two quintets op 6 already to be had (Claves CD 50-9519), Joseph Eybler's three multi-movement pieces are now readily available on disc. And very welcome they are: melodic charm and relaxed yet confident construction allied with the then unusual scoring of string quartet and double bass – a kind of bridge between Mozart and Schubert, both in their more playful, least austere moods. The quintet with its two minuets and two slow movements is nicely contrasted here with the trio (scored more conventionally for violin, viola and cello), which has one minuet in central position, with slow movements and allegros each side of it. The performances are neat and accomplished, though the over-resonant recording lessens the sense of intimacy – and the rather gauche note doesn't help. *Peter Branscombe*

Haydn *Scottish and Welsh Songs, Trios in Eb and A (Hob. XV: 36 & 35), Six Original Canzonettas (Hob. XXVIa: 31-36)* James Taylor *T*, Münchner Klaviertrio 75' 23"
Orfeo C 117 051 A

Here is a welcome selection from Haydn's late folksong arrangements sandwiching two early piano trios and the familiar English canzonettas. The Welsh songs are much less often heard than the far more numerous Scottish ones. James Taylor sings seven from the Welsh books and five from the Scottish, all of them well worth hearing. He has a fresh, open delivery and nice sense of fun as well as of tenderness; in 'Sailor's Song' he lacks the required authority and brio but elsewhere gives much pleasure, with Donald Sulzen a sympathetic accompanist. The only disappointment is that tracks 2 and 3 of my pressing reveal incipient distortion. The trios, both dating from around 1760, are well played, with the middle course skillfully piloted between skittishness and an equally inappropriate profundity. There is a lengthy and useful booklet note. *Peter Branscombe*

Mozart *Sonates de jeunesse* (K.279, K.283, K.311) Ludwig Sémerjian *fp*
Atma ACD2 2248 56' 30"

This is a very interesting record, which should be required listening for any aspiring fortepiano player. To start with, the instrument is not a copy but a genuine Stein, albeit somewhat restored. The pedant might quibble that a Stein fortepiano of 1788 probably has a different action from the instruments Mozart so much admired in 1777, and that he may have had the clavichord primarily in mind for at least the first two of these sonatas; but the Stein on this CD has a much brighter sound than most modern copies, and surely comes a lot closer than they do to the instruments Mozart was familiar with. Sémerjian's playing is equally impressive. He has obviously gone to a lot of trouble to master the Stein, treating it as an instrument in its own right with very little in common with the modern piano. The first movement of K.279 is an object lesson in 'non legato', with every note crisply articulated (except on the rare occasions when there are slurs). All too often Mozart's scrupulously detailed articulation markings exist only in the mind of the player, but Sémerjian makes them clearly audible to the listener, as Mozart surely intended. Just occasionally he overdoes it, where for example separate slurs are marked over each group of triplet quavers. I thoroughly agree that this should *not* be taken as a recipe for continuous legato, but Sémerjian tends to cut off the third note of each group so sharply as to give the effect of an accent. But this is definitely a fault on the right side! Damper-raising is, very properly, reserved for special effects such as the cadenza in the finale of K.311. Speeds are very well judged, and I particularly liked the real distinction between the fast *Allegro con spirito* in the first movement of K.311 and the steadier *Allegro* in K.279. One oddity: shouldn't the left hand play F-natural in bar 22 of the second movement of K.283, not F#? I look forward to more recordings by this excellent player, who has a real feel for period style – perhaps on a selection of different instruments, as well as this one? *Richard Maunder*

Mozart *Violin sonatas, 1781* Andrew Manze *vln*, Richard Egarr *fp* 71' 42"
Harmonia Mundi HMU 907380
Sonatas K. 377, K. 380, K. 403 (compl. Maximilian Stadler), K. 376

I'm sorry to have to give this CD the thumbs-down. My reaction is much the same as to the recording by the Mosaïques Quartet I reviewed a few years ago (*EMR* September 2000): this is 'period

playing' for those who don't really like it. Manze's playing is certainly full-blooded, but it's rather too modern in style for my taste. Chords are attacked aggressively, as if he's determined to bow all three (or four) notes at once, and there's often a touch of vibrato as well. Egarr plays an original fortepiano by Johann Zahler of Brno, for which two cheers: it dates from about 20 years later than the music, and piano design had changed a lot in the intervening two decades. It's impossible to tell how much the damper-raiser is used, since the recording was made in a very mushy acoustic, which has the unfortunate effect of making everything sound over-legato. To more positively, the balance between Manze and Egarr is excellent, and at times it is quite hard to tell which instrument is which. *Richard Maunder*

Mozart ***Requiem*****; Süssmayr** ***Requiem***
Maria Jette, Jennifer Larmore, James Taylor, Eric Owens *SmSTB*, St Olaf Choir, St Paul Chamber Orchestra, Andreas Deles 68' 11"
Avie AV 0047

The more interesting (though also far less significant) of these works is the German Requiem by Franz Xaver Süssmayr, Mozart's amenuensis. It is, naturally, his completion of K626 that is performed on this CD; and it was probably a mistake, an evitable anticlimax, to have Süssmayr's work follow that of the genius. The Süssmayr piece, which seems to date from the late 1780s, when he was a young man still working at the Benedictine monastery of Kremsmünster, consists of instrumental prelude and postlude enclosing six quite short strophic hymn-like movments for four-part choir, strings plus two horns, and organ. The Mozart, recorded live at St Paul, Minnesota, is well if not outstandingly well performed (the soprano and mezzo don't blend perfectly). The Süssmayr, edited from the autograph at Kremsmünster by the producer of the recording, Malcolm Bruno, will repay frequent hearings; no one is likely to be upset by the omission in the performance of several strophes (they are however printed in the booklet). Oddly, the useful leaflet note states that basset horns here replace natural horns, 'not available for this recording'. This is an important release. *Peter Branscombe*

She's sweetest when she's naked: flute music from 18th-century Scotland Alison Melville *fl, rec* Mary-Katherine Finch *vlc*, Michael Jarvis, Paul Jenkins & Charlotte Nediger *hpscd*, Kirk Elliott *harp and guitar*, Ben Grossman *perc* 61' 50"
Early-music.com EMCCD-7761
Sonatas by Macklean & Oswald, Variations by Matteis, Munro & Oswald, etc

It's not long since I reviewed Nikolaj Ronimus's CD of unaccompanied recorder music, *The Naked Recorder*, so I was a bit surprised to receive another CD of flute and recorder music with 'naked' in the title. Alison Melville peeps with a slightly mischievous expression round the front of the cover, but it turns out that 'She's Sweetest when she's Naked' is the name of one of the tunes from James Oswald's *Caledonian Pocket Companion*, eight of which are included in this recording. The vogue for Scottish music during the 18th-century produced many publications at home and abroad, and from these Alison Melville has picked twenty-five pieces ranging from folk songs collected or arranged by Oswald, Fraser, Bewick and others, to flute sonatas by Charles Macklean and three sets of pieces from Oswald's *The Seasons*. This is certainly the very charming and civilised side of folk music. There are some haunting unaccompanied flute solos as well as more conventional pieces for flute or recorder and continuo. These are interspersed with a few more folky descant recorder arrangements with percussion, including Matteis's *Ground after the Scotch Humour*. These last are at A=440, while the other pieces are at A=415, and it is fairly obvious that although the recordings all took place in the same church they were made on several different occasions with apparently different acoustics. I got used to this quite quickly, however, and it did not put me off this very agreeable CD. If you like the music of James Oswald and his ilk, you will enjoy this. *Victoria Helby*

19th CENTURY

Beethoven ***String Quartets op. 18/1 & 4***
Quatuor Mosaïques 55' 32"
Naïve E 8899

As one of the local newspaper's music critics, I have been attending chamber music concerts for the last 15 years or so, and each time I hear Beethoven quartets I wonder what they would sound like played by a really top period instrument quartet. Well, here is my answer, and it's an answer I like. There is not as much difference as one might expect in terms of general interpretation, especially since the younger generation of quartets tend less to extremes of tempo, constant vibrato and exaggerated gesture. The most striking thing about the Mosaïques is their one-ness: their perfect intonation (chords that one can almost feel as being tune), the clarity of the texture, and the absolute balance between the voices, rather than taking turns to play out and hold back – if such a thing can ever be said, Beethoven's music simply unfolds and by not being over-interpreted suddenly makes a lot more sense, and there's a real feeling of coming home after his more wayward wanderings. I must confess that I have never been a real lover of Beethoven's quartets but I feel a conversion coming on. *BC*

Weber ***Oberon*** Steve Davislim *Oberon*, Hillevi Martinpelto *Reiza*, Marina Comparato *Fatima*, Jonas Kaufmann *Huon*, William Dazeley *Sherasmin*, Roger Allam *Narrator*, Monteverdi Choir, Orchestre Révolutionnaire et Romantique, John Eliot Gardiner 122' 44"
Philips 475 6563 (2 CDs)

Here is a recording of outstanding merit. *Oberon* is an uneven work, not helped by the mix of sung and spoken roles (the latter here replaced by a somewhat arch narrative linking the musical numbers). It is sung in James Robertson Planché's original English words rather than in the German translations generally favoured in famous old recordings of excerpts. And splendidly sung it is, with dedicated enthusiasm and high skill from all the cast (including the mermaids and the chorus of elves, slaves and courtiers, etc). The main burden falls on Hillevi Martinpelto as Reiza and Jonas Kaufmann as Sir Huon, and proudly they bear it, with singing at once sensitive and powerful. The lean, clean attack of the excellent orchestra forms the foundation for Gardiner's lithe, forceful yet eloquent reading, in which the joys of Weber's instrumentation are relished without trace of exaggeration. Dynamic contrasts are at times so marked as to have one diving for the volume control. The booklet contains a lively essay, the sung texts and the narrative. Overall this is a triumph. *Peter Branscombe*

VARIOUS

Dakyron Maya Homberger *vn*, Barry Guy *bass*, Pierre Favre *perc.* 74' 51"
Maya Recordings MCD0501
Biber *Mystery Sonata X "Crucifixion"* and *Passacaglia*, Castello *Sonata Seconda* + music by Barry Guy and improvisations

I'm not quite sure what our readers will make of this. While it is undoubtedly interesting to hear new takes on the Biber and Castello, they are so far removed from HIP policies as to be irrelevant (even if, as performances in their own right, they are both committed, technically brilliant, entertaining and full of musical insight), and the contemporary music needs no comment here. *BC*

*Held over for lack of space are the Savall family excursion into world music (*Alia Vox AVSA9841*) and a 5-disc Bach family compendium* (Capriccio 49 432)

LETTERS

Dear Clifford,

I was interested to read your thoughts in *EMR* both on our Brian Clark/Yale Schola Cantorum/Robert Mealy Biber CD and the live performance you heard in Magdalen Chapel,Oxford, in May. I wish I could hear a recording of Philip Thorby's interpretation to understand the differences more precisely.

I am certainly no 'early music insider', neither am I really even a 'specialist in early music performance' at Yale. I was brought there to teach conducting and to develop a new chamber choir which would specialise in music before '1750 and from the last 100 years'. On the other hand I have performed a lot of 'early music' over the years - from my non-authentic contributions as steel-stringed double bass player and rather average singer at Cambridge in the early days of John Eliot Gardiner and his Monteverdi Choir, to the various projects to which you alluded during my King's Singers days.

When I arrived in the US in 1994 I discovered that relatively little early music was being performed by college choirs around the country with much real sense of style. As you may remember, one of my first efforts was a King's Music Monteverdi Vespers at the University of Kansas during my first semester there. I have subsequently had enormous fun and satisfaction introducing music from this period these past 11 years to students and audiences in the Midwest, Boston, and now at Yale.

I have to admit I teach and conduct early music mainly by instinct, intuition and as a result of extensive listening to my CD collection – much of which was bought thanks to reviews in EMR. I have been excited to watch and listen to the development of a more flexible and expressive approach to the genre over the past decade by a number of luminaries in the field (I would mention Philippe Herreweghe's Schütz in particular) and I do spend a great deal of my time trying to persuade my American singers to reflect the rise, fall and expressive qualities of the texts.

I suspect that your main quibble might well have been with the *Confitebor Domine* triple rhythm movement in our Biber Vespers. I freely admit to a couple of 'superimposed dynamics' and of tempo-stretching here and there, but ones which I hoped were suggested (demanded?) by the text: 'Memor erit in saeculum testamenti sui' for instance and 'Sanctum et terrible nomen ejus' – and then the 'recitative' bars where the harmony changes once per bar and everything suddenly becomes very static: 'Intellectus bonus omnibus facientibus eum'. Part of this 'super-imposition' I think is because my top priority has always been to draw an audience into the changing moods of the texts when reflected so beautifully in settings by the best early composers. Thanks also to a mention in *EMR* I have recently read Judy Tarling's book on rhetoric and have also been much inspired by Robert Mealy's insights in this direction. I remain fairly convinced that these details are not necessarily always absorbed by a lay audience when all the tempo relationships are strictly mathematical.

Be that as it may, I was disappointed that you felt the string phrases did not anticipate (as well as reflect) the text rhythm clearly enough - the 'idea that instruments should aim at the expression of a singer' has also always at the top of my list. Lack of rehearsal time in the UK may have been a contributory factor. I must listen to the recordings.

Next, Brian's edition of Bertali's Missa Resurrectionis is planned for December with Robert Mealy and the Spiritus Collective - all early music specialists. Perhaps they'll keep me in order!

Simon Carrington

It was bit unfair to readers to initiate a discussion about performances which few can compare. My approach at present is to think how a performance could have been given from partbooks, possibly without even a score for a director, with no pencils at rehearsal, and perhaps no proper rehearsal anyway (see p. 36). That makes an enormous difference to the sort of things the performers could do to the music, and would e.g. encourage working within a tempo except with very small groups and having dynamic changes deriving from the individual lines rather than from section to section (though instrumental pre-imitation might have been a problem); but I'm not suggesting that they were any more unsatisfactory than those of today. CB

Dear Clifford,

In your review of the Leopold Mozart Mass (*EMR* 106 April p.9) you seemed to be interested to know whether Austrian churches still perform masses with orchestras liturgically.

I have been in Austria regularly the past few years, most recently in April, and can attest that this tradition is very much alive. In Vienna one has a choice of several churches that do this every Sunday and on Feast Days and one can experience excellent performances of Haydn, Mozart, Schubert, Beethoven, Bruckner or Dvorak, etc. This music enhances the liturgy greatly, in a similar way to the tradition of choral music in Britain. Obviously, outside large cities like Vienna, Linz, Graz, Salzburg, etc., less ample resources curtail the frequent use of this repertoire; but that does not mean that it is not part of worship whenever possible. Indeed, though I do not know whether it is actually the case, I should not be at all surprised to find the Leopold Mozart Mass used still in Salzburg. I believe Biber is still on the active list there!

In Vienna I can recommend both the Jesuitenkirche and the Augustinerkirche. Both are in the centre, and both employ professional players. The rest of the mass is usually in German, though the latter church has also retained the old ceremonial and performs this with great dignity, while the liturgical observances of the former are more contemporary and simple. (I have always heard excellent sermons in both places.) The congregation are asked to contribute to a retiring collection for this expense, and CDs of the choirs in this repertoire are available, I have heard members of the clergy state firmly at the beginning of Mass in the Augustinerkirche, 'Es ist kein Konzert!', in case tourists are in any doubt. This is reinforced by the fact that the choirs and orchestras of these two church are on vacation in July and August when the tourist season is at its height. *David A Pickett*

Dear Clifford,

Thank you for your nice review of our Haydn 76 & 77. Just to lower any misplaced expectations on the part of you and your readers, I'm afraid – alas – that there are not in fact any remaining symphonies in the Decca can waiting to see the light of day, so that's it for now. We would of course very much like to complete the series. *Christopher Lawrence,*
General Manager, Academy of Ancient Music

Dear Clifford,

Peter Branscombe's review of the (rather good) recording of Tomasini Baryton trios on CPO neglects to mention that the English translator of the booklet notes has rendered 'baryton' as 'euphonium' throughout. Jimmy Edwards would have been very pleased. *Andrew O'Connor*

Since he is a retired professor of German, I am sure that Peter read the German text. CB