Early Music REVIEW

Number 113 June 2006

ISSN 1355-3437 Price £2.50

Magazine published in alternate months
International Diary published every month by
King's Music, Redcroft, Banks End, Wyton,
Huntingdon, Cambs, PE28 2AA
e-mail clifford.bartlett@btopenworld.com
www.kings-music.co.uk
tel +44 (0)1480 452076 fax +44 (0)1480 450821

Subscription rates: see page 52

The recent (2004) issue of the Lute Society Journal contains an article of considerable interest by Roger Harmon that starts from Sappho and traces a device in her most famous poem on to Morley's account of the fantasie. Morley's idea that in the fantasy 'more art [can] be shown than in any other music' and that 'for voices it [the skill of fantasying] is but seldom used' can be seen as a foretaste of what eventually became the Germanic 19th- and early 20th-century assumption (accepted by a land that was not without music but which prized vocal music) that music was at its height when it expressed itself and was not bound by words.

I happened to hear on TV the end of the Classic Brit Awards. I thought that the use of a live band playing irrelevant snippets of the orchestral repertoire was insulting to players and the music. But what struck me particularly was that, out of the dozen ClassicFM listener's choices for the CD of the year, eleven were vocal. Is this a sign of the vulgarity of ClassicFM taste, or has the wider audience for classical music recovered from the influence of the Germanic hegemony and feels that something is missing when there is no voice and no text? I think popular taste has always been for vocal music and assumes that music without words is either highbrow or for background use.

The latter was probably the case for most of the 'early music' period. The instrumental music that demanded attention was chiefly fanfares; instruments accompanied dinner while people chatted or supplied the rhythm while they danced. Little instrumental music was notated till the 16th century, not only because it was memorised or improvised, but because it wasn't important. Many performers of early music have the idea that music just for voices is somehow incomplete; we need to be careful about unconsciously accepting belief in the superiority of 'pure' untexted music. But I mustn't undermine my favourite texture: an ensemble of solo voices, cornetts and sackbuts. Try Giovanni Gabrieli's *Dulcis Jesu* A20 at the Proms on 26 July – though the Albert Hall is a bit big for what is essentially large-scale chamber music. There is more on the voice/instruments theme in a very different context on page 48. *CB*

REVIEWS OF MUSIC

Clifford Bartlett

C. 1500

Music for Lute Consort circa 1500. Volume 1 **edited by Jon Banks** The Lute Society Music Editions, 2006. vi + 52pp , £6.00 + post from Lutesoc@aol.com

Much of the secular music from around 1500 survives almost indiscriminately with and without texts. Whether that made any difference to how it was performed once the music had escaped from its original function may be doubted. Textless pieces could be fa-la-la'd (or rather fa-sol-la'd) and anything of a suitable range could be bowed or tongued – or, as we are here encouraged, plucked. Readers may have noted how often I regret the tendency of early ensembles to instrumentalise everything. My objection is often not so much to the practice itself but to the emphasis on a secondary medium rather than the first when that is known of self-evident. The first footnote in Jon Banks's introduction refers to his book *The Instrumental Consort Repertory of the Late Fifteenth Century* (Ashgate, 2006). I will no doubt write about that when it appears, so will avoid further background remarks. The most important thing to say about the edition is that 'for lute' does NOT mean that it is in tablature so it is accessible to players of other instruments. Lutenists should be able to read monophonic lines from staff notation, and the editor claims that the rhythms are easier to read than in tablature. One difficulty, whether for lutenists or others, is that the compass of each part of each piece is not shown: it is normal practice for vocal music, and is very useful for making a quick choice of instrument. As for the music, the composers include Isaac, Agricola, Caron, Compere, Ghiselin Obrecht and Tinctoris. All are for three parts, mostly ATB, but presented in treble and two octave-treble clefs. There are no separate parts; most pieces fit onto a page, but the provision of separate loose sheets for those that run to four pages is thoughtful rather than convenient. For wider circulation, it would be worth producing parts, with the bottom one in bass clef. The music looks rather less frantic than it does in earlier editions with quartered note values: here they are only halved.

GERONIMO VESPA – MADRIGALS

Giordano Mastrocola ***Il primo libro de madrigali a cinque voci di Geronimo Vezpa da Napoli: Edizione e note biografico-critiche*** (*Historiae Musicae Cultores* 104). Florence: Olschki, 2005. 362pp, €38.00 ISBN 88 222 5409 0

This is another of Olschki's editions included within what is mostly a series of books, and which has a cover and title-page layout which encourage libraries to catalogue it under the editor. There is, in fact, a substantial introduction of 53 pp, followed by an edition of the texts; but the volume is primarily an edition of the music, Vespa's first (of four) book of five-voice madrigals. It was dedicated to Lucretia d' Este (1535-98) who married Francesco Maria II delle Rovere, duke of Urbino, in 1570, the year of the madrigals' publication. There are one or two quirks of editorial technique. In No. V, bars 26-29, the round triplet brackets to show that one bar of 3 semibreves is the same length as one of eight crotchets looks clumsy. Bars 17-18 of No XX look even odder, without anything to show what in the original notation shows a 6:4 proportion. There is no consistency on whether the alto is transcribed at sounding pitch or as for tenor in the *chiavi naturali* pieces – and the table on p. 28 shows No XXI as *chiavette* when it isn't. The music seems less interesting than the equally obscure Mangon reviewed below; but any quintet of singers sitting outdoors in an Italian summer evening could well accompany the *vino* with a sing-through of this attractive music – but even though the print is large (far larger than is needed if the project is merely designed for the scholar's desk), you won't all be able to read one copy unless you are very intimate or very long-sighted.

MANGON & SCHÜTZ

Reichardus Mangon ***Canticum Canticorum; Das Hohe Lied Salomonis Kapital 1 und 2...*** **[edited by Martin Lubenow]** Musiche Varie (MG 09.01), 2005. 116pp, €25.00

I must confess that I had not heard of Reichardus Mangon; he is presumably related to the Johannes Mangon from what is now Belgium who died in Aachen in 1578, since Reichard mentions the city on the title page of his *Canticum canticorum Salomonis*, published in Frankfurt in 1609 for the wedding of Johann Friedrich of Württemberg. The edition uses the only German subtitle *Das Hohe Lied Salomonis* on the cover, but both on the title page. The texts are in German. The original orthography is tabulated in an appendix alongside the spelling of the edition and a third column with an unspecified version which I presume is from a standard modern German bible – the only German bible I have is a facsimile of the 1534 Luther one, and it isn't that. But differences are minimal. Of the 16 pieces (half in D with no flat, half in G with one, none in *chiavette*) five are for double choir a8, two a7, five a6, two a5 and two a4; alto and tenor parts mostly use C2 and C4 clefs rather than C3 and C4. Turning to the music itself, it might not be quite as sensuous as the text demands, but it is skilful and imaginative. I like the way that the first phrase of the first piece ends with just one of the eight voices singing 'er küsse mich' through the cadential chord. There's plenty of variety here. A CD is available from Cantabile Musikproduktion CANT 2404.

Heinrich Schütz *Historia von der Geburt Jesu Christi.* Rekonstruktion der "Berliner Fassung", 1671, von Martin Lubenow. Musiche Varie (HS 71). 48pp, €20.00 (score); parts & other performing material avilable.

Like me, Martin has produced his own *Christmas Story*, but his is a reconstruction of the 1671 Berlin version. I'm not sure whether there has been a recent evaluation of the Berlin MS that Max Schneider discovered in the 1930s and associated with 1671; I thought it was rather downplayed by the experts. Whatever version is presented, the editor is offered an opportunity for composing a new movement on Schütz's figured bass – this is one frequently-performed work for which the performer cannot conceal what edition is being used! Elsewhere, too, there are considerable differences from the usual version of the work, though the Berlin source is by no means complete and any edition depends on more than one of the three sources. If you want to try it, it's sensibly set out, with various ways of buying the vocal sections.

If we are having a short break, the best time to do it is immediately after an issue of EMR is sent out. So having been to Venice in February, in early April we drove through Belgium (see p. 24) to south Germany, paying an unexpected visit to Martin Lubenow and Suzanne van Os at Germersheim on our way to Karlsruhe, Stuttgart and Freiburg. A parting gift was the Musiche Varie publications reviewed above. For their catalogue, see www.musichevarie.de, and there is a new hard-copy version available: tel +49 7274 777362 (their English is fluent).

REINCKEN FOR ORGAN

Reincken *Sämtliche Orgelwerke* herausgegeben von Pieter Dirksen Breitkopf & Härtel (EB 8715), 2005. 83pp, €21.00

Despite the extraordinary length (327 bars) of his best-known work, *An Wasserflüssen Babylon*, Reincken's complete organ works is not a massive volume. In fact, it need only contain that and *Wass kann uns kommen an für Not*, another lengthy (222 bars) chorale fantasia. For a someone who was organist at Hamburg's Katherinenkirche for nearly 60 years, that seems a small output. Perhaps he preferred improvising to writing. *An Wasserflüssen Babylon* is significant for reasons other than its length. It is well designed and uses the available styles to the full without seeming diffuse. Surprisingly, there is only one source; perhaps it was less famous in its time. I don't have the previous Breitkopf edition for comparison, and it is hardly worth comparing it with Willi Apel's CEKM 16, since that was based on a 19th-century copy, as presumably was the previous Breitkopf edition. But I prefer Apel's layout at the opening of *Was kan...* Strangely for a 2005 edition, the original clefs are not given – perhaps on the assumption that Reincken would have used tablature anyway. But I imagine that at the opening the middle stave would, in any staff-notation version, have used alto clef, which then makes sense of having the two moving parts on it. But using treble clef for a part that begins a seventh below middle C is confusing. Another way would have been to allocate a stave to each hand rather than according to manual.

The rest of the volume contains four toccatas and a fugue that could be played on organ. None of these are in Beckmann's Breitkopf edition of the harpsichord works (EB 8290) except for the Toccata in G. The new edition is so much better laid out that, irrespective of editorial considerations, I'd prefer to play from it, and the old one has such chunky notes. The other pieces are less securely attributed, and include the familiar Toccata in A which crops up in attributions to Michelangelo Rossi, Henry Purcell, Robert King and J. S. Bach. Dirksen argues strongly in favour of Reincken and also on behalf of the work itself. Incidentally, recent research has shortened Reincken's life by 20 years, so he missed his century by rather more than the five months previously assumed.

ANNA BON

Anna Bon *Aria 'Astra coeli'* ... edited by Elke Martha Umbach Furore-Edition (7460), 2006. 15pp + parts, €21.00
Sei Sonate da Camera op. 1... for flute and b.c. Vol. 1... edited by Dragan Karolic

This aria is one of two church pieces found in the castle at Cesky Krumlov in southern Bohemia; the other is an Offertorium for four voices and a larger scoring. This is a da-capo aria scored for soprano solo and strings with continuo. The introduction expresses regret that the MS has no opus number, but normally only published (often only published instumental) music was numbered thus. It's an attractive piece, with a touch of the unexpected in a slip into the minor in the sixth bar and irregular phrase-lengths. I hadn't heard from Furore lately, so it is good to see that they are still circulating neglected – I won't say master-, or even mistresspieces, but certainly music that is worth an airing. But I don't like the cover, with a hole cut to reveal the details of the title page: the cover will quickly tear and will then not create a good impression of Furore's otherwise well-produced output.

DILETTO MUSICALE

Antonio Giannotti Sonata à Violon solo... (*Diletto Musicale* 1157). Doblinger, 2005. 11pp + part, £8.95.

Giannotti worked at the Modena court in the 1680s but was sacked for some criminal activity and died the following year. Whatever instrument this Sonata was written for, it's bottom note is the cello bottom C, though the editor (Wolfgang Fink) point out that, with B flat tuning, each section begins with an open string. Now that players are used to 17th-century notation, the practice of not repeating 'redundant' accidentals within a bar is confusing: in bar 34, for instance, a sharp on a passing F in a G major chord need not apply nine notes later at the end of the bar when the players feels the C major of the next chord and would instinctively play it natural, especially since the editor includes a dominant seventh (which contains an F natural) in his accompaniment. The player needs to know if that second F really does have a sharp before it. This is certainly a piece worth studying, though I feel that its 168 bars may feel a bit long to an audience.

Gottlieb Muffat *Die 24 Toccaten mit Capriccios...* **edited by Erich Benedicht** (*Diletto Musicale* 1343-4). Doblinger, 2005. 2 vols, £14.95 & £13.95.

This set of 24 paired toccatas and capriccios are a sort of unintended antithesis to Bach's '48'. Bach's sets are tonal, Muffat's are modal (so his sets need only 12 pieces); Bach's have a free movement followed by a fugue, whereas Muffat's Toccatas are followed by a slighter movement. But the comparison must not be taken too far: Muffat's music deserves a better fate than being compared with the incomparable and found wanting. The Toccatas are fine examples of the *stilus phantasticus*, whose publication is extremely welcome, and a reminder of the strength of the South German organ tradition. The edition is notated (as in the source, written by an anonymous scribe c.1730 for one of Muffat's fellow students, Alexander Giessel) on two staves with cues for the use of the pedal; the music can be played without much fudging on harpsichord or clavichord. And it does, indeed, deserve playing. The edition is fine, except that a few words might have been included in the preface on the modal layout. The odd remark at the end of the first column of the English preface ('The prefatory clefs of these compositions in the primary source...', implying that the MS used the modern device of prefatory staves) is a mistranslation: the German 'Die anfängliche Schlüsselung' presumably means 'The original cleffing...'.

Wagenseil *Tre Divertimenti per Cimbalo...* **edited by Helga Scholz-Michelitsch** (Diletto Musicale 1384). Doblinger, 2005. 27pp, £9.95.

The cover precedes the title with 'How Mozart Learnt to Play the Piano...'. It takes a while to ferret the basis for this from the preface. The edition concludes with a *Fondamento per il Clavicembalo* by Wagenseil from a MS of c.1745 (Vienna: Gesellschaft der Musikfreunde, 1570 R). Since no other source has been found by the editor, it seems unlikely that it had any significant circulation, and plausible link with Mozart is nil. It is not impossible that he might have come across the three didactic divertimenti, published in Vienna in 1761, though it is concertos by Wagenseil that Leopold mentions he is bringing back from Vienna the following year. So ignore the hype. The music is well suited for its function, though the opening unwritten-out arpeggiated prelude might be a bit of a shock to a five-year-old. The *Fondamento* really is very basic, though the detailed fingerings are of interest.

Vanhal *Quartett in B-Dur für Violine, Viola, Violoncello und Klavier op. 40/III* **[edited by] John und Virginia Strauss** (*Diletto Musicale* 1350). Doblonger, 2005. 44pp + parts, £26.95.

Although the first edition claimed that the string parts were ad libitum, this (like nos. 1 & 2, also available from Doblinger, DM 1307 & 1308) would hardly work without them: the chord at bar 110 of the first movement hardly has the impetus to hold attention for the rest of its bar and the following one. The editors' remarks fails to suggest a date for the first edition, though it seems to date from his last couple of years – he died in 1813. There is not such a surfeit of piano quartets that good ones can be allowed to lie neglected; but good though this is, it's probably best to play it before Mozart rather than after.

HAYDN Op. 64

Haydn *6 String Quartets Opus 64...* **Edited by Simon Rowland-Jones.** Peters (No. 7617), 2005. Score & parts, £27.95

This the fifth set of a fine new edition of Haydn's quartets, following op. 20, 33, 50 and 54/55 – curiously the previous volumes are not advertised in it. Checking the list of programme notes I have written on Haydn quartets, this is the most popular set before op. 76, though I suspect that musicologists might rate op. 20 and 33 higher. They mark the end of his regular activity at Esterházy. Although written in 1790 for publication in London, they date from before Haydn knew he would be going there in person, so the prominence of first violin in, for example, no. 5 (*The Lark*) was not for the benefit of Salomon. Nor, probably, was it for the dedicatee of the first Viennese edition, Johann Tost, after whom the set is generally named.

The autograph survives for all except no. 4, and there are three printed editions close to the autograph. These do not agree exactly, and there is no reason to trust implicitly the early engravers' interpretations of ambiguous slurs etc: the facsimile of the opening page of the first quartet shows some nice examples. There is also a problem caused by non-autograph markings in the autograph MSS which were later erased, but which appear inconsistently in the early prints. Such a situation affects the dynamics at the very opening of the set. The autograph has an erased *p*, which is given in the early editions; but the new edition changes it to an editorial [*f*] on the assumption that the autograph *f* given to the second violin when it enters at bar 8 implies that the other parts are already playing loud. But I think that the editorial addition at the beginning is misleading. Without it, players would begin, according to the editor, at an 'ordinary level', which is fine; but the repeat of the phrase with the violins in octaves is clearly at a higher level, hence the *f*. The first violin doesn't need a marking there, since the broken chord at the beginning of 9 clearly implies an increase in vigour, while viola and cello are concluding their previous phrase and when they enter at the end of 10, the dynamic will have lessened anyway. I could, of course, go on at length questioning decisions; but the important point is that it is worth reading the introduction and checking the commentary. As with previous volumes in the series, the printing and layout are excellent; they are very good value and a pleasure to read.

HAYDN SCOTTISH SONGS

Haydn *Volkslied-Bearbeitungen Nr. 365-429: Schottische Lieder für William Whyte Herausgegeben von Andreas Friesenhagen & Egbert Hiller* (Joseph Haydn Werke XXII, 5) Henle, 2005. xv + 197pp, €132.00

When considering Haydn's arrangements of Scottish songs, it is usually Napier and Thomson who come to mind as commissioners and publishers. The little-known William Whyte (1771-1858) issued a rival set of 65 arrangements in two volumes in 1804 and 1807, which are edited here. There are a fair number of familiar titles and the accompaniments for violin, cello and keyboard are quite enterprising. Eight songs survive in autograph, the rest are edited from Whyte's edition. The commentary also contains alternative texts from the edition. The editors, perhaps wisely, since the information would overwhelm the commentary, do not delve into the sources of Whyte's texts and melodies. I wonder what German singers make of the texts; some are in literary English, but many are in dialect.

The volume is valuable for presenting another swathe of Haydn's arrangements in a good edition. I was at first puzzled why the layout was so unfriendly. I haven't seen the Whyte prints (it is a pity that a sample of the layout isn't given in facsimile), but I assume that, like Thomson, he managed to have each song on a single opening, with the music on one page, the words opposite. He could do this, though, only by omitting the violin and cello lines, which were issued in separate parts. One could argue that the scheme of two centuries ago was more practical than a score with verses over the page from the music and no parts. But it would be a pity not to show in the score the mostly-independent violin, though not much would be lost if the cello were omitted from it: with very few exceptions (which could appear in small notes) it follows the lowest piano note. That might then enable at least the majority of songs and texts to appear on a single opening. Although there is a limit to the number of verses that can be sensibly underlaid (three or four), it is a pity that this is never done, whatever Whyte's layout was. I know that this is an edition primarily for academics. But if a selection for performers is issued, it is likely to have the same score layout; and if not, the players will have inconvenient rather than neat photocopies to manage. Haydn's versions are not so strong as Beethoven's, so the classical garb might sound innocuous in comparison. I suspect that the *Fortepiano* heading to the keyboard staves of each piece (Whyte's title page has 'Piano Forte') should be taken seriously.

MOZART VIOLIN SONATAS

Mozart *Violin Sonatas III: K454, K481, K526, K5467; Variations K359 & K361.* Edited by Cliff Eisen. Peters (No. 7579c), 2006. xi + 116pp + part, £9.95.

I reviewed the first volume of this series, containing K301-6, in *EMR* 91, p. 6. Vol. 2 is to follow. The cautious editorial policy of not normalising everything that might be similar remains. For a spot check, I compared the opening of K. 454 with the Henle and Bärenreiter NMA editions.

B = Bärenreiter H = Henle, P = Peters

8: P places the turns between notes 2 & 3 and 7 & 8 while B & H place them on notes 3 & 8.

19: P adds a dash under the first kbd right-hand note from the first edition.

22: both P and B but not H have an editorial slur for the right hand throughout the bar.

25: H has a strange editorial slur linking the crotchet C and D in the lower right hand part.

28: B and P have an editorial natural on the third bass note that hardly seems necessary merely because there is a passing C sharp semiquaver in the right hand – if necessary by house rules, it should be a cautionary, not an editorial accidental.

34: both B & H have an editorial accidental for the turn.

42: P doesn't correct the accidental footnoted in B & H...

I won't go on, but the differences are fairly minor, with important variants footnoted. It's a fine edition, with a sensible division into volumes. And although it is a trivial point, I do like the way that the Köchel number is given as a running title at the top of each page: so much quicker to find the piece you are looking for.

MOZART STUDY SCORES – BÄRENREITER

The anniversary, apart from adding to the number of CDs for unborn babies, has encouraged publishers to issue various new editions and new presentations of old ones, so it is worth taking advantage of the occasion to fill gaps in your library. I didn't request review copies of the various repackagings of the Neue Mozart-Ausgabe that Bärenreiter have issued; I have the 1991 almost-complete study-score set (I was disappointed that the Handel orchestrations were omitted), so didn't want to waste valuable shelf-space acquiring other permutations of it. It would, however, be unfair not to list them before discussing the batch I unexpectedly received from Henle.

BA 5749 Piano works 5 vols, £63.50
- 1-2: Piano Sonatas
- 3: Miscellaneous Works
- 4: Variations
- 5: Notebooks of Mozart and His Sister

TP600 Complete (56) Symphonies in 4 vols. £63.40

TP601 7 operas £140.00

TP602 Complete piano concertos (3 vols) £70.00

These include a lot of ancillary material and early works, and are good value (especially if you were in time to benefit from early cheap offers). They have the advantage over the 1991 complete set of not being on flimsy paper and not bound in unhelpfully-labelled volumes.

MOZART STUDY SCORES – HENLE

A box of Chamber Music with Piano (HN 9027; €69,00) contains four volumes: I list them with their independent order number and price.

- Violin Sonatas (HN 9080; €34.00)
- Piano Trios (HN 9247; €18.00)
- Piano Quartets (HN 9196; €13.00)
- Piano and Wind Quintet K 452 with the Glass Harmonica Quintet & 617 (HN 9665; €14.00)

These are good value if you want scores to study but not parts to play. They have the advantage of mostly being more modern than NMA and having translations of the introductions and commentaries. They are large enough

to play from at the keyboard if necessary, and certainly an improvement visually as well as editorially on the Lea Pocket Scores I bought when a poor student or their Kalmus successors. Full-size scores with parts are also available: further details on the piano trios below.

The piano music study scores come as separate volumes, not part of a set. I suspect that I played the piano sonatas more than anything else in my youth, and once I grew out of a cheap and nasty edition that came from I know not where, I used the Henle edition that was © 1953, edited and fingered by Walther Lampe but with an introduction dated 1960 by Otto von Irmer. (This contradiction of dates seems characteristic of Henle publications.) The new edition in two, continuously-paginated volumes (HN 9001-2; €12.00 each) is edited by Ernst Herttrich and fingered by Hans-Martin Theopold. The pagination is, in fact, identical with the 1953 version, and the fingering is remarkably similar. The critical commentary is brief and, annoyingly for anyone who just buys vol. 2, is only printed at the beginning of vol. 1. The Piano Variations (HN 9116; €12.00) also seems to be of mixed origin: edited by Ewald Zimmermann and fingered (why do publishers think that any fingering deserves the permanence of print?) by Walther Lampe, it is © 1959/1987 but with a preface dated 1978. There is a separate edition of the most popular set, *Ah, vous dirai-je Maman* (alias the unPC – apparently it offends the Welsh – *Ba! ba! black sheep* or *Twinkle, twinkle little star*), dated 2006 (HN 165; €5.00). The new *Klavierstücke* volume (see below) also appears in study-score format (H 9022; €16.00). These scores are big enough to play from, though don't stay open so well as full-size copies.

HENLE NEW MOZART

I also received four new Mozart publications from Henle, two correspond with study scores mentioned above.

Klavierstücke (H 247; €39 hb, €26 pb) is a substantial volume of lii + 272 pages with five sections:

a: pieces from Nannerl's notebook
b: the London Notebook
c: miscellaneous pieces (only this section has incipits in the contents list)
d: piano versions of dances and marches for orchestra
e: appendix

The editor is Ullrich Scheideler and the fingering is by Lampe (again) and Andreas Groethuysen. If you have a good edition of the main pieces (perhaps the Associated Board's *Mature Piano Pieces* excellently edited by Richard Jones), it probably isn't worth getting this for the other sections unless you are a real Mozart fan. But those with a desire for completeness should find this collection (at whichever size) worth having. The changes from the Henle volume I knew well 45 years ago (edited by B.A. Wallner, fingered by Walther Lampe, © 1955 but with a preface dated 1959) are substantial: 163 pages (including contents list and notes) are expanded to 219 pages of music preceded by 52 pages of introductory material and another 32 of commentary. As with the sonatas, a lot of the fingering is taken over from the earlier edition, but other features are changed. In the Adagio in B minor K540, for instance, despite there only being one source (the autograph), there are differences in the placing of dynamics. I'm not sure how you play the left hand ***sfp*** differently from the right hand ***sf p*** in bar 1, but the principle of preserving separate dynamics for each stave even when they are identical is sensible when there is a reliable source. As with the piano sonatas, the fingering is mostly retained from the old Henle edition. The introduction is in German, English and French, though the French is dropped from the commentary – is that a compliment to French linguistic skill or a reflection on their lack of interest in textual accuracy? The inclusion of the dance arrangements doesn't add a lot to the musical value of the volume, but will be useful as rehearsal material for historic dancers; the ballet music from *Ascanio in Alba* is more likely to be played for its own sake.

Particularly worthy of comment is the Piano Trio volume (HN 247; €36.00 for score & parts), new this year. I don't have a previous Henle version to compare this with. Strangely, despite spending so much time in my youth playing Mozart's piano solo music and violin sonatas, and also playing both viola and piano parts in the G minor quartet, the only trio I played is the one with viola and clarinet, in which I struggled with the viola part – luckily the clarinettist wasn't my school contemporary, Alan Hacker. The edition makes clear that the usual nickname Kegelstatt probably refers to 12 horn duets K. 487, but only the few users who consult critical commentaries will be aware that the stave for violin is a substitute for clarinet from the first edition, and there is no discussion of whether the minor changes to keep it within the violin's range are by Mozart are not. The promotional material stresses that the edition uses the autograph material at Krakow. That might not have been available for the NMA in 1966, but has surely been called upon for more recent editions. One aspect of Mozart's notation that needs further comment is the distinction between dots and dashes – here, dots are favoured. Unless you want the six early trios (K 10-15), this seems a good edition, though it is strange that pianists need fingering added but the other players are capable of managing without help.

MOZART BASSOON CONCERTO

Mozart's Concerto for Bassoon and Orchestra in B flat major KV 191 edited by Ernst Herttrich. Breitkopf (PB 15103), 2006. 28pp, €17.00. (strings €4.50 each, wind set €14.00, bsn & pf from Henle Verlag HN 801; €12.00) is not a work that offers any great editorial challenge. The only early source is based on the lost autograph, so there are a few places where an editor of 200 years ago was less conscientious than a modern one. These points are noted in a page of commentary. The introduction is common to score and piano reduction, the latter has a shortened commentary (but with English translation as well as German). The bassoon part has an appendix with editorial cadenzas and links by Robert D. Levin – ironic, since I thought he believed that they should be improvised. I

know that competition keeps publishers and editors on their toes, but is this a major enough work to need more than one critical edition?

MOZART SONGS

Mozart *XXX Gesänge mit Begleitung des Pianoforte.* Breitkopf & Härtel [1799]. Facsimile: Carus Verlag (51.472), 2006. 112 pp.

This beautiful but practical facsimile is so new that I can't find a price in the new catalogue that Carus sent out in May or on their web site. The original was vol. V in Breitkopf's *Oeuvres complettes*, one of the most important volumes of the series since few of the contents survive in autograph. Not all are solo songs. There's a jocular trio *Das Bändchen* and a more sophisticated Italian one, both for SSB. Fortunately for the user, modern clefs are used, and the volume is easily read with no special experience required, and the words are in roman font. There is an historical appendix with critical commentary, and it is in an attractive, period-style binding. It's a perfect present for a Mozart singer and will add a touch of style on the concert platform.

MOZART STUDY SCORES – CARUS

Following the set of the Masses and Requiem (see *EMR* III p. 9), Carus have now produced a box of *Kleinere Kirchenwerke* (51.001 ; €79.00 till the end of the year). 'Kleinere' doesn't really apply to the Litanies and *Davidde penitente* isn't really a 'Kirchenwerk', but no matter: this complements the Mass set and brings together a lot of interesting, less-performed music, often ignored because it is quite early in his output and there is little demand for catholic church music with instruments. This is a good advert for Carus's exhaustive cover of Mozart's religious music, much of which is virtually never performed here. The short pieces are grouped in volumes – *Werke zu Marien festen* and *Werke zum Kirchenjahr*, and each work has introduction an commentary – usually with English and French translations. Most boxed sets suffer from the boxes being too tight. This avoids that problem: you can slide the volumes in and out easily, and there is room for a catalogue listing the performance material available (each piece is available separately with vocal score and parts) and another acting as both advert and thematic index showing the first page of each work.

This came in a package of new Carus publications just as I was finishing off this issue; the rest must wait for the August issue. The 2007 complete Carus catalogue is available on request.

VIOLA MIRUM SPARGENS SONUM

Mozart *Requiem... Contemporary adaptation for string quartet by Peter Lichtenthal 1780-1853...* Edited by Marc Strümper. Edition Güntersberg (G088), 2006. 36pp, €18.80.

There are a variety of editions that add to the scoring of Mozart's *Requiem*, but this reduces it for string quartet without voices. There are more extreme reductions of choral works – *Messiah* for two flutes comes to mind. But the essence of the musical material is here and on the page it looks rather convincing. It was probably intended for Italians, who were mostly ignorant of Mozart: I wonder what the few who heard it (it wasn't published) made of it. Regular quartet players might find it entertaining, and it would make an intriguing recording as a novelty for the Mozart year. I noticed performance (presumably of this arrangement) at the Worcester Early Musc Festival listed on p. 28 of our Concert Diary: players might like some feed-back, if any readers attend the concert (or, indeed, are among the players).

RUSSIAN FACSIMILES

We've had a couple of facsimiles of Handochkine (as the French call him) from Fuzeau, and we'll review a CD of their contents in the next issue (Naxos **8.570028**). A new Russian series begins with *Six Sonates a Deux Violons...*, or at least with nos. 1-3 and 6, which is all that survives of an edition by Hummel of Amsterdam which emerged since the list of works given in one of the Fuzeau volumes. Quite how sonata 3 can end on the recto of one page and sonata 6 begin on its verso in both parts isn't explained: perhaps Hummel received a copy of a lost earlier edition from Russia with a page missing and reprinted just the sonatas that were complete. Publication was advertised in St Petersburg in 1781. The facsimiles are nicely produced on good paper, two parts accompanying a booklet in Russian, English, French and German with notes on the dedicatee, the composer, and the Ulyanovsk Regional Library where the music was found. The Earlymusic Publishing House was set up to issue lost music found there. The website www. earlymusic.ru is not yet very informative and only in Russian.

The spelling of the composer's name varies. The original edition, despite being in French, has Jwan Handochkin, which the new facsimile follows in its title but not in the body of its editorial material. The four-language blurb on the facsimile's back cover has the Russian Иван Хандошкин, English Ivan Khandoschkin (as does New Grove and the Naxos CD), French Ivan Khandoshkine and German Iwan Chandoschkin. His dates, incidentally, are 1747-1804.

From the same library comes a *Grand Duo* op. 5 for violin and cello by Constantin Feyer, a violinist in the orchestra of Count Nikolay Sheremetev (the dedicatee of the Khandochkin) in 1789-193; it is dedicated to his colleague there, Henri Facius. It looks of slightly less interest, but perhaps a recording will prove me wrong. Both these sets were published this year, ISBN 5 902795 04 4 for the Handochkin, ISBN 5 902795 01 x for Feyer.

****

The Great Venetians. John Eliot Gardiner's Prom on 26 July includes Giovanni Gabrieli's *Dulcis Jesu* and Sonatas XIII & XVIII, Monteverdi's 1650 Mass, Grandi *Plorabo & O beata Virgo*, Cavalli *Salve Regina* and Rigatti *Dixit Dominus & Magnificat*, all published by King's Music except the Grandi, which is from BC's Prima la musica.

SETTINGS OF MILTON'S 'PARADISE LOST' IN THE 18th CENTURY, AND THEIR INFLUENCE ON THE LIBRETTO FOR HAYDN'S *THE CREATION*

Neil Jenkins

The earliest musical setting of lines from Milton's epic poem *Paradise Lost* is the work composed in 1728 by John Ernest (Johann Ernst) Galliard – a complete setting of the *Morning Hymn* offered up by Adam and Eve in Book V, lines 153 – 208. The text was cleverly divided into a fluid succession of Recitatives, Ariosos and Duets for the two singers taking the roles of Adam and Eve (see the Appendix). This remained a popular work and was frequently reprinted up until 1773, when other composers, including Benjamin Cooke and Samuel Arnold, added more modern orchestrations and opening and closing choruses of their own.

Galliard did not change any of Milton's text and set the excerpt complete. When the same lines were set by the amateur music lover James Harris in 1761 he must have been familiar with Galliard's treatment. However, his allocation as Recitative, Aria and Duet is not the same as Galliard's, as can be seen in the side-by-side layout in the Appendix. Harris was only responsible for the musical composition of the unremarkable recitatives; he fitted the rest of the text, in *parody* fashion, to arias from the Italian composers Hasse, Pergolesi, Cocchi, Vinci, Jomelli, Scolari, and Chinzer. He made several cuts in the verse as well as writing some new lines of his own. It can be seen that he fashioned this libretto in the same way that he had prepared his earlier libretto of 'L'Allegro ed il Penseroso' for Handel in 1739.[1] There he had repeated some lines of text several times, both as Recitative and as Aria. For example, 'Hence, loathed melancholy!' opens Act 1 Scene 1 and Scene 3, and Act 2 scene 2 and 'Mirth admit me of thy crew' is set several times in both Aria and Recitative. In the 1761 work, which he referred to as *Milton's Hymn*, he used the lines 'to extol him Him first, Him last, Him midst and without End' in two different Recitatives, and employed the lines 'Ye that in Waters glide and ye that walk the Earth and Stately tread and lowly creep' in both Aria and Recitative.

Harris may well have begun work on this text as early as 1744. There is a record of an interest in preparing a libretto from Milton's *Paradise Lost* in the correspondence of the Harris/Jennens circle, as I have outlined in a previous article.[2] We learn of it first in a letter of 14th September 1744 from the 4th Earl of Shaftesbury to James Harris: 'Pray did you settle the oratorio of Paradise Lost &c whilst at Packington? Has Mr Jennens finished his, and sent it to Handel yet?'[3]

Whilst it is clear from the date of this letter that Charles Jennens would have been putting the finishing touches to his *Belshazzar* libretto at the time, it is still intriguing to see the reference to *Paradise Lost*. The Earl of Shaftesbury obviously knew that it was going to be discussed during Jennens' and Harris' joint holiday on Lord Guernsey's estate at Great Packington. Donald Burrows interprets Shaftesbury's comments as implying that he already knew of their plan to base a new oratorio text on *Paradise Lost*, much in the manner that they prepared the *L'Allegro ed il Penseroso* from another Milton text.[4]

A letter also exists from Jennens to James Harris dated November 30th, a couple of months later, in which it appears that James Harris may not have progressed very far with his part of the labour:[5]

> I am sorry to hear (for I have heard) that you are no further advanced in your Miltonics. For shame, don't be so lazy. For want of them we might have had another Semele: but it happens, (luckily, I hope,) that Mr Broughton of the Temple has given Handel a *Hercules*.

The implication of this is that Jennens was expecting the jointly-produced Milton libretto to be accepted by Handel – who now had to look elsewhere for a librettist.[6] If Harris failed to contribute his share of the new work, it seems as though Jennens may have had to proceed single-handedly. Whether Harris made any progress on his version of the *Morning Hymn* or other text for a *Paradise Lost* oratorio at this time, and gave it to Jennens in response to this letter, is what I am endeavouring to discover. But there are a few clues that his efforts might have resurfaced in the 1760s, when he was preparing libretti for the St Cecilia Festival in Salisbury – as I shall show later.

In the meantime others had been preparing their own libretti out of *Paradise Lost*. Little is known of those prepared, and presumably sent to Handel, by John Upton and Mary Delany. They must both have been rejected.[7] But the one prepared by Benjamin Stillingfleet (1702-71) is almost contemporaneous with Harris' *Milton's Hymn* of 1761.[8] It was set to music in 1757-8 by John Christopher Smith (1712-95), Handel's young protegé and assistant, and was performed under his baton at Covent Garden in 1760 & 1761. In those musically lean years following Handel's death it was not clear whether the Handelian concept of a Lent Season of Oratorios would continue to draw an audience; so the musical directors, Smith and John

Stanley, contributed new works of their own. As it turned out, the Handel oratorios always proved a draw. The new works, of which this was the first, all failed after a handful of performances and are forgotten today.

Smith's oratorio is considered, however, in some detail by Howard Smither in 'A History of the Oratorio'[9] and in an article by Andrew McCredie on J.C. Smith's dramatic compositions.[10] Its subject matter is Adam and Eve. Named archangels sing arias, the principal ones being Gabriel, Michael and Uriel – which is one of the few similarities with the 'Creation' text given to Haydn in 1795. But there the similarities end. It appears that this oratorio had no visible influence on Haydn's libretto or vice versa. In Stillingfleet's opening scene for Adam and Eve, certain lines in Milton are used in both libretti; but they are employed so differently that there is no way that they can have been written by the same librettist, as some have thought.[11]

Here are examples of the two different approaches:

Stillingfleet

Eve Be it as thou hast said. Whate'er thou bidd'st
Unargued I obey; so God ordains.
God is thy law, thou mine. To know no more
Is woman's happiest knowledge, and her praise.

Eve Yes, Adam, yes; the sun I see
Is set: but what is time to me?
When my Lord, my spouse is nigh,
Seasons pass unheeded by.

Creation libretto

Eve O thou, for whom I am!
My help, my shield, my all!
Thy will is law to me.
And from obedience grows
My pride and happiness.

Eve Spouse adored! At thy side
Purest joys o'erflow the heart.
Life and all I am is thine
My reward thy love shall be.

When it comes to a comparison between the versions of the *Morning Hymn* in the versions by Stillingfleet, Harris, and the librettist(s) of 'The Creation', there is only one short duet that has the same text in common.

Stillingfleet
Adam & Eve: Duet

Parent of good! These glorious works are thine,
Thine, mighty Lord, whatever eye can see;
When things created with such lustre shine
What must we, wond'rous beings, think of thee?
But thou! involv'd as in a veil of light,
Art hid for ever from created sight.

'The Creation'
Adam & Eve: Duet

By thee with bliss, O bounteous Lord,
The heaven and earth are filled.
This world, so great, so wonderful,
Thy mighty hand has framed.
... Hail, bounteous Lord! Creator, hail
Thy word called forth this wond'rous frame.
Both Earth and Heaven worship thee.
We praise thee now and evermore.

Harris & Galliard
Adam & Eve: Duet

These are thy glorious works, Parent of Good,
Almighty! thine this universal Frame,
Thus wondrous fair; Thyself how wondrous then!
... Hail! Universal Lord! Be bounteous still
To give us only good; and if the Night
Have gathered aught of Evil or conceal'd,
Disperse it, as now Light dispels the Dark.

Milton Book V, lines 153-5 & 205-8

These are thy glorious works, Parent of Good,
Almighty! thine this universal Frame,
Thus wondrous fair; Thyself how wondrous then!
... Hail! Universal Lord! Be bounteous still
To give us only good; and if the Night
Have gathered aught of Evil or conceal'd,
Disperse it, as now Light dispels the Dark.

As can be seen from the above both Galliard and Harris set Milton's text exactly, whilst Stillingfleet and 'The Creation' librettist(s) treated it more freely. But Stillingfleet was anxious to explain that he retained as much of Milton's verse as he could: 'Almost all the recitative is word for word taken out of my author; and as to the songs, they are in general so much his, that I have tried ... as often as I was able, to preserve his very words.'[12]

Although Stillingfleet produced his 'Paradise Lost' libretto during Handel's lifetime, it seems clear that this was never intended for Handel's use. J. C. Smith was working on the composition in 1757-8 when his master was blind and no longer composing.[13]

In my earlier article on the origins of the 'Creation' libretto[14] I compared its text with Stillingfleet's, to see if there were any similarities or not, in order to attempt a dating. If Jennens' and Harris' abandoned 'Creation' libretto had been prepared before Stillingfleet's, in c.1744/5, I thought that it would be unlikely that there would be any similarities, unless they employed the same Miltonic lines. In fact, this is the case. It can be seen from the *Morning Hymn* (above) that the two libretti are very different. In the examples of

text given below there are not many lines of Stillingfleet[15] that echo lines in the 'Creation' libretto [shown in square brackets]. Any accidental similarities can be explained by them both having an identical source. Moreover, the shape of the two texts is completely different. In his long recitative sections, Stillingfleet keeps much closer to Milton than the 'Creation' text does. The sequence of events that he describes also follows the action in Milton more closely. In the 'Creation' libretto (Part 3) there is only one residual piece of Miltonic action: the *Morning Hymn*. Stillingfleet places it – in accordance with Milton – after Eve has recounted her dream of being tempted to eat the forbidden fruit. By rights the 'Creation' libretto should have indicated that this drama was already unfolding prior to Adam and Eve singing their *Morning Hymn*. But we hear nothing of it, and only see Adam and Eve in a state of grace, blissfully in love, in an idealised landscape. We must assume that the version that Swieten provided for Haydn, through his acknowledged 'cuts',[16] has completely sanitised Milton's garden of Eden. It is instructive, therefore, to see what incidents an English librettist, with a thorough knowledge of Milton's poetry and planning a text for an oratorio based on 'Paradise Lost', felt that it was important to include.

The following extracts are the events and musical numbers in Stillingfleet's libretto which most closely correspond to Part 3 of the 'Creation'. His scene in the Garden of Eden follows an opening scene for Angels, after which Uriel announces that Satan is trying to gain access to Paradise. Adam and Eve are then discovered:

Adam Sole partner and sole part of all these joys,
[cf. Now follow me, dear partner of my life]
Dearer thy self than all; needs must the Power
That fram'd this world, be infinitely good,
[cf. This world ... thy mighty hand has fram'd]
That raised us from dust and placed us here
In all this happiness, yet he requires
From us no other service, than to keep
This one, this easy charge; of all the trees
In paradise, that bear delicious fruit
So various, not to taste that only tree
Of knowledge, planted by the tree of life:
The only sign of our obedience left
Among so many signs of power and rule
Conferr'd upon us.

SONG

Would we hold domain given,
We must keep the laws of heaven:
Wisdom thus has all things plann'd;
Who submits shall have command.

Eve: My author, my disposer, thou for whom
[cf. O thou for whom I am]
And from whom I was form'd, flesh of thy flesh,
And without whom am to no end, my guide,
And head, what thou hast said is just and right;
For we to him indeed all praises owe,
And daily thanks. Then let us not think hard
One easy prohibition, who enjoy
Free leave so large to all things else, and choice
Unlimited of manifold delights:
But let us ever praise him and extol
His bounty, following our delightful task,
To prune those growing plants and tend these flowers,
Which, were it toilsome, yet with thee were sweet.
[cf. With thee is life incessant bliss]

SONG

Bounteous Providence divine!
[cf. Hail bounteous Lord! Almighty, hail!]
Oh! How gracious is thy sway?
Duty and delight combine,
Truest bliss is to obey.
[cf. From obedience grows my pride and happiness]
Thy commands well understood
[cf. Thy will is law to me]
Leads us to our greatest good.

[Adam says that night is approaching and that they must take their rest]

SONG

Sweet partaker of my toil!
Partner of each pleasing care!
We have duly till'd the soil,
Sleep shall now our strength repair.

Eve Be it as thou hast said. Whate'er thou bidd'st
Unargued I obey; so God ordains.
[cf. So God our Lord ordains]
God is thy law, thou mine. To know no more
Is woman's happiest knowledge, and her praise.

SONG

Yes, Adam, yes; the sun I see
Is set: but what is time to me?
When my Lord, my spouse is nigh,
[cf. With thee is life incessant bliss]
Seasons pass unheeded by.
[cf. Softly fly the golden hours]

Eve Sweet is the breath of morn, her rising sweet
[cf. Duet no. 32]
With charm of earliest birds: pleasant the sun
When first on this delightful land he spreads
His orient beams, on herb, tree, fruit and flower
Glittering with dew; fragrant the fertile earth
After soft showers, and sweet the coming on
Of grateful evening mild; the silent night
With this her solemn bird, and this fair moon,
And these gems of heaven, her starry train.
But neither breath of morn, when she ascends
With charm of earliest bird, nor rising sun
On this delightful land, nor herb, fruit, flower
Glistering with dew, nor fragrance after showers
With this her solemn bird, nor walk by moon
Or glittering star-light without thee is sweet.

SONG

Glittering stars, resplendent moon,
To what purpose are your rays?
Sleep will close our eyelids soon;
None will then upon you gaze.
Why, oh! Adam, tell me why,
All this glory in the sky?

[Adam reassures Eve that it is all part of God's purpose, and tells her that

millions of unseen spiritual creatures walk the earth and adore the works of God when they wake and when they sleep.]

DUET

Thou didst also make the night,
[cf. ...And thou that rul'st the silent night...]
Glorious being! Thou the day,
[cf. ...How brighten'st thou the day, O sun...]
Which we have finished with delight,
[cf. ...every step pours new delights into our breasts...]
Pleas'd thy precepts to obey.

Bless'd in this delicious place,
Tho' our toil it overpowers,
But thou hast promis'd us a race
That shall join their toil with ours.

[Angels sing a chorus, after which they go to guard the garden and find the interloper. End of Act 1.
Act 2: Adam and Eve wake up. Eve recounts the dream in which she was tempted 'by a seeming angel' to eat 'of the fruit forbidden'. Adam consoles her and suggests that they go to their labours.]

DUET [MORNING HYMN]

Parent of good! These glorious works are thine,
[cf. 'Hymn' no. 27]
Thine, mighty Lord, whatever eye can see;
When things created with such lustre shine
What must we, wond'rous being, think of thee?
But thou! involv'd as in a veil of light,
Art hid for ever from created sight.

[Adam and Eve go their separate ways to work. The angels sense that Sin has entered into the garden. On rejoining Adam, Eve recounts how the serpent persuaded her to eat the fruit. Adam, shocked, does the same – for love of Eve – even if it means death. The angels agree that Man is ruined and that the subtle rebel has prevailed. End of Act 2. In Act 3 the archangel Michael banishes Adam and Eve from Paradise.]

As I mentioned earlier, Stillingfleet's libretto is nearly contemporaneous with the *Milton's Hymn* that James Harris produced in 1761. In view of the lack of similarities between Stillingfleet and the 'Creation' libretto I then proceeded to examine Harris's work, in case it suggested that any lines were a re-use of material produced in the 1744/5 partnership with Charles Jennens. Since Handel had never set that libretto to music Harris may have found another use for his verses when he produced several parody oratorios for the Salisbury St Cecilia Festival in the 1760s.

On reading Donald Burrows' and Rosemary Dunhill's edition of the Harris family papers (which had first revealed the existence of the 1744 correspondence) I was immediately struck by Harris's libretto for a pastoral entitled *Daphnis and Amaryllis*.[17] This is the companion piece which Harris wrote for the Salisbury programme in which *Milton's Hymn* was first heard.[18] In it there are some intriguing echoes of the 'Creation'. There is a Song for Daphnis with a text that has an affinity with one of Gabriel's Arias:

The tuneful bird of night, depriv'd her Mate,
Warbling aloud laments her cruel fate.

In my research into the 'Creation' libretto's sources I discovered that the original librettist(s) had a deep affinity with James Thomson's famous poem *The Seasons*. In many of the Arias they used lines by Thomson, sandwiched amongst others by Milton. Two particular arias that were constructed this way were Raphael's 'Rolling in foaming billows' and Gabriel's 'On mighty pens'. It is this latter aria that these lines of Harris seem to recall. In fact, they are very close to lines in *The Seasons* that I identified as a possible source:

But let not chief the nightingale lament
Her ruined care ...
Where all abandoned to despair, she sings
Her sorrows through the night, and, on the bough
Sole-sitting, still at every dying fall
Takes up again her lamentable strain.
[Thomson, *Spring*, lines 714-726]

A little later there is a line in a 'Song' for Daphnis 'See Discord sink to shades of Night' which recalls Uriel's 'Down they sink in the deep of abyss to endless Night' in the Aria 'Now vanish before the holy beams'. Then, in a 'Song' for Amaryllis, the line

The storms arise, dark'ning the skies, and high the billows roll

is reminiscent of Raphael's 'Rolling in foaming billows', while

Fountains, while you glide along, blend your murmurs with our song

recalls

Softly purling glides on, through silent vales, the limpid brook.

Since both of these lines come from the same 'Creation' aria text, I began to entertain an idea that Harris might have been recalling lines from the 15-year-old unused libretto.

Towards the end of the Pastoral there is a duet formed out of the same lines of *Paradise Lost* which were the inspiration for Adam and Eve's Duet ('Graceful consort') in *The Creation*. Harris conflates the text from Milton's Book IV, which Stillingfleet had used more fully (see above), as follows:

Harris

Sweet is the Breath of Morn: her rising Sweet,
With Charm of earliest Birds; fragrant the Earth;
And bright the Gems of Heav'n. But neither Stars,
Nor fragrant Earth; nor Charm of earliest Birds,
Nor Breath of Morning, without Thee is Sweet.[19]

'The Creation'

The dew-dropping morn., O how she quickens all!
The coolness of even, O how she all restores!
How grateful is of fruits the savour sweet!
How pleasing is of fragrant bloom the smell!
But, without thee, what is it to me
The morning dew, the breath of even,
The sav'ry fruit, the fragrant bloom?
With thee is every joy enhanc'd,
With thee delight is ever new...

The text is introduced very curiously into the Harris libretto as a concluding Duet for Daphnis and Amaryllis. It follows some uninspired verse, which prepares the way

for the Miltonic insertion by referring to the poet by the name of *Thyrsis*: a pastoral name that he sometimes used for himself in his poems:[20]

> This festal hour had well become the pipe
> Of *Thyrsis*, darling of the British muse.
> Come thou, my Daphnis, join thy voice and aid
> My bold attempt, to tune his lay sublime.

Harris' treatment of the Milton text in his *Milton's Hymn* can be examined in the Appendix. It will be immediately evident that he differs from Galliard by setting it within a frame of Angelic choruses. To begin, a solo Angel sings praise to God, and this text ('Glory we sing to God on high. Hallelujah') is repeated by a chorus of angels. Then comes a recitative which is partly derived from Milton (*Paradise Lost* Book V) and is partly his own invention.

Harris

> But see from under shady arborous Roof
> The new created pair come forth
> In sight of Dayspring and the Sun
> Lowly they bow preparing to begin their Orisons
> Let us then cease and hear the Sacred Song

Milton Book V, lines 137-9, & 144-5

> But first, from under shady arborous roof
> Soon as they forth were come to open sight
> Of day-spring, and the Sun...
> Lowly they bowed, adoring, and began
> Their orisons...

Harris' final line is not derived from Milton. But it sounded familiar to me. Having sung the part of Uriel in *The Creation* over a forty-year professional career it struck me as similar to the end of Uriel's opening Recitative in Part 3:

'The Creation'

> Behold the blissful pair,
> Where hand in hand they go!
> ...Then let our voices ring,
> United with their song!

Could this indicate that Harris' lines might have originally formed part of the 1744/5 'Creation' text?

When I considered the preceding 'Chorus of Angels' I began to be more certain that I was, indeed, looking at the first version of Haydn's libretto. Harris had his angels singing in praise of God; and Part 2 of 'The Creation' libretto ends similarly. Despite a certain amount of interference by van Swieten could this have been an identical text once?

Harris	'The Creation'
Glory we sing	Glory to his Name for ever
to God on high.	He sole on high exalted reigns.
Hallelujah.	Hallelujah.

At the end of his libretto Harris' voice is heard once again.

The text of the closing Recitative is his and is not derived from Milton:

Harris

> Their tribute of Devotion paid
> They cease[.] Yet let not God want praise[.]
> Again let us with Raptures high
> Tune the celestial Song[.]

The first two lines are not identical with any in the 'Creation' libretto, but remind me of

> Our duty we performed now,
> In off'ring up to God our thanks.

The following two lines, again, are not terribly close to any that are present in van Swieten's text; but there is a distant relationship to

> From the celestial vaults
> Pure harmony descends
> on ravished earth.

It is noticeable that, in the third line, as in his opening Recitative, Harris makes the Angel refer to 'us'. I remarked on this anomaly in my earlier article: '

> Why, for the first time in the libretto, is there a sense of 'them' and 'us'? Up until this point the Chorus of angels have been ever-present without addressing anyone in other than reported speech. If Uriel is being their spokesperson, then it is the first and only time when this happens. It feels odd.

Perhaps the answer to the question that I posed myself is that the sense of 'them' and 'us' was introduced at an early stage, in the original 1744/5 libretto. Perhaps this is an occasion where we can still detect the work of James Harris. The love duet for Adam and Eve, which seems to have found a secondary place in his 'Daphnis and Amaryllis' libretto, may be another. If this is right, then it may be possible to suggest that, in 1744, Harris undertook to prepare the Garden of Eden scene (subsequently Haydn's Part 3), leaving Jennens to work on the six days of Creation (the first two parts). This seems to have been the way that they worked together on their first collaboration, *L'Allegro ed il Penseroso*, in 1739. Harris was happy working fairly strictly within the Miltonic text, despite introducing the various textual repetitions which have been noted earlier on page 8. Jennens, who had the experience of composing verse for Handel (in the librettos of *Saul* and *Belshazzar*) was the one who produced the original verse – as he did in the third part requested by Handel – *Il Moderato*.

---

[1] Burrows & Dunhill, *Music and Theatre in Handel's World*. Oxford 2002, p. 1075-1085

[2] HAYDN:THE LIBRETTO OF "THE CREATION", NEW SOURCES AND A POSSIBLE LIBRETTIST, *Haydn Society of Great Britain, Journal* no.24 part 2, 2005

[3] *Music and Theatre in Handel's World* p. 198

[4] "... Apparently Jennens (or more likely James Harris and Jennens jointly – see Jennens letter of 30 November) planned an oratorio based on Milton's *Paradise Lost*". *Music and Theatre in Handel's World* p.198

[5] Jennens to James Harris, 30th November 1744, *Music and Theatre in Handel's World* p.208.

[6] The Rev. Thomas Broughton, (1704-1774) Prebendary of Salisbury, provided Handel with the libretto for 'Hercules', which he composed between 19th July and 21st August 1744. See: Winton Dean, *'Handel's Dramatic Oratorios and Masques'* London 1959, p. 429

[7] For further information on these, see: HAYDN:THE LIBRETTO OF "THE CREATION", NEW SOURCES AND A POSSIBLE LIBRETTIST, *Haydn Society of Great Britain, Journal* no.24 part 2, 2005 pp 25-27. John Upton wrote to James Harris: "*When last I came from Handel's oratorio I was so charmed, that to work I went, & from Milton's Paradise Lost, drew out a plan of a new oratorio: I finished the first two acts, and wrote them out: & sent Handel an account of what I had prepared for him. But he has given me as yet no answer...*" 22nd March 1746, *Music and Theatre in Handel's World* p. 225-6. Mary Delany wrote in a letter of 10 March 1744 to her sister Mrs Dewes that she had been amusing herself writing "*a drama for an oratorio out of Milton's 'Paradise Lost', to give Mr Handel to compose to*". Llanover, A. (ed.) 'Autobiography and Correspondence of Mary Granville, Mrs Delany', London 1861-2, vol. 2, p. 280.

[8] see: McCredie, Andrew, 'John Christopher Smith as a dramatic composer', *Music & Letters* January 1964.
Smith's 'Paradise Lost' was performed on 29th February & 5th March 1760, 18th February 1761, and 2nd March 1774.

[9] Howard Smither 'A History of the Oratorio' vol. 3, University of North Carolina 1987, pp. 245-257

[10] *Music and Letters*, January 1964, pp. 22-38

[11] Barbara Mitchell Small, 'A proposed librettist for Haydn's Creation: Benjamin Stillingfleet', Univ. of Nevada, 1979

[12] *Dedication*, 'Literary life and select works of Benjamin Stillingfleet', 1811

[13] see: McCredie, Andrew D., 'John Christopher Smith as a dramatic composer', *Music & Letters* January 1964, particularly pp. 34-6

[14] HAYDN:THE LIBRETTO OF "THE CREATION", NEW SOURCES AND A POSSIBLE LIBRETTIST, *Haydn Society of Great Britain, Journal* no.24 part 2, 2005

[15] 'Literary life and select works of Benjamin Stillingfleet', 1811, 'Paradise Lost, an oratorio altered and adapted to the stage from Milton' MDCCLX "*...In this way my translation came about. It is true that I followed the plan of the original faithfully as a whole, but I diverged from it in details as often as musical progress and expression, of which I already had an ideal conception in my mind, seemed to demand. Guided by these sentiments, I often judged it necessary that much should be shortened or even omitted, on the one hand, and on the other that much should be made more prominent or brought into greater relief, and much placed more in the shade...*"
Translated by Edward Olleson, 'The origin and Libretto of Haydn's Creation', *Haydn Yearbook 4*, 1968, 149-50

[17] Music and Theatre in Handel's world, pp.1086-91

[18] Music and Theatre in Handel's world, pp. 359-362

[19] Music and Theatre in Handel's world, p.1091

[20] E.g. "*Where Corydon and Thyrsis met / Are at their savoury dinner set*", 'L'Allegro' lines 83-4;
"*Thyrsis! Whose artful strains have oft delayed / The huddling brook to hear his madrigal / And sweetened every musk-rose of the dale.*" 'Comus' lines 494-6.

[21] HAYDN:THE LIBRETTO OF "THE CREATION", NEW SOURCES AND A POSSIBLE LIBRETTIST, Haydn Society of Great Britain, Journal no.24 part 2, 2005 p. 68

APPENDIX

Galliard: 'Hymn of Adam and Eve' *London 1728*
(I.c.21 RCM 808, 815)

The Hymn of Adam and Eve out of the Fifth Book of Milton's Paradise Lost: set to Musick by Mr Galliard 1728

Recit
Adam These are thy glorious works, Parent of Good,
Almighty! thine this universal Frame,
Thus wondrous fair; Thyself how wondrous then!

Eve Unspeakable! who sitt'st above these Heavens
To us invisible, or dimly seen
In these thy lowest works; yet these declare
Thy goodness beyond thought and Power divine:

Adam Speak, ye who best can tell, ye Sons of Light,
Angels, for ye behold him;

Song
Both and with Songs
And Choral Symphonies, Day without Night,
Circle his Throne rejoicing - Ye in Heav'n;
On Earth, join, all ye Creatures, to extol
Him first, Him last, Him midst and without End.

Recit
Eve Fairest of Stars, last in the train of Night,
If better thou belong not to the Dawn,
Sure pledge of Day, that crown'st the smiling morn
With thy bright Circlet,
Song
Eve praise him in thy sphere
While Day arises, that sweet hour of Prime. (etc)...

Adam Thou Sun, of this great World both Eye and Soul,
Acknowledge him thy greater; sound his Praise
In thy Eternal Course, both when thou climb'st,
And when high Noon ha'st gain'd, and when thou fall'st.
Recit
Eve Moon, that now meet'st the Orient Sun, now fliest,
With the fixed stars, fixed in their Orb that flies;
And ye five other wand'ring Fires that move
In mystic Dance, not without Song,
Song
Eve Resound
His Praise, who out of Darkness call'd up Light. (etc)...
Recit
Adam Air, and ye Elements, the eldest Birth
Of Nature's Womb, that in Quaternion run
Perpetual Circle, multiform, and mix,
And nourish all things;

Harris: 'Milton's Hymn' *Joseph Corfe, Salisbury 1800*
(Sir George Elvey Collection MS 944/4/2)

Milton's Hymn adapted to Italian Music by James Harris Esq

Solo
An Angel Glory we sing, glory to God on high
Good will to future men and in their dwellings
Peace. Glory we sing, glory to God on high etc...
Chorus
Angels Glory we sing to God on high
Hallelujah
Recit
An Angel But see from under shady arborous Roof
The new created pair come forth
In sight of Dayspring and the Sun
Lowly they bow preparing to begin their Orisons
Let us then cease and hear the Sacred Song
Duet
Both These are thy glorious works, Parent of Good,
Almighty! thine this universal Frame,
Thus wondrous fair; Thyself how wondrous then!
Recit
Adam Unspeakable! who sitt'st above these Heavens
To us invisible, thy works declare
Thy goodness beyond thought and Power divine.

Eve Speak, ye who best can tell, ye Sons of Light,
Angels, for ye behold him;

Aria
Eve Ye with Songs
And Choral Symphonies, Day without Night,
Circle his Throne rejoicing
Recit
Adam Ye in Heav'n on Earth, join, all ye Creatures, to extol
Him first, Him last, Him midst and without End

Aria
Adam Thou Sun, of this great World both Eye and Soul,
sound his Praise in thy Eternal Course,

both when thou climb'st, and when thou fall'st.

Resound
His praise who out of Darkness call'd up Light

Song
Adam Let your ceaseless change
Vary, to our Great Maker still new Praise.

Recit
Eve Ye Mists, and Exhalations, that now rise
From Hill or St[r]eaming Lake, dusky or grey,
Till the Sun paint your fleecy Skirts with Gold,
In honour to the World's great Author rise;
Whether to deck with Clouds the uncoloured Sky,
Or wet the thirsty Earth with falling Showers,

Song
Eve Rising or falling, still advance his Praise. (etc)...

Recit
Adam His praise, ye Winds, that from four Quarters blow,
Breath[e] soft or loud; and wave your tops, ye Pines,
With every Plant, in sign of Worship [wave]. (etc)...

Recit
Eve Fountains, and ye, that warble as ye flow,
Melodious murmurs,

Song
Eve warbling tune his Praise. (etc)...

Duet
Both Join voices, all ye living Souls. Ye Birds,
That, singing, up to Heaven-gate ascend;
Bear on your Wings and in your Notes his Praise. (etc)...

Eve Ye that in Waters glide,
Adam and ye that walk
The Earth, and Stately tread, or lowly creep,

Both Witness if I be silent Morn or Even,
To Hill or Valley, Fountain, or fresh Shade,
Made vocal by my Song, and taught his Praise. (etc)...

Duet
Both Hail! Universal Lord! Be bounteous still
To give us only good; and if the Night
Have gathered aught of Evil or conceal'd,
Disperse it, as now Light dispels the Dark." (etc)...

Recit
Eve Ye Mists, and Exhalations,
In honour to the World's great Author rise;

Rising or falling still advance his Praise

Aria [not in Corfe]
Eve His praise, ye Winds, that from four Quarters blow,
Breathe soft or loud; and wave your tops, ye Pines.
Let every Plant, in sign of Worship wave.

Recitative
Adam Join all ye Waters to extol him
Him first, Him last, Him midst and without End

Aria
Adam Fountains, and ye, that warble as ye flow,
Melodious murmurs, warbling tune his Praise

Recit
Eve Join voices all, all ye living Souls

Aria
Eve Ye Birds, that, singing, up to Heaven-gate ascend;
Bear on your Wings and in your Notes his Praise.

Recit
Adam Ye that in Waters glide and ye that walk
The Earth and Stately tread and lowly creep

Aria
Adam? Witness if I be silent Morn or Even,
To Hill or Dale/Vale made vocal by my Song
Ye that in Waters glide and ye that walk
The Earth and Stately tread and lowly creep
Witness if I be silent Morn or Even

Duet
Both Hail! Universal Lord! Be bounteous still
To give us only good.
[not in Corfe] And if the Night
Have gathered aught of Evil or conceal'd,
Disperse it, as now Light dispels the Dark

Recit
An Angel Their tribute of Devotion paid
They cease[.] Yet let not God want praise[.]
Again let us with Raptures high
Tune the celestial Song

Chorus
Angels Glory we sing to God on high
Hallelujah
Amen

THE DIVISION FLUTE I (1706)

Emma Murphy

The Division Flute is a collection of grounds and divisions for recorder on popular tunes from late-17th-Century England. Some of these tunes are still well known today, such as 'Greensleeves', 'Johney, Cock thy Beaver' and 'Paul's Steeple', while all provide us with an idea of musical taste in late-17th-Century London.

'Divisions', meaning, literally, dividing longer note values into shorter ones, were originally bravura pieces written for the amateur violinist and viol-player: a species that was flowering in England at the turn of the century. Christopher Simpson's *Division Viol* received two editions in 1659 and 1665, but the viol grew less popular as the century progressed. *The Division Violin* was published by John Playford in 1684 for this blossoming market and was reprinted several times up until 1730.

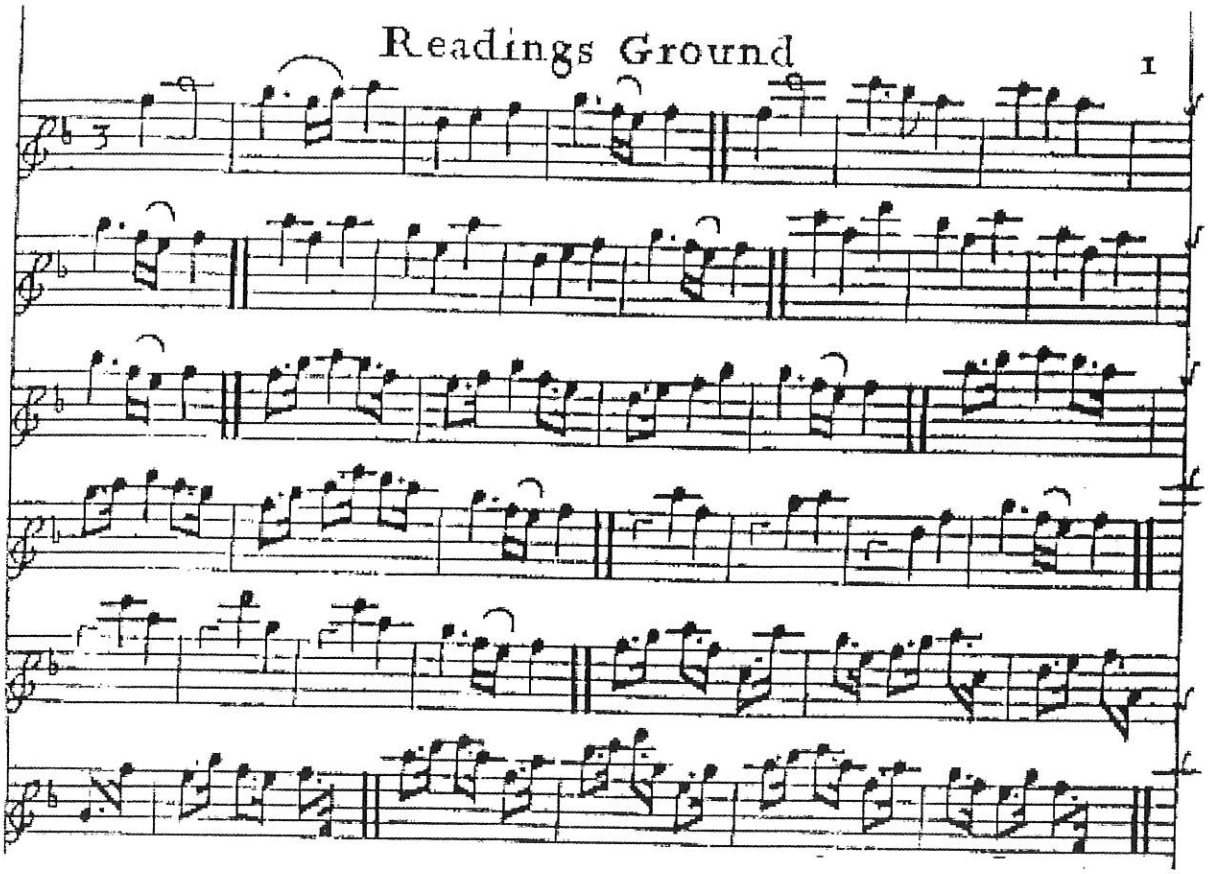
The recorder, too, was enjoying growing popularity at this time. During the 1680s and 90s, gentlemen amateurs found they could play this sweet-sounding instrument relatively easily, and the recorder flourished as both a solo and an ensemble instrument. This is evident from the number of recorder methods that emerged in late 17th-Century England, including Humphrey Salter's *The Genteel Companion* of 1683 which, continuing an earlier idea of Virdung, Ganassi and others, states:

> Of the kinds of Music, vocal has always had the preference in esteem: and by consequence the Recorder (as approaching nearest to the sweet delightfulness of the Voice) ought to have the first place."

Seizing upon a great business opportunity, another publisher, John Walsh, picked the pieces from *The Division Violin* that he felt were suitable for amateur recorder players, transposed them into new keys to fit the instrument, included a few original pieces written for the recorder, and published *The Division Flute* – the First Part in 1706 and the Second Part in c.1708.

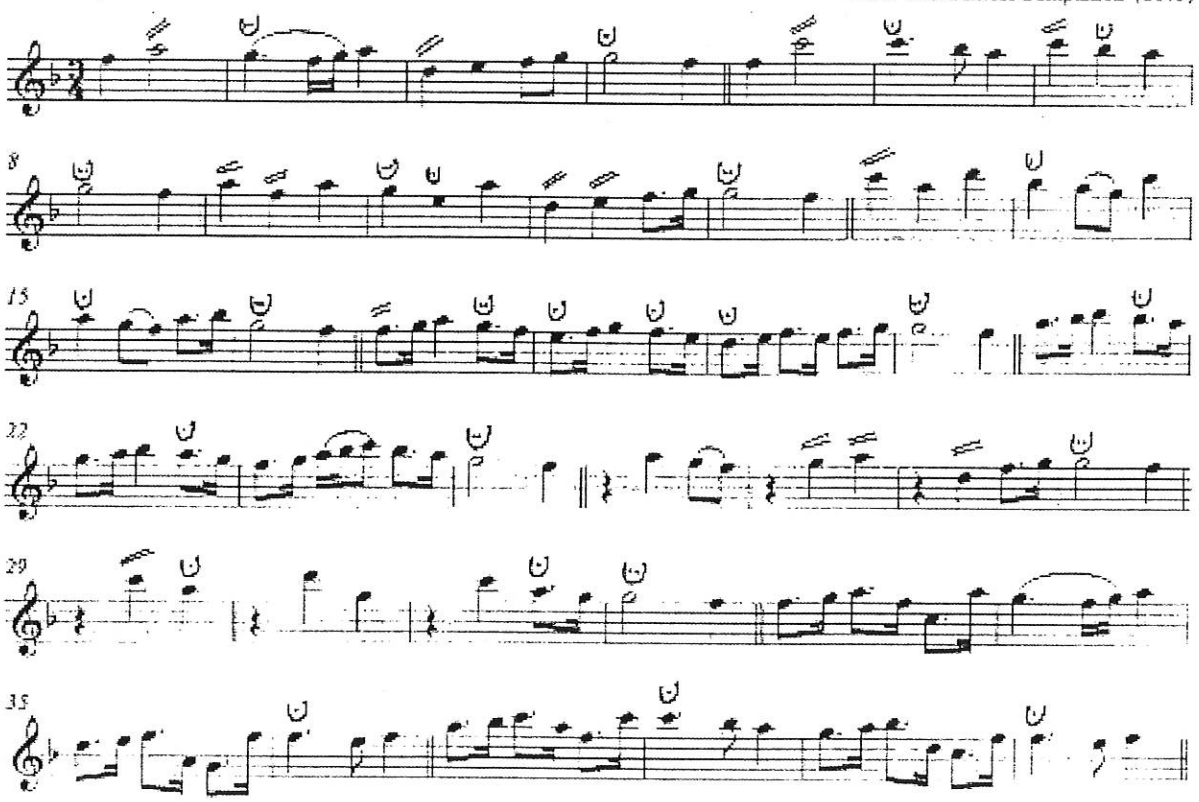
A large number of composers are included in the collection, including many from abroad, such as the French violinist Michel Farinel and the Moravian composer Godfrey Finger, both of whom visited London in the late 17th Century. One might ask how a group of ground basses can sustain interest and variety, but this collection succeeds at this through the use of a wide variety of styles, with the ground bass, or the repeating bass pattern, being the only common element.

A TABLE of the ſeverall GROUNDS and DIVISIONS for the FLUTE Contained in this firſt Part



Reading's Ground

from 'The Genteel Companion' (1683)



There are a number of different grounds employed in the First Part, such as variations on the Spanish dance *La Folia* and variants of the *Passamezzo Antico* and *Passamezzo Moderno* Grounds.

Passamezzo Antico	i VII i	V III VII i V i
Passamezzo Moderno	I IV I	V I IV I V I
Greensleeves to a Ground	i(III) VII i	V III VII i V i
Paul's Steeple	i VII (VI/ivb)	V III VII i V i

The Division Flute is full of mistakes, in particular with the bass lines, so much detective work from other contemporary sources has to be done to correct them. The final piece is so corrupt that a satisfactory result is impossible.

Looking at the different styles in the First Part, in this anniversary year, English folk music is represented by a couple of variations – the quirky ancient man of *Old Simon the King* and the lively *Johney, Cock thy Beaver* over the renaissance chord sequence traditionally used to accompany dances, while an imitation of Irish folk music occurs in *Tollets Ground*, written by the Irish composer Thomas Tollett. Others are written in a rustic style by the popular fiddle composers of the day, John Banister and Solomon Eccles, and the French chaconne is evident in the beautifully poised *Readings Ground* and Banister's *Division on a Ground.*

This last piece was discovered to have a second melody line by the director/harpsichordist/music scholar Peter Holman; this is shown in his excellent edition of *The Division Recorder* (Shattinger International Music Corp., New York). Dr. Holman discovered an earlier *à3* version from a collection of Theatre Suites of c.1680. Banister's ground, together with the two Grounds by Mr. Eccles, was most probably used as incidental music in the theatre. The connection with the theatre becomes even more pronounced in the Second Part of *The Division Flute* published a couple of years later. Peter Holman also suggests that the final variation in *Tollets Ground* is in fact a second melody part, which runs in tenths with the bass line throughout the piece. Both of these two-part settings provide a contrast of colour to an otherwise solo collection.

All the pieces in *The Division Flute* appear without ornaments, whereas some of them appear in other collections with ornaments added. *Readings Ground*, for example, appears in the recorder tutor *The Genteel Companion* (1683) with numerous ornaments added. The recorder methods that flourished across England at this time included instructions on technique as well as explanations of ornaments. The meaning of some of the ornament signs is rather obscure, but Peter Holman has summarised them from a number of late 17th-Century English tutors shown here. So the lack of written out ornamentation in *The Division Flute* does not suggest that English composers of the late 17th Century did not want their music to be decorated, since many of the English tutors of the time discuss ornamentation. Instead, English composers felt that decoration should be used spontaneously by the performer rather than prescribed by the composer.

The accompaniment can provide great variety. A simple bass line is all that was given, with no indication of instrumentation, so the possibilities are plentiful: a bass instrument such as a gamba, cello or bassoon, or a harmony instrument, such as a harpsichord, organ, theorbo or guitar, could appear on its own, or they could be combined, mixed and used creatively according to the mood and style of the music.

In **'The Division Flute' (1706) – 300th Anniversary Concert** at the Purcell Room on Sunday 9th July, a variety of accompanying sounds can be heard: solo guitar; gamba and theorbo; two baroque guitars; recorder, gamba and harpsichord; dulcian, guitars and harpsichord, etc. Different recorder sizes are also used. (Readers of *EMR* will not need to be told that at this period 'flute' means 'recorder'.) Some of the pieces are played on the descant recorder, transposed to the original violin keys, bringing a welcome change of colour.

The musicians listed below have recently recorded a 300th Anniversary CD of the First Part of 'The Division Flute'. Negotiations are continuing with the record label but the disc should be released later this year. For future details, please visit: www.emmamurphy.co.uk.

an upward appoggiatura, played on the beat

a mordent, played on the beat

a short trill

a longer trill, with a termination/turn

BYRD ON A WIRE

Richard Turbet

This is the second *Byrd on a wire*, the annual column about activities relating to Byrd and his music. If the excitement last year was about the launching of the new column and the first conference ever devoted to Byrd, this year it is about two events: the successful fundraising of nearly half a million pounds to secure *My Ladye Nevells Booke* for the nation at the British Library; and the first International William Byrd Conference (IWBC) organized by Dr Kerry McCarthy at Duke University, Durham, North Carolina, U.S.A., 17-19 November 2005: 23 papers and a recital packed comfortably into three days. The former was a triumph for Michele Burton, the Trust Fundraiser, and for Chris Banks, Head of Music Collections at the British Library; and the latter was a triumph for Dr McCarthy and a fine advertisement for the Department of Music at Duke University, an altogether delightful setting. Every paper had something of value to say about Byrd and his music. Clifford commissioned my own report on the conference, which appeared in *EMR* III (February 2006), pages 30-31, and a report has also been commissioned from Philip Taylor, for the May 2006 issue of *Early Music*. Previously announced plans, noted in my report, to publish the proceedings have now been abandoned. It is to be hoped that all contributors to the conference who want their papers to be published will succeed in this. Some papers are already destined for publication, either as separate articles or as parts of books or longer articles. (One such item has already been published: see below anent Jeremy Smith's second article.) Every IWBC paper that appears in print, in whatever guise, will be noted in this column.

One of the contributors to IWBC was James MacKay. He is the author of an article entitled 'Toward a theory of formal function for Renaissance music', *Indiana theory review* 23 (2002): 99-131. I am disappointed to have missed the opportunity to include it in my second edition of *William Byrd: a guide to research* (see below). It is devoted to an analytical study of pieces from Byrd's three books of *Cantiones* which seeks to establish the extent to which his formal procedures, and therefore those of his contemporaries, can be defined in the same terms as those of his Baroque and Classical successors. One reason for my only catching up with Jim's article four years later was the absence of Byrd's name in its title. A more significant reason is that no library in the United Kingdom currently subscribes to the journal.

Turning to the current year's significant publications about Byrd, spring 2005-6, two of the four monographs which appeared were published to coincide with the conference. The exceptions were John Harley's book (see p. 22) and Martin Klotz's *Instrumentale Konzeptionen in der Virginalmusik von William Byrd* (Tutzing: Schneider), Band 27 in the series *Tubinger Beitrage zur Musikwissenschaft*. The other two were the second edition of my *William Byrd: a guide to research* (New York: Routledge, 2006) in the series Routledge music bibliographies, and *Annual Byrd newsletter, vols. 1-10, 1995-2004*, edited by myself (Wyton: King's Music, 2005). There is an index to *Annual Byrd newsletter* at the end of chapter 5 of *William Byrd: a guide to research*.

Several more articles appeared during the second half of 2005. First came Kerry McCarthy's 'Fit to print: controversy and editorial control in the music of William Byrd', *Ex libris* 13 (Summer 2005): 6-9, with some interesting but hitherto unnoticed instances of Byrd's self-censorship in the *Gradualia*. Around the same time came my 'Greatness thrust upon 'em: Services by Byrd and others reconsidered', *Musical times* 146 (Summer 2005): 16-18, in which I apostacize concerning most though not all of what I wrote a dozen years before, about the non-existent genre of 'great' Services. Kerry McCarthy reappeared as the subject of 'Walking on eggs: how a court musician kept his head', *Stanford magazine* (September/October 2005): 74-75, a detailed interview about her research on Byrd. Next came my report 'Seeking early English keyboards: Symposium of Early English Keyboards, University of Aberdeen, 15-17 April 2005', *Early music* 33 (2005): 541-43, in which Byrd was a featured composer. Late in 2005 came Jeremy L. Smith's masterly contribution to Byrdian musical bibliography, 'A newly discovered edition of William Byrd's *Psalmes, sonets & songs*: provenance and significance', *Notes* 62 (2005): 273-98. In this he is able to elaborate and improve upon information provided for the article listed as 1997Be in my guide to Byrd research (see above) and to fulfil his own promise in his recent writings to provide a full account of edition B1 of Byrd's 1588 secular collection. This was followed by the published version of his superb contribution to the 2004 Leeds Byrd conference including a version of his contribution to the International William Byrd Conference, now all presented under a shorter and less Byrdian title 'Music and late Elizabethan politics: the identities of Oriana and Diana', *Journal of the American Musicological* Society 58 (2005): 507-558. A translation of Pieter Dirksen's fine article about Byrd and Sweelinck was published under the title 'Byrd en Sweelinck' in *het Clavecimbel* 12 (November 2005): 11-16, Muziekbijlage 1-7, increasing the meagre stock of articles and books in languages other than English about Byrd. Finally last year came Charlotte Higgins's article 'British Library hopes to acquire landmark Byrd manuscript', *The Guardian* (31 December 2005): 6, providing good coverage of the campaign, then within touching distance of success and

led heroically by Chris Banks, Head of Music Collections at the British Library, raising the required sum to purchase My Ladye Nevells Booke.

At the beginning of 2006 the Viola da Gamba Society made its newsletter more substantial, renaming it *The viol* 1 (Winter 2005-6), and under the editorship of Mary Iden it got off to the best possible start with no fewer than seven items about Byrd. Thomas Munck's 'Religion and politics at the time of William Byrd' is the text of a lecture given at the Meeting of the Society mentioned below (pp. 8-11). Clive Tolley's 'What kind of viol would Byrd have known?' is a report of a panel presentation and discussion afterwards at the same meeting (pp. 12-13). Mary Iden's 'William Byrd: a brief account of his life' uses, with permission, information from John Harley's *William Byrd: Gentleman of the Chapel Royal* (pp. 14-15). Mary also compiled (anonymously) an 'Index of the consort music of William Byrd', which is valuable for providing incipits plus cross-references to VdGS and BE numbers (pp. 16-18). My own article 'The consort music of William Byrd' is adapted from my booklet notes to Fretwork's recording of the complete consort music (18-19). In a similar vein, Laurence Dreyfus's 'The five and six part consort music of William Byrd', writing which I have long admired, is adapted from his notes to Phantasm's recording of consort music by Byrd and Richard Mico (pp. 20-21). Finally, 'In search of Byrd's London' is John Harley's own revision (pp. 21-22) of his article originally published in *Annual Byrd newsletter* 3, 1997. An issue provisionally scheduled for next year and already in preparation will feature Byrd's consort songs.

There was the usual steady trickle of Byrd recordings, of which two, released in 2005, contained premieres. Westminster Abbey Choir's disc of *The Great Service* (Hyperion CDA67533) includes the first appearance on disc of Byrd's early anthem *How long shall mine enemies*. Although it is the third disc to include *Out of the deep*, it is the first to ascribe it correctly to Byrd, where both its predecessors had fallen for the erroneous ascription to Gibbons. The version of *Christ rising again* is the one Byrd seems to have composed as a verse anthem for use in the Anglican Church, and is not an arrangement of the version he published as a consort anthem for domestic use with viols in his *Songs of sundrie natures* in 1589. The performers on the other disc are the female choir Calliope (and on the Calliope label!) conducted by Regine Theodoresco. Entitled *Ave Maria: du monde et autres musiques mariales*, the disc includes the first recording of *Memento salutis auctor*, one of the pieces in three parts from the first *Gradualia*. In his *magnum opus* on *The masses and motets of William Byrd* (London: Faber, 1981) Joseph Kerman mentions (page 330) apropos of *Quem terra pontus*, one of the other *Gradualia* in three parts, that its opening is taken from Byrd's secular song *Of gold all burnished* in the 1589 *Songs*. There is also a strikingly similar and seemingly hitherto unnoticed self-borrowing going, as it were, the other way from *Memento salutis auctor*, whose musical phrase at the words 'in sempiterna' is borrowed for the prominent setting of the words 'with double blessings' in *O God that guides the cheerful sun*, the consort anthem a6 in *Psalmes, songs, and sonnets*, 1611. Also worth mentioning is *William Byrd: anthems, motets & Services* sung by Hereford Cathedral Choir (Griffin GCCD 4048) which contains no novelties but is, as its title indicates, devoted to the composer.

During the recording industry's annual trade fair, the Midem Classical Awards are presented; Gustav Leonhardt's disc of *Harpsichord music* by Byrd (Alpha 073) warmly praised by Clifford (*EMR* 107, June 2005, p. 32), won the award for Solo Instrument. In last year's 'Byrd on a wire' I mentioned the Symposium of Early English Keyboards, held in King's College Chapel, University of Aberdeen, and the contribution of the Canadian musician and musicologist Rachelle Taylor. Part of her contribution was a recital of the complete keyboard works of Tallis, and as soon as the Symposium concluded, she made a recording there, now released on the ATMA label, ACD2 2349, as *Thomas Tallis: complete keyboard works*.

Byrd and his music featured in a variety of events over the past year. One of the most surprising uses of Byrd's music so far in 2006 occurred during *Who owns Britain* on BBC2, 10 January, when the opening of the Agnus Dei of the Mass for Three Voices introduced the section of the programme devoted to how much of Britain is owned by the Church. Most gratifying has been the attention paid to My Ladye Nevells Booke, witness the article in *The Guardian* mentioned above. This was the trigger for a programme in the series *Tales from the stave* at 1.30pm on Tuesday 20 December 2005, presented by Frances Fyfield, during which the manuscript was discussed by, among others, Trevor Pinnock, Jeremy Summerly, Chris Banks and the graphologist Ruth Rostron. Byrd also featured at the Viola da Gamba Society Meeting in London at the Swedenborg Hall, Bloomsbury, on 5 November 2005. Two of the three sessions, plus the recital, concentrated on his life and music. At the annual conference of the American Musicological Society in 2005, Suzanne Cole gave a challenging and exciting paper entitled 'Who is the father? Changing perceptions of Tallis and Byrd in late nineteenth-century England'; it is very much to be hoped that this will find its way into print.

Subsequent to those forthcoming publications which I list in *William Byrd: a guide to research*, several more publications are known to be pending. *Byrd studies*, which I co-edited with Alan Brown (1992, reissued 1999) is to be reprinted in paperback by Cambridge University Press, at about £20. John Harley has submitted to *Musical times* an article provisionally entitled 'Merchants and privateers: a window on the world of William Byrd' which offers fascinating details about the tumultuous life of his elder brother John and the close relationship of the two brothers. A shorter version will appear in the journal of the Drapers' Company.

Turning to recordings, the Choir of Gonville and Caius College, Cambridge has recorded Byrd's *Second Service*

with the 'alto' solos sung by a contratenor, i.e. tenor, rather than a countertenor, for the first time on disc, in accordance with the researches of Andrew Johnstone and David Skinner. (Had The Cardinall's Musick been proceeding to record Byrd's complete Anglican music, they would have been doing so at low pitch.) I have further information about the progress of the recorded Byrd Edition, now on Hyperion. Due to illness, the recording session planned for November did not go ahead. Volume 10 will now be recorded during May 2006, with a view to release late in the autumn of this year, and the remaining three volumes will be recorded and released annually thereafter.

The unique recording of *William Byrd Suite*, six pieces arranged for wind band by Gordon Jacob, makes a welcome return to availability on Mercury 475 6851. This boxed set of four discs features the American conductor Frederick Fennell, and on the fourth disc, which contains this suite, he conducts the Eastman Wind Ensemble. The six pieces which Jacob arranged are *The Earl of Oxford's march*, a pavan now known to be by Holborne, *John come kiss me now* (sections 1-4, 6, 7, 15 and 16), *The maiden's song* (sections 1-4, 7 and 8), *Wolsey's wild* and *The bells* (sections 1, 3, 4, 6 and 9).

'Byrde' is invoked by Edmund Blunden in his poem 'An ode for St. Cecelia's Day', 1947, from his collection *A Hong Kong house* (London: Collins, 1962), pp. 87-89. A revised version of the poem was set by Finzi, and premiered at the Royal Albert Hall in London on the saint's day, 22 November 1947.

In Marlowe's famous poem which begins 'Come live with me and be my love' the poet invites the object of his attentions to sit with him upon some rocks where, by shallow rivers, 'melodious birds sing madrigals'. Current scholarship places composition of the poem around the mid 1580s. In his doggerel poem dated 1591 about contemporary composers, John Baldwin refers to the composer as 'melodious Birde'. This is presumably a quote from Marlowe's enduringly popular lyric. Now that it has been established that Shakespeare was aware of Byrd, one cannot help wondering if Marlowe was punning on Byrd's name. Certainly they both knew Thomas Watson, though Byrd's madrigals for him were not published until 1590.

In his article 'Edwin Rose (1898-1958): the diffident "genius"' *British music* 26 (2004): 41-45, Alan Gibbs devotes two paragraphs to Rose's criticism for *The musical news and herald*. 'Some observations are thought-provoking. Whittaker's Newcastle singers performed Byrd's Great Service in the same week as Kennedy Scott conducted the B minor Mass. "Unlike Byrd's, much of the [Bach] music not only does not illustrate the words but has no reference to them whatsoever."'

From the Friends of the Music Society, St Mary's Scottish Episcopal Cathedral, Edinburgh, in their *Friends of the Music newsletter* 2 (2005), part of an article 'Poacher turned gamekeeper' [pp. 5-6] by Philip Blackledge: 'Back when I was a lay-clerk, the choir were singing the Byrd Mass for four voices, a piece I have always loved. I remember singing it, thinking of all the people who had ever sung it, from William Byrd himself, in a small room, hearing the catholic mass at a time when he could be executed for it, to choirs and people throughout the years who had been inspired by it; there was a point where, without noticing it, the individual singers stopped being aware of the sound of their own voices, only of the sound of the choir. All the people in that choir were in some way linked to one another, moving, singing and listening together. It was a vision of earthly community which pointed to something much more than earthly. And it is at these points when God sneaks in.'

In a fine article 'Alan Rawsthorne: towards unity' in *British music* 27 (2005): 6-19, his biographer and fellow composer John McCabe draws attention to Rawsthorne's place in the *succession* of English music, citing his composition of chaconnes in emulation of the grounds and divisions of composers from Byrd and Purcell. Later he movingly refers to Rawsthorne's *Elegy for guitar*, in which 'he stretches his hand over the centuries to touch Byrd and Dowland on the shoulder'. McCabe was even more specific in his biography *Alan Rawsthorne: portrait of a composer* (OUP, 1999) in which he writes 'At the last, Rawsthorne reached back over the centuries to the contemplative world of the pavans of William Byrd' (p. 282). I had not heard Rawsthorne's piece, but by chance I happened upon an inexpensive recording in our local bookshop (Naxos 8.557040) which I bought, and I can only congratulate John McCabe on his perception and sensitivity. The piece evokes the ethos of the *First* and *Fifth pavans*, some of the latent raging of the *Quadran*, and individual strains of other works (Byrd's music being so varied within one work) such as the elegiac opening strain of the *Seventh pavan*, also known as *Pavana canon* (particularly the varied strain), and the emotionally distraught second strain, plain and varied, of *Ph. Tr.*

Readers of either edition of *William Byrd: a guide to research* may have noticed the In nomine a6 listed in the Apocrypha, suggested by Jeremy Noble as having been composed by Byrd, and judiciously rejected by Oliver Neighbour. It has been recorded by the Rose Consort of Viols on Naxos 8.554284, and I asked the Consort's leader John Bryan, since he had played the In nomine and the rest of the contemporary consort repertory including Byrd, whether he, as a performer as well as a scholar, thought it might be by Byrd, as suggested by Jeremy Noble. John's observations are predictably perceptive and authoritative: 'I don't think it's Byrd – the contrapuntal writing lacks his control and economy, and although he can offer some complex rhythmic schemes, they usually grow more organically from a build up of activity than happens here... My instinct is that there is a strong continental influence at work here: not only does the piece open with a French chanson/Italian canzona

dactyllic repeated note motif, but the later more massive block harmonies, often related by thirds (F major/A major) sound curiously Venetian to me. I wonder whether one of the immigrant Italian string or wind players at the Tudor court had a hand in it, but I've no hard evidence to support my feeling.' My own editorial intrusion would be to propose the elder Alfonso Ferrabosco, a known composer of In nomines.

Here is a list of corrections to the text of the second edition of *William Byrd: a guide to research* which I have spotted, or which have been pointed out to me so far:

p. xi: "superceded" should, for consistency, be "superseded".
p. 108: under *Watkin's ale* after "B ii" add "2nd ed."
p. 135: "2004Tja" should be "2004Tjo".
p. 166: "Honeywood" should be "Honywood". (Name correct on p. 182).
p. 172: "benefitted" should be "benefited".
p. 173, item I.Fa, final line: the full date of Gerald Kilroy's letter should be "2 May 2003".
p. 198, item VI.Iw: "VI.JOu" should be "VI.JONu".
p. 215, item X.Ph: "anayses" should be "analyses".
p.220: "Colins" should be "Collins".
p.223, item XII.Hs: delete final sentence.
p. 226, item XII.TUa: omit final sentence.
p. 267: under *An aged dame* Drew "Minster" should be "Minter".
p. 320, line 14: "For" should be "for".
p. 321: "1995Ty" should be "1995Tby"; "Ginsell" should be "Gimell".

Ashgate sent me a copy of John Harley's book *William Byrd's modal practice*. Clifford wrote about it last year in *Early music review*, and I shall conclude this year's column with a review for "Byrd on a Wire". John regards Byrd as a supreme technician among composers, not only in a mechanical sense but also in an intellectual sense. He wanted to find out how modal technique and thinking found their way into his compositions, and from what sort of background he was operating. What provoked John into writing a book was the absence of a straightforward guide to how composers of the time incorporated modes and modal thinking into their work, and he was also frustrated by the inconsistency among modern writers about the status of modes, plus the fact that contemporary writings about modes during the Renaissance did not necessarily seem to reflect contemporary practice. Were there national differences, and to what extent did Byrd think in keys? How was he trained, and where was he being original or iconoclastic or following an existing trend? Did contemporary writings about how to compose lay down the laws about modes, or express some sort of pedagogic but impractical ideal? Substantial questions and plenty of them, multiplying as the work went along.

Although John addresses these issues in relation to Byrd, his book will be of interest to everybody interested in this topic, since it includes many items of general application, such as the diagram to explain the hexachord, by far the clearest illustration and explanation in any such book. It is also a book of proven practicality. Last year Andrew Carwood came to Aberdeen with The Cardinall's Musick to perform a varied programme of Byrd. One of the items was *Afflicti pro peccatis* from the second *Cantiones*, one of Byrd's few later pieces constructed upon plainsong. Between the rehearsal and the performance, Andrew commented to me that this was the one piece in the programme the interpretation of which he found intractable. Certainly to this listener, the piece was magical at rehearsal but lacked something at the concert. I mentioned this to John some time afterwards, and he was able to offer a way of approaching this piece, suggested by a reference on page 110 of his book. This proves that performers as well as scholars would be well advised to read it. I have no criticisms of the book in the manner of complaints, but for myself I should have liked a bit more on certain matters. The tabulation of the tonal design of the 1611 *Psalms, songs and sonnets* would have been welcome in the section beginning on page 123, though in the preceding section on sacred pieces, he was right to omit any such tabulation of the *Gradualia* which would be impractical. The book would also have benefited from a summary paragraph, taking us through the procedure, using the tools which Byrd possessed and which John lays before us, whereby Byrd conceived, planned, prepared, structured and created a polyphonic piece. And I should have liked an entire chapter on chords rather than the present section of three pages within the chapter on tonal design. Fellowes and Glenn Gould have both made interesting observations about what they interpret as chords at certain moments in Byrd's music: the 'first inversion' E flat chord in the penultimate bar of *Vide Domine afflictionem* and the B flat chord in the ninth section of *Sellenger's round*. To these I would add the first inversion chord on the antepenultimate bar of *Vidimus stellam*. Of course the two choral chords resolve to become legitimate, but why manoeuvre such notes simultaneously to sound illegitimate? Was it indeed to create the tension for a resolution, or did Byrd think in terms of sounding particular chords, and if so, did he think in terms of first inversions and the like? As John makes clear, the modal system was in a state, possibly terminal, of flux. To what extent did Byrd's own modal training, whatever that involved, dictate what he composed decades later? Byrd's use of chords is so sophisticated in a piece such as *The barley break* that I believe that he planned, used and exploited chords more than has hitherto been realised or acknowledged, this because of excessive deference among modern scholars to the modal system; because we do not comprehend fully the contemporary engagement with keys, there has perhaps been a tendency to adhere to a belief in the use of a modal system beyond the period when it became obsolete, or at least had shewn signs of obsolescence to contemporary composers. John Harley's book is stimulating and informative, not only for Byrd scholars, but for everyone with an informed interest in, and commitment to, the music of this period.

MUSIC IN LONDON

Andrew Benson-Wilson

The Hanover Band bought a flavour of 'Imperial Vienna 1806-12' to St John's, Smith Square (2 March) with works by Rossini, Beethoven and Mozart directed by the energetic and resourceful Paul Brough. The youthful Rossini's *La Scala di Seta* overture starts in mysterious Hitchcock style, but Rossini's characteristic use of orchestral colour and volume quickly asserts itself. Adrian Butterfield was the outstanding soloist in Beethoven's Violin Concerto, his exquisite sense of musical line and phrasing matched by a lovely singing tone quality achieved through the minimal use of a gentle vibrato – reflecting contemporary records of the expressive singing quality of the original soloist, Franz Clement, a style that was soon to go out of favour. Rachel Brown was the eloquent soloist in Mozart's Andante for Flute and Orchestra. The concert finished with Beethoven's Fourth with Paul Brough driving the orchestra along, at one point joining in by playing air-guitar.

The Orchestra of the Age of Enlightenment presented Beethoven 8th and Rossini's *Stabat Mater,* conducted by Mark Elder and with the London Symphony Chorus for the latter work, at the Anvil in Basingstoke (23 March, a concert also given at The Barbican). Elder's reading of the former was vigorous and frequently forceful which, although impressive in its own right, did rather miss the subtly of Beethoven's humour – the opening movement, for example, never quite achieved the delicacy of the contrasting moods. Beethoven in whimsical mood was set alongside Rossini at his most serious – an interesting reversal of the usual perspective. The sombre opening of the *Stabat Mater* couldn't have been more different from Beethoven's joyous symphony, although the first vocal entry resets the balance. Tenor Charles Castronovo relished the vocal lines, adding a glorious swoop up to his top cadential note of *Cujus animam.* Indeed, with powerful voices with unremitting vibrato from all the soloists, the Rossini was given a very operatic reading. Rossini himself seems to have been caught between the opposing worlds of sacred and secular music, with a finale that reverts to earlier times, complete with a fugue.

The Orchestra of the Age of Enlightenment gave their second celebration concert in the Queen Elizabeth Hall (25 April), concentrating on Mackerras's beloved Mozart. At this rate, Sir Charles Mackerras will be celebrating his 80th birthday well into his 90s. He showed he meant business from the start, barely giving the orchestra time to sit back down after his entry before launching them in the overture to *Le nozze di Figaro* – a sprightly and energetic performance with some delicately shaded colours at the start and a steady build up of tension and volume throughout. Ever thoughtful, Mackerras chose the programme to highlight the many excellent soloists within the OAE, including cellist David Watkins, with some exposed passages in *Batti, batti, o bel Masetto* (from Don Giovanni) and the Ronda in A for piano and orchestra. The manuscript of latter work, which may have originally been intended as the concluding movement to the concerto K414, has had a chequered history – almost literally, for it was cut into squares and sent out as Christmas Cards and has only recently been reconstructed.* Piano soloist Susan Tomes didn't seem at home on the fortepiano, and gave the impression of not quite shaping the notes in the way she wanted to. The other imported soloist was in an entirely different league – soprano Rebecca Evans who, despite her Welsh heritage, is probably better known in the States and on the continent than in the UK. Her lovely voice is coloured by a pleasantly gentle vibrato and she has a wide range of vocal timbres. Although she occasionally lifts herself onto notes, her articulation was always clear. I was very impressed with Mackerras's typically unassuming pre-concert talk, reflecting on his early days taking over opera performances with no rehearsal (and learning the importance of gesture), the changing relationship between conductors and performers and the failings of the cult of personality, something that is only very recently being foisted on Sir Charles himself.

* 'Christmas cards' may be the result of embellishments in a much-told tale, but some leaves had been cut into quarters by 1846. Alan Tyson's essay on the MS (in *Mozart: Studies of the Autograph Scores*, Harvard UP, 1987, pp. 262-289) is fascinating. Charles Mackerras was himself co-editor of an edition in 1962, which is now superseded by Tyson's discovery of three unkown leaves in 1980. CB

The Parley of Instruments continued their exploration of English music with a look at the influence of Italian music and musicians in the short period between the death of Purcell and the arrival of Handel (Wigmore Hall, 21 April). Of course, the continental influence started well before the death of Purcell, for example with the arrival of Giovanni Battista Draghi immediately after the 1660 Restoration. Although his Italian opera scheme didn't work out, he remained and cross-fertilised with Purcell, swapping some Italian vocal influence for the English instrumental style, as evidenced by 'Where art thou, God of Dreams' and his Trio Sonata in G minor. The latter's occasional predictability was overcome by its intensity of expression, notably in the central chromatic *Adagio.* Purcell's Z780 Sonata followed, with some excellent violin playing by Judy Tarling. One of the joys of the evening was the singing of Philippa Hyde. She has the fullness and depth of tone of a mezzo, but the upper register clarity of a soprano and her clearly projected voice is achieved alongside an excellent control of vibrato - her reading of *The Blessed Virgin's Expostulation* was a highlight. The concert

finished with the rather bucolic and little known 'Smallcoal' Sonata, written for concerts given by a musical coal merchant in Clerkenwell by Pepusch, an organist import from Berlin, and the even less-known 'Chandos' anthem 'Have mercy on me, O God' by Haym.

Quatuor Mosaïques are frequent visitors to the Wigmore Hall, and returned for two weekend concerts on 25/26 March. The first of these contrasted Haydn with Schubert – the focus of the second concert. Hadyn's Op 64/1 opened the concert, its variation-form *Allegretto scherzando* exposing the depth of musicality within this impressive group as each instrument is exposed. The delightfully jovial final movement, in sonata form, looks well beyond the horizon of four solo strings. Although he lived a further six years, the two movements of Haydn's String Quartet Fragment in D minor turned out to be his last work. They were intended as the middle movements of a four movement work and were published with an imprint of Haydn's visiting card with its setting of the song 'The Old Man'. Schubert's Quartet in G (D887) is from a musical world far removed from Haydn, and its underlying mood of unease was particularly apparent in this performance. The frequent use of repeated notes, both in melodic lines and in the shimmering accompaniment, reinforced this mood throughout the work. With correspondingly extreme contrasts of texture, notably in the slow movement, Schubert also brings into sharp focus the contrast between major and minor keys.

Few people realise that the Queen Elizabeth Hall has an organ. The recently restored 1966 Flentrop instrument is normally stored in a chamber underneath the stage – it includes a hand-brake in its specification. Margaret Phillips wheeled it up and out for a lunchtime concert of works selected from Bach's Eighteen (or Leipzig) Chorale Preludes. In its day, the Flentrop organ was one of a number of influential imports, although the UK has not really moved ahead as far as our continental cousins in the meantime. It is interesting to ponder whether, if a new organ were to be commissioned today for the QEH, it would be of a temperament, pitch and voicing that could be used alongside period instruments in performances of Bach – the current temperament certainly made for some unsettling cadences. It is a small instrument, with few of the tonal colours that Bach's works require (relying on a 8' Cremona as the only reed, for example), although Margaret Phillips made very effective use of the available resources, sensibly concentrating on lighter registrations. Her playing is articulate and makes clear sense of the musical structure of melodic lines, helped with sparing use of added ornamentation. The rhythmic strength of her playing was particularly noticeable in the massive opening *Komm, Heiliger Geist, Herre Gott* – here and elsewhere, she showed her ability to incorporate rhetoric into an overall pulse. Although she wasn't weaned by the organ world's continental period performance movement, Margaret Phillips is one of the few British organists who seem to have absorbed much of its influences, notably in her Bach playing. Four members of the London Oratory Choir sang some extremely wobbly (in the excessive vibrato sense of the word) chorales before each prelude (a reversal of the situation in Bach's day) – quite why they needed to be conducted is beyond me.

VICTORIA, VICTORIA!

In what Peter Phillips gleefully announced as a 'charity concert in aid of us', The Tallis Scholars bought Victoria's *Requiem* and works by Allegri, Palestrina and Soriano to St John's, Smith Square (8 March). And singing for their future suppers produced one of the best performances I have heard from this choir – their more than usually restrained volume produced a very coherent consort sound (in an acoustic that takes no prisoners in this repertoire), with no individual voices dominating and the sopranos well integrated into the tonal whole, even in the more powerfully presented *Hosanna*. The more exposed duo sections revealed some occasional swoops between and onto notes, but the bass line, as ever, provided the solid and unaffected vocal line that underpins the whole consort. The *Communio*, the emotional heart of the *Requiem*, was particularly effective. Allegri's *Miserere* was noteworthy for the ornaments, elaborations and occasional chromatic twist in the soaring soprano line (I couldn't quite make out who was singing it from the rear gallery). A lovely sound.

The latest in The Sixteen's continuing annual 'Choral Pilgrimages' stopped off at the Queen Elizabeth Hall (28 March), one of the few concert hall venues amongst the more usual cathedral settings, with their programme of Victoria building up to his magnificent *Requiem Officium Defunctorum* of 1605. Singing well within their means, their unforced voices merged to create a beautifully coherent sound, matched by Harry Christophers' impeccable use of dynamic shading and tonal contrast. The sopranos, in particular, demonstrated just how to moderate and control their tone and volume in the higher registers – often a failing in choirs. The intonations were, quite correctly for the *Requiem* (boys were specified), sung by the upper voices, and very nicely too. The concert opened with the extraordinarily austere Easter week motet *O vos omnes* (1572). *Vadem et circuibo* was another highlight, with some particularly fine singing from the altos and sopranos.

EARLY MOZART

The Classical Opera Company brought their touring production of Mozart's *Apollo and Hyacinthus* (a collaboration with the Opera Theatre Company, Ireland) to The Anvil Basingstoke (9 March). Directed by Annilese Miskimmon, this short work was given a lively and appealing presentation, based on the device of the 11 year-old Mozart's toy theatre, and using a real live 11 year-old lad scampering around the stage in and around the action to remind us just what 11 year-old boys are normally like when they are not composing operas. A strong vocal cast was led by Rebecca Bottone as Melia, her 'With gladness and laughter' (the opera was performed in English) being the highlight. James Laing and Mark le Brocq were most

effective as Zephyrus and Oebalus (the latter despite a sore throat). William Purefoy was a rather underpowered Apollo. During the first half, Rebecca Bottone and Jacques Imbrailo had sung the parts of The Angel and the Soul in *Grabmusik*, another work from Mozart's 11th year. Even at that age, he was capable of exploring multiple levels of emotional meaning, for example in interspersing several moments of repose during the dramatic splitting asunder of the rocks. The last phrase of the following recitative was beautifully sung by Rebecca Bottone, floating her voice during a remarkably moving passage of grief. The concert opened with Mozart's 1st symphony, written when he was eight, which featured some fine oboe playing from Catherine Latham.

Although he was only 19 when he wrote *Il re pastore*, it was Mozart 9th opera. Written in honour of his contemporary and possible childhood companion, the Archduke Maximillian, the Hapsburg heir who was being packed off to rule Italy as a practice run, the opera is full of the expected hints at what was expected of an enlightened ruler. The Linbury Studio, tucked away in the bowels of the Royal Opera House, was the setting, although in terms of the production, direction and vocal style it seemed to be aimed at the big-boys stage upstairs (I went on 22 April). In fact, the singing could probably have been heard in the main auditorium, so loud was it (with the notable exception of Katie Van Kooten and Ana James, two of the Young Artists Programme singers and the vocal stars of the evening). The staging was outrageously cluttered, with a little stream (only partially relevant to the first scene) one of many devices that just got in the way. The direction was similarly overdone, with too many casual bystanders wandering about the already small stage. None of the singers are obvious Mozartians (an issue with most young singers nowadays), so their vocal styles were not exactly appropriate – but at least there was a period instrument orchestra (English Baroque Soloists) with some mercifully brisk conducting by Edward Gardner, soon to take over at the other place.

HERCULES & SOLOMON

William Christie and his Les Arts Florissants are regular visitors to the Barbican Hall but, frustratingly, normally with semi-staged versions of operas that have been fully staged on the continent. So a move to the Barbican Theatre (18 March) was welcomed, even if it was for a fully staged performance of a secular Handel oratorio, rather than a true opera – the 2004 Aix-en-Provence production of Handel's *Hercules*, directed by Luc Bondy. The action opened in front of a blue curtain, and featured a walk-on part for a freshly-squeezed glass of orange juice. The curtain eventually falls (yes, this was the opening – but it did literally fall) to reveal a huge, stark shuttered concrete Brutalist-style set, with sand on the floor and the shattered remains of a enormous fallen statue – *sans* head, *sans* arms, *sans* legs and with what remains hacked in two. The sheer size of the set, contrasting with the enormous power of the action contained within it, served to both accentuate and diminish the scale of the action – these were the emotional outbursts of common people, not Gods (yet), seared by lust, jealousy, sex and power. Although Hercules gets top billing, this is really all about the antics of his wife, Dejanira, who first accuses him (not unreasonably) of sexual shenanigans with the enslaved Princess Iole and then tries to woo him back, destroying him in the process (although he is deified in recompense). Joyce DiDonato gave an extraordinarily strong performance as Dejanira, negotiated the enormous mood swings of her character with aplomb, notably in the highly charged moment when, driven mad by sheer spite and bitterness she starts to rip Hercules's clothes off – but when she exposes his chest her feelings change to pure lust within the space of a couple of notes. On the first night, Iole was mimed by the temporarily voiceless Ingela Bohlin, but sung from the far corner of the pit by Hanna Bayodi, a stand-in plucked from the chorus – she proved to be a singer of very high quality who will not be in the chorus for much longer. William Shimell's Hercules moved expertly through blustering hero, enraptured lover, distant husband and father to the tormented death scene. The only performing issue was the projection of words – few managed it convincingly. William Christie conducted with his characteristic verve and panache, although the acoustics of the Theatre were less friendly for both orchestra and chorus than the Barbican Hall.

The Barbican Hall was the venue for Handel's *Solomon* with the Orchestra of the Age of Enlightenment conducted by René Jacobs (7 April). The programme note made much of the erotic content of the libretto and Handel's 'frank delight in conjugal love', although I found that eroticism was one of the key aspects missing from this performance. Indeed, the love sequence's portrayal as the 'young king... and his queen celebrate their mutual love' was pushed too far the other way. It seemed to me like furtive goings on at a tenth birthday party, the most erotically charged message being 'let's be friends for ever' – frankly it seemed way past their bedtime. But that also exposes one the strength's of René Jacobs work – his involvement of young singers. Counter-tenor David Hansen was Solomon, a role he probably needs to grow into – he seemed a little underpowered, and his rather narrow tone lacked the gravitas needed, though his rapid but shallow vibrato didn't intrude. Malin Christensson was a stand in for Lisa Milne, first as Solomon's Queen and then as the first harlot, roles which explored the range of her emotional style well – her clear, bright and agile voice was a delight, and her pleas to 'spare my child' were heartrending. Marie Arnet was equally impressive, first as the other harlot and then as the Queen of Sheba. Jeremy Ovenden and Henry Waddington also impressed as the Levite and Zadok. Although René Jacobs revealed his usual delight in continuo colour, his direction was a bit wayward at times – he conducts in a most curious style, bouncing up and down just off the beat, beating in an uneven dotted rhythm, and placing the beat very prematurely. I wonder if this was the cause of a few mishaps – for example, in a number of *da capo* and other

linking passages. The link between the Act 3 Sinfonia (*Arrival of the Queen of Sheba*) and the following recitative sounded very plodding, rather as though the poor Queen had fallen down the stairs, dizzy from the helter-skelter and slightly lurching pace of her arrival. There were some impressive choral moments from the youthful English Voices, made up of ex-Cambridge choral scholars. Indeed, to complete the theme of youth, the Orchestra of the Age of Enlightenment fielded a rather younger contingent than usual – a sign of things to come?

ST JOHN PASSIONS

The Passion season allowed me to compare two performances of Bach's St John Passion. The first was given by the Choir of New College, Oxford, the Hilliard Ensemble and the European Union Baroque Orchestra directed by Edward Higginbottom (8 April, Sheldonian Theatre, Oxford). This was powerful, albeit slightly in the English tradition. The orchestra has some talented individuals, including continuo cellist Lucy Scotchmer and Heidi Grüger, viola da gamba) although I didn't feel it quite matched the extraordinarily high standard of some of its previous incarnations (it is reformed each year). I did wonder whether the positioning of the performers was the most helpful – the players were in a horseshoe shape, open towards the audience, with the conductor standing towards the back, close to the choir placed behind the horseshoe. This meant than many of the players and all the soloists were behind the conductor's back. Although there weren't many obvious issues with this, I am not sure if it helped things. The choir was on excellent form, and had the distinct advantage of fielding boys for the treble lines – and boys that could sing in tune. The first treble soloist (both were un-named in the programme) was particularly good, although I did detect a few slithers up to notes. The soloists were the four singers of the Hilliard Ensemble, with Rogers Covey-Crump as an expressive and communicative Evangelist. Steven Harrold had slightly too lyrical a voice for the jagged torment of *Ach, mein Sinn, wo willst du endlisch hin,* and he didn't seem to be firing on all cylinders in *Erwäge, wie sein blutgefärbter Rücken.* A similar point could be made about David James, although I do prefer the slight mellowing of his tone in recent years. Gordon Jones was an impressive bass, although his *Eilt, ihr angefocht'nen Seelen* was not taken at quite the speed of most present day performances. Edward Higginbottom made sure that the chorales were very carefully phrased, shaded and enunciated, but there were quite long pauses between movements, which rather held up the flow of the narrative.

Polyphony's regular Good Friday Passion performances at St John's, Smith Square are among the highlights of London musical calendar. Stephen Layton manages to reveal something new each time he conducts and he produced an occasion that was in a totally different league to Oxford's offering. Although not a specialist early music choir, Polyphony never fail to impress in their performances of Bach and Handel. The sopranos were on particularly good form this time, with a clear, unaffected and coherent sound – the diction of all was excellent. Of the instrumentalists (from the Academy of Ancient Music) Joseph Crouch, cello, Reiko Ichise, viola da gamba, and Alistair Ross, organ were notable. Andrew Kennedy stood in for James Gilchrist as the Evangelist, an excellent vehicle for the more lyrical side of his impressive voice. Other impressive singers included James Rutherford, Thomas Guthrie and Roderick Williams. Stephen Layton grasps the emotional and dramatic intensity of works like this magnificently, building up the tension over a sequence of numbers and always allowing the music to flow seamlessly through the narrative.

THE AGONY OF JUDITH

With the historic troubles of the Balkan states, it is perhaps no surprise to find that the Apocryphal story of Judith (the beautiful and pious Jew who seductively inveigled her way into the invading Assyrian army's camp and then into the bedroom of their general, Holofernes, only to decapitate him) has long been revered in Croatia. The story is the basis of one of Croatia's most important 16th century texts, written while the country was under Turkish domination. *The Agony of Judith* has been bought to life by Katarina Livljanic of the French-based group Dialogos and set to music ranging from Dalmatian Orthodox chant, Beneventan and Glagolitic sources and presented in Croatian Church Slavonic (Purcell Room, 26 April). Accompanied by Albrecht Maurer on lirica and fiddle, Katarina Livljanic gave a most impressive performance, using a variety of vocal styles to portray the different moods and events of the story. One of the features of the text is that, towards the end, the two main protagonists step aside from the action to reflect on the events happening around them – an early version of the contrast between operatic recitative and aria. An enjoyable evening.

ENO ORFEO

After having a tough old time of it in recent years, the English National Opera have burst back into the frontline with an outstanding new production of Monteverdi's *Orfeo* (The Coliseum, first night 15 April), directed by Chen Shi-Zheng and conducted by Laurence Cummings. The opening fanfare, played from the side-stage galleries with enormous panache, was one of the most thrilling moments I have experienced in the Coliseum (even including their recent Ring cycle). The staging and lighting were the more effective for their simplicity.

The opening sequence was magical, with Music (a very impressive Elizabeth Watts, who also sang Hope) standing alone at the back of the stage under a huge image of the moon. The shiny stage floor was a prominent part of the total stage affect, with reflections playing a prominent part in several scenes. This was the very first (and, in case the ENO Press Office are reading this, almost certainly the only) occasion where I would have happily given up my stalls seats for a place in the gods – the reflections of the

lights from the floor onto the sober backcloth were impressive enough, but this must have looked spectacular from on high. One prominent feature was the inclusion of a troupe of Javanese dancers, fetchingly clad in diaphanous costumes, albeit without quite enough underwear to conceal glints of bare bottoms under the revealing lighting. But very cute bottoms they were, so I didn't mind, and at least it kept up the ENO's recent reputation of doing something slightly naughty in each production. Although the potential stylistic clash of these dancers might have left them open to criticism, I thought the device worked extremely well, not only visually but in taking the form of a Greek chorus in reflecting the action. Equally effective was the sparing use of props and the thematic design links, for example, in using the same simple design that first appeared as tiny candle-light holders as the wedding canopy, Charon's boat and Apollo's heavenly chariot. John Mark Ainsley bought an extraordinary physicality to the gruelling title role, in one of the finest opera performances I have heard. His magnificent voice perfectly matched the emotional complexities of the role – a true master of the rhetoric complexities of Striggio's text.

Other notable vocal contributions came from Wendy Dawn Thompson as a sensitive Messenger, Brindley Sherratt as an earnest Charon and Tom Randle's Apollo. Stephanie Marshall was a most impressive Persephone, carrying off one of the trickiest stage manoeuvres I have seen – singing while walking on the backs of male dancers, who themselves were crawling forward on their hands and knees. The chorus singers were noticeably younger than the usual ENO turnout (they were a specially selected ensemble), with several recognisable names from the early music vocal scene, and they had a much more coherent sound than is usually heard at the Coliseum, with less use of distracting vibrato.

The orchestra was a curious mix of period specialists from the usual pool (but playing under the banner of the Orchestra of the Age of Enlightenment) with members of the ENO orchestra, the whole led by Matthew Truscott, the only OAE member amongst the violins. The string players had been persuaded to exchange wire for gut, take up baroque bows and tune to sixth-comma meantone – at modern pitch. [The initial idea of persuading them to play at A=465 failed, so the work was transposed up a tone at fairly short notice by the obliging editor *CB*.] It says much for the personality of conductor Laurence Cummings that he managed to pull the whole thing together so successfully. The key moments and the continuo group were all performed on the right instruments by the right players, including Mark Levy, Richard Campbell, William Hunt, Paula Chateauneuf, Elizabeth Kenny, David Miller, Francis Kelly and, of course, Laurence Cummings, as ever on top form playing harpsichord continuo as well as conducting. He is one of the most inspiring opera conductors around, and this was another of his outstanding interpretations. I wonder if it was entirely accidental that the opening night of this story of the son of a god who, in his earthly form passes through the underworld before his death and ascension into heaven was on Easter Saturday?

FURTHER ON ORFEO

Andrew and I were not the only people impressed with Elizabeth Watts. Concurrently with the run of *Orfeo*, she was competing in the Kathleen Ferrier competition, singing in the final an hour or so before a p[erformance of the opera than dashing off at the end to celebrate her victory: congratulations.

But... a problem in performing *Orfeo* is that in 'Possente spirto' Monteverdi writes out amazing embellishments for the singer. Any director needs to decide whether that is a model for the other siggers, or a warning to them to keep their own imagination in check. Orfeo is the star (dramatically as well as in terms of the pecking order of the performers in any particular production) and should allowed to be the best embellisher in the show. Musica has the strongest case to adopt the style, and her strophic-variation aria obviously demands some virtuosity. But on the night I attended, she went over the top from the start. This may, of course, have been the conductor's choice, not hers, but my spy in the continuo section told me later that embellishment got more and more out of hand as the run continued. Full marks that singers have the ability and knowledge, but taste and discretion were also part of a singer's skills.

With regard to the continuo, I don't think I've heard so vigorous a band of pluckers in a pit since Rossi's *Orfeo* in Boston nine years ago. That was distorted by projection through ill-placed loudspeakers. At times at the Coliseum, had the continuo group asked me the classic question 'Are we too loud', the answer would, unbelievably, have been 'Yes' – despite the vastness of the theatre. I was suspicious whether it might not be entirely natural, but was assured that the only artificial aid was so that the singers could hear what was accompanying them.

Andrew surprisingly didn't mention Orfeo's costume. I can see why it was orange, to associate him with his brother, the sun god Apollo. But did he have to look as if he had been suddenly called off a building site? The night I went, his ascent to heaven was embarrassing, and he sung his part of the duet hanging uncontrolled above the stage. Apart from that, which was presumably beyond his control, his performance was brilliant. I've been talking to various people about pitch and the tessitura required for Orfeo lately. As written and assuming A=440, it might seem to be for baritone. But a voice with too strong an element of bass in it sounds wrong. I missed, though, the slightly beefier noise of other tenor Orfeos. Perhaps A=465 really is right for the role.

I was in two minds about the Javanese dances. The women were fine, but the posture of the men looked so uncomfortable that I found it distracting. The way the dance provided something for the eyes on the vast Coliseum stage without seeming irrelevant t was brilliant.

I was glad to see our national opera company taking the first great opera composer so seriously. This was far more effective than their *Poppea;* I hope they try *Il Ritorno d'Ulisse* soon. *Clifford Bartlett*

For more on Monteverdi's operas, see pp. 30-32

REVIEWS OF BOOKS

Clifford Bartlett

LUTE & VIOL

The Lute Society was founded by Diana Poulton and Ian Harwood fifty years ago. Diana had been playing the lute since the early 1920s; Ian was much younger, and is still with us; often, when I'm relieved that an issue of *EMR* has at last been finished and sent out, he brings me back to it by an email on some points that interest. I'm not a lutenist, so don't attend the Society's meetings (though for some years I was involved in organising the annual joint meetings of the Lute and Gamba Societies). Judging by its publications, it is still thriving.

The current *Lute News* (no. 77; April 2006) is adorned with a picture of a birthday cake on its cover – though I don't get the significance of the seven candles, since it isn't, as far as I know, a subvert religious organisation nor does it specialise in lutes with seven courses. Perhaps it's a party for tears, for enjoying the *Seven Sobs of a Sorrowful Soul.* Its 40 pages are as densely packed with type as ours, and include substantial articles as well as news, comments and reviews. It has a useful run-down of articles elsewhere, including a most flattering plug for *EMR.* The Society is fortunate in its editor, Chris Goodwin, whose knowledge, editorial skill and ability to produce a simple but effective layout without any self-consciousness is an enormous asset.

The Society also publishes a considerable amount of music. This issue contains a 32-page supplement with Dutch renaissance lute music, three pieces by Marco Dall'Aquila, three Fantasies by Francesco da Milano and an arrangement of Telemann. A separate sheet has innocently on the outside a galliard and some Toys but when opened up reveals versions of *My grandfather's clock* and *Bob the Builder.* In addition, there are independent publications, like that reviewed on p. 2.

It's annual journal *The Lute* has now reached vol. 44 – though 'now' is slightly misleading, since that is the volume for 2004. It has the same editor as the *Magazine,* and Chris Goodwin also contributes another instalment of his research on the Elizabethan songs, linking music to texts. It begins with a survey of lute versions of *Lachrimae* by Michael Gale and Tim Crawford, based on computer files of over a hundred settings. The analytical elements of the article were, we are told, carried out manually – an interesting substitute for mentally; one can feel that ones understanding of music lies in the fingers as much as the brain. But the next stage will be computer comparison and analysis. Roger Harmon's 'Some literary and philosophical aspects of the idea of the fantasy' suggested this month's editorial. I'm not entirely convinced, and were my ancient Greek less rusty (and all my copies of Greek literature packed in boxes in our storeroom some miles away), I might have been tempted to question the interpretation pseudo-Longinus (half a milleninum later) gives to a Sappho poem; on the other hand, what matters is what pseudo-Longinus wrote, since he was far more influential in the renaissance than Sappho. It is, however, stimulating. There are also reviews.

I wonder, though, whether the distinction between magazine and journal is still relevant. The former is probably cheaper to produce (especially on a words-per-pound basis). However, it is unlikely that many libraries would continue to subscribe to a more informal publication, and the continuing Journal gives some status.

The Viola da Gamba Society was discussing ending its Journal when I was on its committee (which I guessed to be 20 years ago but was in fact through the 1980s into the mid-1990s). But they have made the decision, and the first two issues of *The Viol* are a good start. Apart from viol-specific articles, I'm sure that many of our readers don't really understand acoustics, and that even those who have some understanding in relation to their instrument probably don't realise how sound works in places of performance. So Colin Bullock's six pages on the subject should be essential reading. *The Viol* uses a larger font than the *Lute News* and *EMR,* so reading is less effort. The Gamba Society keeps its publications separate from the magazine; I've been subscribing since the late 1960s, and mention each batch as it appears.

FOLGER MUSIC

***An Annotated Catalogue of the Music Manuscripts of the Folger Shakespeare Library, Washington,* DC by Richard Charteris.** (*Annotated Reference Tools in Music,* 6). Pendragon Press, 2005. xxix + 749 pp, £60.00. ISBN 978 1 57647 115 9

The Folger Library is not primarily a music collection, and its musical content is mostly related to the bard. Readers are likely to associate it with music through the 'Dowland' MS, 16 (V.b.280) (I give the numbering of the catalogue followed by the library pressmark). This is available in facsimile, though that information is buried in the catalogue under the subheading 'Literature', whereas the reference to the Folger Library's microfilm is given a separate heading. As one expects from Richard Charteris, the cataloguing is thorough and, as far as I can tell, accurate. It is fun to browse in, but I wonder whether some sort of summary of contents might have helped the user find his way round

it – perhaps a chronological list of the substantial MSS, for instance; and entries for fragments of medieval chant used in binding could have been separated off into an appendix. I noted a few individual entries for comment.

5. Entry for a single tune 'to be sunge with The 39 Psalm'. Surely there is a way of identifying this: the index coding of Nicholas Temperley's *The Hymn Tune Index* would suffice. But more generally, it should be possible for cataloguers to agree on a simple coding to give thematic incipits. As I've said before, the PMS system we used for all King's Music publications until we moved to Sibelius is very precise, requires only standard keyboard symbols, and can be converted to quite sophisticated staff notation if you have the programme, so would be ideal.

16. There is a distinction to be made between clef and voice. 'This song consists of a solitary soprano part' is probably untrue: it must surely be a part 'in treble clef'. In the 20th century, songs were normally written in the treble clef, whatever voice sung them. In this instance (a tune for 'The ousel cock...' for James Cagney to sing as Bottom in a 1935 film of *A Midsummer Night's Dream*) only seeing the film would determine whether it was sung an octave lower or in falsetto. The entry doesn't state what role Cagney took, though the first entry Google gave under his name gave it.

168 [67]. One doesn't usually call a four-part hymn-style setting a 'song', especially when the composer (Sullivan) heads it 'Carol for Christmastide'. This setting of 'Upon the snow-clad earth without' (the transcription omits the hyphen) is interesting in that it has some similarities to the usual English tune of 'O little town of Bethlehem' – not just a similar opening but in rhythm throughout – which seem to go beyond what the metre imposes. But Vaughan Williams did not collect the folksong of the latter and set it to the American words until three years after Sullivan's death. Sullivan's carol was published in 1876, with no credit for the text, which was also set by H. J, Gauntlett.

I wonder if anyone has tried the music for various 19th-century productions that survive here. It would be interesting to theatre-historians to have some of them transcribed, though the music probably isn't good enough to justify a *Musica Britannica* volume.

Coincidentally, when this arrived I had two other catalogues in my mind: Lesure & Thibaut's *Bibliographie des éditions d'Adrian Le Roy et Robert Ballard (1551-1598)* because I'd just bought it (cf p. 52) and Daniel Heartz's beautiful *Pierre Attaingnant Royal Printer of Music* (because of the review of a recent book by him below and also because I pulled it off the shelf while reading the Susato book reviewed on the next page). Admittedly layout problems are easier for a catalogue of the contents of printed volumes, but both of these seem so much clearer and easier to use. It isn't just the difference between old-fashioned letterpress printing and modern computer setting: the Folger catalogue could be much more user friendly with a greater variety of type sizes (including in many places rather smaller point-sizes) and more thought into the layout. I'm not sure how I would do it, but I feel that somehow the contents of this excellent catalogue are harder to access than they might be.

My thanks to Richard Charteris for checking whether I had received a review copy, and to Rosemary Dooley for sending with it three other Pendragon books that I had missed. I quote the English prices, as available from her at rd@booksonmusic.co.uk

MUSIC & IDEAS

Claude V. Palisca *Music and Ideas in the Sixteenth and Seventeenth Centuries.* University of Illinois Press, 2006. x + 302pp, £22.00. ISBN 0 252 03156 3

This was written in 1997 and revised in 2000. Thomas J. Mathiesen sent comments on the work to Palisca (the preface doesn't make clear whether as friend/colleague or as publisher's reader), but Palisca died early in 2001 before he saw them. Mathiesen first saw through the press Palisca's translation and study of Galilei's *Dialogue on Ancient and Modern Music*, then turned his attention to this. It is not clear how much editorial work it required, but it certainly reads as a single-author work, and forms a fine climax to Palisca's efforts to present the intellectual background to renaissance and early baroque music.

Readers will know my suspicion of theory: one is never quite sure how books about music – whether manuals for performers or more philosophical studies – relate to the actual musical practice and thought of composers, performers and listeners of the time. Sometimes they are old-fashioned, sometimes they try to map out a future that doesn't happen, sometimes they are just quirky. But this book is valuable for setting out the ideas of the time so clearly that my fear of a turgid tome was unrealised. Ideas and practice come together more lucidly than I have encountered previously, aimed at the general reader, not only fellow scholars. It's a shorter book than the pagination would suggest – the final 70 pages are taken up by a list of treatises, bibliography and index – with 11 chapters. It may seem a cop-out for a reviewer to devote most of his space merely to listing them, but I think that is more useful to entice the reader than any comment I might make:

1. Musical change and intellectual history.
2. Universal harmony
3. Sense over reason: the anti-theoretical tradition
4. The poetics of musical composition
5. The humanist revival of the modes and genera
6. Humanist reaction to polyphony
7. Theories of monody and dramatic music
8. Music and scientific discovery
9. Ancient and modern styles and genres
10. Theories of the affections and imitation
11. Music and rhetoric.

Some of these are more remote than others from the world of the singer of a Palestrina mass or a harpsichordist playing *Orfeo*. And I don't think that students should be forced to read all of this too early in their studies. But students and amateurs will reach a stage of their experience of the

music when they feel the need to understand some topics on that list: that is the time to read the relevant chapters, which are written to stand on their own. The temptation to go on to the rest should be strong for any reader with a degree of intellectual curiosity. You won't find anywhere that presents these much-discussed subjects in a way that is more easily assimilated.

SUSATO

***Tielman Susato and the Music of his Time: Print Culture, Compositional Technique and Instrumental Music in the Renaissance.* Keith Polk, Editor.** (*Bucina: The Historical Brass Society Series*, no. 5) New York: Pendragon Press, 2005. xiii + 208pp, £32.50. ISBN 1 57647 106 3

Much of the early-music world knows the name Susato just for his 1551 anthology of four-part dance music, a mainstay of repertoire for recorders and crumhorns. Published 'at the sign of the crumhorn', there was some excuse for the music's association with that so-often painful favourite of the loud wind revival. But Susato spent much of his life as a professional sackbut player, hence the publication of this book under the auspices of the Historic Brass Society, and he was an important publisher. That aspect of his work was the subject of a two-volume study by Ute Meissner in 1967, which seems to have been replaced by a thesis by Kristine K. Forney and is rarely cited in the footnotes. Forney begins the book with Susato's life, particularly featuring recent discoveries and drawing attention to 'chanson families' among his publications. Ardis Grosjean describes his links with Sweden later in his life and his unfortunate venture into diplomatic activity. Other contributions discuss the proliferation of wind ensembles in northern European cities and courts, with particular reference to Hans Nagel (whose 'diplomatic' activity in conjunction with Alamire was more in the nature of being a double agent) and to players at the court of Henry VIII. The music that Susato wrote or published is mostly treated separately from the survey of ensembles, apart from a chapter by Polk on 'The repertory and performance practices'. Somehow during the century from 1450 to 1550 wind ensembles moved from improvising on tenors to playing four– and five-part compositions. This isn't a book that is necessary reading for all who play Susato dances, and as a publisher he was mainly involved in chansons – one chapter is devoted to the canons in his 1545 *Septiesme Livre* with music chiefly by Josquin. But it gives fascinating insights into the musical world of the time: the musicians, the music, and how the music industry worked.

DRAMATIC MONTEVERDI

Mark Ringer ***Opera's First Master: The Musical Dramas of Claudio Monteverdi*** (*Unlocking the Masters Series*, 8) Amadeus Press, 2006. xiv + 344pp + CD (73'18"), $29.95 ISBN 1 57467 110 3

This is one of a popularising series for the non-technical music-lover – in principle to be applauded; it is gratifying that Monteverdi appears as early as no. 8, following *The Mahler Symphonies: An Owner's Manual*. It is essentially a detailed description of what happens in the three operas, *Il Combattimento* and the ballets, in many ways intelligent and perceptive, but problematic in that the writer avoids any expectation of musical literacy and hence is limited in the amount of musical detail he can call on to back his ideas. His own awareness of musical matters is sometimes shaky, and the book is to some extent more of an exegesis of the libretti than the operas.

In the early 1960s, when neither musical nor social activity occupied much of my time, I spent a lot of my leisure seeing and listening to opera, and thought out (and even drafted some sections) a book on the difference between the apparent dramatic intention of a libretto and the result when the composer had added the music. Even when the composer and librettist were identical (Wagner), this was significant. Sometimes, the music subverts the words; alternatively, the music changes the emphasis by the extended time devoted to a particular section of text or the sheer power of its setting. Or the composer could snatch a trivial element from the text and give it a new significance – Britten, for instance, gives an enormous power to names: *Peter Grimes* isn't just a title but becomes a verbal leitmotiv, and he uses the technique in his later operas. In wasn't a new trick: how many times do we hear the name 'Poppea'?

Modern writers and directors now work very hard at asserting the morality of *Poppea*. To quote the introduction to my edition (Ringer seems only to know Alan Curtis's) 'A major problem in interpreting the work is to balance our conception of the historical characters, Busenello's re-creation of them, and Monteverdi's interpretation, which is by no means identical with that of his librettist... There is a constant tension between the libretto and the music, which makes interpretations derived solely from the libretto facile. Each performer and listener will have different perceptions of the meaning of the work as a whole.' Ringer's accounts of the works are fascinating, but always need to be set against the notes in the score and the power of the music. Music didn't really learn how to be ironic until the 20th century – I suspect that reading irony into earlier opera is a contribution from modern literary criticism. Ottone's sudden conversion from Poppea to Drusilla at the very end of Act I is conveyed by text and the power of the setting of 'E pur' al mio dispetto...' , not by any deliberate weakness in the setting of 'Ti bramo, ti bramo' (Ringer's verbal distinction between 'ami' and 'bramo' could be made on stage, but isn't integral to the setting.) Monteverdi mostly sets the verse at face value: a love scene is a love scene, and Monteverdi's are incredibly varied. *Poppea* (not just Poppea) has them in great variety, and (unless the staging strongly tells us otherwise) we believe them. Only afterwards do we wonder: should it be happy ever after for Nerone and Poppea? One can imagine the elderly composer thinking back to the wife he lost 35 years earlier: judging from accounts of his distress at her death, it probably was a love match. It is my

favourite opera (partly, I suppose, because I've got inside it with three different stints of editing, advising a production and recording, and by playing in it several times, so that I know it better than any other – but also because of its directness, variety and characterisation), and it may well be Ringer's. But he tries too hard to rationalise.

I have doubts about Ringer's concept of the relationship between Ottone's character and his being sung by a castrato. Obviously, he has to write about the opera as it is. But it is clear that Ottone's part has suffered considerable changes between composition and the copying of the two extant MSS – his opening scene has his part transposed up a tone, and his part elsewhere shows more than any other of the other non-divine characters the non-Monteverdian characteristics identified by Alan Curtis and confirmed by my own litmus-test – the need for complicated figures to show the chords. The role starts as a high tenor, and perhaps was intended to continue thus.

I've a vast number of notes of points with which I would take issue, but which the innocent reader may well believe to be universally accepted truths. It is difficult for the reader to question them, since he is assumed to be musically illiterate, so is not presented with the notation of the passages discussed, and the verbal accounts of the music are meaningful only if the reader knows the work so well that he can recall them. Misuse of musical terminology doesn't help: several times 'unison' is assumed to mean parts moving in the same rhythm. 'Homophonic' may be overkill for a duet, but you can't subvert a word because you don't like the right one. He also uses major and minor in an irrelevant way, assuming modern happy-sad equivalence. He misses the point that in *Orfeo* there is a complete lack of relationship between the Messagiera and the surrounding tonality, not just a difference of modality: indeed, her first 'Ahi caso acerbo' is in A major if you sharpen the leading note and follow the normal rule of making the cadential chord major (which is confirmed when the chorus sings the phrase). The point is that a passage in C is abruptly interrupted by a phrase in A, beginning with a prominent C sharp. The Pastore reverts to F (Monteverdi even gives a key signature for a single bar) but with a last chord of C, which is contradicted by an E major chord with the Messagiera entering on G sharp. Whether the listener understands this technically or not, the lack of relationship between the singers is clearly audible; but in a detailed account of how the passage works, it has to be accompanied by musical notation. Surely a fair proportion of listeners have at some stage in their life learnt to read music?

Ringer points out that *Poppea* follows the Aristotelian 24-hour timespan, but he misses it in *Ulisse*. I checked it out once while waiting to discuss the work with the director of productions at the Staatstheater, Stuttgart, and thought that it would be an interesting point to tell him, since it could affect the lighting of the whole work and, probably subconsciously, give a shape to the variety of scenes – and time is explicit at the beginning of the last act, which is definitely the morning after the night before. But he called it irrelevant for a modern production, and the staging was so historically unaware that Ulisses' bow had apparently hung on the wall fully-strung throughout his 20-years absence. Outside the academic world, knowledge can be so unfashionable! What Ringer's account of that scene fails to mention is how dramatic it can be. The first time I saw it (at St Pancras Town Hall in the 1960s conducted by John Becket), the claustrophobic tension as the doors of the Palace were locked was amazing. Ringer's account of *Ulisse*, however, is more successful than his *Orfeo* and *Poppea*.

I was worried about the account of *Orfeo*, partly because there is more background information to clutter his story line, partly because Ringer didn't deal with what seems to me to be the weakness of the work. I love playing it, but when seeing it, I lose interest after 'Possente spirto', and at the recent ENO production (see pp. 25-26) I realised why. Striggio seems to be setting up a work about the power of music: what else is the Prologue for? But it turns out to be in part about the failure of that power. 'Possente spirto' doesn't have the desired effect. Caronte scorns the music, and the libretto gives no hint that it is the power of music rather than sheer boredom that sends him to sleep. (If we understand that the magic of the Sinfonia lulls him to sleep, it is instruments, not voices that do so, and that would be a denial of whole musical life devoted to vocal, not instrumental music – despite Monteverdi's first job being as a string player.) I sense that the composer might have lost interest a bit after that. There is too much recitative, the infernal choruses are less effective than those of Acts I & II, and the *Deus ex machina* is an unsatisfactory second thought. Despite pointing out other references to Dante, Ringer misses the homage to him in the use of *terza rima* for 'Possente spirto'.

In view of the changes in performance practice over the last few decades and the tendency of some conductors still to tinker with the scoring, it is a pity that there is nothing on the subject – a couple of pages would suffice. And there should at least be a warning that the accompanying disc (Harmonia Mundi recordings mostly conducted by René Jacobs) include additional accompaniments – to use the Victorian word for beefing up Handel's oratorios.

In many respects, this book is to be welcomed. It will make you think about the music. But if you believe every word of it, think a bit more. And it's worth having the scores at hand – you can't play back a scene at the speed of reading about it.

FARINELLI

I presume I have the issue's guest editor, Michael Burden, to thank for the packet that arrived in the post containing the *British Journal for Eighteenth-Century Studies* Vol. 28, no. 3, 2005 devoted to nine articles about the most famous 18th-century singer. Fortunately, in most of them the current fashion for gender studies is kept at bay. It is most to the fore in the opening article 'Varieties of Masculinity' by Wendy Heller, though the section on The Historical Castrato (pp. 314-5) places the castrato succinctly. (The pagination runs from 307-512.) Nicholas Clapton, organiser of the castrato exhibition currently at the Handel House, presents musical examples to show what the singer could accomplish. His reputation as a singer, however, seems to have clouded perception of his limitations as an actor. Judith Milhouse and Robert D. Hume use their vast knowledge of contemporary documents and opera-house finances to suggest that, once the initial impact was over, he failed to draw the crowds. Roger Savage's account of the relationship between Farinelli and Metastasio is fascinating; I hadn't realised that the latter's letters are so informative about opera production. The final article, by Jeongwon Joe, covers the famous (or notorious) film. Worth acquiring by anyone interested in 18th-century opera, though there is no information on how non-members of the Society of which this is the journal can obtain a copy: perhaps contact the membership secretary, Dr Gary Day: gday@dmu.ac.uk.

MID-18th-CENTURY OPERA

Daniel Heartz ***From Garrick to Gluck: Essays on Opera in the Age of Enlightenment*** **Edited by John A Rice** Pendragon Press, 2004. xvi + 335pp, £36.00 pb. ISBN 1 57647 081 4

I first came across Daniel Heartz's work through an interest in French 16th-century chansons; I have mentioned in passing the magnum opus from that stage of his career on p. 28. Subsequently his interests have focussed around Mozart, with a couple of editions for the NMA (could the present popularity of *Idomeneo* have taken place without his edition?), books on the operas and *Haydn, Mozart and the Viennese School* and the recent *Music in European Capitals*. These essays are in a way a series of appendices to the last of these achievements, a collection of articles published between 1967 and 1999. 'Our editing has been more extensive than is perhaps normal in collections of this kind' we are told – 'our' since the author participated in the editing: this isn't like the Ashgate series where the reprinted versions can be used as substitutes (even as far a pagination) for the original printings. It will be tiresome for scholars to have to reread articles they know in case there are significant additions. But more general readers will find this an excellent way of filling gaps in their knowledge, and the selection is useful in that the articles are taken from a wide variety of sources. Heartz favours in particular taking the reader through complete operas, providing a sort of up-market and more detailed Kobbé, with extensive music examples, giving a good idea of what unperformed and unheard works are like. A few months ago, standing watching kids kicking a football against a church wall in Burano, I wondered what a Galuppi opera was like: I've now a far better idea, and will watch out for recordings. Even without reading a word, it is obvious that this differs from most collections of articles by the large number of substantial music examples (facsimile or modern) and illustrations from the period.

ENGLISH 18th-CENTURY CONCERTOS

Owen Tudor Edwards ***English Eighteenth-Century Concertos: An Inventory and Thematic Catalogue*** *(Thematic Catalogues* No. 28). Pendragon Press, 2004. viii + 246pp, £40.00. ISBN 1 57647 098 9

I nearly sent off for a copy of this, then I saw Richard Maunder's review and decided it wasn't worth it. But a copy having arrived, I will try to write independently of what he wrote in *Early Music* 34/1, Feb 2006, pp. 148-9.

A serious problem is the subject. One expects a catalogue to represent a coherent repertoire. Often it is the works of a single composer or library. Here, not enough thought has been given to what a concerto is. There are several ways to divide 18th-century 'orchestral' music. (I'll avoid defining that term, but it needs to be remembered that there was no clear distinction between chamber and orchestral music for most of the period.) At the beginning of the century, theatrical music was the main published form (the best-known set anticipates the century by three years, Purcell's posthumous *A Collection of Ayres, Compos'd for the Theatre*). The influence of Corelli's op. 6 led to the popularity of concerti grossi, often with titles varying the phrase 'Concertos in VII Parts'. There were also solo concertos, and later came Symphonies. This catalogue mixes two catalogues: concerti grossi and concertos, but with the serious defect of avoiding full coverage of either by omitting contributions by non-English composers.

The British repertoire (Edinburgh and Dublin shouldn't be excluded) did not distinguish between native composers, visiting foreigners, and music printed by foreigners who did not settle in Britain. [There must also have been some music imported from abroad, but identifying it is difficult.] There is some logic in excluding music by foreigners who did not visit or did so only briefly, but a bibliography of publications by English-born composers only might make one wonder whether the author, were he not based in Oslo, might be a member of the National Front. Far more sensible as an object of study would be a bibliography of concerti grossi, of solo concertos, or of Overtures/Symphonies, terms that were not usually distinguished. (A bibliography of theatre music would need to cross the 1700

division.) While there is no shortage of bibliographic material on Handel's concertos elsewhere, he was an Englishman by the time his op. 3 was published, so his concertos should be included. Geminiani published all his concertos after he settled in London. The English-only principle is taken so far that Avison's set of 12 concertos after Domenico Scarlatti is excluded, and the very English seven-part format of Alessando Scarlatti's posthumous 6 Concertos (presumably arranged in England) doesn't prevent their absence.

Since I've a copy within reach, I've taken Babell's opus 3 to check the accuracy of the entries. I've used the JPH facsimile (a reproduction of the Stockholm copy on which the incipits are based). The list of parts is misleading: in a bibliography with a pedantic title-page transcription one would expect it to list the partbooks, but that is self-evidently not so since it names 8 instruments (vns 1 and 2 conc, vn 1 rip, 2 fls, va, bc) whereas the title of the publication is *Concertos in 7 Parts*. In fact, the partbooks are:

Violino Primo (Hautboy Primo as alternative in 5)
Flute/Fluto primo
Violino Primo Ripiano (Fluto Secondo in 5 & 6)
Violino Secondo (Hautboy Secondo as alternative in 5)
Violino Secondo Ripieno (concertos 1-3 only)
Basso Continuo
Basso Continuo Repiano

So a library wondering whether its set is complete gets no help from the catalogue, nor does anyone looking for a piece that can occupy two recorders and two oboes. No information is given on what the 'small flute' mentioned on the title page really is, except that the incipits for some movements are printed in different key from the others of the piece and headed **(6th. Fl.)**. The compiler seems to have used the violin I part for the incipits except when it is silent, when he takes the flute part as notated. In fact, concertos 1-5 have the flute parts printed a minor third higher, something one would expect the cataloguer to note, especially since the title page does not specify what sort of flutes play in the double concertos. (Incidentally, Edwards should perhaps state that flute = recorder; he indexes the pieces in his list of instrumentation under recorder.) The incipits omit dynamics, which is a pity: one use of a thematic catalogue is as a quick check on the accuracy of a modern edition – as editors of Mozart use his thematic catalogue as a check on editions of works that don't survive in autograph.

The catalogue declines to list modern editions on the grounds that they are ephemeral. But catalogues go out of print too, and are very rarely bought by individuals anyway, so scores as well as catalogues can be sought in libraries. Even an old-fashioned score with an excess of editorial markings can be useful for deciding whether a piece is worth performing or not, and facsimiles should certainly be listed. 52 publications are catalogued. There is a list of instrumentations, of publishers, engravers, and movements in key and time order (but no thematic coding and ordering). All useful in their way. But the book is disappointing, and gives the impression of being put together from work done over several decades without being brought up to the bibliographical quality one expects from catalogues now. The introduction has some useful information, but doesn't fill the reader with confidence.

RECERCARE XVI

Recercare XVI 2004: journal for the study and practice of early music LIM Editrice, [2005]. 327 pp, €24.00, ISBN 88 7096 403 5 ISSN 1120 5741 recercare@tin.it; lim@lim.it

The present issue is another double one, with five studies in English, and English abstracts of the three in Italian and one in German. Two of these are listed as 'Communications', a distinction not obvious to me; the book and music reviews are in Italian. *Recercare* is to be commended for publishing very imaginative research.

Brian E. Power offers 'informed speculation' based on documents and coincidences about a possible route by which Tr93, one of the seven Trent Codices of 15th Century polyphony, might have come to Trent from Bavaria via Switzerland, who might have copied them, and whether they were perhaps even carried personally by Aeneas Sylvius Piccolomini (later to become Pope Pius II).

Bettina Hoffmann, editor of the *Catalogo della musica solistica per viola da gamba* (Lucca, 2001) and of music by Ganassi, Gabrielli and Vivaldi, not only speculates but explains, through analysis of all the 16th and 17th century treatises and sources about the viol, the discrepancy between so-called high and low tunings and the designation of viols as bass/tenor and tenor/treble.

Patrizio Barbieri's 'Music printers and booksellers in Rome (1583-1600) with new documents on Coattino, Diani, Donangeli, Tornieri, and Franzini' includes inventory lists of the various booksellers. The documents refer also to sales and contracts with authors.

The short English summary does not do justice to the beautiful article by Paolo Gozza, 'Anche i megafoni hanno un'anima' (Even megaphones have souls), which takes us from acoustics to mythology and to its pictorial representation, regarding one tiny aspect of baroque science, which, once pointed out, becomes relevant to the conception of all music. The 'soul' of megaphones, and not just megaphones, but sound in general, in the person of 'Echo' (reflected or resonating) and what she represents, is under discussion. (Gozza teaches what Italian universities call Philosophy of Music.)

The unalluring title of Huub van der Linden's 'Benedetto Pamphilj as librettist: Mary Magdalene and the harmony of the spheres in Handel's *Il trionfo del Tempo e del Disinganno*' put off my reading this fascinating study. Had he called it 'the libretto for a moral drama about vanity, penance, conversion, and music (as both "enticement" and as a metaphor for "grace"), set by Handel (1707) and revised

and reset by Carlo Cesarini (1725)', I would have been immediately alerted to its place in the tradition of Cavalieri's allegorical *Rappresentatione di anima e corpo*. Would that this wonderful article, 'only' by-product of his work on a thesis on Italian oratorios, were a whole book! His English needs proper correcting and editing, but none the less, here is another enjoyable philosophical analysis of music.

' "Ariette teatrali" in den venezianischen Ospedali? Versuch einer näheren Bestimmung der Solomotetten in der Zeit Antonio Vivaldis' by Diana Blichmann, is followed by a summary in Italian and 17 pages of musical examples. The question of the title is whether in the case of Vivaldi the new, popular, and essentially secular style of solo motet that Venetians went to church to hear was closer to that of the da capo arias of operas, oratorios or cantatas. The answer is complicated since Vivaldi took many elements from all these genres.

Peter Williams' very short 'Remarks on the text of Domenico Scarlatti's sonatas' encourages by way of example the critical attitude an experienced player should bring to performing any music coming down to us in non-autograph copies. Players should emulate his capacity to entertain lurking doubts, to use analytical logic, and to distinguish intentional from accidental inconsistencies. Lest one should think it rare to find a wrong note or a missing detail in the good editions available (Kirkpatrick, Gilbert, Fadini), a long appendix lists a 'few' (over 600) 'questions and possible readings'. This is a challenging lesson in how to study music and not play notes without conviction about why they are there.

The volume adds two Communications. The first, in Italian, by Biancamaria Brumana, is on musical patronage by the Cesi family in Umbria and Rome, and is primarily a discussion about the *Primo Libro de madrigali a quatro voci* (1581) by Giovanni Andrea Dragoni, written to celebrate the wedding of Federico Cesi and Olimpia Orsini. Elena Biggi Parodi's 'Preliminary observations on the Ballo primo of Europa riconosciuta by Antonio Salieri: Milan, La Scala Theatre, 1778' is a hefty preview (in English) of a longer work on Salieri's operatic ballets. Recently discovered, this unusual ballo, a battle between prisoners and ferocious animals in pantomime, is dramatically necessary to the plot and was written by Salieri himself. The article does not say that this opera was chosen, not without protests, to inaugurate the reopening of La Scala in 2004 after its restoration.

The Libri e Musica section is entirely in Italian, though the first work reviewed is Robert Kendrick's *The sounds of Milan, 1585-1650* (OUP). Other books include: proceedings of a colloquium in Basel (2002) on 16th and 17th century chromatic and enharmonic music and instruments, and of a 1997 convention on D. Massenzio, T. Cima and music in Ronciglione in the 1600s; a book of musical documents from the Cathedral of Forlì (Olschki); a catalogue of MSS and editions in the Basilica di San Giovanni in Laterano; a deluxe publication 'Rifiorir d'antichi suoni' available in Italian, German, French and English (Three centuries of pianos) is reviewed at length, followed by a detailed description of the revised 2nd edition of *Piano - An encyclopedia* (Routledge, 2003), "after" the first volume (Garland, 1994) of what hopefully will still be a 3-volume set.

RAVENS VIEW

Simon Ravens

I don't know what it is with the French recording industry, but they really do love their awards. It seems as if every other CD that comes into Grove Music from across the Channel is adorned with gold labels. As an antidote to this relentless hype, I would like to instigate my own award. *Le Canard Mort*. Any number of CDs fail to take wing, but for the initial presentation of this award I would like to nominate a quite spectacular plummet. This is a new recording of Ockeghem's *Missa Caput* by a Belgian group called Graindelavoix, directed by Bjorn Schmelzer.

The reason I say that this recording plummets, rather than fails to take off, is that it actually begins with a lofty premise. First let us read the booklet. Quoting the Parisian art-history academic, Georges Didi-Huberman, it starts with an epigram: 'there is no history but anachronisms'. Potentially, I find that quite interesting. Only potentially, though, because out of context, and translated, I don't quite know what it might mean. But it is a good start, since any early music recording which raises the issue of anachronisms shows a level of awareness which, frankly, many lack. Perhaps Schmelzer, in the following note, will illuminate what he takes these words to mean...

So. Schmelzer cites a French 18th century chant historian, Lebeuf, describing the technique of *machiotage* ('distasteful to those who encounter it for the first time') as practised by the contemporary singers of Notre-Dame – the 'machiots'. Lebeuf says that this ornamental technique involves 'frequent descents to the third', but neither he (nor anyone else) gives specific examples of *machiotage*. Exactly what was it, and was it heard in music other than chant? Answering this question specifically does not trouble Schmelzer, who is more interested in what *machiotage* might stand for than what it actually is. (Or is that was?) '*Machiotage* is above all a fold in the current of time of oral, operative practices', Schemlzer says, further adding that '*machiotage* is a symptom of the infamy and complexities of the history of music'.

The plot thickens when Schemlzer cites a Catalan treatise ferom around 1600 which happens to mention an ornament of a 'diminishing third', referring to it as the 'glosa francesca'. 'Perhaps it is not far-fetched to point out the common background of the Rite of Toledo and the Parisian Rite', Schmelzer continues, noting that both share the Mandatum rite – the washing of feet on Maundy Thursday. Although Schmelzer acknowledges that the *Missa Caput* by Ockeghem (ah yes, him!) could not have been composed for the Mandatum ritual, its cantus firmus is based, albeit at one remove, on a piece of chant from the Rite.

I am trying to get this straight in my mind. What I think Schmelzer is suggesting is that Parisian singers around 1740 were heard ornamenting chant. Perhaps, he posits, they had learnt this practice from an earlier tradition, which may have also had currency in polyphony. He supports this by noting that in Spain a certain ornament was thought of as French, and that a certain liturgical observance was common to Spain and France.

Let me illustrate this further with an analogy. From an old description by a naturalist, someone notes that there was once an oddly-coloured leaf on an oak in a forest, and by tracing this back to its roots in the ground, he wonders whether the same coloured leaf may at an earlier time also have been found on a neighbouring elm. As supporting evidence for this, he then notes that in another forest, at another time, a like-sounding leaf existed, thought of as having some connection with the first forest. Both forests were inhabited by a similar breed of squirrel.

On a rational level this is almost too easy to ridicule, but thus far I reserve judgement. Schmelzer's evidence may not prove that Ockeghem would have been sung in a certain way, but neither does it suggest that it would not. I am all in favour of questioning received notions of style. I would have no objection to hearing Ockeghem on steel drums if it illuminated the music in some way. A proof of this particular pudding will only come in the eating – which means listening to the disc. But before we leave the sleeve note, it is worth letting Schmelzer further prepare us for what we are about to hear. Graindelavoix are, he says, 'professional 'non-singers': singer-mediums who make the work function rather than only make themselves function... singers were selected for the unusual sound of their voices, for their improvisational talents, for their capacity to push the vocal lines to the limit, for their elaborate and 'smoky' sound.'

So now let us listen to the disc. To my ears, it sounds like a joke. I have written before that my brain is, I suspect, simply not big enough for Ockeghem's music. Here, though, the music itself sounds brainless. Nobody could guess, from the waves of sound that surge past, that below the murky surface are the most intricate forms. Considering his claims for them, it is ironic that Schmelzer's singers, through a mixture of their technical incompetence, uncompromising stridency and (lest we forget what this is all about) improvisational work, become the inevitable centre of attention. Compare Schmelzer's criteria for good singers, and those of Ockeghem's contemporary Ornithoparcus (for whom clarity, softness and humility are paramount) and it becomes clear why Graindelavoix sound so comical in this repertoire. Ockeghem's music is washed away by their effortful efforts and their director's pseudo-intellectual conceit. Yes, it really is ridiculous.

Yet for all this, I want sincerely to commend Glossa, which shows more boldness and scope in the artists it chooses to record polyphony than any other label. Of course, boldness carries with it risks. With La Colombina's Victoria, or Michael Noone's Morales, in my book Glossa have soared to gong-winning heights. With Schmelzer's disc of sounds purporting to be Ockeghem, they have just dropped a clanger.

CD REVIEWS

MEDIEVAL

Adam de la Halle ***Le Jeu de Robin et Marion*** Tonus Peregrinus 74' 26"
Naxos **8.557337** £

The Play of Robin and Marion is a fascinating document which invites performance, thanks to its attractive melodies, which stick in the mind and make the 13th century feel far less remote than in most respects it probably was. The main problem in performing it is getting the right tone. Is Adam trying to present a peasant entertainment *per se*, or are the performers upper-class, and if the latter, is peasant life being admired or sent up? This recording tries to have it both ways. On your left, excerpts of the original text are spoken in authentic early pronunciation (presumably educated rather than rustic) while on the right it is acted out in English in a strange Oxbridge slang that seemed mix expressions from different decades and that didn't convince; and if, as the notes say, they are 'sending up country folk', where's the Mummerset? Musically, it works far better. So it is worth hearing as an experiment in bilingual presentation (the sung texts are translated in the booklet) and a chance to hear the play – but the English version irritated us intensely *CB/EB*

El Llibre Vermell de Montserrat (1399/2005) Cobla La Principal d'Amsterdam, Egidius Kwartet *voices*, Stephan Pas *cond*
Et'Cetera **KTC 1286** 49' 11"

This would be an even shorter CD if the eight lines of *O virgo splendens* were not spread to last nearly ten minutes: it's mesmeric but doesn't quite convince me. Strangely, the utterly modern treatment of *Stella splendens* that follows, a shock to the system, has enormous spirit, even if it sounds more like Maxwell Davies in aggressive mood. The next track, however, (*Laudemus virginem*) is beautiful. The disc is presented as a free interpretation of the ten musical items in the MS, and it impressed me rather more than those post-HIP performances that are so discreet that only the knowledgeable realise they have abandoned the re-creative discipline that some of us still think the performance of early music is about. There is real imagination here. I was very struck by the lucidity of the booklet note, and turning the page was delighted to see it was by Jan Nuchelmans, for many years the musical mind and guide behind the Utrecht Festival. *CB*

From Byzantium to Andalusia: Medieval Music and Poetry Peter Rabanser, Belinda Sykes, Jeremy Avis, Oni Wytars Ensemble
Naxos **8.557637** £ 60' 25"

The theme of this CD is suggested by the map of the Mediterranean on the front of the booklet – though it doesn't go far enough west. The music is from the Jewish, Christian and Islamic traditions, emphasising their similarities as part of a Mediterranean culture. A problem for the listener is that each group performing Mediterranean music tends to create a style of its own, which overrides the differences of the repertoire and also tends not to hold the listener's interest for a full hour. Part of the sameness comes from having instruments with everything. But enough criticism: there are some fine songs here. The booklet note is helpful – there would not be room to answer all the questions I'd like answered. Only the original texts are given: to see what they mean you will have to download them from the Naxos web site (why is no. 10 omitted?) Recommended, but remember that if on a scale of 1-10, the input of the performer beyond playing what is written for a piece of Boulez is 0, for Bach 1 and for Monteverdi maybe 3, here it is 9. *CB*

Medieval Songs & Dances St. George's Canzona, John Southcott 74' 46"
Sanctuary *CD RSN 3051* (rec 1976-78) £

I must be getting mellow, but I quite enjoyed this, though we tended to be quite superior about the St George's Canzona in their heyday. We've got so used to rather sophisticated renderings of the standard medieval dances that a bit of roughness is refreshing. They are better loud than soft, and better playing than singing, but there's a double nostalgia to enjoy: for a lost image of the middle ages and for the 1970s. The front cover quotes 'well-played and spirited *Early Music Review*', so what further recommendation can you want! There is something incongrous about the cover picture: fairly rough-looking characters singing and playing from a sophisticated MS of four-part polyphony. Since the artist is Bosch, it is likely that the incongruity is deliberate, not a clue to performance practice. *CB*

14th CENTURY

O tu cara sciença musica: works from the Squarcialupi Codex Teraktys (Jill Feldman *S*, Kees Boeke *fl*, *viella*, Maria Cleary *hp*, Silvia Tecardi *viella*) 73' 11"
Olive Music **OM 007**
Music by Andreas de Florentia, Bertolino da Padova, Gherardellus de Florentia, Giovanni da Cascia, Laurentius da Florentia, Nicolaus de Perugia, Vincenzo da Rimini

There is an oddity apparent before even hearing a note. Sadly, I don't own a copy of LIM's beautiful facsimile of the MS, but the booklet reproduces one page with all three voices of one piece, and all are underlaid; yet the disc has only one singer. The playing of the music is, of course, perfectly acceptable – the MS's owner was an organist; it's just that the non-vocal emphasis is misleading, not helped by the fact that the outstanding performer is Kees Boeke, not Jill Feldman, who isn't at her best here. But don't be put off: the music is, in its quirky way, delightful, as full of ornament (though written-out) as any embellished monody from a couple of centuries later. *CB*

15th CENTURY

Obrecht ***The Secular Works*** Camerata Trajectina, La Caccia, Brisk Recorder Quartet 67' 56"
Globe **GLO 6059**

Obrecht's secular output includes a variety of songs with Dutch incipits, but the remaining words have vanished – not surprisingly, since, even though some texts might not look too outlandish to English and Germans, Italians and Spaniards would find them not just incomprehensible but unpronounceable. So the music was copied without them. Gerrit Komrij has remedied this by supplying his own texts. I'm in no position to judge their quality as Dutch poetry, but the translations say the sort of things one might imagine that the original poems did, and they sound well. The performances are excellent, the words adding variety to music that tends to sound a bit samey in its textless form. I hope the songs get published in this form. One nice idea: it always annoys me when you are following the texts in a booklet or concert programme and have to turn back to the introduction to read about an instrumental

piece; here explanations of them are given in sequence with the texts. *CB*

16th CENTURY

Lassus ***Lamentationes Jeremiae Prophetae (Primi diei, 1585 a5); Requiem (1578 a4)***
Collegium Regale, Stephen Cleobury 70' 06"
Signum **SIGCD076**
In monte Oliveti a6, Vide homo a7

The familiarity of these performers with the luxuriant acoustic of King's College Chapel, Cambridge, must have been good preparation for the acoustic of St Cyriac's, Swaffham Prior – a fabulous empty and electricity-free church which is a choral singer's dream. The men of King's College Choir sing better when unhampered by the choristers, and although I would have preferred a one-to-a-part performance, they make a well-blended and confident sound, though there is sometimes a bit of a raw edge in the top (countertenor) line.

The Lamentations would make good Lenten listening, but are perhaps a little austere for the Easter period, and the performance is rather too earnest. I don't know whether the music has been transposed down, but some of the lowest notes verge on the comical in the bass line. The Requiem is a different matter – a wonderful piece full of devout hope, certain of the soul's repose. The performers sing convincingly through amazingly long phrases, and the pace is never hurried; time is given between one phrase and the next so that nothing is clipped.

The highlight is the Gradual motet *Si ambulem*, with words from Psalm 23. Again, it sounds very low, but the singing is so sincere that the comedic element is overcome. The timing and the poise of the exquisite interrupted cadence just before the end create a moment of timeless magic which perhaps argues in favour of having a director for an a cappella ensemble. *Selene Mills*

Palestrina ***Masses: Missa Benedicta es***
The Tallis Scholars, Peter Phillips 75' 28"
Gimell GIMSE 402 (rec 1981 & 1986) ££
also *Missa Nasce la gioja mia* + chant and **Josquin** *Benedicta es*

This compilation re-uses the original 1981 cover with the title *Palestrina Masses* and the subtitle *Missa Benedicta es*; in fact what you get here is first a beautifully-sung plainchant 'Benedicta es', then Josquin's marvellous six-part motet setting of the same hymn, and then the Palestrina mass setting, strongly influenced by the Josquin – a reissue of Gimell's very first recording, from 1981; Palestrina's *Missa Nasce la gioja mia*, recorded in 1986, is also included. It's a fantastic bargain!

The singing is representative of The Tallis Scholars' phenomenally high standard, and exhibits real passion. Some almost explosively vigorous sections are nicely balanced by calm restraint elsewhere, with sustained build-ups to the climaxes, such as the gorgeous false relations at the end of the Gloria (*Missa Benedicta es*). The Tallis Scholars make a fabulous sound, with voices never strained but exploiting their acoustic to the utmost, and relishing each other's resonances; the moving parts are always clear without being pushed to the fore. Pace and dynamic are nicely regulated and varied, so that the music never sinks into ordinariness. The phrasing is always led by the music, occasionally at the expense of the words: in the phrase 'in caelesti patria', in which the stresses should be on the syllables 'les' and 'pa', it is rather too obvious that the barring is at odds with the words, which come out stressed '**in** caeles / **ti** patri / **a**'. But such niggles are trivial in the face of this magnificent singing, which cannot fail to raise your spirits each time you listen. *Selene Mills*

This World's Globe: Celebrating Shakespeare with the Musicians and Actors of Shakespeare's Globe Theatre London 142' 30"
Signum SIGCD 077 (2 CDs in box)

This struck us as fine as a souvenir for visitors, but not coherent enough to be an independent programme, especially the first disc, which tries to get a five-act experience (not that Shakespeare's act divisions mean much, unless opinions have changed since I took my degree) out of a variety of snippets. The contrast between the early sound of the instruments and the modern voices clashes. Apart from authenticity, avoidance of south-eastern modern voices would give an added vigour (as I gather a north-country company has been doing lately), and early pronunciation (try the Emma Kirkby Dowland CD reviewed below) makes the words come fresh. The almost purely-musical programme of the second disc worked better, and offers a wide-ranging anthology of music of the period. The playing of the various players involved is excellent, though the choice of ensemble tended towards the loud. It is annoying if you are following the texts to have to look elsewhere to see what the interspersed musical items are. I hope Globe spectators will buy and enjoy it. *CB*

17th CENTURY

Blow ***Anthems*** Winchester Cathedral Choir, The Parley of Instruments, David Hill
116' 28" (2 CDs) (rec 1995)
Hyperion *Dyad* **CDD22055** ££

You only have to listen to the first few seconds to realise that what we often think of the Purcellian sound of composer straining against the limits of his harmonic framework is not entirely personal: both he and Blow remind me of Richard Strauss, Mahler and early Schoenberg in this respect. This pair of discs should have raised Blow's anthems in the estimation of choirs around the country – though on the evidence of sales of the four pieces we edited specially, that doesn't seem to have been the case: even Winchester Cathedral tried to get out of paying for the copies for the recording because they didn't think they would use them again (and they were all anthems without orchestra). I haven't enquired how well the set sold, but it is excellent that it is reissued. Blow's music is powerful and quirky, if less gracious than Purcell's. It deserves to be known. Buy it! *CB*

Boyvin ***Second Livre d'orgue*** Michel Chapuis (Jean de Joyeuse organ of Auch Cathedral, 1688-94) 102/ 57" (2 CDs)
Plenum Vox **PV 012**

This is the second of two releases containing between them Boyvin's complete organ music (2 volumes). They mark the tercentenary of his death in Rouen and it would have been difficult for the instigators of the project to recruit a finer player of this repertoire to their cause. Care has also been taken over the choice of instrument, as that of Auch cathedral is very similar in character to that played by Boyvin in Rouen from 1674 until his death. The music consists of eight suites of varying lengths, each in a different *ton*, which collectively constitute an encyclopedia of classical French organ idioms and sounds. Especially noteworthy are the *Grand dialogue à quatre choeurs* which end three of the suites in a particularly grand manner. The organ is truly magnificent, with rich choruses and vibrant solo colours, and Chapuis gives it every chance to stretch its legs, so to speak. His choice of tempi is very good and there is a spaciousness about his phrasing in the louder movements which almost overcomes the huge reverberation of the cathedral. The booklet is a slightly chaotic mixture of fonts but contains all the necessary information, is only in French. *David Hansell*

Carissimi Vanitas vanitatum Choeur de chambre de Namur, La Fenice, Jean Tubéry 67' 03"
Cypres **CYP 1644**
+ Serenata Sciolto haven dall alte sponde (I naviganti) & Missa Sciolto havean...

Nearing the end of a long established tradition by the mid-17th century, the Vanitas genre in the fine arts and its

musical mirror had become highly developed – even overwrought. Just as artists became entangled in the paradox of using the subject as a vehicle for their virtuosity with the brush, music had become sophisticated and mannered despite the words firmly classifying music as one of the vanities. Lacking the narrative intensity of, for example, *Jephte* and Carissimi's extraordinary harmonic response to it, *Vanitas vanitum* becomes a little overburdened. Jean Tubéry's genius for shape and tone colour (examples on this disk include a rich and varied continuo, a mute cornett wonderfully thickening the sinfonia string sound whilst being itself barely audible, and an extraordinary match in tone between the very rich continuo organ and low cornett in a weirdly chromatic Frescobaldi ricercar) perhaps finds difficulty in expression through pieces dominated by solo singers. The ricercar appears with organ toccatas as interludes in a mass on the same disk. Between these two pieces is a very expressive and rather dark musical poem, *serenata sciotto havean dall'alte spondi 'i naviganti'*, exploring the metaphor of two lovers facing a stormy sea. This is the dramatic jewel of the recording. *Stephen Cassidy*

Comes *Missa de batalla* Victoria Musicae, J. R. Gil-Tàrrega 62' 10"
La mà de guido **LMG2072**
Un programa inaginari per a la celebració del IV centenari (1638) de la conquesta de Valência (1238)

Whether or not this music was performed at a ceremony in 1638 to mark the 400th anniversary of the conquest of Valencia, this is an enjoyable and very fine disc confirming not only Comes' stature as a composer but also the high standards now associated with period performance styles in Spain. The singers and small instrumental group *Victoria Musicae* bring the mass and some motets to life with a sense of drama, and a very clean sound that allows all the different voices to speak. There are also plainchant (for the Introit and Gradual sections), an organ solo (for the Elevation), and two motets from the choir (the Offertory and Post-Communion motet) and two more played by the instruments to frame the work. There is no real hint of the battle music that one might have expected, but you will not be disappointed by either the works or the performances. *BC*

de Visée *Suites pour Théorbe* Pascal Monteilhet *theorbo*, Amélie Michel *fl*, Amandine Beyer *vln*, Marianne Muller *gamba*
Zig Zag Territoires **ZZT051101** 67' 28"

Robert de Visée was a pupil of the guitarist Francesco Corbetta. He eschewed the *style brisé* of the French lutenists writing earlier in the 17th century, and instead wrote distinct, continuous, tuneful melodies. The pieces on this CD are taken from *Les Suites pour Théorbe mises en partition* (Paris, 1716). They were apparently composed in the 1680s for solo theorbo, and much of it may be found in manuscripts notated in lute tablature, notably in the Vaudry de Saizenay manuscript. The music was later adapted into two parts (treble and bass), and published in staff notation, so that it may be played either as a solo for theorbo, or by another instrument accompanied by the theorbo. (Some of De Visée's guitar music was also published in staff notation as well as in tablature.)

The theorbo may sometimes appear slow and ponderous, but Montheilhet achieves a swiftness and delicacy belying its reputation. The theorbo's re-entrant tuning restricts the notes available for sustaining a melody, but it has the option of extending bass notes down an octave. The texture of the solos is necessarily thin, with full chords used sparingly, and the highly ornamented melody supported by wonderfully sonorous bass notes.

Three of the suites are performed as solos. For the other three, the theorbo takes an accompanying role, although with Monteilhet's realisation it is more of a counter-melody, contrasting and complementing the treble instrument. The combination of violin and theorbo lends itself particularly well to the expression required for French music, as both players seek out an interpretation 'de bon goût'. Amandine Beyer's violin is bright and exuberant, and encourages the listener to tap a foot, albeit gently. Amélie Michel's flute is light and delicate, with splashes of sound, and a flurry of ornaments. Marianne Muller's mournful viol sustains the melody down a ninth (down an octave, because it is a bass viol, and down a semitone, presumably for a key better suited to the theorbo). Pitch is at A=392, apart from the suite with violin, which is at A=415.

In the early part of the 18th century, some authors invited the reader to call round and discuss French music and its interpretation. Pascal Monteilhet does likewise, although it is a shame he has now moved to the Philippines. *Stewart McCoy.*

Dowland *Honey from the Hive: songs written for Queen Elizabeth I, the Earl of Essex and other patrons* Emma Kirkby Anthony Rooley 65' 22"
BIS-SACD-1475

There isn't really any need to review this. Who sings lute songs better than Emma? If there is any criticism, it is that Tony should play a fraction louder or that the balance be slightly adjusted in his favour: the lute is too accompanimental for Dowland's skilful writing to show to the full. Emma's voice has changed since I first heard her – I was with David Munrow auditioning for his course at Dartington in, I would guess, 1972 and when she sang to us, we just looked at each other in amazement. The touch of rawness that was to some an attraction but made some object to her 'choirboy' sound is long gone, and the embellishment is now far more part of the line than it once was – used for emotion, not just musical effect. And she takes more time, though places the timelessness of 'Time stands still' perfectly. *CB*

Jenkins *Six-Part Consorts* Phantasm 66' 07"
Avie **AV2099**

It doesn't seem so long ago that it was rare to hear a performance of Jenkins' music that was equal to the technical demands, modest though they may seem in the face of those of the virtuoso string quartet repertoire. In fact, my far-from-comprehensive collection allows me to compare four different recordings, the oldest dating back nearly 15 years, all of which feature players with formidable techniques and many years' playing experience. This newly released, splendid recording is full-toned, superbly played throughout, and includes all the 6-part pieces. There is no organ, and at the so-called 'baroque' pitch, the sound is more mellow than, for example, Fretwork's *Mirrour and Wonder of his Age*, now ten years old, at a=440, with organ. Although Fretwork's brighter sound and more syllabic approach is not displaced in my affections, there is so much to enjoy in this that aficionados will want it as well. It is exquisitely balanced, with a reassuringly authoritative command of the idiom. For my taste it is too controlled, sounding at times almost orchestral in its discipline. Conservative magazines like *Gramophone* prefer this kind of sound; it's so much more like modern string playing. But don't be put off, they still sound like viols – gorgeous. The occasional vibrato in the treble is beautifully judged and not obtrusive, and the articulated semiquaver passages are exhilarating. In Fantasia 8 in A minor, common to all my recordings, their hurrying of the pulse to bring it to a strong conclusion is very exciting, albeit not to my taste. It's a sign of the maturity of the performing scene that these comparisons become so interesting.
Robert Oliver

£ = bargain price (up to £6.00)
££ = mid price
other discs full price (as far as we know)

Marais ***Pièces de Viole III^me^ Livre, 2^d^ partie***
Jean-Louis Charbonnier, Paul Rousseau *viols*, Mauricio Buraglia *theorbo*, Pierre Trocellier *hpscd* 121'35" (2 CDs)
Pierre Verany **PV706011/12**

A further instalment in the progress backwards through the complete 5 books of Marin Marais. This two-disc set brings us the latter part of the third book, published in 1711, including some of Marais' most delightful music. Some niggles: inevitably perhaps, the players seek variety at the expense of the composer's intentions; inevitably also, some technical difficulties are not completely overcome – passages in thirds not so cleanly negotiated, and less than rigorous treatment elsewhere. The marvellous suite in G major includes *La guitarre* – a title which might lead one to expect to pluck some sections, but Marais never suggests it. Rather, it seems to me that he deliberately avoids the obvious, and instead produces a beautiful opportunity for the bowed string instrument to pay homage rather than just imitate. This the players pass by, and pluck the final return of the theme. In another movement of the same suite, in a masterly depiction of the nasal sound of the musette, the composer actually directs that a certain passage 'must be played in a single bow stroke'. This is very difficult to achieve, particularly in the heat of the moment, as it must be played with the bow very close to the bridge. It is true that when he reworked the same movement for publication six years later for two viols in Book 4, he leaves out this prescription – perhaps he felt that it was too hard, particularly for two players. Here the soloist changes bow for a spuriously vigorous close, losing the opportunity for a deliciously apt imitation, not to say lampoon. But this is in the context of a very large project, and the expertise of the performing team rarely gives rise to complaints. The sound is rich, voluptuous, the playing deft and expressive. *Robert Oliver*

Monteverdi ***Il sesto libro de madrigali***
Concerto Italiano, Rinaldo Alessandrini
Naïve **OP 30423** 63' 50"

I most recently experienced Monteverdi's Book Six at the Edinburgh Festival when I was performing with Artek, a New York early music theatre group in their show 'I'll never see the stars again'. Previously my favourite recordings were The Consort of Music, and I have actually *sung* some of the madrigals in public – a particularly enjoyable event when the wine that had been intended for the interval was distributed between the audience (all three of them!) and the singers throughout the event. Concerto Italiano's readings now go straight to the top of my listening list – they are able to take so many liberties with the music, not having to think about what the words mean, holding phrases in mid air for a split second longer than anyone else might dare, building to a climax, only to die away at the very last moment. I love the balance they achieve between the voices, and the tuning is fantastic. Highly recommended. *BC*

Monteverdi ***Vespers 1610*** Carolyn Sampson, Rebecca Outram, Daniel Auchincloss, Nicholas Mulroy, Charles Daniels, James Gilchrist, Peter Harvey, Robert Evans, Robert Macdonald *SSTTTTBBB*, Choir of The King's Consort & The King's Consort, Robert King 136'05" (2 CDs)
Hyperion **CDA67531/2**
Includes all the 1610 publication, including the *Missa In illo tempore* and *Magnificat a6*

This, the latest in Robert King's ambitious project to record all of Monteverdi's church music, is an impressive testament to the group's commitment. Supported by two foundations and monies raised after Hyperion's post-court case appeal for financial aid, the two-disc set packs a very strong punch in the form of the huge amount of music included – not only does one get an excellent account of the familiar '1610 Vespers', but the second disc also includes the far too little known Magnificat a 6 (definitely so much more than an alternative for those who can't afford the instruments that are such a feature of the Magnificat a 7), and the gorgeous and glorious *Missa In illo tempore*. I have just published the Gombert motet on which this fantastic contrapuntal *tour de force* is based * – Gombert is himself too little heard; but it amazes me that Monteverdi's extraordinary elaboration is so neglected. Maybe this richly colourful, beautifully paced account will address that issue! Perhaps what sets this recording apart from earlier HIP versions is the re-discovery in recent times of the high tenor voice – no more are the 'alto' lines considered apt for counter-tenor, or the domain of female altos. That is not to say that I do not enjoy performances by female altos (and, in parallel with the high tenor phenomenon, there is a similar rise in the number of truly wonderful altos, especially in the Naïve Vivaldi series!), but high tenors can bring a lightness to a line – and span the range of notes required with greater ease and comfort. Elsewhere, the soloists are excellent, the instrumentalists sparkle when required (if you don't jump out of your seat at the beginning of *Deus in adiutorium*, you're obviously made of stronger stuff than me!) As elsewhere, I wonder if the violins are just occasionally overpowered – perhaps that is being accepted as an inevitable part of live performance. The acid test, the *Sonata sopra Santa Maria*, is wonderful – there are even one or two cheeky little ornaments (and I don't mean at cadences!) This will give Andrew Parrott's treasured version a run for its money! *BC*

** The Beauchamp Press edition has been advertised at £1.50 in our last two issues.*

Schein & Scheidt ***German Consort Music of the 17th Century*** Brisk Recorder Quartet Amsterdam 72' 01"
Globe **GLO 5214**

I was struck by the beautiful sound of this recording from the opening notes of the Intrada from Schein's *Banchetto Musicale* published in 1617 for 'any instruments but preferably on viols'. Scheidt expressed a similar preference for his *Ludi Musici*, while his three volumes of *Tabulatura Nova* were composed for organ, but for this CD the pieces have been arranged for combinations of the available instruments, mainly recorders with viol and/or organ. This blend is very effective, and the quality of the recording allows every individual line to be appreciated. Although this is mainly dance music, there is a great variety of mood and style here. The players have fun with Scheidt's *Galliard Battaglia*, originally dedicated to the court cornettist in Halle, but there are longer and more complex pieces too. Probably the best-known is Scheidt's *Canzon super 'O Nachbar Roland'*, a popular song of the day also set by Byrd as 'Lord Willoughby's Welcome Home'. The cover illustration is a still life by Abraham Hendriksz. van Beyeren showing a recorder surrounded by fruit and other food, a foretaste of the musical banquet on this enjoyable recording. *Victoria Helby*

Schütz ***Kleine geistliche Konzerte I & II***
Solisten des Tölzer Knabenchors, Gerhard Schmidt-Gaden 177' 34" (3 CDs in box)
Capriccio **49 494** £ (rec 1987-90)

I don't recommend playing this from beginning to end: I became a little too aware of Schütz's mannerisms and the limitations of the performances. But I wouldn't want to overstress either. It is marvellous to have this music so accessible, and I recommend buying the Dover score as well – it is the only extended body of his work for which a cheap score is available. It is good to hear boy soloists, with a very unEnglish sound! However, I was worried a bit by the slightly foursquare (dare one say Germanic) style. Schütz had been to Italy twice by 1636 and would

have thought that he would have encountered the *esclamazione*! But that's no excuse for not snapping up this bargain. *CB*

I wondered whether German theorists described the esclamazione, *so looked it up the index to the nearest compendium on performance practice at hand, Donington's* The Interpretation of Early Music: *it isn't mentioned in the index at all. Not that the www was any help either.*

Jacob van Eyck ***Evergreens from the Pleasure Garden*** Dan Laurin *rec 80'54"*
BIS-CD-1375

Dan Laurin's complete recording of *Der Fluyten Lust-hof* was released as a nine CD set by BIS in 1999. This single, generously long, CD contains 17 of Laurin's favourites, chosen from the total of almost 150 pieces. This is not just a collection of van Eyck's best-known pieces, such as *Wat zal men op den Avond doen* and *Engels Nachtegaeltje*. Music from many parts of Europe was popular in the Netherlands in the 17th century, and here we have divisions on the Dutch version of Caccini's *Amarilli mia bella* and the French *Vande Lombart* as well as more local tunes like *Ach Mooderesse* and the Calvinist Magnificat *d'Lof-zangh Marie*. English music is well represented, with the ballad *Doen Daphne d'over schoone Maeght* as well as *Excusemoy* and *Comagain*, both based on versions of Dowland songs.

EMR readers are no doubt familiar with the story of van Eyck, the blind recorder player and bell expert who was given an increase in salary as carillonneur of the Janskerk in Utrecht 'provided that he would now and then in the evening entertain the people strolling in the churchyard with the sound of his little flute'. Laurin must think that he is only selling to the initiated, because there is no information on the box apart from the title, the name and dates of the composer, and his own name and instrument. Only three of the pieces are listed on the back of the box, so that the prospective purchaser has to buy or at least unwrap the CD to find out what is on it. This is a pity if it means that these attractive performances do not gain a wider audience. Laurin plays with great technical facility and charm. In the context of the original complete recording of *Der Fluyten Lust-hof*, he is extremely faithful to the text, though he has transposed some of the pieces to fit lower recorders. The music was written for soprano recorder, probably the most audible size for a churchyard, but nine CDs of unrelieved soprano recorder might well have proved a strain on the ears. All the recorders, by Fred Morgan and Paul M. Whinray, sound good in the indoor acoustic of the Länna Church in Sweden. *Victoria Helby*

Andreas Bach Buch Benjamin Alard *org, hpscd 65' 46"*
Editions Hortus **Hortus 045**
Music by JS Bach, Buxtehude, JCF Fischer, Marais, Polaroli, Reincken, Ritter

I liked this CD. The possible choices of instrument are of course wide, but I think it was sensible to limit it to two instruments – a modern organ (by Rémy Mahler at Baïgorry in France built in southern German baroque style) and a harpsichord. The playing is fluent and fluid on both instruments and the transfer from one to the other is well handled. And, of course, the Andreas Bach Buch itself offers a fascinating insight into the musical world of a central German musician, drawing on a wide range of influence, from Buxtehude to Marais. Recommended.
Andrew Benson-Wilson

Canzionero de Turín: Romances, villancicos y canciones del Siglo de Oro Musica Ficta, Raúl Mallavibarrena 60' 20"
Enchiriadis **EN 2013**

This disc is sub-titled *Romances, villancicos y canciones del Siglo de Oro* and the manuscript is, as anyone interested in the period will know, of Spanish provenance, and is presented here as part of the 2005 celebrations of Cervantes' *Don Quixote*. The four singers and two instrumentalists of Musica Ficta are never all employed, as most of the music is in three parts. The group's director also supplies subtle percussion on some tracks – not the sort of thing that would drive *CB* mad, I hasten to add, but rather more in keeping with the rhythmic undertones of each song. The songs are pleasant enough, and it is good to have a recording of around a third of the *Cancionero*, but I expect this will be most popular amongst aficionados of the repertoire. *BC*

Era la notte Anna Caterina Antonacci S, Modo Antico, Federico Maria Sardelli
Naïve **V 5050** 44' 29"
Giramo *Lamento della pazza*; **Monteverdi** *Il combattimento; Lamento d'Arianna*

Three laments and *Il combattimento*: Anna Caterina Antonacci definitely wants to be taken seriously. This is a stage show, which might make some sense of the curious treatment of *Il combattimento* as a soprano solo, but that seems pointless without the action, and would probably have annoyed anyone who knew the piece anyway. Unfortunately I don't like her voice very much: it's a bit plummy, and sounds as if it comes from too far back in her throat. There is too much singing, not enough speech in her recitative, and the tuning that is essential to make this sort of music work just isn't good enough. She gets the moods, and as a dramatic spectacle, this may have impressed and moved. But it doesn't work for me. *CB*

Muzyka w dawnym Wroclawiu [Music in Old Wroclaw] Concerto Palatino, Harmonologia, *dir* Jan Tomasz Adamuys 61' 47"
Dux 0845
Bernard *Aus der Tieffen a3, Gott sie mir gnädig* a9; **Rothe** *Nun dancket alle Gott* a15; **Schein** *Exaudiat te Dominus* a3, *Beati omnes* a8

Of the three featured composers, Johann Herman Schein is undoubtedly the best known, closely followed by Christoph Bernhard, and then (at a distance) Wolf-Ernst Rothe. The last dedicated his *Nun danket alle Gott* to the good citizens of Breslau (as it then was), while the connection to Schein and Bernhard is simply that copies of their music survive in the library in that city. Harmonologia consists (at least for this recording) of four singers, two violins, alto and tenor viola, viola da gamba and organ, while Concerto Palatino are two cornetti and three trombones. While I enjoy the sounds the groups make (strangely, I was most impressed by the rich tone produced by the two violas), I was not that taken by the music. The Rothe and the Bernhard (a composer who remains woefully underrepresented in the catalogue!) fare better than Schein – his two pieces are, I'm afraid to say, a little boring. The device of contrasting soprano and cornetti against alto and trombones soon overstayed its welcome. It's a shame, and I hope we can hear Harmonologia in more exciting music – more Bernhard, for example? *BC*

LATE BAROQUE

Bach ***Cantatas vol. 30*** Carolyn Sampson, Bach Collegium Japan, Masaaki Suzuki
BIS-SACD-1471 73' 46"
BWV 51, 210/2, 1127

This is billed as the first complete recording of the new aria, *Alles mit Gott und nuchts ohn' ihn*, all 12 verses of it lasting 48' 30". It's a nice piece, but only good lyrics can justify that amount of repetition. I can remember occasions where even more verses have moved an audience (or at least me). In fact, we found the music pleasing to listen to while driving, ignoring the words altogether. I felt no inclination to read the verses in the booklet, and found them heavy going when I tried. For most occasions the three verses are enough. But fans of Carolyn Sampson will enjoy every verse, and then reward themselves with *Jauchzet Gott in allen Landen* (which comes first on the disc but which should

be left as a reward for after it). The booklet compares it with an Italian concerto, missing the more obvious Italian model: the motet, with aria, recit, aria and alleluia – Bach inserts an extra continuo aria and a chorale. Collectors of the Suzuki cycle will, of course, buy this, though I don't think Carolyn Sampson is at her best in Cantata 51 and not everyone will want the twelve verses. But I suppose someone had to do it, and if you want it, don't expect any successor to be better – now there's a back-handed compliment to quote on an advert! *CB*

Bach Cantatas 51, 82, 199 Edita Gruberova, Siegfried Lorenz *SB*, Wolfgang Basch *tpt*, Deutsche Bachsolisten, Helmut Winschermann (51, 199), Neues Bachisches Collegium Musicum Leipzig, Max Pommer (82) 65' 32"
Capriccio **SACD 71 078**

The packaging does not reveal when it was recorded, but I strongly suspect this is a reissue of performances from the early 1980s. The two instrumental groups play on modern instruments with a relatively thick sound. The continuo line is dominated by a heavy double-bass, resulting in the loss of agility and articulation, and in BWV82 there are distracting ritardandos at the end of each section of the first aria. As a coloratura soprano Edita Gruberova has her admirers, but I would have preferred a lighter tone on the high notes of BWV51. Not recommended. *Stephen Rose*

Bach Mass in B minor Catherine Dubose, Catherine Denley, James Bowman, John Mark Ainsley, Michael George SSATB, The Sixteen, The Symphony of Harmony and Invention, Harry Christophers 106' 29" (2 CDs)
Coro **COR16044** ££ (rec 1994)

This 1994 recording is distinguished by its spaciousness and aural magnificence. Harry Christophers chooses moderate tempi for the choral movements, relishing the rich sound of his relatively large ensemble within the broad acoustic of St Augustine's Kilburn. The arias have an attractive poise, with the soloists avoiding any exaggeration of rhythmic or melodic detail. The recording emphasises the sonic elegance of the Mass, rather than seeking to convey its text or rhetoric in an impassioned manner. Such an approach may indeed have strong historical justification, since Bach would not have expected his Mass to preach a biblical or moral message in the same way as his cantatas. Indeed, the control and poise in this recording gives subtle power to Bach's compelling harmonic language. It is very good to have Christophers's robust and well-judged interpretation of the Mass available on disc again. *Stephen Rose*

Bach *Matthäus Passion* Jörg Dürfmüller *Evangelist*, Ekkehard Abele *Christus*, Cornelia Samuelis, Bogna Bartosz, Paul Agnew, Klaus Mertens *SATB*, Amsterdam Baroque Orchestra & Choir, Boys' Choir of Sacraments-Church Breda, Ton Koopman 154' 07" (2 CDs in box)
Challange Classics **CC722232**
also, the same performance on DVD from St Joriskerk, Amersfoort on 23-4.03.2005, with as bonus 'a conversation between four scholars with a profound knowledge of J. S. Bach' 162' 64" (2 DVDs)
Challange Classics **CCDVD72233**

This is the complete Matthew Passion in the 1736 complete version with two each of continuo bass lines, choirs and orchestras; it is performed with much of the authority and grace that we have come to expect from all of the performers, with Bogna Bartosz as a most telling new alto soloist (female, for a change) and Wilbert Hazelzet as dependable as ever in the solos for traverso. The German production team has wisely chosen to highlight individuals who cooperate under Ton Koopman's modest direction, whilst the surely demanding acoustical problems posed by the spacious Amersfoort Joriskerk have been well balanced and tamed by an excellent team of engineers. Outstanding throughout are the peculiarities of Bach's imagination in setting the words of St Matthew: in case the Old Testament references are persuading us that we, unlike the Jews, are historically apart from Passiontide, the whole double tutti shares in the cross-side Centurian's words of universal faith 'truly indeed, this was the Son of God'. Elsewhere Bach makes increasing, and most effective use of those specially local oboes (whether da caccia or d'amore) which the Leipzig Eichentopf brothers had produced only since around 1720 or so. As so often in dependable accounts of this particular work, there is so much from which we can learn, by making good use of our eyes as well as our ears and minds, in sharing in such a noteworthy interpretation. *Stephen Daw*

Bach *Markus Passion reconstr. Koopman* Christoph Prégardien *Evangelist*, Peter Kooij *Christ*, Deborah York, Bernhard Landauer, Paul Agnew, Klaus Mertens *SATB*, Amsterdam Baroque Orchestra & Choir, Ton Koopman 125' 22" (rec 2000)
Challenge Classics **CCDVD72141**
Recorded and filmed at Chiesa di San Simpliciano, Milan, 3.03.2000.

Various recordings have been produced which have made claims to reconstruct Bach's *St Mark Passion*, but this in its entirety must surely be the best attempt yet. It is well known that the words of this setting, largely Biblical or by Picander/Henrici, are preserved without any music whatsoever from 1731 and that the music then heard was almost certainly composed by Sebastian. The problem is, if it had indeed ever previously been composed and written down, from where was it drawn? In his Introductory and Commentary notes, Ton Koopman, for whom these questions occupied three years, gives ample evidence that he has been particularly equipped, as well as assisted, to produce a highly reputable 'new Mark Passion' in our time. His recording, well produced and most sensitively filmed in an appropriate Italian Baroque Church, commands all of our respectful attention.

If we join Koopman in modestly assuming that he might have approached some elements of what Bach might have composed, then we must remember various unique aspects of this work. First, as things turned out, this seems to have been Bach's last new setting of a Passion text. Second, it comes from a particularly rich time in his lifespan. Third, it was actually from the very period when the scholarly Rektor Gesner was associating with Bach as an intellectual colleague. Fourth, it is partly unpreserved for posterity because surely even Bach himself felt little or no wish to improve upon or revise it. Bach was never particularly ambitious for his sacred music, and so the more apt this particular effort might seem to us to warrant reconstruction.

The singing and playing on this DVD are notable for their musicianship and sensitivity; as with the other Passions we start with a chorus of perplexity and finish by mourning Jesus with a kind of restful lullaby. An almost identical 2-CD recording also exists of another 2002 performance of Koopman's Bach *Markus-Passio* (Erato 8573-80221). *Stephen Daw*

Bach *'The Eighteen', Von Himmel hoch, Schübler Chorales.* Margaret Phillips (1734-37 Treutmann organ, Klosterkirche, Grauhof, Germany)
Regent **REGCD232**

Margaret Phillips will earn Brownie points with most *EMR* readers for venturing over to the continent to find an organ suitable to the repertoire – in this case, two of Bach's major collections of chorale preludes together the important stand-alone *Von Himmel hoch* variations. The organ is of interest not only for its age – it also combines elements of the central German organ that would have

been familiar to Bach with some influences from the northern German organ than he would have heard in his youth. The central German influences include a Hinterwerck division rather than a Rückpositiv and colour stops such as the Viola di Gambe (although the latter is hardly heard on this recording). The sound is cohesive and broad, and the chosen registration make effective use of the available tone colours. Margaret Phillips's playing is well suited to recordings – there is nothing to frighten the horses or to make repeated listening uncomfortable – but there is also sufficient musicality and delicacy in the chosen articulation and phrasing to make for interesting performances. She prefers gentler tonal shades, which makes the letting-rip moments the more effective, aided by a magnificent 32' pedal reed that will reach the bits that organists don't often get the chance to reach. The build up of tension, and volume, in works such as *Jesus Christus, unser Heiland* is masterful. *Andrew Benson-Wilson*

Bach ***Organ Works Vol. 17: Early Versions & variants*** Gerhard Weinberger (1724 Schröter organ, Wandersleben and 1729/1823 Volckand/Hesse organ, Mülhberg, Thüringen, Germany) 65' 59"
cpo **777 153-2**
BWV 532a, 533a, 535a, 541-528/3, 545-529/2, 545b, 562/1-546/2, 653b

This might be of academic interest to the Bach buffs amongst you, in its packaging of little known alternative versions of a number of Bach's works including both the three and five movement versions of BWV 535. But I am afraid that, along with many other recordings by this performer, I really cannot recommend the playing. As before, individual mannerisms get in the way of the music – most notably in track 8, BWV 562/1, where it sounds like a car bumping along with one cylinder misfiring and one flat tyre. Organists really do need to adjust their touch when playing on a sensitively winded organ – I am afraid this CD is an example of what happens if that is not done.
Andrew Benson-Wilson

Bach Oeuvres d'orgue (vol. 2) Pierre Bardon (organ of the Basilique du Couvent Royal de Saint-Maximin) 69' 40"
Sirius **SYR 141394 DSR**
BWV 147/6, 540, 565, 645-50, 727, 731, 740
(separate discs, stereo & 5-channel)

I happen to rather like the sound of Bach played on some of the few historic French organs that have the required pedal board (in Alsace, for example, which had other slightly Germanic influences in organ voicing). But it is hardly authentic and doesn't really teach us much more about Bach interpretation. The CD seems to have been produced by the performer as a self-arranged dedicatory offering, but I am not entirely sure about its wider appeal. The booklet note gives no information about the organ, so it is unlikely to appeal even to the most avid of French organ buffs. *Andrew Benson-Wilson*

Caldara ***Cantate, Sonate ed Arie*** La Gioia Armonica (Jürgen Banholzer *A*, Margit Übellacker *dulcimer*, Emilia Gliozzi *vlc* Ramée **RAM 0405** 65' 57"

On the back cover of the package in paled-out print (like much of the typography) are the words 'Music for the pantaleon'. Now, whether or not one accepts that any of this music was written for that particular beast (of which not a single example survives) or for the man who invented it while in exile, there are several leaps of faith one must take before embarking on the task of actually hearing this disc. I must say that, after slight misgivings, I actually enjoyed it. The male alto solo (Jürgen Banholzer) is as good in this repertoire as any I've heard, and the accompanying group (including Margit Übellacker on tenor dulcimer – which is, as we're told, about as close as one can get to a Pantaleon these days) are stylish and their interpretations of two cantatas, two cello sonatas and two arias from Viennese oratorios, are thoroughly enjoyable. The rich harmonics of the dulcimer (which Caldara, when he wants one, calls *salterio*) mean that chords can last a lot longer than might be comfortable, but Übellacker is a true virtuoso and improvises nice embellishments to her violin parts(!) But I'd really rather like to hear the music as Caldara intended – he truly is a fine composer on the verge of discovery, I hope – but this is nicely done, if slightly uncertain of its target audience. *BC*

Durante ***Concerti 1-5, 8*** Concerto Köln Capriccio **SACD 71 074** (rec 1990) 66' 21"

These extremely original works deserve to be better known. Perhaps written in the 1730s or 1740s, they show their originality in a way that extends from the late baroque style rather than adopts the simplification of the mid-century manner. The only edition I know is a heavily bowed one from the late 1940s, which is perhaps why they are performed so rarely; what is played here doesn't always correspond with it, so there are probably differences between the sources. The quicker movements sound more convincing in this performance, but well worth buying. The front of the packet is marked 'Concerti Nos. 1-8' but the contents list on the back correctly omits nos 6 & 7. It is still worth buying, though. *CB*

Fiocco ***Lamentationes hebdomadae sanctae*** Greta De Reyghere, Jan Van der Crabben *SB*, Groupe C, Thomas Luks *dir* 55' 56"
Et'Cetera **KTC 1302**

Writing about Franz Xavier Richter's Lamentations a few years ago, I was delighted by the combination of voice with two similar instruments, especially in that case two bassoons. Joseph Hector Fiocco's Lamentation for Maundy Thursday may somehow have been Richter's inspiration, since he uses an accompanying group of two cellos and continuo. The remainder of the cycle are either continuo only, or with obbligato cello. The first eight settings are for soprano, while the ninth is for bass. On this fine recording, we have the first and second Lamentations for Maundy Thursday and Good Friday sung by Greta De Reyghere, and the Third Lamentation for Good Friday performed by the baritone, Jan Van der Crabben. The continuo consists of various combinations of cello, bassoon, violone, archlute/theorbo and organ. The sound is beautiful, especially, as usual in this repertoire, for the Hebrew letters at the head of each verse – the musical equivalent of illuminated capitals, I suppose. This is a very enjoyable disc, and should be recommended listening for all baroque cellists. *BC*

Handel (arr. D'Agostino) 'Rinaldo curiously fitted and contrived' Ensemble Hypothesis (Leopoldo d'Agostino *rec, dir*, Sigurd van Lommel *A*, Cinzia Zotti *gamba*, Alain Cahagne *hpscd, org*) 72' 53"
Solstice **SOCD 230**

For this project Ensemble Hypothesis consists of a countertenor, a recorder player and two other instrumentalists playing viola da gamba and (in alternation) harpsichord and organ. A touch of percussion is occasionally added. They perform arrangements of items from Handel's *Rinaldo*, ostensibly taking their inspiration from *The Most Celebrated Aires and Duets in the Opera of Rinaldo Curiously fitted and Contriv'd for two Flutes and a Bass*, one of Walsh's many publications of instrumental versions of operatic arias. The sequence is presented as a sort of epitome of the entire opera, eked out by snippets of recitative (not necessarily related to the arias they precede) and supported by a detailed synopsis in the booklet, with Lommel singing arias from three male alto roles and (in transposition) two female soprano roles. In duets his partner is an instrumental line, leaving peculiar gaps in the verbal text.

There is a suggestion that something similar might have been done at one of Thomas Britton's gatherings in Clerkenwell. Clearly the project has been doggedly pursued: it has been at least two years in the making (recording dates of 2002 and 2004 are given), the recording 'was realised as part of the Franco-Italian project *L'Architecture à écouter/Ascoltare l'Architettura*' ('Listening to Architecture' – the connection escapes me) and the back cover bears logos of six organisations that have presumably helped in some way. Such persistence could be admired if it had been directed to a worthier end, but the claimed premise of the project involves an element of deceit, and with only a recorder and the keyboard player's right hand available to play treble lines conceived for orchestral forces, the power of much of the music is sadly diminished. Even as a calling-card for Lommel the recording may prove counterproductive, since his limited range of expression is sharply exposed by being stretched over so varied a selection of numbers, though he brings beauty to some slow arias, notably 'Lascia ch'io pianga'.

The deceit lies in the relationship between what is recorded and the Walsh publication that is said to be its starting point. Walsh's title (quoted above) makes clear that it is a purely instrumental arrangement for two recorders and bass, but the CD documentation, though making play with the phrase 'curiously fitted and contrived', consistently suppresses the words 'for two Flutes and Bass', thus allowing unsuspecting listeners to assume, incorrectly, that it is the Walsh arrangements that are being performed, at least in part. The key words are also absent from the cloudy facsimile of Walsh's title page inserted loosely in the booklet, from which they have been skilfully and seamlessly erased. We are told that d'Agostino 'has contributed additional arias and duetti', but not that eight numbers of the eighteen in Walsh are omitted to make way for the eight added. (And there is no additional duet.) The additions include the Act 3 Sinfonia, placed at the start of the Act 2 numbers, and the Act 1 Sinfonia in the Act 3 sequence, militating against the concept of a miniaturisation of the opera. As an improvised jape at a musical weekend party all this could be fun, but it should never have been granted the permanence of a recording. In short there is no good reason to buy this CD, especially now that you can get the Naxos recording of the complete opera (see *EMR* 112, p. 32) for about the same price. *Anthony Hicks*

£ = bargain price (up to £6.00)
££ = mid price

Handel ***Solo Cantatas*** Veronika Winter *S*, Das kleine Konzert, Hermann Max 60' 12"
Capriccio **SACD 71 083**
Dietro l'orme fugaci, Figlio d'alte speranze, Un' alma innamorata, Laudate pueri I

This is an impressive performance of the cantatas, dramatic but without sounding as if the voice is projecting to the back row of Covent Garden. Veronika Winter has the sort of voice that sounds exposed and vulnerable – other singers could get away with the occasional sour note that creeps in here, but they are few enough to be excused. The virtuosity of the solo *Laudate pueri*, however, stretches her at times. The booklet confuses the reader by mentioning the large-scale *Laudate pueri* as being dated July 1707 but not making clear that the setting recorded is a different one, probably written before he left for Italy. Recommended. *CB*

Handel: Concerti Grossi, op. 3 Northern Sinfonia of England, George Malcolm 58' 40"
Sanctuary **CD RSN 3065** (rec 1978) £

This, like the op. 4 set reviewed below, also shows its age: by 1978 one expected baroque instruments. But George Malcolm was a fine musician and the Northern Sinfonia managed to attract excellent players and directors. So this is among the modern-instrument recordings that deserve to survive and be reissued. The booklet might have said something about the conductor and have listed the soloists, if not the whole band. *CB*

Handel ***Organ Concertos op. 4/1-4, 6*** Erzsebet Achim, Budapest Strings 67' 27"
Capriccio **SACD 71 076** (rec 1993)

This 13-year-old recording is rather showing its age – indeed, it probably did so 13 years ago as well. Although the uncredited organ sounds pleasant enough, the string playing is of a romantic style, full of intrusive vibrato, that thankfully went out of favour many years ago.
Andrew Benson Wilson

Jean & Jacques Hotteterre ***La nopce champêtre ou L'Himen Pastoral: suites, sonates et autres pièces*** Ensemble Le Berger Fortuné 67' 07"
Hungaroton HCD 32334
Jean *La nopce...* 1722; **J-Martin 'Le Romain'** op. 3/6. op. 8/3, *La Guerre, 4 Préludes,*

A cursory glance at the list of 49 tracks in 67 minutes would correctly suggest that none of the music on this disc is especially profound, though the charm level is consistently high and the instrumentation sensibly and plausibly varied to avoid any danger of death by droning. Both hurdy-gurdy and musette are played by arguably their best exponents and the level of virtuosity is often startling though always tasteful. Jean Hotteterre's lengthy evocation of a country wedding is the main work, complemented by a trio sonata for flute and violin, four pieces from *L'art de Preluder* and a suite for two flutes. At times the tonguing in this is rather more aggressive than is often heard though ensemble and sense of style are both secure. The booklet includes notes in Hungarian, French, German and English; there are minor errors of both typing and fact in the last of these. *David Hansell*

Pergolesi ***Stabat mater, Salve Regina*** Jörg Waschinski, Michael Chance *SA*, Cologne Chamber Orchestra, Helmut Müller-Brühl
Naxos **8.557447** £ 57' 05"

An adult male soprano and a countertenor almost certainly are not exact equivalents of castrati, as the note-writer implies but which the volume on Farnelli reviewed on pp 30-31 convincingly refutes. Nevertheless, Jörg Waschinski is more convincing here than I have previously found him, and his Scarlatti is particularly good. The disappointment, especially in the Pergolesi, is that the modern-instrument orchestra seems a bit inhibited. Comparing it with a recent freebee with BBC Music Magazine 14/8, the AAM sounds much more convincing, and I'm actually happy with the non-authentic New College choristers, and Edward Higginbottom finds much more variety in the music than the male duet. (It's coupling is the BBC Singers and Harry Christophers in Domenico Scarlatti's setting for 10 voices.) *CB*

Rebel ***Sonates pour Violons & Basse Continue*** L'Assemblée des Honnestes Curieux (Amandine Beyer, Alba Roca *vlns*, Baldomero Barciela *gamba*, Ronaldo Lopes *theorbo*, Chiao-Pin Kuo *hpscd*) 59' 49"
Zig Zag Territoires **ZZT051102**
1712/3, 5, 11 & Tombeau de Lully; 1713/5 & 6

The first time I listened to this CD, I'm afraid I was not that impressed. Thankfully, I gave it a second chance around a week later and I was enthralled. It might just have been the mood I was in on the day, or perhaps the Ensemble Rébel recording that I already have on my shelves had made *such* an impression that nothing could match it. In any case, this is an excellent recording of an impressive group whose previous releases have included sonatas by Marais and Handel. There are four sonatas from Rebel's 1712 set and two more from his publication of 1713, though the dates are academic as much of the music was well-known before publication. If you are unfamiliar

with the music (which inhabits that strange land where French and Italian tastes meet and blend perfectly), don't miss an excellent opportunity to become acquainted with it through some fantastic performances. *BC*

Telemann ***Sonates à deux flütes traversières sans basse, opus 2*** Lorenzo Brondetta, Ruth Unger 67' 12"
Arion **ARN 68717**

I have listened to these pieces many times – and, indeed, played them (on recorder) even more often. I think they are essentially players' music. I was distracted during this performance by the fact that there are definitely two personalities at play, and two different playing styles. While this is not necessarily a bad thing in chamber music, there must surely be some consensus when there are only two players – one of the flautists here plays the quicker runs much more regularly than the other, the same player is far better at placing notes when playing what might loosely be termed the bass part, and there is a distinct lack of uniformity of approach to phrasing in fugal movements. My confusion was answered when I opened the booklet and, after a photograph of the lovely church where the recording was made, there was a session picture – clearly showing both players looking at their music and directing their sound straight ahead, with little or no possible interaction. This struck me as bizarre – surely they should be facing one another, or at the very least arranged so that they are aware of everything the other is doing. Do they really *need* the music that much? Some nice sounds, but nothing special. *BC*

Telemann ***Harmonischer Gottesdienst.*** Barbara Schlick, Monika Frimmer, David Cordier, Christophe Prégardien, Bernhard Hirtreiter, Rufus Müller, Gotthold Schwarz, Stephen Varcoe *SSATTTBB* 283' 06"
Capriccio **CAP 49498** £ 4 CDs in box
Discs 1-3 contain 21 of the 72 cantatas in the set, rec 1997-9; disc 4 (1989-90) has *Missa brevis* TVWV 9:14, Psalm 71 *Deus judicium tuum* TVWV 7:7 & Cantata *Alles redet itzt* TVWV 20:10 with Das kleine Konzert, Rheinische Kantorei & Hermann Max

Another very welcome boxed set from Capriccio. The first three include cantatas from Telemann's most popular set, the *Harmonischer Gottes-Dienst*. Scored for solo voice, solo melody instrument and continuo, these are well-constructed works, exploiting the often colourful texts, the secco recitatives that separate the two arias of most of the cantatas frequently featuring some dramatic writing. Both the voices and the instrumentalists on these relatively old recordings are well suited to the medium, and I cannot recommend this boxed set enough. The fourth disc comprises the *Missa brevis* for solo alto with violins and continuo to which CB has made frequent references in his discussions of the 'Handel' *Gloria*, and two larger works, the particularly enjoyable *Deus in ludicium tuum* and the cantata *Alles redet itzt und singet*. A must-have for all Telemaniacs! *BC*

...and not just Telemaniacs. I was eager to hear the Missa brevis, *and was enthralled by the rest of the last disc as well. With regard to the mass, I wonder what voice it was written for – it went too low for David Cordier to be completely convincing.* *CB*

Vivaldi ***Sinfonie d'opera*** I virtuosi delle Muse, Stefano Molardi *cond* 61' 23"
Divox Antiqua **CDX 70501-6**
Sinfonias to *Armida, Arsilda, Dorilla in Tempe, Griselda, Giustino, La Fida Ninfa, La Sena festaggiante, L'Incoronatzione di Dario, L'Olimpiade*; Sinfonie RV112 & 137

This recording arrived with all matter of publicity as if it were the first ever recording of this repertoire on period instruments. Whatever the hype about I Virtuosi delle Muse, I must say that I thoroughly enjoyed their renderings of 11 *sinfonie*. They are dramatic and well executed, if not over the top, like some Italian recordings I've had to suffer! The sound of the band varies from track to track, to suit the music (and, suggests the booklet, the theme of the opera with which each is associated, though I take that with a large pinch of salt). Clearly, I Virtuose delle Muse are a group to watch, and Divox Antiqua should be justly happy to have signed them up. *BC*

Vivaldi ***9 Sonatas for Violoncello and Basso Continuo*** Hidemi Suzuki *vlc*, Rainer Zipperling *vlc*, Eero Palviainen *lute,gtr* 109' 21"
Arte dell' arco **TDK-AD012** (2 CDs)

I often write on these pages that stock repertoire should not really be recorded over and over again, unless the performers actually have something new to say. Quite apart from the fact that two of the best baroque cellists in the world have collaborated in this venture, there is something unusual about their interpretations – there is not a keyboard instrument in sight (or rather, within hearing distance!) Eero Palviainen uses either archlute or baroque guitar to fill out the continuo part, and it has some very interesting results. The texture is somehow cleaner – no overtones or lingering chords from the soundboard of the harpsichord, no chuffing from the chamber organ. As has been noticed so often in *EMR*, the archlute (and its cousins) are fantastic at placing strong, deep notes, and this is evident here. And what can I say about the cellists? Well, they are good friends and they obviously play off one another for a lot of the time. In the opening Largo of my favourite sonata (RV46), they are simply ravishing. There were occasions, though, when I felt the music was just a little rushed – surely Vivaldi would not have expected players to achieve such speeds if even virtuosi like these two cannot make it sound effortless? The rare blemish aside, I think this may now be my favourite recording of these works. *BC*

Vivaldi ***Dixit Dominus RV 807*** **Galuppi** ***Laetatus sum, Lauda Jerusalem, Nisi Dominus*** Roberta Invernizzi, Lucia Cirillo, Sara Mingardo, Paul Agnew, Thomas Cooley, Sergio Foresti, Georg Zeppenfeld *SSAATTBB*, Körnerscher Sing-Verein Dresden, Dresdner Instrumental-Concert, Peter Kopp 68' 28"
Archiv **00289 477 6145**

If I've perhaps been a little sceptical of the last few Vivaldi 'discoveries' (one of which I was even slightly involved in), there's little in this latest long-lost treasure to undermine its credentials. Lurking in the State Library in Dresden, catalogued (according to the deliberately misleading information on the title-page) under the name of Galuppi, this is indeed a fine work, full of that certain something that gives away the true presence of the Red Priest. There are, as Michael Talbot notes in his typically erudite introduction, unusual features, such as duetting sopranos cast against the choir, and I was struck by the un-Vivaldi-ness of the *Judicabit in nationibus*, but wondered if that was him borrowing music by another composer (as he did, of course, in his celebrated Gloria). The performances from soloists, choir and orchestra alike are very fine. The CD is completed (though scarcely filled!) by three pieces by Galuppi himself, and the marketing of the disc is shameful in only drawing attention to Vivaldi, as Il Buranello's church music deserves to be far more widely known. The three psalms here are delightful, and I'm sure there is room for another one. Despite the hype, it's interesting that the recording had not fared very well in the website charts that I watched, despite this being a far more significant discovery (in all sorts of ways) than the now celebrated Bach aria of a thousand verses [see p. 40]. *BC*

Vivaldi ***In furore, Laudate pueri e concerti sacri*** Sandrine Piau *S*, Stefano Montanari *vln*, Accademia Zizantina, Ottavio Dantone *dir* 62' 50"
Naïve (*Tesori del Piemonte* 31) **OP 30416**

In furore RV 626, *Laudate pueri* RV 601; *Sinfonia al Santo Sepolcro* RV 169, *Per... San Lorenzo* 286, 541

What a line up! Of the on-going Naïve series, Accademia Bizantina is one of the outstanding groups, and among the soprano soloists featuring in the series, Sandrine Piau is fast establishing herself as a true Vivaldian diva. Here they combine in two works that could have been especially written for her: *In furore iustissimae irae* and the *Laudate pueri* setting RV601. Both are given a truly operatic treatment, by which I mean not that the singer is completely out of style, but that she interprets the drama in the texts and unleashes her considerable skills in the embellishment department on repeated sections, with some beautiful and imaginative moments. The orchestra also play the *Sinfonia Al Santo Sepolcro* (RV169) and two concerti – one for violin and organ (RV541) and the other for violin (*Concerto per la Solennità di San Lorenzo*, RV286). In the latter, although Stefano Montanari is a very fine soloist, I prefer the recent Adrian Chandler recording with La Serenissima, which just seems to have a little more grace and elegance. Anyone buying the complete series will relish this volume – if you haven't started your collection yet, now could be the time! *BC*

Weiss *Sonatas played on the unique 1590 Sixtus Rauwolf lute* Jakob Lindberg 73' 14"
BIS-CD 1524

Only four lutes made by Sixtus Rauwolf of Augsburg survive. Jakob Lindberg bought his at Sotheby's in 1991. It was made c. 1590 as a 7- or 8-course instrument and was altered later to accommodate 10 or 11 courses, with a new neck added, probably by Leonard Mausiel, who repaired the instrument in 1715. It seems from dendochronological examination that the soundboard is the original one. It is very pleasing to the ear, with clear, singing treble notes supported by the contrasting warm thuds of the bass strings. Jakob tunes it to A=392, a tone lower than modern pitch.

Although much of Weiss's considerable output is for a 13-course lute, his early works were composed for the 11-course instrument. It is from these which Lindberg selects a well-balanced programme of contrasting pieces. His playing is ever expressive, as he shapes lyrical melodies from what, on the page, can sometimes appear mechanical. The sarabande in each of the three sonatas are particularly beautiful. It is a pity that the microphones pick up sniffs and breathing, which would be less in evidence in a live performance, but no matter. It is an excellent recording.

Stuart McCoy

Weiss *Lute Sonatas Vol. 1* Yasunori Imamura
Claves **50-2613** 74' 52"
Sonatas in A S-C 43, Bb S-C49, Prélude & Fantasia in c (from S-C27 & 9)

The contrast in sound between this and Lindberg's recording is quite extraordinary. Yasunori Imamura's lute sounds completely different, or rather the strings do. It is grander, brasher, with squeaks from the wound strings, which resonate so much, that notes blur one into the other, particularly in the bass. It would carry well in a large hall, but it lacks the finesse, subtlety and intimacy of the Rauwolf lute.

Weiss's Sonatas in B flat major (from S-C nos 49-50) and A minor (from S-C nos 42-3) are from the Dresden manuscript, which includes his later compositions for 13-course lute, composed probably after 1725; the Sonata in C minor (from S-C nos 9 and 27) is from the London manuscript, which contains earlier works. Yasunori Imamura plays a 13-course by Stephen Gottlieb (who coincidentally helped restore the Rauwolf lute). His playing is more extravert than Lindberg's, with more marked contrasts of louds and softs. His bourrée speed is a fair bit faster too, as he rattles through one in B flat major. The sniffs and breathing are pretty much the same, though.

Weiss's Prélude and Fantasie in C minor are fine compositions: a touch of Bach with a whiff of Rachmaninoff. They are followed by Imamura's own composition, a Prélude for Weiss's Sonata in A minor. It is a good piece, which sets the mood very well, although I would rather the final bass note didn't last for a full ten seconds. *Stuart McCoy*

CLASSICAL

C. P. E. Bach *Concerti a flauto traverso obligato* - *I* Alexis Kossenko *fl*, Arte dei Suonatori 70' 19"
Alpha **093**
Wq 22, 167, 169

Over the last two years or so, the French company Alpha has produced a series of ensemble recordings entitled 'pictura musica'. Even in the reduced format of a CD booklet, the series has tried to illustrate features of European paintings which relate in various ways to the music. The experience of this reviewer is that the musical side of the series has proved to be consistently excellent, with four packages so far among our best recordings yet of some of Bach senior's concertos and sonatas. So it proves to be in this production of three fine concertos for flute from Emanuel, which are played with affection and brilliance, as their music demands, by this Poland-based ensemble featuring Alexis Kossenko as soloist, director and writer of proper scholarly commentaries. This volume's accompanying painting, that by Pierre-Jacques-Antoine Volaire of an eruption of Vesuvius in 1771, relates particularly well to the D minor Concerto which concludes the music in real *Sturm und Drang* style. *Stephen Daw*

J. C. Bach *Symphonies Concertantes, vol. 6* The Hanover Band, Anthony Halstead *cond*
cpo **999 845-2** 69' 32"
Symphonies concertantes in Bb (C 48) and *in C* (C 43), *Fortepiano concerto in G* (C 60 B), *Cadenza in C* (attrib. to C 45)

This estimable series continues with a group of works recorded as long ago as September 2001. There isn't a dull movement in these works with their various solo requirements. The final piece, thought to belong to the C-major Symphonie concertante C 45, is an extended cadenza for oboe, violin, viola and 'cello. The performances are polished and spirited, with lovely playing from all the soloists involved; they are adept at bringing out the elegance of the music while managing to avoid any sense of special pleading, or indeed of conventionality. I thought the tempo for the *Andante* of the G-major work was a touch on the slow side, but this allows the complex figuration to come across with clarity and poise. The recorded balance is excellent, and so are the booklet notes. This is a very fine CD.

Peter Branscombe

J. C. Bach *Sinfonien, Cembalokonzert*
Capriccio **SACD 71 071** 52' 15"
Concerto in f Christine Schornsheim *hpscd*, Berliner Barock-Compagney (1995)
Symphony in D *La Clemenza di Scipione* (1988)
Symphony in E op. 18/5 (1985)
Capella Coloniensis, Hans-Marin Linde
Symphony in g op. 6/6 (1988)
Concerto Köln, Werner Erhardt

This re-issue is particularly welcome for restoring the splendid op. 18 no. 5 to the catalogue, affectionately performed as it is by Linde and the Capella Coloniensis. But that said, there is pleasure to be had from all four works, quite widely differing as the readings and sound quality are. Another gem is the G-minor sinfonia, the mixture of low growlings and fierce outbursts of its opening *Allegro* as excitingly conveyed by Ehrhardt and the other outstanding Cologne orchestra, as are the gentle musings of the long central *Andante più tosto adagio* and the dashing *Allegro molto*. There is a brief, rather scruffy note. The main disappointment is that a couple more works were not included.

Peter Branscombe

J. C. Bach & Mozart *Concertante Werke* Le Parnasse Musical, Tatjana Vorobjova *hpscd* 70' 12"
Amati AMI 2205/1
JCB Quintet in D op. 22, kbd Sonata in c op. 17/2; **Mozart** Concertos K. 107/1-3

It was an attractive idea to separate Mozart's three keyboard concerto arrangements K107 (1772) by pieces by his admiring older friend J.C. Bach, whose keyboard sonatas op. 5 nos 2, 3 and 4 were Mozart's actual sources. As Mozart scored K107 just for two violins and bass, the pieces are nicely suited to performance by four players. The first has cadenzas by Mozart, those for the other two are by Tatjana Vorobjova, who shows herself to be a neat and lively harpsichordist; the two instruments she plays, one after a French original, the other Flemish, both sound well. Le Parnasse Musical is an exuberant period group of six musicians. The sound-quality is distinctly fierce, even at a lower than normal volume setting, though the ear can soon adjust and the listener enjoy some fresh, incisive music-making, though a more modulated dynamic spectrum would have been welcome. The booklet notes are for German-readers only. *Peter Branscombe*

Boccherini *Stabat Mater* Sophie Karthäuser S, Les Folies Françoises 59' 03"
Ricercar **RIC 244**
version for solo and str qntet + Qtet in g, op. 24/6, G. 194

This disc starts with the string quartet, a predominantly minor-mode work, especially in its first movement, which rarely touches any major tonality. This is an intense, dramatic movement, in which the drama of the work is well captured by the clear, spirited playing of the period instrument quartet. The *Adagio* is more lyrical, and in the relative major, in which the violin melody is expressively played. The concluding minuet and trio has plenty of virtuosic first violin work. The main work is the *Stabat Mater* in Boccherini's arrangement of the more normal SAB version, here for solo soprano and string quintet (with two cellos). This, unusually, starts with a slow movement (in the main work's key of F minor) from a string quintet in F major, op.11 no.4. Whether this was the composer's directive or an innovation by the performers is not clear from the booklet, but it seems strangely unbalanced, especially since the opening *Stabat Mater* movement itself starts with an instrumental introduction. Sophie Karthäuser's clear silky voice admirably blends with the solo string textures and the use of the two cellos, so typical of this composer, adds a richness to the accompaniment, especially when the first cello has interesting solo passages. Most of the movements are relatively short, with the exception of the central *Eja Mater*, which is more substantial, with an extended cello solo and a short cadenza. The final movement (in the main F minor key), *Quando corpus morietur* links straight in to the short concluding *Amen*, in the tonic major, which takes the listener by surprise. *Ian Graham-Jones*

Boccherini *Fandango, Sinfonie (G511 & 517) & La Musica Notturna di Madrid* Le Concert des Nations, Jordi Savall 71' 39
Alia Vox **AVSA9845**

This lavishly produced disc of some of Boccherini's Spanish-influenced instrumental music, with its impressive packaging and 100-page booklet, is a winner. The works here date from the latter part of the composer's life – the 1780s and 1790s – and the opening *Fandango* quintet is a remarkable piece. The *Pastorale* and the following *Allegro* are remarkable enough, with their violin harmonics and solo guitar passages, but the *Fandango* (11 minutes without any modulation) that concludes the work is even more so. Brought to life by the guitar accompaniment, various effects from the strings, and the introduction of the castanets, one wonders how much of this is in Boccherini's score. Whatever may have been added, it makes for riveting listening. The D minor symphony is essentially a sinfonia concertante featuring, besides the solo violins, flute and bassoon, though the orchestral wind – oboes and horns – also have an important solo role at times. The three-movement A major work, however is more traditionally symphonic, though with a solo violin in the slow movement. The solo quintet (with Boccherini's standard two cellos) picturing the night life of down-town Madrid in the 1780s is unashamedly programmatic in a series of seven short movements, with pizzicato and other effects imitating bells, drums and guitars. This recording is worth buying both for its novelty and the high quality of the performances.
Ian Graham-Jones

Eberl *Grande Sonate* Nicole van Bruggen *clt*, Bas van Hengel *vlc*, Anneke Veenhoff *fp*, Stephen Freeman *vla*, Frouke Mooij *vla* Ramée **RAM0601** 73' 54"
Sonata in Bb op. 10/2, Trio in Eb op. 36 Quintet in g op, 41

This CD is a real joy: delightful and quite unknown music by a young acquaintance of Mozart's, most attractively performed on period instruments or modern copies, very nicely presented in clean, forward and well-balanced recordings. The melodic, harmonic and textural qualities of this music are a real discovery, and the players deserve great credit for exhuming it and bringing it back to life. The Trio van Bruggen, who introduce the works in an informative note, are joined by two violists for the Quintet (1806/7), the dark sonorities of which they bring out nicely, though its lighter touches are fun too. Eberl was a productive composer in his short life (1765-1807), and we must hope for more exhumations of this kind (though much of his music is lost). *Peter Branscombe*

Goldberg *Concertos for keyboard and orchestra* Orquesta Barroca de la Universidad de Salamanca, Jacques Ogg *hpscd, dir* 65' 54"
Verso **VRS 2025**
Concertos in d & Eb

Goldberg's output is relatively small – he's one of those unfortunates who died well before their time, so what we have is a tantalising taste of what might have been. One hopes, had he lived longer, he would have learned to be slightly more succinct. While his chamber music rarely outstays its welcome, the same, I'm afraid, cannot be said of these albeit worthy additions to the recorded repertoire. Over 16 minutes for the opening movement of the D minor concerto (I use the word loosely, since Goldberg cunningly links the three sections together *a la Mendelssohn*, according to the booklet note!) is about six minutes too long. It's not that he lacks ideas; more that the extended phrase structures – and the resulting span of sequential development of them – are just a little over-worked. That said, the performers do their best to lift the music, which kind of straddles the styles of J. S. Bach and his sons. The band might perhaps look at giving accents to chords without necessarily increasing the volume, but this is inspiring stuff from a student organisation! *BC*

M. Haydn *Deutsche Messe etc* Wiener Kammerchor, Robert Kovács *org*, Johannes Prinz cond 71' 41"
Carus 83.354
+ **L. Mozart** *Kyrie & Gloria (Missa brevis in C)* K 115; **W. A. Mozart** K. 20, 33, 273, 343/1, 436, 549

As well as Michael Haydn's vernacular mass, this splendid compilation also includes short church pieces by the man of the moment and his father (Wolfgang Amadeus and Leopold Mozart, of course), performed with passion, delicacy, conviction, and a lightness of touch by turn as the music requires. Even Mozart junior's slightest works stand out from the crowd, with unexpected changes of harmony, beautifully melodic writing and an inner energy that somehow uplifts even my heathen soul. The Wiener Kammerchor are a lively group, light on their feet and

delicate in their shading of what essentially is a series of miniatures, neither overpowering nor being overpowered by the organist, Robert Kovács. I really enjoyed this disc. *BC*

M. Haydn ***Requiem in C, Missa S. Joannis Nepomuceni, Te Deum in D*** Kammerchor Cantemus, Deutsche Kammerakademie Neuss am Rhein, Werner Erhardt *cond*.
Capriccio **SACD 71 084** 63' 36"

CB must have wondered what I was on about when I told him I'd already reviewed two recordings of this piece – the cover quite clearly states 'World Premiere Recording'. As it happens, this is a third Requiem by Haydn from a Hungarian source, conveniently dated – in this Mozart year – to just after the great man's death, and without any hint of a dedicatee or any other circumstantial information. This leads to the somewhat fanciful notion that it was possibly written as a private outpouring of Haydn's heart on the sad death of his friend, since the latter was still disgrace in Salzburg, so no public display of grief would have been permitted. I would suggest that, were this the case, the composer would have made a better job – for a man who was still creative enough in his old age to write the much better *Missa Sancti Joannis Nepomuceni* twenty years earlier and the Te Deum ten years later (both also recorded here), the Requiem is just not a strong enough piece – especially if it is even to be considered a possible tribute to Mozart. The choir sings very well indeed, and choral directors will be interested in all three pieces, since they require no soloists at all. They are accompanied by a fine modern-instrument chamber orchestra. The Te Deum is an excellent piece, indeed. *BC*

Mozart ***Clarinet Quintet K. 581, Horn Quintet K. 407, Oboe Quartet K. 370*** Lorenzo Coppola *cl*, Pierre-Yves Madeuf *hn*, Patrick Beaugiraud *ob*, Kuijken String Quartet
Challenge Classics **SACC72145** 63' 08"

Three of Mozart's most popular chamber works with solo wind instruments form this conventional yet pleasing issue, which can be warmly recommended to readers looking for an 'authentic' new recording. The booklet contains full documentation of the period instruments used, all but two of them in original condition, one of the violins and the clarinet being modern copies. The latter has a strikingly mellow tone-quality, and Lorenzo Coppola shows himself to be a nimble and eloquent player. Patrick Beaugiraud and Pierre-Yves Madeuf are performers of similar talent, and Sigiswald Kuijken's quartet is alert and committed. *Peter Branscombe*

Sacchini ***Oedipe à Colone*** Manon Feubel *Antigone*, Fabrice Mantegna *Polynice*, Daniel Galvez-Vallejo *Thésée*, Sviatoslav Smirnov *Oedipe*, Raphaëlle Farman *Eriphile*, Jacques Gay *Le Grand Prêtre*, Géraldine Caset *Une Athéenne*, Choeur de Chambre & Orchestre de la Camerata de Bourgogne, Jean-Paul Penin *dir* 92'22" (2 CDs)
Dynamic **CDS 494/1-2**

I sometimes quote as an example of the richness of the BBC Music Library what happened when the opera producer rang me in 1980 and asked if we could find any scores of Sacchini's French operas. Both she and I assumed that this would involve hunting remote libraries, but I checked the catalogue on my desk, and a few minutes later it was joined by printed original-edition full scores of all the operas of his last years except the incomplete *Arvire et Evalina*. The one chosen for broadcast was *Renaud*, the second reincarnation of his 1772 *Armida*, which to my surprise I claim to have edited (or at least marked up a photocopy of the score to make its notation clear for the conductor and the copyist of the parts). I have no recollection of the music or performance (with the BBC Concert Orchestra and Richard Hickox in 1981), but have taken the advantage of this recording to hear what Sacchini's music was like.

The expected premiere of *Oedipe* was prevented on nationalistic grounds, and Sacchini died between its completion in 1785 and its premiere at the Paris Opera in 1787. It stayed in the repertoire for half a century, and is definitely worth revival. Were it not for the words, it would often be difficult to guess that this is a French work; it isn't far away from *Idomeneo* (written only a few years earlier) both in style and in dramatic power. It benefits from the formal flexibility of French opera, and is a fine reminder that to be runner up is not the same as being second rate. The performers show off the work to good advantage, and anyone interested in opera of this, or indeed any period should buy the set. *CB*

Süssmayr ***Der Spiegel von Arkadien (Wind Ensemble)*** Consortium Classicum 62' 26"
Dabringhaus & Grimm **MDG301 1380-2**

Der Spiegel von Arkadien (1794) was Süssmayr's most succesful Singspiel, and it transfers happily to performance by a full *Harmonie* of oboes, clarinets, bassoons and horns, plus string bass. The arrangement was by J. B. Wendt, masterly popularizer of others' originals, and the CD will give much pleasure of an undemanding kind – ideal summer *musique de table*. Unostentatious warmth and precision can be taken for granted from this expert ensemble, and the individuals all have their chances to shine, gratefully accepted. A three-language note by Dieter Klöcker, the group's first clarinet, tells us almost all we could want to know, though (as so often with this company) the English version is weak. *Peter Branscombe*

19th CENTURY

F. A. Kummer ***Cello Duets*** Phoebe Carrai, Tanya Tomkins *vlc* 66'04"
Avie **AV 2060**
op. 22/1-2, op. 103/1 & 4, op. 156/3 & 5

This disc, which was sent by *CB* because he couldn't think whom to send it*, arrived about ten minutes after I had heard that Jean-Luc Gester, an Alsatian musicologist with whom I have many overlapping interests, was in the advanced stages of cancer. It was, therefore, all the more poignant to read in the booklet – as I delighted in the wonderful music – that this whole recording came about after Phoebe Carrai and Tanya Tomkins had entertained one of their friends (and, apparently, half the hospital) who was suffering from the effects of chemotherapy with Kummer's cello duets. Tomkins' brief (though sufficient) note on the composer begins with a quote from him: 'Because of the beautiful sound of the cello, its most characteristic feature is its influence upon the mind and heart, which only emerges when played with mind and heart' – I can truly say that both of these ladies put heart, mind and soul into these stunning performances! Kummer may have intended them as entertaining studies for his pupils, but (in these hands, at least) they are magical – some of the four-part chords sent shivers up and down my spine. If anyone had suggested that a disc of cello duets would be my favourite release of the month, I'd have laughed in their face – but now I'd be eating my hat! Apart from the musical goodness and soul-cleansing, this disc is also raising funds for charities working with child cancer sufferers – do yourself and them a favour by giving it to all your friends at birthday time! *BC*
Anything Phoebe Carrai plays is a delight, so I knew that Brian would enjoy it. CB

Schubert ***Mass no. 5 in A flat Offertorium in Bb, 'Intende voci orationis meae', D963*** Sandra Trattnigg, Lucia Schwartz, Bernhard Berchtold, Herbert Lippert, Christian Hilz SATTB, Tölzer Knabenchor, Hugo-Distler-chor, Wiener Akademie, Martin Haselböck 52' 19"
Capriccio SACD **71 086**

This is a tinglingly lively, though by no means disrespectful, 2004 concert per-

formance of the big A flat Mass, in its revised version of 1822; with it (though still amounting to only a very short CD) comes the Offertory for tenor, chorus and orchestra *Intende voci orationis meae* that was composed in Schubert's final weeks on earth. This recording by Herbert Lippert and the Hugo-Distler-Chor dates from as long ago as May 1994. Lippert has also, and more recently, recorded the work with Nikolaus Harnoncourt. He is in good voice on the older disc, and is impressively partnered by chorus and orchestra. It is on the Mass, though, that attention will mainly fall. The harmonic daring, the often startling treatment of the words of the Ordinary, and the response of all four soloists, choir and Wiener Akademie both to the poignancy and the exultation of the music, are all finely conveyed in Haselböck's reading.

Peter Branscombe

****

INSTRUMENTAL v VOCAL MUSIC

cf p. 1

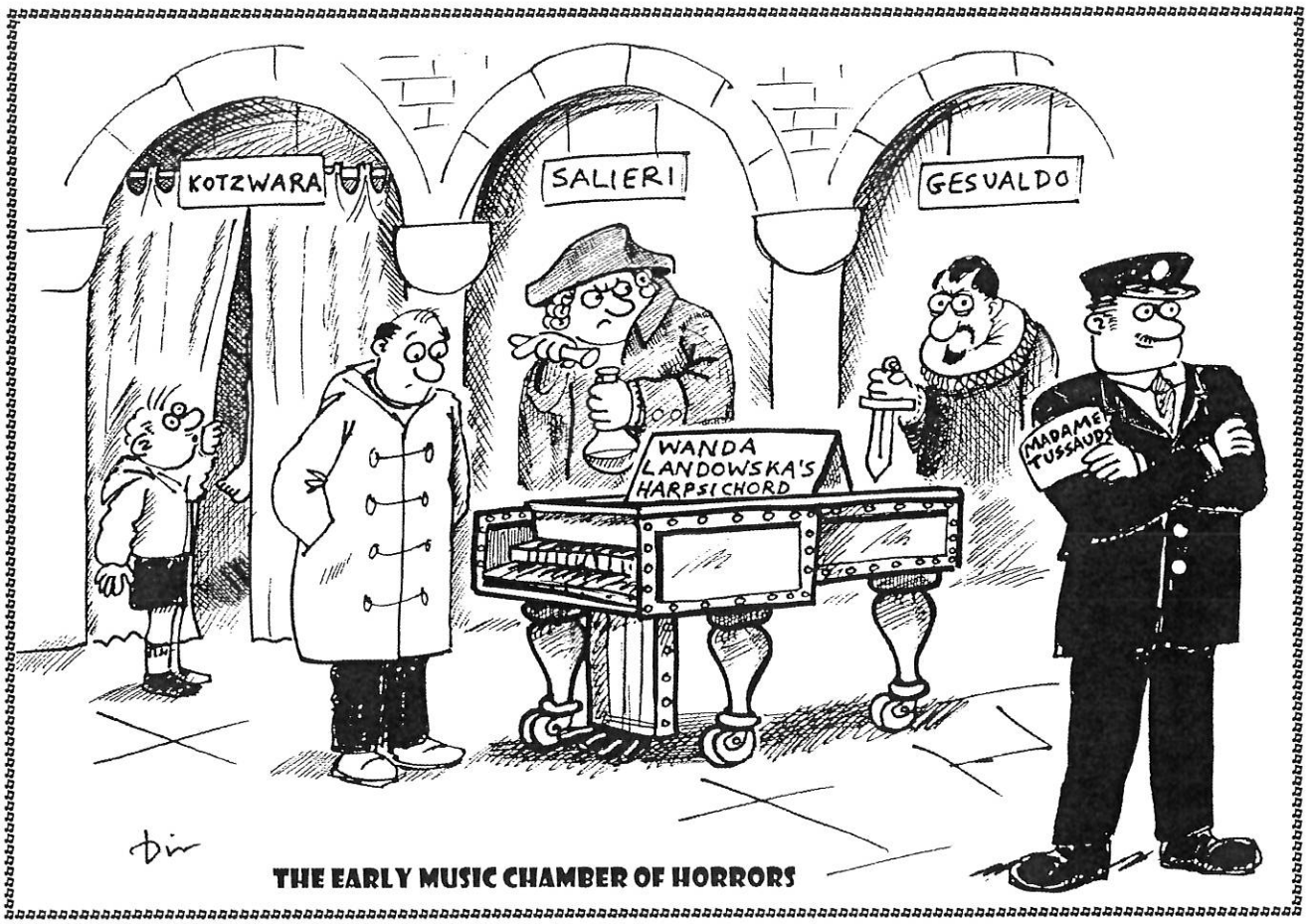
A few hours later on the evening in which I wrote the editorial I wondered where Elaine was and found her lying on the bed watching on TV a singer and biggish band playing *John Henry*. She was enthralled, and I was intrigued, though folk jazz is not an area of music in which I have any knowledge or experience. But I remained and was fascinated. We had no idea what the programme was, till a banner was shown containing the name Bruce Springsteen – one of those names that is familiar for being famous, though I had no idea what for. The concert turned out to be of protest songs, ones that Elaine associated with her youth and Joan Baez & Pete Seeger; yet the arrangements were very different, especially *We shall overcome*. We wondered how copyright worked in such situations when a group of performers create virtually a new work from a copyright version of a much earlier song and if that had any relevance to early music.

What drew me wasn't Springsteen's fairly routine shouting of the words but the band. I don't know how much was notated and remembered – there wasn't a music stand in sight; but we assumed that the band had been touring, so no doubt a lot had evolved. Springsteen was clearly in control – very loosely in terms of the conductor of a classical piece, but holding the shape together as his musicians showed their skill.

I suspect that if this had just been a jazz band, the BBC wouldn't have shown this repeat of a BBC4 programme on BBC2 before midnight on a Saturday evening, and a fair number of people tuned to the channel would have had it on in the background, powerful though the playing was. But it was the voice that demanded attention, and once that was caught, the brilliance of the band became obvious. We have ordered the DVD: I wonder if we will listen to it as intently or if it just becomes background and we overlook the joyous vigour of the 18-piece band.

As with a lot of early music, song was of the essence. We are beginning to hear improvisations of this quality in programmes based on 17th-century basses; but they tend to lack the cohesion that a voice would give. Unfortunately, I know no evidence for singing English ballads with equivalent instrumental resources to the Seeger Sessions Band or, for that matter, treating the 18 verses of the new Bach piece with that sort of freedom.

I've checked a few web-sites since writing this, with comment, pro or con, mostly confirming our feeling that this was something special, and making explicit that Seeger repertoire done differently was the basis of the programme. The Radio Times blurb-writer wondered why the concert was recorded at a small-capacity former church in east London. The quickly-running credits named St Luke's, the home of the LSO and fully equipped for recording; being just outside the northern boundary of the City, it's north London, even if it seems a long way east of Television Centre. *CB /EB*



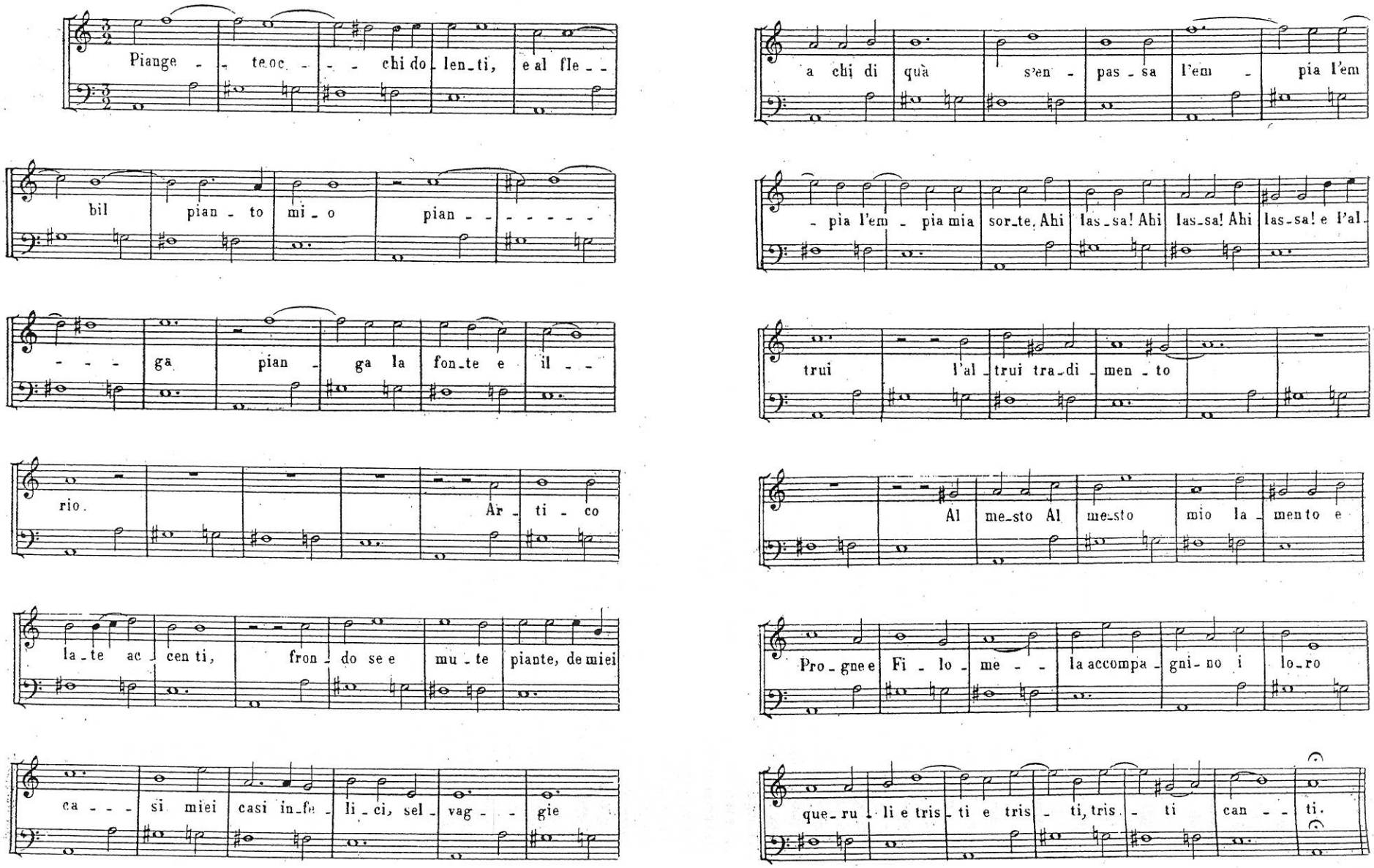
THE EARLY MUSIC CHAMBER OF HORRORS

LAMENTO DE CLIMENE

(Egisto Atto II p. VI)

Biblioteca Marciana (Venise)
Mss. 9935

Cavalli



LETTERS

Dear Clifford,

In response to April's *EMR* letters, a little more for the Brave and Curious. Perhaps it was the use of parody (a much loved form of English humour) in my February, 2006 *Brave and Curious* article that inspired Judy Tarling's wonderful reminder of the comical 'English posture-master'. But most of all, I was delighted by her opening sentiment 'as everyone reaches for their copy of Geminiani's violin treatise...'

In qualifying my dedication to the cause (Libby asks 'whatever that might be') I would simply recall the raison d'être of our Early Music movement. I believe it is, and will hopefully remain, the rediscovery of the composer's intentions – and all that was considered good taste – whilst trying to recreate the style and sounds of musical performance from previous times by unearthing and/or getting acquainted with first source information. Promoting and discussing original sources, by whatever means (even by rumour or hearsay), followed by interpretation, assessment, criticism and questioning, continues to fuel this part of our mission and indeed 'raises the game' of our mutual cause. After 30 or 40 years, and perhaps a certain amount of 'non-specialist' infiltration, this seems fair to expect.

Admittedly I am partly an academic (maybe all early music specialists are, by definition, thus inclined?) as well as a freelance musician; and yes, therefore, I focussed on the serious aspects of Libby's Treatise, but never questioning its good intent, only the location or packaging, rather than the value, of its content, appearing as it does in the far too limiting constraints that relate it to Geminiani's Treatise and one technical aspect. By daring to cross the performance/academia divide, Libby's work, and response to its criticism have underlined a second, equally important issue in the furtherance of our cause. It's not simply the rekindling of the 'Age of Enlightenment' with study of original sources but also the need to document the discoveries made beyond this; drawing conclusions and filling in the gaps—whilst respecting and clearly specifying one's departure from the original—is both essential and inevitable.

I was particularly touched by Libby's account of repairing the failing confidences and techniques of students shrivelling under the effort of learning 'chin-off' (*EMR* letter, April 2006) and share her disappointment at the level of such teaching. Of course, we have to make a guess as to which teachers 'insist their students play chin-off but do not teach any sort of "how".' Perhaps these students might also like to take heart and refresh their own questioning, search for the truth – the future of Early Music depends on them – by considering (maybe with English humour) the basic information proclaimed in Geminiani's 'Intention of Musick' (*Art of Playing on the Violin, Preface*) as well as, Leopold Mozart's insistence that one plays with 'a strong masculine stroke',

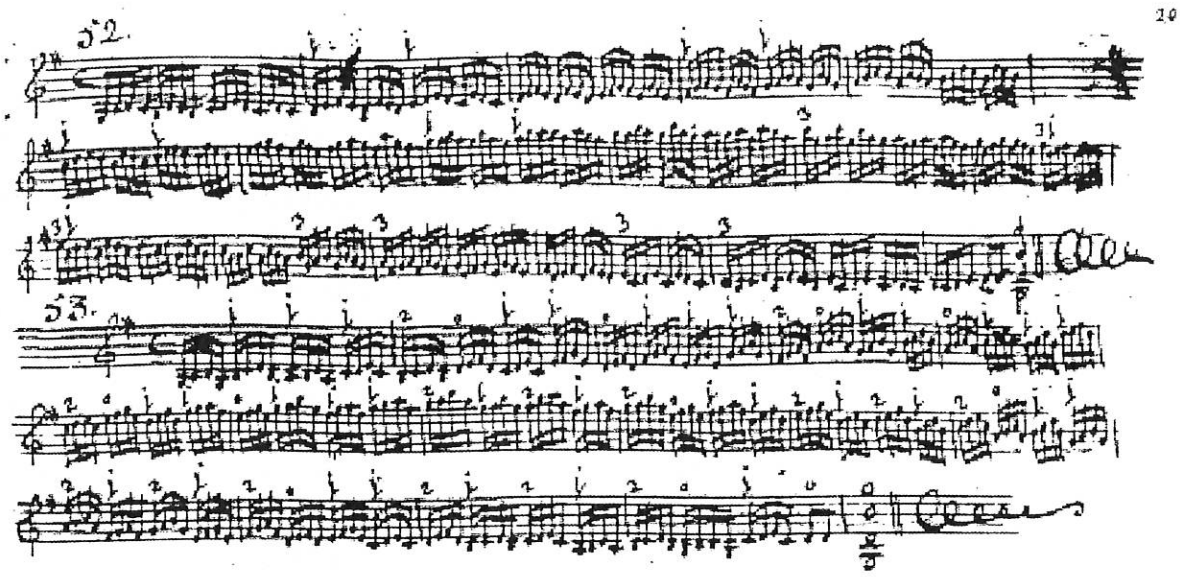
> For what can be more insipid than the playing of one who has not the confidence to attack the violin boldly, but scarce touches the string with the bow...and makes so artificial and whispering a sound ....Such hare-brained violinists...imagine the greatest inaudibility to be sweet.

Naturally Leopold follows with his oft quoted warning

> even the strongest attack, has a small, even if barely audible, softness at the beginning of the stroke, for it would otherwise be no tone at all but only an unpleasant unintelligible noise.

The listing and study of original sources in Judy Tarling's book Baroque String Playing for *the Ingenious Learner* provides a welcome extension to David Boyden's *The History of Violin Playing from its origin till 1761*, whilst also including some practically based advice for players, and so the growth and documentation of knowledge continues. As to compiling a specialist's guide to chin-off playing, I turn to the experts committed to this style of playing. Even though I enjoyed a brief course of chin-off study with Liz Wilcox, I opt for Leopold's 'more comfortable method' of playing at the neck with chin assistance like so many in my particular playing circles – although I vehemently abstain from the use of a chin rest, so common in my German Baroque and early Classical playing circles (perhaps resulting from and exonerated by an established Musica Antiqua Köln tradition). I respect, admire and wish to learn more about chin-off and other, equally authentic ways of holding the violin (unless 'accompanied with Contortions of the Head and Body'!)—hence my purchase of the 21st century Chin-Off Treatise.

My own rather localised contribution to the cause (Ph.D., Exeter 2001) investigates, among other things, elements of string technique including use of open strings with special reference to scordatura; string crossing with reference to idiomatic fingering; and, by way of a data base collating information on the shifts notated in Nogueira's 240 lessons, an attempt to deduce the most common shifts in



A page from Nogueira's Lessons

this study book whilst considering aspects such as positions used, fingers to shift between, the involvement of open strings and then define different types of shifts, such as same finger shifts, replacement finger shifts, those involving open strings or possible contraction or extension of the hand, as well as the 'hand-frame' shift; the latter is perhaps more familiar especially to (or is it, only to?) those using a chin-assisted violin technique. Although only scratching the surface, this last venture did touch on the challenges of different violin holds and whether or not one could substantiate the violin hold for which the Nogueira Lessons were composed.

As a further attempt to encourage chin-off players to dive into the written world of academia I leave two of Nogueira's Lessons as a more contained challenge. Only a small amount of first source descriptive assistance on shifting is known, and dismissing those that recommend shifting with the help of putting the chin on the violin, Geminiani's treatise might well be the most extensive. The question remains, is it possible for original fingerings to be used to further define chin-off playing techniques? Or how about the other way around – only permissible since sufficient first source information seems to fail us with reference to chin-off techniques – do the playing techniques of today, those established and further developed during our 30 year-old Early Music revival, facilitate and provide enlightenment for the performance of original fingerings and indeed other original features? Of course, another project waiting to happen is to examine and expound Geminiani's original fingerings –perhaps by an exponent of his below the collarbone technique?

Hopefully Libby has set a trend in motion and more players will rise to the challenge of documenting the various techniques seen across the spread of period instrument orchestras today. For my part, perhaps a shortened, reader-friendly version of my database findings and thoughts on Nogueira's original fingerings would set the ball in motion – perhaps something for a future article? But a cross-section of feed-back representing all the current ways of holding the violin (even including some of the first pioneering generation) would surely be most interesting and informative, and Clifford, as well as continuing to draw our attention to any such existing or new writings (and passing on any pertinent information from your readers) would you consider promoting and presenting such a survey in your far-reaching *EMR*?

Pauline Nobes

Dear Clifford,

Pace Richard Carter, Eduard Melkus was neither the first nor the second to record Biber's Mystery Sonatas. Lautenbacher's recording appeared in the US and UK in the autumn of 1964, but in the spring of 1963 Sonya Monosoff's recording was issued (also on three LPs) as Cambridge CRS 1811, only in the US. It was reviewed even more enthusiastically than Lautenbacher's. Cambridge was a small label in Boston with a very high standard.

Jerome F. Weber

Thanks for the information. Neither were widely known here.

Dear Clifford,

Twice now in reviews of our madrigal editions you have voiced the same doubts about the approach question of pitch and transposition, and I would like to take the opportunity to explain in more detail what we are trying to achieve. Effectively, it is the practical solution to a problem which arguably should not exist, which is that of enabling modern-day viol players and singers to perform this music together at a pitch 'right' for the singers and with the viol players reading in a friendly key on the instruments they have to hand.

Basically there is no disagreement with the concept of transposing high clef pieces down a fourth, but when actually sitting down to perform the question of absolute pitch in the immediate context must be addressed, i. e. down a fourth from where? The work of Nicholas Mitchell (Galpin Society Journal, March 1995) makes a case for a pitch of a'=522Hz in English Church music of this period, the transposition of the high clef pieces down a fourth can then also be seen as a performance at a'=392Hz – this is only a question of juggling the zero point of the measurement rather than any fundamental discrepancy of outlook. Our experience with these madrigals on courses is in fact that one semitone lower than this is most comfortable for singers (and listeners). Given that most viols are built for and used at a'=440Hz or 415Hz the need for the 'artificial' transpositions is apparent – high clef pieces down two or three semitones, low clef ones up by the same amount, fine tuned to be in reasonably viol-friendly keys.

My assumption is that the sometimes wide-ranging Altus and Tenor parts in these madrigals are for men, who will switch to falsetto as and when required – using my transposition of the Weelkes at a'=415Hz means the highest they go (written d'') is equivalent to a b' at a'=440Hz, which is achievable. A group with women singing these parts would probably prefer the untransposed version. *Richard Carter*

PS: I have been intrigued to note that in the reviews of the regrettably duplicated Ferrabosco I fantasy "di Sei Bassi" so far seen there has been no mention of the version edited by Ian Graham-Jones, which was announced in VdGS Newsletter 16 of June 2002: this was coupled with the anonymous Pavan for 5 basses from the Arundel Part Books, and his transposed version was one fifth higher (said then to be available from Recorder MusicMail, but not currently to be found on their website).

The latest thinking is that English pitch was about three-quarters of a tone above A=440, which brings it near the Italian and German cornett (i.e. church) pitch of around A=465. Domestic pitch is more difficult to surmise, though if mute cornetts were a semitone lower, that might give a clue. How that affects modern madrigal. But I agree that it is best for viols to choose sensible keys, not ones determined by a rigid pitch-authenticity. Temperament matters more than cents! CB

BELGIAN VILLAGE OF BOOKS

On our trip to celebrate getting the April issue out we happened to stay in a hotel near Namur, and saw a leaflet for a village of bookshops. Called Redu, off the road from Namur to Luxembourg, it is the Belgian equivalent of Hay on Wye, a dead village revived specifically for books and restaurants. There are over 30 bookshops there, of which one specialises in music. It didn't have a particularly exciting stock, but there was one shelf with some incredibly cheap musicological titles. I doubt if I shall ever read Charles Van Den Borren's *Les musiciens belges en Angleterre...* (1913), but it was worth €2.00 for a signed copy; rather more useful was Lesure & Thibaut's *Bibliographie des éditions d'Adrian Le Roy et Robert Ballard (1551-1598)* for €4.00 (*ex libris* Suzanne Clercx) and the familiar CNRS conference reports from the 1950s. The village isn't, as yet, worth a visit for its musical content, but certainly worth a small detour if your interests are more general.

In view of the amount on Monteverdi in this issue, I had prepared 'Adio Roma' as the piece of music. But we ran out of space, so reproduce on p. 49 a Cavalli lament from Henry Prunières *L'opéra italien en France avant Lulli* (Paris 1913), another bargain at the Redu shop.

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