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REVIEW

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Associate Editor: Brian Clark
Administration: Elaine Bartlett
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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

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This has been a difficult month for *EMR*. It started with Helen's computer suffering terminal damage from a brief power cut. The July diary vanished, though fortunately it did prove possible to rescue it from the hard disk. Then in early July, whether as a result of another power cut or because I did something stupid, the file on which I had entered all the headings for the CDs and the names of the people I had sent them to lost its data. Entering the headings is very time-consuming, but it is best if I do it myself to ensure consistency. Although I am sure of where I sent most of the discs, there were various options for some of the others, and I tend to remember the alternatives rather than the person I decided on. The third problem has been that Elaine, as former chairman and still a governor at the school which Clare and John used to attend, has had to spend a vast amount of time working with the local authority to remedy a number of serious problems there. She still does quite a lot of work on the Concert Diary, and that has been delayed with the result that it overlapped with the busiest period of my work on the magazine. So I have had less spare time to devote to *EMR* and the last week of July is occupied by my annual date at the Beauchamp Summer School. So if this does reach you before August, be VERY grateful!

We've taken to having a few days holiday to celebrate getting *EMR* off to you: hence trips to Venice, south Germany and NW Spain in early February, April and June. We encountered very little music on these, except for buskers in Santiago. One pitch, under an archway on the north side of the cathedral, had a woman singing folk-songs to her guitar; her voice was an ideal early-music one, and if I hadn't been in charge of our son, who was in a wandering mood, I'd have taken her name and address and passed them on to a likely group. I gathered from another musician who accosted me in the square that she was from Salamanca. He was from an augmented guitar quartet that played popular Spanish music for an hour or two before midnight in the cloister opposite the front of the cathedral. I've heard such music in various places in Spain, but can't identify it – one piece has an irritating repeating cadence which recalls the words 'I do hope that doggie's for sale'.

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REVIEWS OF MUSIC

Clifford Bartlett

VICTORIA

I'm embarrassed: I've just found a couple of a new Novello series devoted to the Masses & Motets of Victoria which were sent to me nearly a year ago. They are in the traditional octavo format, fractionally smaller than folded B4, and have a standard laminated cover: a pity the bits of facsimile incorporated in the design do not change from volume to volume – they are from the *Missa Dum complerentur*. They do, however, give an idea what the original notation was like. The series gives a mass and its source motet – *O quam gloriosum* (NOV020713; £4.95) and *Dum complerentur* (NOV020691; £6.95). Each has an identical two-page biographical introduction and a page on sources and the edition. One would expect the cover to show the voices required. *O quam gloriosum* is for SATB, but the *Dum complerentur* motet is for SSATB while the mass is for SAATTB (I give the editorial voice-names and ignore the additional S in the last Agnus). Victoria notated the former in low clefs, the latter in high; the editor, Andrew Parker, transposes the former up a minor third but leaves the latter unchanged. I don't mind that the original clefs (and reporting of note-value reduction) are given in the commentary, but it is a pity that the vocal ranges are not indicated at the beginning of each piece. *Dum complerentur* does look a bit shrill (I suspect that renaissance singers never went as high as top G), and it would be useful to see how much flexibility in overall compass the ranges of other parts could sustain. The editions give a nice clear text, there are keyboard reductions for those who need them (and there is no reason why the organ shouldn't accompany the voices, provided that it sticks to a single quiet stop and doesn't sound too Victorian in the other sense). I hope the series continues.

SWEELINCK CHORALES

Sweelinck Complete Organ and Keyboard Works. Chorale Settings (Part 1). III.1 edited by Siegbert Rampe. Bärenreiter (BA 8485), 2006. xxxviii + 97pp, £25.00.

I wrote at some length in April about vol. II.1 (*Polyphonic Works*), so will be briefer now. Jumping in before II.2 we now have the first instalment of the works based on chorales. The lengthy introductory material (in German and English) is largely unchanged from previous volumes, though just summarises source descriptions, supplementing it with more extensive information on those first encountered here. Some of the repeated sections needed to be revised to relate more to this repertoire. I mentioned last time that the comment that clavichord was the most plausible instrument for the Toccatas wasn't considered in relationship to the fantasies etc, and it needs even more

justification here as relevant to the function of the chorale settings, comments on which are embedded in the section on the original melodies. I wonder whether the transposition of some melodies might have any bearing on the use of instruments with F or C as bottom note.

The volume's title is, at least in English, misleading. For us, a Chorale has clear German associations, yet three of the ten pieces derive from the Geneva Psalter, and the source melodies and related texts are given here from that: perhaps the title should be 'Hymn and Psalm settings'. Sweelinck had no liturgical use for chorales, though some have the right number of verses (allowing for alternim singing but with possible opening and closing organ verses). But if the psalms were used at all, they would have been as preliminaries to a service, since the organ did not participate in the service itself.

I'll write more about this edition when the rival Breitkopf edition reaches settings of congregational strophic songs (to use a cumbersome but more accurate phrase than chorales). There is no doubt of the excellence of the edition, but which will be the better choice depends on the buyer's priorities and requirements.

JACOBAN MOTETS

Cantiones sacrae: Madrigalian Motets for Jacobean England. Edited by Ross W. Duffin. (*Recent Researches in the Music of the Renaissance*, 142). A-R Editions, 2006. xxiii + 128pp, \$78.00

This covers a much-neglected area of English music from the first decades of the 17th century. Apart from Byrd and, recently, Peerson, the small but fine Latin repertoire has been available only in scattered publications and isn't perceived as a genre. This volume contains 18 pieces: 8 for five, 8 for six, 1 for seven and 1 for eight voices. Two non-liturgical motets from Byrd's *Gradualia* are included, but otherwise the only composers with more than one piece are Ferrabosco II & Peerson. Other composers are Kirbye, Lupo, John Mundy, Nicolson, Ramsey, Ravenscroft, Thomas and John Tomkins, Weelkes and anon. The anon piece may not be English, since it is for double choir, which was rare here despite the potential double-choir layout of decani and cantores. The music deserves to be sung, and the edition is excellent, though I wonder if there is any point in adding slurs to show underlay when the positioning of syllables is so clear. Some editorial completion of missing parts is required – perhaps the National Early Music Association's AGM in Leeds (25 November) could enliven its presentation of Peerson's motets by parallel performances of Duffin's and Rastall's versions.

The boldest reconstruction here is a version of Thomas Tomkins's *Celebrate Jehovam*, for which only three of the six parts survive: luckily they include the top and the bottom. Should editors give bracketed preliminary staves for reconstructed parts so that the reader knows what clef the editor was assuming? A fine anthology.

BLOW'S MOTETS

John Blow *Latin Motets* Edited by Jonathan P. Wainwright York Early Music Press, 2006. 6 vi+ 51pp, £10.00

This is a welcome follow-up to the A-R edition reviewed above. By this period, motet has a slightly different meaning, following Italian 17th-century usage in referring to a sacred equivalent of the secular monody or duet. There are, in fact, two different repertoires in this collection of nine pieces. The first seven are duets – four for equal voices (SS or TT), one for SA, the lower, alto-clef part being more suited to a high tenor, and one for A/TB. Then come two pieces that might be called motets in the more conventional sense: *Gloria Patri qui creavit nos* and the well-known *Salvator mundi* (both SSA/TTB). The volume concludes with an anonymous setting of *Confitebor tibi* (SSA/T) complete with Gloria, which survives in Blow's autograph among the sources of the other pieces in the volume (Christ Church Mus. 14) but without ascription. If it is by Blow, it is based on a different tradition than the duets. These are early pieces, the duets being more purely Italianate than his later music, though *Salvator mundi* may perhaps be linked more with Purcell's *Jehova quam multi*, and it would be economical in theory to suggest that they were both written for the same circumstances in association or competition, like (*Venus & Adonis* and *Dido & Aeneas*). The duets were presumably for private devotion or entertainment. It is surprising that it has taken so long for their collective publication. The ring-bound volume is compactly notated: *Salvator Mundi* takes just four pages, but is easy to read.

York Early Music Press has an interesting list of publications, mostly edited by Peter Seymour and Paul Gameson: see www.YorkEarlyMusicPress.com. It offers publications at two different prices, the higher including permission to photocopy. For the Blow, the latter price is £45.00.

IL NERONE

Cedric Lee's Green Man Press has just issued two cantatas in editions by Barbara Sachs set to the same poem by Giovanni Filippo Apolloni (c. 1620–88) by Stradella (Sta 2) and Cesti (Ces 2) – each £7.90 for scores with and without realisation and a cello part; both are for bass voice and continuo. They begin with Nero on a tower watching Rome burn to the accompaniment of his lyre. Both have patches of virtuosity for the singer, but the realised part is restrained. I see no point in having a cello in music where the voice is so often

elaborating the continuo rather than independent, but the figured part is useful for theorbos. The Stradella seems to have survived into the 18th century and was revived early: Cedric tells me that there were several editions issued about 150 years ago. Coincidentally, another *Nerone* cantata is on the Elisabeth Scholl's marvellous Alessandro Scarlatti disc reviewed on p. 36. This is less focused on his fiddling while Rome burnt, and is perhaps even more subtle in expressing villainy. Scholl's words in the booklet apply to all three cantatas: 'this continuo cantata is a highly impressive operatic scene which leaves the singer space to demonstrate virtuosity as well as subtle undertones'. Perhaps Cedric should ask if he could publish her edition of the Scarlatti.

CARUS VOCAL

A *Dixit Dominus* a8 by Carissimi looks tempting (CV 27.401; €8.80). It quotes the fifth tone melody, its F A C D C is frequently audible. The scoring is for SATB x2 with a minimally-independent organ. It needs a certain amount of rhythmic precision, but shouldn't be too difficult to sing.

Rameau printed his *Laboravi* in his 1722 *Traité de l'harmonie*, so it is readily available in the facsimiles of that (AIM and Fuzeau): it is on vol. III, pp. 341–355. The new edition is more compact, needing only five pages of score. The academic interest of Rameau's printing is the addition of an extra stave below the continuo showing the 'basse-fondamentale'; this new edition (CV 21.009; €5.00) does not show it. Rameau doesn't actually claim authorship, but it is generally accepted to be his. It is for SmSATB with organ. If you need an anthem saying 'I am weary of crying; my throat is dry: my sight faileth me for waiting so long upon my God', look no further. It's rather high, and should probably go down a tone (because of French pitch, not clef configuration): as it stands, the crying is likely to be piercing.



Hasse's *Domine ad adjuvandum me* is reprinted from vol. IV/1 of Hasse's *Werke*. It is scored for 2 oboes, 2 horns, strings, continuo and SATB soli and chorus. It could work as a concert opening, an equivalent to its liturgical function, but it does seem a bit odd to issue a two-minute piece like this separately. (CV 40.965; €18.50).

EDITION HH

HH has higher standards than most smaller publishers of early music, both in appearance and scholarship. They are fortunate to have the services of Michael Talbot (editor of the Albinoni & Torelli) Christopher Hogwood (of the Gelinek), respectively a musicologist concerned with performance and a performer with the highest musicological standards.

Talbot and Albinoni are naturally associated names which combine in an edition of the continuo cantata *Di tante ree sciagure* (HH 35 143; £ 9.95). It's a typical 'my love has gone away' piece in G minor, gentle rather than distraught, with two recits and two arias. It's not going to convince doubters that Albinoni is a great composer, but it is pleasing to the singer (who doesn't require phenomenal technique) and listener. The comments on performance (e.g. you don't have to have both cello and harpsichord) are sensible, but I wonder if it is really necessary to add figures to the bass, in view of the player having a score. The edition has the main copy with realisation and two unrealised scores marked 'Soprano voice' and 'Basso continuo'. The page turns don't work for the cello: it might have been better to have put the recit on page one and squashed the arias onto an opening each.

Giuseppe Torelli's Sonata in A (HH 30 116; £11.95) is an example of a type of sonata that was more common in the early 17th century for treble, partially independent melodic

bass, and continuo for organ. This is for 'Violoni é Viola é basso Continuo'. The source is the much-quoted MS that once belonged to Thurston Dart; it was unavailable for sometime after his death but is now British Library Add 64, 965. It is an anthology linked with Pepusch which, among much other music, contains three sonatas by Torelli for two violins without bass, two more with bass, and the sonata edited here (the less specific 'viola' in the source is called cello in the edition). This is useful way of giving the cello something a bit more extrovert in a violin recital. The idea of adding a second cello seems a bit odd, since the cello generally follows the contours of the continuo anyway.

I must confess that if I had heard of Josef Gelinek, I had forgotten him. Mozart heard him improvising on a tune from one of his operas when he visited Prague for *Don Giovanni* in 1787 and recommended him to the Kinsky family, with whom he spent 15 years in Vienna as priest, piano teacher and tutor. He specialised in variations, of which 120 sets survive. His *Eight Variations on 'Wie stark ist nicht dein Zauberon'* from *The Magic Flute* are far better than the hack work one might expect (HH 10 172; £9.95).

EDIZIONE GALLESE

I drove down to Crickhowell (just over the border into Wales) one Saturday in June to play in a concert by a choir of which I'm president (probably to get a good deal on our music, though this was, apart from the three pieces mentioned below, all from Carus). The leader of the one-a-part string group was Chris Hair, and as a change from German music, we played three pieces from his publishing imprint, Edizione Gallese. It's worth looking at his web site: there are a few duplications of pieces already available in decent editions (and not just by King's Music), but his work on the Scarlatti family is useful. I'll mention here just the pieces we played – it's nice to have tried out the

edition before writing about it. I would be surprised if Schmelzer's *Polnische Sackspfeifen* isn't published somewhere, but neither BC nor I are aware of an edition, so it is nice to have this in a good score and parts – there aren't many other jokey trio sonatas (£6.00). More substantial is the violin concerto by Johann Ernst von Sachsen-Weimer, transcribed by his brother's organist J. S. Bach. This is an imaginative transcription back to the lost original, with rather more invention than a more scholarly approach might have taken. The result doesn't sound like organ music, which is a sign of success, and worked well as an independent piece. The third item also had Bachian links: the Alessandro Marcello concerto that Bach arranged. For such a well-known piece, it is remarkably difficult to find a reliable edition, and some older ones present it in the key to which Bach transposed it, C minor, rather than the original D minor. The musical text of these editions is fine, but a few introductory words are needed: the Ernst in



particular would benefit from some explanation of what the editor is trying to achieve in his transcription.

CHANDOS ANTHEM 10

Handel *The Lord is my Light* HWV 255. Edited by Gerald Hendrie... Score (BA 4268) Bärenreiter, 2005. vi + 86pp, £19.50. Wind set £6.50, strings £5.50 each, organ realisation £9.50. Vocal score (BA 4268a) £12.00

HWV and HHA avoid the usual name Chandos Anthem: I wondered whether we should all follow suit, but had my doubts. I suspect that few performers or listeners think in terms of HWV numbers, and the name and a one or two-digit number is more memorable, as well as having been standard for the last few decades.* (Confusingly, Novello used to number them differently.) At first sight, this looks as if it would be an ideal work for choirs: six of the movements are choral, with only four solos – it's a pity that the list of movements doesn't state their voice (T1, T2, T1 again, and S). The introduction mentions that the first six anthems that Handel wrote for the future Duke of Chandos were for small forces but fails to discuss the forces for the remaining five. A glance at the score shows a tell-tale sign that things are not quite what they seem: the absence of viola. It may have been normal in Austria later in the 18th century for church music to have been played by larger ensembles without violas, but in England their absence in a complete work makes solo instruments more likely. Handel may have had a few more than two violins available, but that and the presence of only one oboe would, even without matching the music to the names of the musicians known to be employed at Cannons, suggest a small band. Perhaps a viola part should be added if a choir is used.

There is also a problem with the chorus. In the score, it is set out for the usual SATB. However, the original clefs are C1 C4 C4 F4, the normal clefs for STTB, and the two tenor parts are of similar range – the edition does not, as one expects with earlier vocal music, show the compass of each part. The first of the C4 parts tends to be the higher, but they cross quite a bit and are clearly both for the same vocal type. The first chorus has an extra part in C3 (alto) clef, probably intended for a high tenor, with top note of B flat – which is also the top note of the upper C4 part, while the lower tenor only goes up to G. So attractive though the piece looks, it presents difficulties to the average choir. I'm not suggesting that Bärenreiter have deliberately tried to mislead choirs into buying a work that that are unlikely to be able to manage. But the introduction could have been devoted to matters of performance rather than imitating a programme/CD-booklet note, and perhaps also included some information on the sources: is the autograph the only significant authority? Nevertheless, the separate availability of the score is welcome, as is the vocal score. This is another Chandos Anthem that can be pensioned off from the King's Music catalogue. It is a very fine work: if you can assemble the right middle voices, try it.

* The topic of whether names should be updated in line with modern

knowledge or correctness cropped up in passing in a surreal dinner-conversation recently (inspired by or in reaction to a day spent with Buxtehude's *Membra*). If Boudicca is found, like Boadicea, to be inaccurate, should we change her name yet again? I reckoned that we probably shouldn't have changed from Boadicea, and certainly shouldn't change again (or, indeed, change back) but should follow the normal usage of an educated non-specialist. We don't call Paris 'Paree' (unless prefaced by 'gay') and for us the Russian capital is Moscow, though inhabited by Muscovites. I was amused to hear recently a Radio 4 newsman introducing a report from 'Mumbai' but the Indian voice from that city said 'Bombay'. Do people really sing *Inuit Nell*? And away from proper nouns, I continue to think 'early modern' should remain a synonym for late-19th/early 20th-century art. (Possibly more on that next month, in connection with an excellent book on music from 1520-1640.) The Chandos Anthems (and now we reach the point of this digression) may have been written while Handel's boss was still the Earl of Carnarvon (or should we now say Caernarfon?), but radio announcers regularly introduce recordings as conducted by Sir John Eliot or Sir Roger that were made long before they had received their titles. So I'm happy to stay with Chandos, even if he didn't have that title till 1719.

CARUS BACH

I didn't see the Carus *Christmas Oratorio* when it first appeared (the copyright date is 1999). I now have a study score (CV 31.248/97; £20.50) and vocal score (CV 31/248/53; £13.80). The study score is midway in size between the miniature score Bärenreiter produced in 1960 (I see that its introduction was translated by our reviewer Peter Branscombe) and its current larger format (TP85; £14.50). The Carus one is certainly more legible than the 1960 Bärenreiter version; I don't have a copy of the current one, but it is probably more spacious, since the staves of the Carus score are very close to each other. However, the image is very black, so is more likely to be readable if you decide to follow the score at a performance in a gloomy church. The Carus score also contains the critical commentary, which isn't even in the full-size Bärenreiter score: you have to find the separate critical commentary. It is important since, apart from any detailed comments, it includes prominently the list of parts in Bach's performing material. You can see at a glance the presence of two copies each of the violin 1 & 2 parts but only one of each voice part, which may not be conclusive, but is at least suggestive. The Carus vocal score is comparable in price with the Bärenreiter. It looks a bit congested, but is probably less effort to hold. There is some economy of space by having soprano and alto parts of chorales on the same stave. Drinker's English text is underlaid, as in the study score – I've seen worse! Carus also publish the vocal score in two volumes, useful for those who are not performing the complete set of six cantatas. Instrumental material can be bought to accompany both the complete work and the two halves.

I haven't mentioned instrumental parts in connection with most reviews, but it can be assumed that they are available for all the Carus & Bärenreiter works that require them and are likely to be at the very least competently prepared. See the remarks on Mozart Symphony 41 on p. 7.

I was puzzled by the need for an *Art of Fugue* arranged for two keyboards (CV 18.523; £59.90). I'm all in favour of playing it on two keyboards – it helps understand how the counterpoint works and gives players the chance to concentrate on the individual lines before working out

how to preserve their quality when managing four parts with two hands. But my initial thought was: why need separate copies? Isn't it better to have the whole picture in view? But on thinking further, I realised that something keyboard players rarely do is play from a part, so they don't have the discipline of adjusting to another part by ear. So playing the *Art of Fugue* thus could teach pianists more than how to play counterpoint.

CARUS MICHAEL HAYDN

Michael Haydn's *Missa Sancti Hieronymi* (CV 54.254; €36.40) was performed, not on the name day of his boss, Archbishop Hieronymus Colleredo, but on All Saints Day, 1772. It was the last mass he was to write for Salzburg Cathedral for a few years, since Mozart took over until 1777. Michael H's masses have been recorded with considerable success, and this certainly looks worth trying. If you want a long concert, you could pair it with Bruckner's Mass E minor, since both eschew strings. Haydn's band is more modest: pairs of oboes and bassoons, with trombones mostly doubling the chorus ATB and a violone. Haydn added at the end of his score a pair of ripieno oboes, which the two early sets of parts ignore: they are dispensable. The earlier set has both solo and ripieno organ parts. The displaced soprano line at the beginning of the Sanctus is a particularly telling touch in a fine work. This and the other Michael Haydn works mentioned here are edited by Armin Kircher. The Carus reference numbers use as their second set of digits the number in the chronological Sherman and Thomas thematic catalogue. A further series of numbers after the second dot is always used by Carus to distinguish between vocal score, part etc, but the full (or only) score has no additional number.

The *Missa sub titulo Sancti Leopoldi* (CV 54.837; €28.20) has a more normal Austrian scoring – two violin parts and continuo, with two optional horns, but is unusual in being for boys' voices: soli and tutti SSA. The publisher reckons that it lasts about 20 minutes, making it half the length of the mass listed above. It was Haydn's last work, completed on 22 December 1805, and presumably performed by the Salzburg Cathedral boys six days later. The autograph doesn't survive. This is a welcome addition to the high-voice repertoire. Don't economise and omit the horns: their parts are quite simple, but they add a different element to the sound.

Weihnachts-Responsorium: Responsoria ad Matutinum in Nativitate Domini (CV 54.639; €14.60) is a setting for SATB chorus ('in pieno' is the term Haydn used) with two violins and Bc completed on 9 December 1796 and presumably performed that Christmas. Each of the eight Responsories is concise, mostly three pages long. They would probably work as a concert sequence: try them mixed with carols or alternate with renaissance settings of similar texts. Another short Christmas piece, *Puer natus in Bethlehem/Kind geboren zu Bethlehem*, (CV 54.999; €7.00) is a pastorella for SSA, flute, 2 clarinets, 2 horns and bassoon or cello, with no continuo. Virtually no information is given, so it isn't clear if both texts are in the

source; the work isn't in the thematic catalogue, so I can't check there. The vocal parts are quite simple, with decorative lines from the clarinets.

RYBA MISSA PASTORALIS

Ryba Missa pastoralis in C in Nativitate Domine in nocte
Edited by Karlheinz Ostermann. Carus (CV 40.683), €19.80.

We are told that Ryba (1765-1815) wrote 1,391 works. He is best-known for his Bohemian Pastoral Mass in C (CV 40.678). This Latin mass from around 1808 is part of a projected scheme of masses (ordinary and proper) for the church year – an overambitious project which he did not live to complete. This has none of the naivety which makes the Pastoral Mass attractive and not quite enough compensatory sophistications. For a church that sings masses with instruments on an ordinary Sunday, this would be fine; but the competition for Christmas night is rather strong. It is scored for solo clarion (a simple part) and bassoon with two violins and continuo. The commentary lists various additional instruments in much later sets parts. Vocally, it needs SATB soli and chorus.

FUZEAU

Leclair Six Concertos pour violon et orchestre opus VII
Présentation par Jean Saint-Arroman. No. 5969. 5 parts + introduction, €37.00

Leclair Six Concertos pour violon et orchestre opus X
Présentation par Jean Saint-Arroman. No. 5970. 5 parts + introduction, €37.00

These are important works, and should be in the repertoire of far more baroque fiddlers and bands than they are at present. One reason for their neglect is the absence of decent editions or facsimiles. The King's Music set is not at all clear (for which we always apologise to customers when we sell them). Now if anyone comes to us, we will sell these, which are considerably cheaper. It is probably a triumph of Fuzeau's clean-up technique, which in other cases I have criticised – but they may have got better films to work from than we did. The solo part is somewhat squashed, but 18th-century engravers (in this case, Mrs Leclair) were highly influenced by the cost of paper and the need to avoid difficult page-turns: each solo part fits four pages; the op. 10 concertos have more notes so are more squashed.

The titles quoted above are from Fuzeau's cover, but the original title pages are more informative. The bass parts are designated 'per Organo, é Violoncello' and two bass parts were included in each set – a point which Fuzeau regrettably ignores. We may decide that 'organo' is a conventional, not an explicit, term, but it is at the least a plausible option. It is odd that each set has a different introduction which refers to both sets: it would have been possible to fit both introductions onto the 8-page space to give buyers of one set the benefit of both. The comments on the meaning of the Italian tempo marks and limitation

of added ornamentation are interesting, but the idea that 'solo' in the parts means single-instrument accompaniment is naïve: it is more likely to have the same function as *f* and *p* in Handel arias – it shows what the soloist is doing, and the implications may vary depending on the size of the orchestra and the wish of the director. Op. 7/3 can have flute or oboe solo instead of violin, though it is flautists who have appropriated it.

Telemann *Nouveau Quatuors en six Suites... Paris, 1738.*
No. 5978. €43.00

This is the set published by the composer in 1737 for transverse flute, violin, bass viol or cello (with alternative parts) and continuo. The six quartets are in D, a, G, b, A and e. The subscription list has 136 copies for France 99 abroad (including Mr Bach de Leipzig). They are, of course, absolutely basic repertoire for any group with the requisite instruments, but these are by no means the first publications of them in facsimile – the Performers Facsimile PF 224 is of comparable price at \$50.00. The fine Barenreiter modern edition is more expensive at £30.00 for each of the two volumes into which it is divided, but that includes a score as well.

Michel Blavet 1^{er} (2^{ème}, 3^{ème}) *Recueil de Pieces... 3 vols.*
Nos. 4791-3 €30.00 each.

These three volumes (1744, 1744 & 1757) of arrangements of popular pieces for two treble instruments have obvious educational uses. Blavet lists transverse flutes, violins and pardessus de viole, but his '&c' allows for a variety of other instruments whose bottom note is the D above middle C. Composers or operas are occasionally mentioned, but most pieces are anonymous (or by Blavet) and the editor has not undertaken the vast task of identifying their sources. Judging by the *Gavotte de M. Handel* (a version of the Harmonious Blacksmith in G major and 2/4 time), these are hardly accurate versions, but it is interesting that Blavet marks its variations to be played faster than the theme. One wouldn't want to hear more than a few of these pieces at a concert, but they will pass an idle hour on pairs of equal instruments. Take a copy with you when going on a journey and you may be able to earn pocket money by busking.

Dussek *Duo pour Harpe et Piano opus 36, c. 1804-1805* No. 5985

Dussek *Duo concertant pour Harpe et Piano opus 73, 1810.*
No. 5979 €21.00

There are not too many pieces for harp and piano, and it may be argued that around 1800 the instruments were more compatible than they were to become later. There was also, fortunately, a fine composer around in the 1790s who had an interest in both instruments: Dussek was married to one harpist (daughter of his publishing partner Corri) and performed with another, the widow of Jean-Baptiste Krumpolz. This led to three trios – op. 74 will presumably also be issued by Fuzeau. Op. 73 is a far more

substantial work than 'Oeuvre 36 ou 38' (the original title page hedges its bets!) There seem to be no problems for even uninitiated performers from reading the facsimile.

Méthodes et Traités: Flûte à Bec. Europe 1500-1800 Volume IV Réf 5984 €74.00

The other three volumes were issued a little while ago, and from the leaflet they would seem to be considerable more interesting than this, which is a bit of a ragbag. Most of the contents are English elementary instructions booklets prefacing collections of popular tunes without accompaniment. These booklets often contain instructions for finding the right pitch to transpose music that doesn't fit the instrument's compass. The need is explained clearly in Stanesby's *A New System...* (pp. 53-566 here), but it is a technique that most modern players do not bother to acquire. Items that appear to be complete are *The Bird Fanciers Delight* (c. 1730), Daniel Wright (c. 1735) and Anon *The Compleat Tutor...* (c.1750 & c. 1775 & c. 1790). On the whole the material in this volume is disappointing.

MOZART

Mozart *Symphony in C major ('Jupiter') KV 551* edited by Cliff Eisen. Breitkopf & Härtel (PB 5292), 2006. 76pp, €30.00

I'm not really sure of the relevance of his discussion of 'Fassung letzter Hand', but Eisen is right to consider a score as a practical document rather than the embodiment of an idealised version of 'the work'. He is also right that every possible sign that might have any implication on performance should be preserved. Whether this always means a pseudo-facsimile of the autograph may be questioned. I haven't worked on Mozart sources, but with Handel I've sometimes considered preserving his beaming but have found that it rarely seems significant, the inconsistencies being of a frequency and type that implies that they are casual. With Mozart, though, they matter more. I like the idea of drawing attention in the commentary to variants that are particularly worthy of attention. I was sent a sample violin part, which is laid out with as due regard to page-turns as is possible with its large print. Normally 12 staves is fine on a standard orchestral page (though 10-staves is better for MS pages), but the gaps between lines are a bit tight, because the staves are rather large. But there's a reason for this. I recently received an email from an American conductor who wanted to use my Oxford UP *Messiah* part with the Pittsburgh Orchestra, but was told that the staves were not wide enough. This struck me as ludicrous, since those parts strike me as absolutely clear and look so good. But the standard staff height for wind parts is 7.5 - 8.0 mm and for strings, who sit farther from their stands, is 8.5 mm. (The *Messiah* parts are only 7 mm high, which is the Sibelius norm.) Such naive measurements don't allow for the balance of notes and space with the amount of additional data attached to the notes. The rules are probably right for composers who attach modifications and instructions to every note, but not for Handel (with hardly any) and barely applicable

for Mozart, even if he uses more slurs and dynamics. I was reminded of a comment quoted by Jeremy Clarkson in the *Sunday Times* (9 July) from an American policeman: 'You don't need common sense when you've got laws.' Anyway, you won't strain your eyes from these *Jupiter* parts, and the score is a pleasure to read.

MOZART MASS in C MINOR

Mozart Missa in C KV 427... completed and edited by Robert D. Levin. Full score. Carus (51.427), 2005. xi + 290pp, €89.90

I mentioned this in passing when drawing attention to the complete masses in miniature two issues ago; the miniature score is also available separately at €29.80. There haven't been so many attempts to complete this mass as the Requiem. The usual conservative one is by Robins Landon (Peters and Eulenburg), though it was made without access to the major sources. Richard Maunder has done a version for Oxford UP, which happens to be included in the Carus catalogue as well as Levin's: that has the advantage of being cheaper, and also having orchestral material for sale, whereas (exceptionally for Carus), Levin's is only on hire. It would have been interesting to have asked Richard to review this! I'll list very briefly the problematic movements and the solutions offered.

Kyrie and Gloria. Fully composed by Mozart; Levin adds an optional cadenza from the version of the music in *Davidde penitente*.

Credo. Both editors add brass (which Mozart would have notated separately since there were no spare staves in his score), though quite differently.

Et incarnatus. Two blank staves in the autograph between the woodwind and strings. Levin assumes that they were intended to be vacant, but Maunder adds parts for horns. Both fill in the missing violin and viola parts from bars 19-113, but differently.

Maunder does not attempt to complete the rest of the Creed; Levin adapts and expands music from sketches of independent works, except that **Et in Spiritum Sanctum** is based on an aria from *Davidde penitente*.

Sanctus. Fully composed, though extant in secondary sources except for the viola in the Hosanna and the need to expand a four-voice version into double choir, on which the editors differ. The editors differ considerably.

Benedictus. Needs fewer changes since it is only for single chorus.

Agnus Dei. No evidence of if and what Mozart might have written. Maunder makes no attempt to supply anything; Levin provides a version based on *Davidde penitente* and a contemporary sketch.

Both editors have studied the sources and Mozart's way of composing very deeply. I'll sit on the fence by saying that

it is excellent that these two versions are available. It's a pity that Levin supplies no critical commentary and in neither score you can tell at a glance what is by Mozart, what might be, and what is invented (though the categories merge into each other and are not so easily defined).

MORE MOZART

Kleinere Kirchenwerke... Shorter Sacred Works Arranged for Soloists, Choir and Organ (Bärenreiter BA 7523; £ 8.50) contains ten items that could be managed by a choir with a skilful organist. The accompaniments are printed on three staves. The most substantial work is the *Te Deum*, K. 141, though it does get through its long text very nippily. Other pieces will be useful as short anthems – have a change from *Ave verum corpus*, though that is included too.

Triosonaten/Trio Sonatas KV 10-15 (Carus CV 51.010; €26.00) is a misleading title for a set of piano sonatas with accompaniments for violin, flute and cello. This was published in London in 1765 as *Oeuvre III*. Siegbert Rampe has produced a thorough edition of music that, while competent, probably wouldn't need more than one edition did it not have the name of Mozart attached to it. Bärenreiter calls their edition Piano Trios, which is less confusing. There is also a separate edition of the piano part, *Cembalosonaten/Harpsichord Sonatas* (CV 51.010/10; €17.00), though I don't see why keyboard players can't just play through the score and ignore the other two instruments. This pair of publications reaches very near to the bottom of the Mozartian barrel. The music is pleasant, but the small market for it is hardly worth fighting for.

More useful is a single volume containing a score of all the **Kirchensonaten/Church Sonatas** (Carus 51.067; €36.40). There are separate editions of all the items in score and parts, but if there still are people who buy scores to accompany CDs, this is a desirable publication; other users could be performers who need a score of the lot to decide which pieces to select.

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RAVENS VIEW

Simon Ravens

In common with most early musicians, I am generally wary of any musician who takes an existing work and treats it as a prop, rather than as an act in itself. My instinct is to trust the original composer, and implicitly to trust that if I can rediscover the context, inspiration and ethos of his music, my performance will not be found wanting.

Imagine my surprise, then, at finding myself sincerely applauding a performance which was described on its publicity as follows: 'Richard Davy's moving *Passion* according to St Matthew is recontextualised for chamber choir, vocal soloists and brass by a consortium of composers from the New Zealand School of Music'. In truth, that sentence only tells half the story of how much this was a performance that Richard Davy would *not* have recognised. In a darkened hall, chapter headings from the *Passion* story were backlit onto a wall above the singers; the performers were spread out in several groups over a huge distance; the audience were encouraged to walk around the space during the performance; and so on.

I was at the performance, I must admit, under some sense of obligation. The choir were the Tudor Consort, which I formed in Wellington 20 years ago, and for the anniversary of which I was back in New Zealand last month. Yes, I was intrigued by the publicity for this 'recontextualisation' (can you imagine what it might sound like?) but deep-down I was suspicious. For a start, if Davy's passion is indeed 'moving', why should anyone feel inclined to doctor it? And by implication, assuming the archetype is moving, why recontextualise, and not just contextualise? My final, unrelated suspicion, was about hearing a work on which, Davy aside, six composers had worked: how could the finished work be cogent?

How, then, did the performance itself dissolve these reservations? In part, it was just that – the performance – which convinced me. When I left New Zealand 15 years ago I prided myself that the Tudor Consort was a fine choir, but now they are more than that. Under their current director, Alistair Carey, I cannot think of any group – anywhere – I would prefer to hear sing an Eton Choirbook work such as the Davy. To me, the balance they achieve between humility and technical assurance is near-ideal. Their fellow performers in this concert were the Royal New Zealand Air Force Band, a wind-band of some 30 players, who presented the newly-composed music with conviction and panache.

So what exactly was performed? The choir sang Davy's music, from start to finish, 'straight'. Under a separate conductor, the wind players overlaid the Davy with the

new music, which acted as a commentary on the drama of the text. The current slant of New Zealand composition, under the influence of the wonderfully inventive Jack Body (whose brainchild this recontextualisation was), is what I would call ethno-minimalism. Just as 'Pacific rim' cuisine has fused the tastes of Asia, the Pacific and the West, so Body and his colleagues have laid non-western rhythmic and antiphonal devices onto the relatively simple tonal framework of their own music. The seasoned ear could doubtless have spotted the splices between *The Six*, but not mine. Stylistically the 'new' music may have changed accent, but never language.

I am looking here for reasons why in this performance new and old musics seemed to complement each other. Albeit on a different time-scale, one could say that the Davy *Passion* shares something with the New Zealanders' compositional style, in that it is a harmonically simple call (Evangelist) and response (chorus) work. And in this recontextualisation, the unextended family of wind sonorities neatly balanced the unaccompanied choir: strings would have clouded the dialogue.

Lutoslawski once said that a piece of music exists on a number of different levels: as a live, real-time experience; as something which can be remembered in real-time; and as an essence, which can be recalled in an instant. In that sense, this work certainly ticked all the right boxes. Although the performance itself was absorbing, it was only shortly afterwards, as I walked away from the venue, that I realised that it had 'worked' for me. At that moment, when the sound stopped, I had a clear, beautiful aural memory of the recurring motifs of the Davy. For all the efforts of the present day, the Tudor archetype had retained its integrity. I could – can – also recall the effect, the essence, I suppose, of the recontextualisation: of one culture confronting another, but ultimately doing so with respect. Interesting.

In due course you will be able to make your own evaluation. All the concerts in the series were recorded by Radio New Zealand for subsequent broadcast, and will presumably be on their website.

Perhaps I should have sent Salutare by 'ensemble nu:n' (see page 46) to Simon; also the first recording of the complete Vaughan Williams incidental music to The Wasps (see pp. 18-19). The musicians of the former evidently do respect the material that they surround by improvisation, even if I wasn't entirely convinced by the results. But those behind the Wasps abandoned 'context, inspiration and ethos': in fact everything except the music, and I think the music was the weaker for it. CB

GOING HIP IN XALAPA

Judy Tarling

The problem of how to approach HIP becomes more complicated as ideas about playing in a suitable historical style become more widespread and are actively sought after by players of modern instruments. Solutions include: buying a set of baroque instruments (often inadvisedly in a rush to meet budget deadlines), buying baroque bows to play on modern instruments, and sticking with the modern equipment but trying to apply baroque styles and techniques with a changed attitude towards the musical information. If there are no funds and very little in the way of time allocated to the process, this last option is the only one available.

But how do you start if you have no hope of buying baroque equipment, and the postal service sometimes takes nine months to deliver something ordered over the internet? The solution chosen by Rafael Palacios at the University of Veracruz at Xalapa, which has the most prestigious music department in Mexico, seemed a bold and innovative one in a place until now untouched by the 20th-century period-instrument movement. Following introductory sessions coached by him in basic baroque topics, a four-day seminar entitled *Jornadas de Retórica* was held to kick-start HIP for the students in the field of 'ejecución elocuente'. Lectures in the morning were backed up with rehearsals for the student orchestra in the late afternoon (strings, oboes, bassoon and continuo, all using modern instruments), directed by myself, assisted and with translation by Rafael. The students study for ten years to gain their degrees, and most of the time are concentrating on becoming soloists. Little time is devoted to chamber music, and there are no viola players or teachers! Consequently, a violinist was 'promoted' to play the viola for this event. Ensemble skills needed a lot of work, with cadences sometimes remaining elusively untogether, but by the end of the four days the group was making a stylish sound and had been transformed into a lively, immensely more rhetorical, baroque orchestra.

The proceedings were opened by a grand lady of Mexican literature and poetics, Helena Beristain, author of a Spanish 'bible' of rhetoric and many other books on language and grammar. At eighty years old, and full of energy and enthusiasm, she introduced us to the subject of rhetoric with a variety of ideas and texts, poetry and stories of different periods, which she scrutinised with us for rhetorical ideas, questioning our responses and feelings. She posed the problem of modern perceptions and misunderstandings concerning rhetoric and how we cannot escape it, however much we dislike the idea of it. She argued the benefits of something short and thought-provoking, and the use of ambiguity which makes the listener or reader think. She discussed 20th-century avant-

garde poets and writers, the artist's creative impulse and, for some, the need to belong to a stylistic group. Her passion and a life-long experience of writing and thinking about how language is used and works inspired everyone there and set the tone for the rest of the event.

Having finally arrived, after a Paris bomb-scare forced her to miss her flight, Raphaëlle Legrand opened day two with a selection of Couperin's descriptive harpsichord pieces, analysing his solutions to the problem of representing objects, actions and characters in sound. Having described how French baroque composers were deprived of the use of rhetorical theory, lacking lists of figures, she showed how, in spite of this the use of rhetoric in composition was fully understood by them, with a close analysis of the stabbing scene from Lully's *Armide*, and the critical commentary it provoked in the following century from Rameau and Rousseau. This was followed by a rhetorical analysis of an extremely dramatic extract from Rameau's *Hippolyte et Aricie*. The listeners were inspired and impressed by both the grand French musical tragedy, its style and range of expressiveness, and the personal, private entertainment provided by Couperin's *petits mots*.

On day three I talked about how to access performance information from the classical sources, and demonstrated these with some students in a fantasia by William Lawes. Various topics from the previous sessions were discussed and commented upon, including the importance of the personality of the performer, and the questionable existence of a truly rhetorical experience in listening to (or performing on) recordings. On the final day, the student orchestra played and demonstrated various rhetorical ideas and performing strategies using Handel op. 6 no. 1 supervised by myself, with additional contributions from Mme. Legrand about French dance in a selection of movements from Peter Holman's arrangement of the 8th concert of Couperin, *dans le gout théâtral*.

Comments collected from the students after the end of the event revealed a new attitude towards baroque music, which previously had been regarded by some as repetitive and boring. The students spoke of being aware of new tools of expression, especially the communication of emotions discovered in the score, and acquiring powerful new ideas and solutions to the interpretation and performance of music of the 17th and 18th centuries.

The event concluded the next day with a group visit to a nature reserve close by, where we saw coffee bushes in flower beneath the banana trees and drank from coconuts cracked open on the spot.

WAS SHAKESPEARE'S DARK LADY BYRD'S LIBRETTIST?

Peter Bassano

In 1589 William Byrd published two collections of songs: *Liber primus sacrarum cantionum* and *Songs of Sundrie Natures* – but not until a year later in November of 1590 does Byrd's name appear again on the list of payments made to the Gentlemen of the Chappell following his suspension and virtual house arrest in 1584¹ yet on the title page of *Songs of Sundrie Natures* he seems to have authorized Thomas East, his publisher to print: 'William Byrd, one of the Gentlemen of the Queenes Maiesties honorable Chappell'.

How is it that, during the five years when more Catholic plots were discovered,² Byrd had enough confidence to publish his reappointment before he appears to have been paid anything for singing a note? The answer probably lies on the next page, Byrd's dedication to Sir Henry Carey, Lord Hunsdon (1526-1596).

Henry Carey was the son of Anne Boleyn's older sister Mary.³ Mary had been a mistress of Henry VIII prior to him taking up with Anne Boleyn. By 1520 the King appears to have tired of Mary and had her married off to William Carey, a

young gentleman of the royal household. Anthony Hoskins, in the *Society of Genealogists* journal,⁴ argues that a sexual relationship between Henry VIII and Mary continued after her marriage to William Carey and that both children, Henry and his older sister Catherine, were in fact illegitimate children of the king. It might be argued that the 1520 portrait of Henry VIII by an unknown artist⁵ when the King was about thirty and that of Lord Hunsdon in the Gerards portrait of 1591⁶ when Hunsdon was 65 bear a family resemblance – the hooded eyes, the aquiline nose. If this paternity theory is true, it gave Hunsdon a complex personal relationship to Elizabeth I, a consanguinity that confirmed him a cousin and a putative half-brother.

William Carey died in 1528 when Henry was only two. His mother was considered unsuitable to raise him alone and so his aunt Anne Boleyn, who at the time was engaged to Henry VIII, was given custody. Henry still maintained regular contact with his mother until her clandestine elopement with a soldier in 1535.

Anne and Henry VIII raised the boy, providing him with a Cistercian education. His lifelong interest in poetry was aroused by his lessons with the French poet Nicholas Bourbon⁷ and continued with his patronage of the poet William Warner,⁸ author of *Albion's England*, and finally led to the position for which he is best remembered today as Patron of Shakespeare's company of actors, The Lord Chamberlain's Men.⁹

When he was 19, a few years after the deaths of his aunt and mother, Henry married Anne Morgan the daughter of Sir Thomas Morgan of Arkestone in Hertfordshire by whom he had seven sons and three daughters. Throughout this marriage Hunsdon maintained a number of mistresses and fathered some illegitimate children, one of whom, Valentine Carey, became Bishop of Exeter.¹⁰

Elizabeth I bestowed many honours and appointments on Carey: after her coronation she elevated him to the peerage as Baron Hunsdon, in 1568 he was given a job that was to occupy him for the next twenty years as Governor of Berwick and Warden of the East Marches, and in 1577 he became a member of the Privy Council and attended meetings as much as his Berwick appointment would allow. In 1584 he became Captain of the Pensioners, the small and select bodyguard of the queen, and finally Lord Chamberlain in 1585. By 1589, the year after the Armada, Hunsdon had become something of a national hero. He had been brought back from Berwick upon Tweed to take charge of the Queen's personal safety at Tilbury Fort.

As David Mateer in his 2004 edition of the *Songs of Sundrie*



SVPERIVS.



¶ Songs of sundrie natures, some of grauitie, and others of myrth, fit for all companies and voyces. Lately made and composed into Musicke of 3. 4. 5. and 6. parts: and published for the delight of all such as take pleasure in the exercise of that Art.

By VVilliam Byrd, one of the Gentlemen of the Queenes Maiesties honorable Chappell.



¶ Imprinted at London by Thomas East, the assigne of William Byrd, and are to be sold at the house of the sayd T. East, being in Aldersgate streete, at the signe of the blacke Horse. 1589.

Cum priuilegio Regiæ Maiestatis.

Natures has pointed out, Henry Carey, uniquely among Byrd's patrons, appears to have had little interest in music. However, as I have already mentioned, Hunsdon did have a great interest in poetry, poets and actors. Hunsdon was, as Sir Robert Naunton put it,

a fast man to his prince and firm to his friends and servants, and though he might speak big and therein would be borne out, yet was he not the more dreadful but less harmful and far from the practice of my Lord of Leicester's instructions, for he was downright. And I have heard those that both knew him well and had interest in him say merrily of him that his Latin and dissimulation were both alike and that his custom of swearing and obscenity in speaking made him seem a worse Christian than he was, and a better Knight of the Carpet than he should be: As he lived in a ruffling time, so he loved sword and buckler men, and such as our fathers were wont to call men of their hands; of which sort, he had many brave gentlemen that followed him; yet not for a popular and dangerous person. "

There were times, though, when Hunsdon showed some sensitivity towards music. In 1564 Sir James Melville, emissary for Mary Queen of Scots at the Elizabethan Court reported

That same day after dinner my lord of Hunsdon drew me to a quiet gallery... where I might hear the Queen play upon the virginals. After I had hearkened a while, I took by the tapestry that hung before the door... and seeing her back was towards the door, I entered... and stood a pretty space hearing her play excellently well. But she let off immediately so soon as she turned her about and saw me. She appeared to be surprised to see me, and came forward, seeming to strike me with her hand.... Then she sat down low upon a cushion, and I upon my knees by he She enquired whether my queen or she played the best. In that I felt obliged to give her the praise.¹²

Here is Byrd's thoughtful dedication:

Having observed (Right Honorable) that since the publishing in print, of my last labors in Musicke, divers persons of great honor and worship, have more esteemed & delighted in the exercise of that Art, then before. And being perswaded that the same hath the rather encreased, through their good acceptance of my former endeavors: it hath especially moved and encouraged me to take further paines to gratifie their curteous dispositions thereunto, knowing that the varietie and choyse of songs, is both a prayse of the Art, and a pleasure to the delighted therein. And finding no person to whome the dedication thereof so fitly and properly belonged, as unto your Lordship, by whome (through the honorable office which you exercise about her Maesties person) both my selfe (for my place of service) & all other her highnesse Musicians are to be commanded, and under your high authoritie to be protected. And for many favours to me shewed, being most deeply bound unto your Honor, having not in me any other powre of servicable thankfulness then in notes & tunes of Musicke.

It struck me that Byrd's careful wording shows that something has happened to Lord Hunsdon that has recently increased his interest in things musical. The dedication also shows that by 1589 Hunsdon has reassured Byrd that his reappointment to the Gentlemen of the Chappell is a sufficiently foregone conclusion that the composer is con-

fident enough to publish. Among the 74 musicians listed on the 10th November 1590 Lay subsidy roll where Byrd's name first appears after his exclusion are six members of the Bassano family, all cousins of the twenty year old Emilia Bassano, who must have gained fame and not a little notoriety at court by succumbing to the *knight of the carpet*, becoming Hunsdon's mistress when there was an age difference of more than forty years.

In 1973 A. L. Rowse announced that he had discovered the identity of the Dark Lady of the Shakespeare Sonnets in the diaries of Simon Forman, the Elizabethan astrologer.¹⁴ Rowse, an ardent Shakespearean, nominated Emilia Lanier neé Bassano. Rowse was researching Forman's case-books because they were known to contain descriptions of performances of some of Shakespeare's plays. A number of literary scholars immediately refuted that Rowse had enough evidence to publish such a confident claim. I think it true to say that literary and theatrical opinion was broadly divided with many actors pro but very little academic support for Rowse's nomination. Much later, others like Peter Levi took a less damning approach. 'If coherence and coincidence of detail could make a proof, Rowse's case would be proved'.¹⁵ Roger Prior, Senior Lecturer in English at the Queen's University of Belfast, though, was a supporter from the beginning, and thought it more than just a coincidence that in the two Venetian plays there is an Emilia in one and a Bassanio in the other.¹⁶ But it was an heraldic and macaronic pun on the word 'more' in Sonnet 150 and the Somerset Herald's description of the Bassano coat-of-arms which features a mulberry tree or branch ('moro' is Italian for 'mulberry' as well as 'moor') that confirmed the matter for Prior.¹⁷ Here are the relevant lines from Sonnet 150:

Who taught thee how to make me love thee more.
The more I hear and see just cause of hate?
O though I love what other do abhor
With other thou should'st not abhor my state:
If thy unworthiness raised love in me
More worthy I to be beloved of thee

Emilia (1569-1645)¹⁸ was the daughter of Baptist and his common law wife Margaret Johnson. She developed into one of the foremost women poets of her age. In 1611 Emilia published her own collection of poems *Salve Deus Rex Judaeorum*.¹⁹ It would appear that Queen Elizabeth personally requested Emilia to write when they met at Bisham Abbey in 1592 and that the Latin title came to her in a dream many years before.²⁰ *Salve Deus* might equally be called *Poems of Sundry Natures*, since the collection includes ten dedicatory poems from the *Queenes most excellent majestie* down to the *Doubtful Reader* via various aristocratic ladies, the first example of a Country House poem, a diatribe against evil men, and the main event *Salve Deus* a description in verse of the passion of Christ. In our time this collection has been championed as a pioneer in feminist writing by academics of the English Departments of many universities. Her view on men is uncomplimentary:

evil disposed men, who forgetting they were born of women, nourished of women and that if it were not by the means of women, they would be quite extinguished out of the world and a final end of them all, do like vipers deface the wombs wherein they were bred, only to give way and utterance to their want of discretion and goodness.

I have often thought that Emilia and Beatrice from *Much ado about Nothing* share a similar mercurial temperament. When her cousin Hero (Act IV Sc I) is falsely denounced at the altar Beatrice rails:

uncovered slander, unmitigated rancour – O God, that I were a man! I would eat his heart in the market place

Emilia was, along with Shakespeare's landlady Mary Mountjoy a client of Simon Forman. In 1597, five years after her marriage, she consulted him for astrological predictions. She wanted to learn whether or not her husband, who was then serving under the Earl of Essex in the Azores, would gain promotion or preferment. Forman's diaries reveal that she had lost her father when she was only seven and her mother when she was 18. After she was orphaned, she was accepted into the household of the Countess of Kent, which is very likely where she met Lord Hunsdon. Emilia had become pregnant by Hunsdon in 1592, when she was hurriedly married off to another Court musician, Alphonso Lanier. Rowse assumes that the Lord Chamberlain had kept her long.²¹

Comparative texts *Songs of Sundrie Natures* and Other Sources

When I looked at the texts for the *Songs of Sundrie Natures* there were ten songs which brought Emilia to mind: the seven Penitential Psalms which open the set, no. 8 'Susanna fayre' and 36 & 37 'Of Gold all burnished' (the octave and sestet of a single sonnet). The seven Psalms are all translated into 'fourteeners' (iambic heptameters), whereas in *Salve Deus* Emilia's Psalm translations are written in iambic pentameters – which might make one sceptical. John Ulreich and Kari McBride have pointed out just how much Emilia's writing in *Salve Deus* was influenced by the Psalms in the Book of Common Prayer.²² The Penitential Psalms are associated with Lent and *Salve Deus* is concerned with the following event in the church year, Christ's Passion. It seems to me inherently likely that she would know Byrd, through the court music connection, and possibly through their aristocratic connections, even including Hunsdon. We can be sure from what she says in *Cookham* that Emilia wrote religious poetry at a young age.²³ Despite a twenty two year interval in their probable composition there remain enough similarities to give me confidence to nominate Emilia as a candidate for the authorship of these first seven poems.

David Mateer believes that the first seven Psalms, as well as three later ones may be by the same poet.²⁴ The first thing I noticed about no III, *Domine ne*, is the second line

Give teares, give grace, give penitence, unto my sinfull sexe

This has no relation to what it should be translating – 'neither chasten me in thy heavy displeasure' (BCP) or to any contemporary version: it is an original line of poetry. I believe that only a women writer would coin such a phrase 'sinfull sexe'. This immediately reduces the number of possible contemporary poets – Byrd's title page states that his songs were 'lately made' – who might have 'made' (i.e. written) them. Emilia's country house poem uses the same style of triple word reiteration, no doubt numerical symbolic and the repeat of the word 'grace' in precisely the same place, the second line:

*FArewell (sweet Cooke-ham) where I first obtain'd
Grace from that Grace where perfit Grace remain'd;*

In the first Psalm, the translation seems derived from the Edward VI Book of Common Prayer but the phrase 'greevous sinne' is an invention, as is the word 'wicked' in the second Psalm and the addition of 'sin' in No. 6. In *Salve Deus* Emilia uses variations of the word 'sin' 38 times: it was for her something of an obsession, and so it would be typical of her to use expressions like 'grievous sinne', 'wicked sins' and 'sinful sex', and to change 'Out of the deep' to 'From depth of sin'. Songs V VI and VII make reference to 'ears' and VI and VII use 'eares attentive be' and 'attentive ear, which are neither in Edward VI's prayer book nor the Geneva Bible. But Emilia uses 'attentive ear' in *Salve Deus*; it is paralleled twice, including 'to hear' in both. Emilia is a writer who repeats herself.

The 8th song, based on the Apocrypha story of Susanna and the elders, is also for three voices and comes immediately after the Psalms. It may be another indication of Emilia's involvement, since she too wrote about Susanna in *Salve Deus*. Unlike Byrd's 1588 five-part setting, this does not call on the melody of the many continental settings of Guillaume Guérault's *Susanne un jour*.²⁵ The parallels between the Susanna poems in *Sundrie Songs* and *Salve Deus* are strong. Note 'faire'; 'two old men'/two elders; chastity; rather would I dye....than/rather chose... to die than; our Lord/Almighty Lord. The rhythm of both is the same and the reference to the female sex is typical in Emilia's work.

Two of Emilia's relations Alfonso Ferrabosco the elder and Giovanni Bassano wrote pieces based on *Susanne un jour*. Whether or not Emilia was chaste when she first became involved with Hunsdon, she and everyone else who knew about their eventually adulterous relationship couldn't fail to notice the forty year age difference. Feelings of sin and guilt would have made Emilia identify with Susanna.

The text of Songs 36 & 37 brings to mind Shakespeare's famous sonnet no. 130. It now appears that Shakespeare read Hunsdon's copy of Froissart's *Histories* (now held in the British Library) which in 1594 was in Hunsdon's library at Somerset House.²⁶ This implies that Shakespeare must have been on good enough terms to have been invited to visit Hunsdon's home – it is rather a large tome for him to have offered to drop off at the theatre for the actor to read

there – and increases the chance that he may have known Emilia. It is possible that Emilia freely translated *Of Gold all Burnisht* from Petrarch's *Erano i capei d'oro* or another similar sonnet²⁷ – her father and three uncles (Jasper, Anthony and John) were still writing in Italian twenty eight years after their arrival in England.²⁸ It seems clear to me that Shakespeare knew this sonnet and so by parodying it he was addressing both his ex-mistress and her poetic work. In their brief 14 lines these sonnets share nine concordances:

- 1) eyes 2) sun 3) lips 4) red 5) white 6) head 7) breath 8) heaven 9) roses damasked and damask rose, and opposites sun/moon, white/black, curled lockes/wires, rubies, pearle, amber/coral.

Bearing in mind the acknowledged conceit and Petrarchian template as well as the part by part praise of a woman's body commonplace in the Elizabethan love sonnet, those same words might just be coincidence, but when you start comparing subject lines you will see the extreme contradictory comparisons are too numerous to be just a coincidence and, I suggest, helps make more sense of Shakespeare's notoriously difficult sonnet and in addition offer an explanation for writing in so curious and defamatory a fashion.

The phrases from *Of gold all burnisht* (*Songs of sundrie natures* no. 36-37) and Shakespeare's Sonnet xxx set out below could, considered as dialogue, almost be a scene from *Much ado about Nothing* – a discussion by two men over Beatrice, another of Shakespeare's women who writes poetry. I think that the line 'as she belied with false compare' is a direct reference to the last three lines of *Of Gold all burnisht*.

In Sonnet 127 Shakespeare refers to his adulterous lover not as 'dark' but as 'black'.

*In the old age black was not counted fair,
Or if it were it bore not beauty's name;
But now is black beauty's succesive heir,
And beauty slandered with a bastard shame.....*

Elizabethans used the word black to denote hair, not skin colouring; the 'bastard shame' accords with Emilia's unfortunate position having given birth to Hunsdon's illegitimate son, Henry.

In the next Sonnet (128) she is shown to be a keyboard player:

*How oft when thou, my music, music play'st
Upon that blessed wood whose motion sounds
With thy sweet fingers, when thou gently sway'st
The wiry concord that mine ear confounds,
Do I envy those jacks that nimble leap
To kiss the tender inward of thy hand;*

Most literary scholars have assumed that the lady played the virginals and that Shakespeare was confusing keys with jacks when writing 'jacks that nimble leap to kiss the tender inward of thy hand'. Madeau Stewart has suggested that it was the clavichord that Shakespeare had in mind and that this description of hand damping was a technique used by players of the early clavichord to add colour to the instrument's basic timbre.²⁹ The 27 September 1568 letter written in Italian to which Emilia's father Baptista was a signatory confirms... *always educating our sons in virtue to enable them to serve Her Majesty*, by which they mean taught them to play instruments in order to become court musicians.³⁰ Battista had no sons, only daughters, Emilia and her older sister, Angela. It seems very likely that they too would have learnt suitable instruments like their male cousins. Might it be that early in their relationship Hunsdon heard Emilia play some of Byrd's keyboard pieces – hence Byrd's comment to Hunsdon 'more esteemed & delighted in the exercise of that Art, than before'?

In 1977 Leslie Hotson³¹ argued the that sitter in the two similar miniatures by Hilliard *Unknown Man Claspig a Hand issuing from a Cloud*³² was in fact the 24-year-old William Shakespeare. In 1588 when this portrait was painted, Shakespeare was in Lord Strange's company of actors – Lord Strange's heraldic symbol is 'two hands conjoined' This was just one example of the complex

Byrd <i>Of gold all burnisht</i> (nos 36-37)		Shakespeare <i>My mistress' eye</i> (Sonnet 130)	
<i>OF gold all burnisht and brighter than the sunne beames, Were those curled locks upon her noble head</i>	1	<i>If hairs be wires, black hairs grow on her head</i>	4
<i>Her eyes are faire starre</i>	5	<i>My mistress' eyes are nothing like the sun</i>	1
<i>her red like damask rose,</i>	5	<i>I have seen roses damasked, red and white.</i>	5
<i>Her white silver shyne of Moonw, on christall streame</i>		<i>If snow be white, why then her breasts are dun.</i>	3
<i>Her lipps are rubies</i>	8	<i>Coral is far more red than her lips red</i>	2
<i>Her breath is more sweet than perfect Amber is</i>	8	<i>And in some perfumes is there more delight Than in the breath that from my mistress reeks</i>	7
<i>Her years are in prime, and nothing doth she want, That might draw angells from Heaven to further blisse</i>	10	<i>My mistress, when she walks, treads on the ground And yet by heaven</i>	12
<i>Of all things perfect, this do I most complain, Her heart is rock made all of Adamant, Which gifts all delight, this last doth onely paine.</i>	12	<i>I love to hear her speak, yet well I know That music hath a far more pleasing sound... And yet by heaven I think my love as rare, As any she belied...</i>	9 10 13 14

symbolism within the miniature that led Hotson to justify his claim.

In the 1651 will of Emilia's second cousin Nowell Bassano,³⁵ more than eleven paintings were listed, including one of Sir Philip Sidney, and so it was always possible that there would be a portrait of Emilia Bassano awaiting discovery somewhere. The actor and playwright Tony Haygarth believes he has made that discovery. Haygarth has been an actor for forty years, performing for all the major national companies and in recent years has been productive as a playwright too. He, like many actors, was convinced by A. L. Rowse and was moved to begin writing *Dark Meaning Mouse*, a three character play set in Greenwich in 1609 exploring the relationship between Emilia, Shakespeare and Forman.³⁶ Whilst working on the play he investigated this miniature owned by the Victoria and Albert Museum. It is a miniature portrait, painted on a prepared playing card (the Five of Spades) by the Elizabethan artist Nicholas Hilliard in the year 1593: the date is shown above the head of the sitter 'Ano Dm. 1593'. The Latin phrase 'Etatis Suae 26' appears above her head and there is a 'fleur-de-lis' to the right of the picture.

Haygarth has written a full account of his research:³⁶ here are some of the pertinent points he makes. 'It is the portrait of an elegant young woman of pale complexion with black hair and dark eyes. She is wearing a white bodice decorated with stags, winged insects and trees. In the 18th century the painting was thought to be of Mistress Holland. In the 19th, it became known as Elizabeth, Lady Russell. At first Haygarth thought it was Emilia's sister Angela, who had married Joseph Holland, an antiquarian, but he realised that Angela had died in the 1580s. He then wondered if the two sisters had been confused in the 18th century and that the 19th century identification of Lady Russell just an incorrect one. He concluded that it is a portrait of Emilia Bassano; he explains: 'Under the magnifying glass I inspected the decorations on the white bodice described in the brochure as "bees, trees and deer". I was staggered to see that the silkworm moths of the [Bassano] arms were identical to the "bees" on the lady's bodice, the four front legs, the turned-out antena and the double wings. The trees could certainly be mulberries. What of the deer? They were in fact stags, with one of their forelegs raised – in heraldry this is known as the stag trippant. The lord whom Alphonso Lanier served at the siege of Rouen, in Cadiz, on the Islands Voyage to the Azores, and in Ireland was Robert Devereux Earl of Essex whose badge was the Stag Trippant. The fleur-de-lis in the right directs us to Emilia's husband whose family originally came from Rouen, where the symbol appears three times in 'chief' in the arms of that city'.³⁷

Texts are reproduced as closely to the source as possible, though the underlaid texts have hyphens removed and capital letters given to each line of verse, as was normal in printed poetry at the time. Underlining is used to show similarities of wording, but I must confess that these seem to me not to be distinctive enough to be conclusive, merely suggestive.

CB

TEXTS

I. *Domine in furore*. Psal. 6 (1589)

LOrd in thy rage rebuke me not, for my most greuous sinne,
Nor in thine anger chasten me, but let me fauour winne,
Haue mercy Lord on me, because my state is weake to see,
Heale me o Lord, for that my bones, are troubled sore in me.

1st PB Edward VI – *The fyrst day of Lent, commonly called Ash-Wednesday*

O Lorde rebuke me not in thyne indignacion:
neyther chasten me in thy displeasure.
Haue mercy upon me, O Lorde, for I am weake,
O lorde, heale me, my bones are vexed. My soule also is sore troubled

II. *Beati quorum*. Psal. 32 (1589)

RiGht blest are they whose wicked sinnes, by God remitted be,
And whose defaults are couered, through his great clemency,
The man is blest, to whom our Lord hath not imputed sinne,
Nor in his sprit, deceyte is found, nor takes delight there in.

1st PB Edward VI – *The first Sondag in Lent*

Blessed is he, whose unrighteousnes is forgeuen:
and whose sinne is couered.
Blessed is the manne unto whome the Lord imputeth no sinne
and in whose spirite there is no guile

III. *Domine ne*. Psal. 38 (1589)

LOrd in thy wrath correct me not, nor in thy furie vexe,
Giue teares, giue grace, giue penitence, vnto my sinfull sexe.
For that the arrowes of thy wrath, are fixed in my hart
And thou hast layd thine hand on me, for my most iust deseart.

Salve Deus (opening)

FArewell (sweet Cooke-ham) where I first obtain'd
Grace from that Grace where perfit Grace remain'd...

Geneva Bible

O LORD, rebuke me not in thy wrath: neither chasten me in thy hot displeasure.
For thine arrows stick fast in me, and thy hand presseth me sore

III. *Miserere mei Deus*. Psal. 51. (1589)

O God which art most mercyfull, haue mercy Lord on me,
according to thy mercy great, let me releaued be,
And put away my wickednesse, which sundery waies hath beene,
according to the multitude, of thy compassions seene.

Geneva Bible

Have mercy upon me, O God, according to thy lovingkindness:
according unto the multitude of thy tender mercies blot out my transgressions

V *Domine exaudi*. Psal. 102 (1589)

LOrd heare my prayer instantly, which I before thee make,
and let my cry come vnto thee, do not the same forsake,
Turne not away thy face from me, when troubles me oppresse,
each day inclyne thine eare to me, and succour my distresse.

Vulgate inclina ad me auremVI. *De profundis* Psal. 130 (1589)

FRom depth of sinne, o Lord to thee I haue made humble cry,
Lord heare my voice, make it assend vnto thy throne so hye,
Unto the voyce of my request, pour'd out before thy sight,
Lord let thine eares attentiue be, to heare me day and night.

1st PB Edward VI - *The seconde Sunday* [in Lent]
 Out of the depe haue I called unto thee, O Lord:
 Lorde heare my voyce. Oh let thyne eares consyder well,
 the voyce of my complaynte If thou,
 Lord, wilt be extreme to marke what is done amysse:
 Oh, Lord who may abyde it?

VII. Domine exaudi. Psal. 143 (1589)

ATtend mine humble prayer Lord, with thine attentive care,
 Euen in thy truth, and iustice Lord, vouchsafe my sute to heare,
 And into iudgement enter not, with thy poore seruant heere,
 Because none shal be iustified, and stand before thee cleere.

1st PB Edward VI - *St John the Baptist and Visitation of the sick*

Heare my prayer, O Lord, and conside my desyre:
 herken unto me for thy trueth and righteousnes sake,
 And entre not into iudgement with thy seruaut:
 for in thy sighte shall no man liuing be iustified.

Geneva Bible

Hear my prayer, O LORD, give ear to my supplications:
 in thy faithfulness answer me, [and] in thy righteousness.
 And enter not into judgment with thy servant:
 for in thy sight shall no man living be justified.

Salve Deus

And now they all doe give attentive care,
 To heare the answer, which he will not make

line 665

VIII. SVsanna fayre

SVsanna fayre sometime assaulted was,
 By two old men desiring their delight,
 Which leude intent they thought to bring to passe,
 If not by tender loue, by force and might,
 To whom she said, if I your sute denye,
 You will me falsely accuse and make me dye.
 And if I graunt to that which you request,
 My chastity shall then deflowred be,
 Which is so deere to me, that I detest,
 My lyfe, if it berefted be from me,
 And rather would I dye, of mine accord,
 Ten thousand tymes, then once offend our Lord.

Salve Deus

by the innocency of chaste Susanna: with infinite others, which
 for breuitie sake I will omit

line 40

Joachims wife; that faire and constant Da
 Who rather chose a cruel death to die,
 Than yeeld to those two Elders void of shame,
 When both at once her chastitie did trie,
 Whose Innocencie bare away the blame,
 Untill th'Almighty Lord had heard her crie;
 And rais'd the spirit of a Child to speake,
 Making the powrefull judged of the weake.
 Although her virtue doe deserve to be
 Writ by that hand that never purchas'd blame;
 In holy Writ, where all the world may see
 Her perfit life, and ever honoured name:

line 1159

Yet was she not to be compar'd to thee,
 Whose many virtues doe increase thy fame...

XXXVI. The first part.

OF gold all burnisht, and brighter then sunne beames,
 Were those curled lockes vypon her noble head,
 From whose deepe conceits, my true deseulings flead,

Wherefore these mine eyes, such store of teares out streames.
 Her eyes are faire starrs, her red like damask rose,
 Her white siluer shyne of Moone, on Christall streame,
 Her beauty perfect, whereon my fancies dreame,
 Her lipps are rubies, her teeth of pearle two rowes.

XXXVII. The second part.

HER breath is more sweet then perfect Amber is,
 Her yeares are in prime, and nothing doth she want,
 That might drawe Angells from Heauen to further blisse,
 Of all things perfect, this do I most complaine,
 Her hart is a rock made all of Adamant,
 Which guifts all delight, this last doth onely paine.

This article is an adaptation of a paper *Sundrie Songs* read at the International William Byrd Conference at Duke University November 19 2005. The author is descended from the Venetian musician Anthony Bassano (c.1514-1574); the Pedigree was confirmed by the College of Arms 3rd February 1988 under the reference Norfolk 39/169.

1 Andrew Ashbee: *Records of English Court Music: 1558-1603* Ashgate 1992 ISBN: 0859678598 - p.55 'Willm Byrde £11. 14s. 8d.' For details of his suspension see David Mateer: *The Byrd Edition*, vol. 13: *Songs of Sundrie Natures* (1589) Stainer & Bell (Ref. B375) 2004, p. vi: subsequently abbreviated BE.

2 Parry and Babington plots of 1585-86

3 For biographies of Henry Carey, Lord Hunsdon see BE p. vii and A.L. Rowse: *Eminent Elizabethans* The Macmillan Press Ltd 1983: Lord Chamberlain Hunsdon p.153. See also Roger Prior: Was 'The Raigne of King Edward III' a Compliment to Lord Hunsdon? *Connotations: A Journal for Critical Debate* Vol. 3 (1993/94) No. 3 Waxmann Münster/New York p.243.

4 Anthony Hoskins *Mary Boleyn's Carey Children: Offspring of King Henry VIII?* *The Genealogists' Magazine* (London), Vol. 25 (March 1997)

5 Illustration in Simon Schama: *A History of Britain* BBC 2000 p.286

6 Illustration in Michael Wood: *In Search of Shakespeare* BBC 2003, p.158

7 Nicholas Bourbon or Borbonius, born at Troyes in 1503, died after 1550. Came to England in 1535.

8 William Warner 1558?-1609, English poet. A lawyer educated at Oxford, he wrote *Pan his Syrinx* (1584), translated Plautus's *Menaechmi* (1595), and gained a reputation with *Albion's England*, a long history in verse first published in 1586 and completed in a 16-book version published in 1612.

9 Hunsdon created a new company out of the remains of Strange's Men after Lord Strange's death by poison in April 1594. Cited in Michael Wood: *In Search of Shakespeare*. BBC, 2003, p.158.

10 Valentine Carey (d.1626), graduated BA from Christ's College, Cambridge, before becoming a Fellow at St John's in 1591. Following his early ecclesiastical career, he became Master of Christ's in 1610, and had hopes of becoming Master of St John's in 1612, when Owen Gwyn was elected. Instead he became Vice-Chancellor of the University. He also served as royal chaplain, rector of Orsett (1611), dean of St Paul's (1614) and Bishop of Exeter (1621).

11 Sir Robert Naunton, *Fragmenta Regalia*, ed. John S. Cerovski (Washington: Folger Shakespeare Library, 1985) pp 69-70, cited in BE p viii. Robert Naunton (1563 - March 27, 1635), was an English politician and writer. The son of Henry Naunton of Alderton, Suffolk, he was educated at Trinity College, Cambridge, becoming a fellow of his college in 1585 and public orator of the university in 1594.

12 Cited by Karyn Hodgson in *British Heritage Magazine* at <http://www.historynet.com/bh/blqueenspleasure/> [checked 3 July 2006]

13 Andrew Ashbee: *Records of English Court Music: 1558-1603* Ashgate 1992, p.53: Musicians Andreas Bassano £24.32s. Augustine Bassano, alien £24.64s. Jerom Bassano £24.32s. Lodowicke Bassano £24.32s. Arthure Bassano £24.32s. Edward Bassano £24.32s.

14 A.L.Rowse *Times Literary Supplement*, 24 August 1973. A year later Rowse was to publish details of his discovery in a book *Sex and Society in Shakespeare's Age: Simon Forman the Astrologer*: Scribners 1974 Chapter VI 'Shakespeare's Landlady, and the Dark Lady'

15 Peter Levi *The Life and times of William Shakespeare* Macmillan 1988 p.106

16 Roger Prior *More/Moor/Moro Light on the Dark Lady* *The Financial Times* October 10th 1987. Emilia is wife to Iago in *Othello* and Bassano a friend of Antonio in *The Merchant of Venice*.

17 A. C. Fox-Davies: *A Complete Guide to Heraldry* Revised by J.P. Brooke-Little, Norroy and Ulster King at Arms, Bloomsbury Books, 1985 p.196. The Arms of Bassano (really of foreign origin and not an English coat) are 'Per chevron vert and argent, in chief three silkworm flies palewise en arrière, and in base a mulberry branch all counterchanged'

18 For more information on Emilia Lanier nee Bassano see David Lasocki with Roger Prior: *The Bassanos: Venetian Musicians and Instrument Makers in England 1531-1665* Scholar Press 1990

19 There are a number of editions of this work:

a) *Salve Deus Rex Iudaeorum*. Containing, 1 *The Passion of Christ*. 2 *Eues Apologie in defence of Women*. 3 *The Teares of the Daughters of Ierusalem*. 4 *The Salutation and Sorrow of the Virgine Marie*. With diuers other things not vnfitt to be read Written by Mistris Aemilia Lanyer, Wife to Captaine Alfonso Lanyer Seruant to the Kings Majestie. [First printing, with four-line publisher's imprint: "AT LONDON / Printed by Valentine Simmes for Richard Bonian, and / are to be sold at his Shop in Paules Church-yard. Anno 1611."]

b) *Salve Deus* . . . Written by Mistris Aemilia Lanyer . . . [Second printing, with five-line imprint: "AT LONDON / Printed by Valentine Simmes for Richard Bonian, and are / to be sold at his Shop in Paules Churchyard, at the / Signe of the Floure de Luce and / Crowne. 1611."] [Short version of dedications: STC 15277; long version of dedications, STC 15277-5]

c) *Isabella Whitney, Mary Sidney, and Aemilia Lanyer: Renaissance Women Poets*. Ed. Danielle Clarke. Harmondsworth: Penguin, 2000. [original spelling]

d) *The Poems of Shakespeare's Dark Lady: Salve Deus Rex Iudaeorum* by Emilia Lanier. Ed A. L. Rowse. London: Cape, 1976; New York: Clarkson N. Potter, 1978. [original spelling]

e) *The Poems of Aemilia Lanyer: Salve Deus Rex Iudaeorum*. Ed. Susanne Woods. New York: Oxford UP, 1993. [original spelling]

f) *Renaissance Women: The Plays of Elizabeth Cary, The Poems of Aemilia Lanyer*. Ed. Diane Purkiss. London: William Pickering, 1994. [modernised spelling]

g) *Salve Deus* . . . Written by Mistris Aemilia Lanyer . . . *The Early Modern Englishwoman, 1500-1700: A Facsimile Library of Essential Works*. Vol. 10: *The Poets*, I: Isabella Whitney, Anne Dowriche, Aemilia Lanyer, Rachel Speght and Diana Primrose. Ed Suzanne Woods, Betty S. Travitsky, and Patrick Cullen. Burlington, VT: Ashgate P, 2002. [facsimile]

Citations here are from www.ic.arizona.edu/ic/mcbride/lanyer

20 Roger Prior: 'Aemilia Lanyer and Queen Elizabeth at Cookham' *Cahiers Elisabethains* No. 63, 2002

21 A.L.Rowse *Sex and Society in Shakespeare's age* p. 99 'but the old Lord Chamberlain had kept her long. "She was maintained in great pomp. She is high-minded - she hath something in her mind she would have done for her. She hath £40 a year and was wealthy to him that married her, in money and jewels. She can hardly keep secret. She was very brave in youth. She hath many false conceptions. She hath a son, his name is Henry" - evidently after the Lord Chamberlain, the father.'

22 *Aemilia Lanyer and the Book of Common Prayer*. unpublished essay, University of Arizona

23 *Salve Deus: The Description of Cooke-ham* line 1-6

FArewell (sweet Cooke-ham) where I first obtain'd
Grace from the Grace where perfit Grace remain'd;
And where the Muses gaue their full consent,
I should haue powre the virtuouse to content:
Where princely Palace will'd me to indite,
The sacred Storie of the Soules delight.

Roger Prior (in 'Aemilia Lanyer and Queen Elizabeth at Cookham' *Cahiers Elisabethains* No. 63, 2002) has pointed out that Emilia's early (probably first) visit to Cookham took place in 1592.

24 BE p.xxxii 'All of these psalm texts are in iambic heptameters or 'fourteeners', and are possibly the work of the same unknown author'.

25 BE xxxii 'These words, based on the Apocrypha story of Susanna, also appear in a five-part strophic setting in Byrd's *Psalms, Sonets & Songs*, 1588. This translation of Guillaume Guérault's chanson spirituelle 'Susanne un jour' is not the same as that fitted to the music of Lassus and Alfonso Ferrabosco the elder in Nicholas Yonge's *Musica Transalpina* (1588) and later set by Giles Farnaby in his *Canzonets to Fower Voyces* (1598). For the history of this popular text and its musical settings, see Kenneth J. Levy, 'Sussane un jour' *Annales Musicologiques*, i (1953), pp. 375-408.

26 Roger Prior: 'Was King Edward III a complement to Lord Hunsdon?' *Connotations* vol. 3 1993/4

27 BE xxxiii. According to Alfred Einstein, 'The Elizabethan Madrigal and Musica Transalpina', *Music & Letters* xxv (1944), pp 66-77, this is a free imitation of Petrarch's *Erano i capei d'oro*, yet close comparison reveals

that points of contact between the two texts are negligible. The Italian is partly based on the appearance of Venus in Book 1, 314-20, of Virgil's *Aeneid*. The ravages of time, however, have taken their toll on Laura's beauty, and at the end of the first quatrain Petrarch remarks on the diminished brilliance of her eyes. All this is contrary to the spirit of the Byrd text, which is in the form of a blazon, a part-by-part praise of the woman's body.

28 Public Records Office, SP12/47, No.83 For an English translation of this letter dated 27 Sept 1568 see Lasocki p.22 This letter begins: *I poveri fratelli musici de sua Maesta*.

29 Madeau Stewart: Letter to the Editor of *The Times Literary Supplement*, August 1973, cited in Lasocki *The Bassanos*... p 138 footnote 10. 'Scholars have long assumed that the Dark Lady in Sonnet 128 played the virginals. At the same time they have been puzzled by what seemed to be inconsistencies in Shakespeare's description of the mechanism of that instrument. In fact the instrument is the clavichord and the description, beside being accurate, also supports the belief that the strings of the earliest clavichords were hand-damped. The mechanism of the clavichord is simple: one shaft of wood acts as key and jack and at the tip, under the string, stands a small tangent. When the key is depressed the shaft, or jack, raises the tangent against the string. One of the characteristics of clavichord technique is that of rocking the key up and down and producing vibrato. Shakespeare call this "swaying a wiry conchord"... C. P. E.Bach wrote: "The clavichordist grows much accustomed to caressing the keys". Shakespeare called this caressing a "gentle gait". Examination of many illustrations of early clavichords reveals that the strings were not threaded with damping material and therefore the hand would have been used when necessary. This explains the line about jacks "kissing the tender inward of thy hand".'

30 Public Records Office, SP12/47, No.83 *aleuando sempre li figlinoli nelle vitu. perfar srvitio a sua Maesta*

31 Leslie Hotson. *Shakespeare by Hilliard A Portrait Deciphered*. London: Chatto & Windus, 1977

32 Victoria and Albert Museum catalogue no. P21-1942

33 Perogative Court of Canterbury Will dated 27th September 1651 'Picture of Sir Philip Sidney, four of my kindred, four pictures of my father, my mother, my wives and my own, a picture of a good Fellow painted on brass (rest of pictures are in France) all to remain in my dwelling house at Pegrams.....a picture of my Lord of Arundell'.

34 Tony Haygarth was born in Liverpool and has worked extensively in the theatre including The Royal Court, Royal National Theatre, The Royal Shakespeare Company, The English Shakespeare Company and many West End productions. His numerous TV credits include *The Borgias*, *The Boys from the Black Stuff*, *Holocaust*, *Z Cars*, *Our Friends in the North* and *Midsommer Mudders*. His film appearances include *McVicar*, *SOS Titanic*, *The Prince of Jutland*, *A Private Function* and *Dracula*. He has written for the theatre, radio and television including *The Hard Stool*, *Cinderella*, *His Face is Familiar* and *The Lie*.

35 *Dark Meaning Mouse* with Cornelius Booth as The Doctor Astronomer, Stephanie Street as The Lady, Harry Burton as The Poet and James Aker (lute) as The Musician, directed by Adam Meggido and premiered at the Finborough Theatre, London on 9 September 9 2003.

36 Tony Haygarth: *Sanz Doubt: The Face of Shakespeare's Mistress* October 25 2003

37 The Bassano arms is shown in *The Visitation of London 1634* Harleian Society XV, 1880, p.54.



BIZET & VAUGHAN WILLIAMS

Clifford Bartlett

Not exactly early music, but the belated first recording of VW's complete score for *The Wasps* set me thinking about the difference between the modern and the early-music approach in presenting the original versions of well-known works.

Bizet's *L'Arlesienne* is the most modern work in the King's Music catalogue. My involvement was entirely accidental. Back in 1989, the conductor of what was set up as a house orchestra for Virgin Classics used to phone me for any music he needed. One day he asked for the *L'Arlesienne* suites. I said: 'Why not record it properly'. 'What do you mean?' . 'You know there is more music than in the suites and that is was originally scored for a chamber orchestra?' He didn't, but was game to try it, and Virgin Classics were prepared to pay enough to cover the editorial work.

Luckily, I didn't have to start from scratch. A complete score was published in the 1870s, but in a version for full orchestra to match the composer's own first suite and Guiraud's second. (Guiraud was also responsible for the setting of the spoken dialogue for *Carmen*.) We used it as a base for an edition of the original chamber scoring. It is because of the 'we' that I have been thinking of the work recently, since all the hard work in turning the printed score into a representation of the autograph was done by Lydia Smallwood, who died in June: I add a few memories of her at the end of this article. I remembered from my BBC days that there was a photocopy of the autograph and a set of parts in its Music Library, and we borrowed them in return for supplying a corrected version.

Bizet's orchestration was intriguing – one reason why it was so easy to persuade people that it was worth doing: 2 flutes/piccolos, oboe, cor anglais, clarinet, 2 bassoons, alto sax, natural horn, valved horn, timps/tambourine, strings 4.3.1.5.2, a piano, a harmonium, and a choir of 8+8+4+4. This wasn't going to be an 'authentic' performance in terms of period instruments, but at least we would use the right numbers and have a French harmonium. In fact we fudged the five cellos: the fifth was only required for one chord, which was redistributed among four. At about the same time Andrew Parrott and the Taverners did a Christmas concert at the Royal Albert Hall with the Overture and the version of the opening theme which occurs later in the play, sung in counterpoint to the farandole; Bizet scores the latter for piccolo doubled in high octaves by the harmonium – a truly imaginative sound.

It seems odd that, having conceived of such marvellous sounds, Bizet should want to spoil them by adapting them to a normal orchestra, which is how it is almost invariable heard. That is partly a matter of history. There was then

no network of chamber orchestras, and what was acceptable in a theatre pit was unsuitable for a concert. If it had been played by small bands at hotels and bandstands, it would almost certainly have been cut down from the full version rather than taken direct from the original. Once one got beyond chamber music, small wasn't beautiful then. But it is odd that, apart from a BBC broadcast in the 1950s and more recent ones by Christopher Hogwood (significantly, an early-music man), the aggrandised version still holds sway. I'd love to hear the work on instruments of c.1872, but the first stage is to get the scale and proportions right. I don't think the CD is available now, but Naxos has reissued some of the defunct Collins Classics disc, so perhaps it will appear again.

What next? Slip on another 25 years and there is a well-known English work that was written as incidental music but is known only as a suite for full orchestra: the music Vaughan Williams wrote for the staging of Aristophanes *Wasps* in Cambridge in 1909. It is music I had known since school days from frequently playing it through on the piano. I had no difficulty selling the project as the next in possibly a series of incidental music revivals.

The Cambridge Greek Play tradition goes back to 1882. A production is staged (in a modern theatre, not an imitation old one as at Bradfield School) every three years, with new music commissioned for the occasion. I wrote to the Vaughan Williams Trust for permission to edit the MS, which is in the Fitzwilliam Museum. Sadly, it was not on the microfilms of music in the microfilm collection of Music in the Fitzwilliam (of which I had a set from which I was supposed to compile an index – which I never did).

As with *L'Arlesienne*, some of the music had been rescored for full orchestra by the composer, whereas the rest was for a small band, virtually the same size as Bizet's. I naturally assumed that the solution was to restore the original scoring of those movements enlarged for the Suite. I was looking forward to doing it as a period piece: I had already put out feelers for singers who could read Greek and for experts on how it was pronounced in 1909 (I think that 'classical' pronunciation was different then from what I learnt in the 1950s – in the latter part of that decade it changed again.) Unfortunately, the RVW Trust objected on principle, saying that the composer preferred the fuller sound of the Suite. His long life (1872-1958) overlapped with the introduction of chamber orchestras, and he had some experience of them – I sat a few rows behind him at one of the early Handel Opera Society performances in St Pancras Town Hall. But whether or not he believed in the bigger-is-best idea, that should surely not prevent the performance of his music.

A few years later, I had an order for some music from Igor Kennaway, whose name I knew from reading glowing reviews for his conducting of a performance of *The Pilgrim's Progress* with the Royal Northern College of Music. He lived near, so I took the music over. It emerged that he had been commissioned by the RVW Trust to produce an edition of *The Wasps*. I don't remember discussing how he was dealing with the incompatibilities of the original and revised orchestration, but I shared his enthusiasm and enjoyed playbacks from his Sibelius files. Next time I saw him, he was distraught that he wasn't going to be given the chance to conduct it (which is what he had assumed). He moved out of the district, and I haven't seen him since. A shame for him, but at least there seemed some chance that the RVW Trust might actually encourage performances of the work rather than prevent them.

But they took a long time. Only recently has the complete work been recorded, by the Hallé Orchestra under Mark Elder, issued by the orchestra in a two-CD set (CD HLD 7510), using Igor's edition. They take the opposite route to that which I naturally prefer. Out goes as much as possible of the 1909 verbal material. I can understand the abandonment of the translation underlaid in the 1909 score. But the contemporary version is hardly any nearer to Aristophanes, and the narrator's text that is inserted doesn't stand more than a single hearing. Fine for a concert, but not for what is likely to be the only recording the work receives for a long time. Truth to Aristophanes with this music is as irrelevant as staging *Giulio Cesare* in an authentic BC44 setting. But the music is of a particular time, and I think that aiming for 1909 as a relevant place and time would have been a better option. Perhaps the Cambridge Greek Play Committee will organise a revival for 2009, inviting a former President of the Classical Association, Emma Kirkby, to research and advise on the Greek pronunciation.

I've played it twice now, and enjoyed it better second time (but skipping the narration). It's not a great work, and repetition of tunes come a bit too close together without the full text of the play to separate them. The longest section, the Parabasis (at the end of Act II) doesn't really work: its 21 minutes need a stronger structure and involve a grander orchestral style that even this fairly large orchestra (strings 10.10.8.6.4) can't sustain. Perhaps it was because of this that VW rejected a chamber version. But I've always thought that the Overture needed a lean, pit-style band, and here it sound as inflated as usual. The final chorus and dance, however, work brilliantly, and there are interesting touches in some of the melodramas. I'm not sure, though, that it will hold the attention of those who are not VW enthusiasts.

The 1909 vocal score was in print till recently – Brian Jordan used to have the stock. I replaced my original copy from him a few years ago, having sent mine to Andre Previn when he showed some interest in reviving the work. But he has no copies now. The new edition is

available on hire from Faber. I find it strange that Michael Kennedy's notes state that 'the impetus to resuscitate this exciting and significant work came from the composer's widow', since it could have been recorded a decade ago if the RVW Trust hadn't prevented it, and they would hardly have done that without her agreement. Still, it has appeared at last. It isn't as good as I remembered. The other folk tune is too much like that the one that appears in the overture, though the religious bit is striking and the closing dance is attractive. So perhaps it is less exciting than an uncut Tallis Fantasia would be – perhaps we will one day have a chance to hear what the audience in Gloucester cathedral heard on 6 September 1910.

I've often told the story of VW looking up while conducting and believing his mind was unhinged when he thought he saw Kreisler playing at a back desk, then afterwards realised that he was warming up for the premiere of Elgar's concerto later in the concert. Alas, I've checked the dates and the concerto had its first, private performance on the 8th, though I suppose Kreisler may have been playing in the *Gerontius*, which followed the Fantasia. I wonder where I got the story from.

LYDIA SMALLWOOD

I mentioned Lydia Smallwood in connection with the Bizet. On 24 May, she sent out a circular email to her friends. 'Many of you have asked how I am getting on. I have to report that I have not won my battle with the cancer, despite the tremendous help and support from so many people. It has now got to the point where I only have a short time left.' When we returned from a brief holiday in early June we found an email from her husband Geoffrey saying that she had died on 6 June.

I think I must first have met Lydia in the preparations for the International Music Librarians Conference in Cambridge in 1980. She was the link with Framlingham, which resulted in me playing Locke on the ex-Pembroke-College 17th-century organ in the church there as background to members of the conference having a coffee-break on their coach-trip to Aldeburgh. An accidental consequence of the Conference was that the Bartletts moved from London to Godmanchester, so we were near enough to accept invitations to her Epiphany Parties. On the Saturday and Sunday nearest Epiphany, the Smallwoods held open house. One never knew who one might meet: two people I first encountered there were Robert King and John Rutter; Mary Berry was also a regular, though I knew her from John Stevens' choir, where Lydia also sang. She had her finger on the pulse of what was happening musically in Cambridge. She had worked at King's College and The Cambridge Music Shop, and later did fine work on Herald's booklets: coincidentally, two arrived recently of popular music from Eton College for which she was credited for the typesetting and design.

Our musical life didn't overlap very much. I remember a concert in the Lady Chapel at Ely with one of the Gabrieli Magnificat 433 reconstructions and Victoria's Battle mass directed from the drum by one of the Cambridge Buskers. And I once took her to entertain an officer's annual dinner at a local military base to sing Purcell – difficult after so much food and wine (though as a wine-merchant's wife, Lydia could handle the wine better than me). Something that survives her is the idea of an Epiphany Party, which the Eastern Early Music Forum has borrowed: since it always clashed with her party, Lydia never came to it. CB

REVIEWS OF BOOKS

Clifford Bartlett

16th CENTURY MILAN

Christine Suzanne Getz *Music in the Collective Experience in Sixteenth-Century Milan* Ashgate, 2005. xii + 313pp, £50.00 ISBN 0 7546 5121 5

Milan drops out of my awareness of music in the 16th century. This begins by explaining one of the two pieces that lurk behind a 16th and 17th century genre, Werrecore's *La bataglia tagliana*. As far as I know, the only accessible versions are a lute transcription in DTO 37 and an Alamire facsimile – I thought I located a transcription of the four-part texted version on a web site, but failed to download it. (The other piece is, of course, Janequin's *La Guerre*. Getz has a whole chapter on the Battle of Pavia, and the composer looms large elsewhere in the book too. Most chapters have a detailed account of one of the town's musical institutions, leading to discussions of individual pieces of music. She offers a rich picture of the musical activity in Milan and the influences that led to how it operated the way that it did. The title is overstated: I'm not quite sure what the collective experience of living in Huntingdon in 2006 is; this book deals primarily with institutions, not people's experiences. I'm puzzled by the author's understanding of clef combinations. At one point, low clefs are earthy, elsewhere high clefs might be associated with major feasts or with choirboys, though she modifies the idea by reference to downward transposition of a third (p. 128) on the strength of a cautious article by Kurtzman. She hasn't got the idea that clef choice is a matter of notation, not pitch. But pitch-level evidently was an issue, since on p. 171 we have references to a harpsichord that could transpose by a tone and an organ by three tones (does 'tone' actually mean semitone?)

A famous earlier battle-piece, Isaac's *Alla battaglia*, is discussed by Blake Wilson in *The Journal of Musicology* 23/1 (Winter 2006); he establishes it was written for the 1488 carnival season and, according to a contemporary letter, 'did not much appeal to the taste of the connoisseurs'. (p. 108)

WOMEN, MUSIC & ART IN FLORENCE

Kelley Harness *Echoes of Women's Voices: Music, Art, and Female Patronage in Early Modern Florence*. Chicago UP, 2006. xvi + 378pp, £28.50. ISBN 0 226 31659 9

This traces the way in which women exercised power through the arts. It is evidently a thorough piece of interdisciplinary research, but somehow I just couldn't get into it. I tried several times, and must have read most of it eventually. I'm not particularly interested in a gender-based viewpoint of early 17th-century Florence when I don't have much idea of the 'ungendered' view – though I

expect that most of such views might be open to a charge of undervaluing female activity. And the more I read, the more the term 'modern', even if qualified by 'early', seemed in relationship to the society it described to be a complete misnomer. I can see that this is a worthwhile book, and if I hadn't been sitting on it for so long I'd send it to someone else. I'll just print the blurb from the respected scholar Margaret Murata.

Well-focused and rich, *Echoes of Women's Voices* examines a wide variety of musical genres – from equestrian spectacle to convent music and opera – at the court of the Archduchess of Tuscany, linking them to frescoes, literary texts, and political strategies of the ruling Medici. Testing tools of the feminist project, Kelly Harness rescues works of art and music from the pool of generic counter-Reformation products and early sixteenth-century hagiography, investing them with immediacy of meaning.

Perhaps it wasn't the title but 'feminist project' that put me off.

LEIPZIG AND BACH

Bach's Changing World: Voices in the Community edited by Carol K. Baron. Rochester UP (UK Boydell & Brewer), 2006. xvi + 264pp, £45.00

The title is misleading. I think of 'in the community' as a political buzz-phrase used to justify pushing the weak out of institutional care and into cheap lodging with minimal support. But what we have is in fact a marvellous account of the Leipzig (the title only mentions one of the two names that defines the book's subject) in which Bach lived and worked. There are nine chapters, two reprinting documents of the period: Kuhnau's *A Treatise on Liturgical Text Settings* of 1710, which is particularly concerned with text illustration – if a composer is not inspired by a German phrase, he should try other languages – and Scheibel's *Random Thoughts about Church Music in Our Day* of 1721 – a defence of the operatic style of church cantata.

I'd recommend starting with a chapter curiously called 'The Reception of the Cantata', a strange extension of the first half of 'reception-history', which is itself an unsatisfactory non-translation of a German neologism that seems (at least from a quick glance on the www) to have varying meanings in other academic disciplines. What the chapter really is about is how people behaved during the main Sunday service. Think of an 18th-century opera house; stalls and boxes, people chatting and wandering around. Young men didn't have to wait to walk their girls home after church, they could visit their pews during the service. The author, Tanya Kevorian, is not implying that

the religious and artistic endeavours went for nothing: merely that the setting was enlivened by behaviour that would now, whether in theatre or church, appal us.

The lengthy articles by Ulrich Siegele in *Bach-Jahrbuch* 69, 70 & 72 on how Bach got the job are offered in a revised form in translation: the old story that Bach was third choice to Telemann and Graupner is a gross oversimplification – neither Graupner nor Bach were in the frame when Telemann was appointed. And the choice was political, a conflict between opinions on what the function of the job was. Bach's later difficulty was that the power of the faction that wanted the best musician waned and the other faction wanted someone who could run the school and teach Latin [which is why Fasch, who was also in the bidding ahead of Bach, declined politely, despite several letters from some Leipzig insider. BC]. If you enjoy the coffee cantata, read the chapter by Catherine Goodman on coffee and women poets. Several times the point is made that the history of Germany in the period tends to be written from a Prussian viewpoint. Things were different in Leipzig: a town whose commercial and intellectual distinction and mastery of bureaucratic skills enabled it to be fairly independent of its nominal ruler in Dresden. There's an interesting map reproduced on p. 4: it's a bit small to see the detail, but the caption is enough: 'An Accurate COMMERCIAL MAP of 440 English Statute Miles round LEIPZIG, the principal Emporium & Mart of the GERMAN EMPIRE'. We've mostly got some idea of what Handel's London was about: this makes up for our ignorance of Leipzig. While I found the two books reviewed above uninspiring, this fascinated me.

MOZART CATALOGUE

Ulrich Konrad Mozart: *Catalogue of his Works...* Translation by J. Bradford Robinson Bärenreiter (BVK 1848), £14.50. ISBN 3 7618 1848 3 [There is also a German edition BVK 1847 at the same price]

I was wondering where to put this. Perhaps in the select company of books within reach from my desk, along with Hitchcock, Zimmerman, Ryom, Baselt and Schneider – probably not, since (except in this anniversary year), I don't need a Mozart catalogue as much as those for Charpentier, Purcell, Vivaldi, Bach or Handel. On the shelf of other composer catalogues: not really, since for most purposes my old Köchel is better, and I hope I manage to get a review copy of the revision that is supposed to appear soon from Breitkopf. (That is rumoured to give precedence to the original K

numbers, so Konrad's work won't be made redundant.) With other books on Mozart? No: far better alongside the Complete Works in the 20-volume study-score version of NMA, which isn't indexed and is a pain to use if you are looking for minor works. Konrad doesn't actually tell you which of the cumulated pages of each volume the piece you are looking up can be found, but does at least direct to the right volume.

The catalogue lists Mozart works in the order in which they appear in the *Neue Mozart-Ausgabe*. Columns give: K number[s] – title – key – scoring – date – location in *Alte Mozart-Ausgabe* (which, of course, isn't the formal title in which you would look it up in a catalogue, nor is NMA an exact acronym. As with New Labour, one wonders what the successor will be called.) – location in NMA, its 20-volume version, BA number of separate editions and existence of vocal or chorus score (but no indication of whether orchestral parts are available for sale or hire) – remarks. Fragments of works are listed summarily at the end of each section and fully in Section E. Sections A, B and C are Vocal, Stage and Instrumental music. D lists arrangements of music by other composers – the Halifax *Judas Maccabaeus* is labelled 'doubtful attribution'. F is for sketches, G for Mozart's copies of other composers' music, H is for Mozart's poems, etc. There are then numerical indexes. It should be useful for quick reference. But it is very Bärenreiter based, with no attempt to list musicologically sound editions by other publishers. So perhaps the proper place to shelve it is with publishers' catalogues.



SANTIAGO

continued from p. 1

When in Santiago, beware of a gentleman trying to talk about the hidden angelic musicians carved on the west front of the cathedral. I was approached by a member of the guitar band I had heard the previous evening. I was polite: 'well played, but it's not my style of music'. 'We only play that for the tourists: our real interest is medieval music.' I was alarmed – partly since I was supposed to be trailing John in case he slipped away, so couldn't embark on a long and potentially interesting conversation. It turned out that he was a member of a body of 40+ amateurs, mostly medics, who had reconstructed the instruments and played them. The recording (for €15.00) was flashed before me. I was puzzled: the titles seemed unfamiliar. A large band was pictured, and even those with a minimal knowledge of ideas on medieval performance practice are probably aware that we have absolutely no concept of how 40 musicians would play together, what they might play, or whether they ever did so. Meanwhile John had disappeared, so I handed over my money and made my escape. I must confess that two tracks was about as much of the disc as I could take.

The acoustics of the square are amazing. One evening, a smallish harp was being played in the passageway leading out of the south side of the square and was perfectly audible from the door of the ancient hospice a couple of hundred yards across the square. CB

POSTAL RATES

From 21 August, a significant change is taking place in the way UK post is charged. Instead of just being by weight, there will be three categories – letter, large letter, and packet – each subdivided by weight, but in much broader bands. Some prices will be higher, some lower. This will affect the postal charge of individual music orders, but we have no plans to change *EMR* subscription immediately.

MS v. COMPUTER-SETTING

On a day when someone reported another slip in our *Combattimento* edition (why didn't we keep to our original heavily-corrected Malipiero), I was interested in a quote from an article in *Classical Music* about the LSO recording film sessions. 'Computer-generated parts create lots of problems. The big composers like John Williams and James Horner use librarians and have hand-written parts, which is great; but there's no doubt that a lot of mistakes creep into parts produced on a computer.' Most annoying are those that can creep in after the final proofs. It's the same with *EMR*; apart from sections (like this) written to fill a gap in a page, most errors are a consequence of proof correction, especially when the correction is more complicated than merely correcting a mis-spelling. We always notice a mistake when we start folding the first copies that they come off the photocopier. (And we do the stapling and stuffing ourselves too.)



TWO ITALIAN SONGS

We print on pp. 24-25 two songs from

LE PRIME
MUSICHE
DI
DOMENICO MARIA
MEGLI REGGIANO
DOTTO DI LEGGI

*Nelle quali si contengono Madrigali, et Arie
à Una & Due Voci.*

Per Cantare nel Chittarone, Clauicimbalo, & altri Instrumeti

Novamente Ristampate & corette.

[decoration]

IN VENETIA

Apresso Giacomo Vincenti. MDCIII.

Megli (or Melli) published three books of songs, two in 1602 and one in 1609. The items reproduced are from the second edition of Book I. Despite his legal qualification, he is documented as a professional singer at Reggio Emilia cathedral in 1600. He is one of the very first musicians to publish monody, issuing his first two books in the same year as the trend-setting *Le nuove musiche* by Caccini: Megli may even have anticipated Caccini. The mention of 'una & due voci' is strange: all the book appears to be for solo voice and accompanying instrument: perhaps a bass voice was supposed to adapt the words to the continuo part. Or is he using 'voce' in its other sense of 'part'. Most of the songs have the voice part notated in C1 clef and the bass in F4, as in the song on p. 24. But a few have G2 and F3, which in other contexts would imply transposition down a fourth or fifth. The general tessitura of the high-clef songs is higher as notated, though not by as much as that. Glancing through the book without noticing the clefs, it seems that the range on the staves is consistent – though I'm not going to revive the theory of *chiavette* implying transposition by a third. I've chosen on in each type to provide equality in the challenge of 'unmodern' clefs between singer and accompanist. (Caccini used the same convention for treble songs, though included songs for other voices in other clefs.)

Apart from the clefs, the notation is mostly straightforward, and the oddities are not always explicable. Why, for instance, is a natural used in the penultimate bar of No. 2 (the first piece reproduced) when elsewhere the B flat in the signature is cancelled by a sharp (including the bass part of that very bar)? There is the curious way in which two tied notes rather than one longer are printed in the bass, e.g. No. 15 system 2, bar 1. This can sometimes be explained as an indication that the chords change, but that doesn't apply to bar 2. There is no need to learn how to read figures: the rules for unfigured basses generally apply.

Chords are triads and follow the accidentals of the key signature except when there is a reason otherwise.

At cadences, the dominant and tonic chords are always major. The dominant may have a suspension (4 3) or, if long, 3 4 4 3: the tonic is not suspended but may be spread or (not too often to be a mannerism) have a flourish or scale.

Chords on the fifth degree of the scale are also triads; if the cadence is a modulation, it and the preceding chord on the second degree become dominant and tonic so major.

A chord on the fourth degree can always be played as a triad but may be a 6 5.

Chords on the other degrees of the scale are usually 6 3.

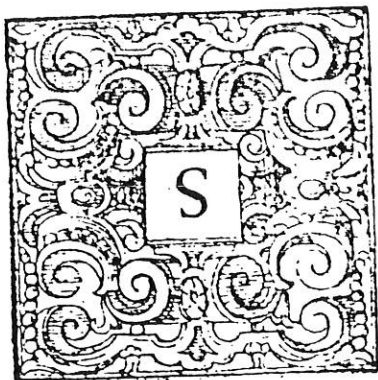
When the bass has an accidental, it is 6 3.

The numbering of the degrees of the scale shifts if there is a modulation.

When there are passing notes in the bass, sustain the opening chord, and perhaps move in thirds with the bass.

Keep the right hand below the voice, don't move around when the voice is ornamenting, and only measure out a long note in shorter ones (especially at the beginning or end of a phrase) if you are the boss or if the singer is happy for you to determine the tempo and degree any cadential *rallentando*. CB





A la gelata mia timida lingua To' se la roce Amore Ben agl'occhi la

diè nun tū del co re Dun que' come sia ver che non sia inteso l'ardor che mi dis face Se l'o-

chio ma non ta ce E se pur non in tendi il dir acceso del mio loquace sguardo

Il dirò pur Il dirò pur Il dirò pur io ardo Il dirò pur io ardo:



15

E così gra- ue il duo- lo mio Sol mio Sol Quādo da

voi feci par- tita Ch'in forse fu Ch'in forse fu mia vita Qual pena non so fien Se muto

sordo e ciecc'al l'hor diuēni Morte subit'apparue E in veder voi che sete vita sparue Io se mi vi-

uo e uinto dal do- lo re Dis- si Dissi non più vi racoman do il core vi racomando il core ni

racoman do il core.

MUSIC IN LONDON

Andrew Benson-Wilson

LONDON HANDEL FESTIVAL.

The 29th London Handel Festival took place between the end of March and mid-May, with 16 events (generally in St George's Hanover Square), including the usual concluding fully staged opera and, again as usual, involving many students from the Royal Academy of Music and the Royal College of Music. The opening work was Handel's oratorio *Judas Maccabaeus* (London Handel Orchestra and Singers, 30 March) although, with a nod to that anniversary year, it was given with the recently discovered additional accompaniments for wind instruments, inconclusively attributed to Mozart, from a Halifax Choral Society manuscript. It also used the German translation of the Halifax score. It was directed from the fortepiano by Laurence Cummings, the Festival's Musical Director. Fflur Wyn, the winner of last year's Handel Singing Competition, sang the prominent role of the Israelitish Woman, responding coquettishly to Handel's setting of some rather silly words in 'From the mighty Kings' (or, in this case, *Er nahm den Raub den Königen*) and showing that she is capable of controlling her vibrato in the gentle air 'O Liberty', although she did slightly run away with herself as her sprightly voice sweet descant scampered in 'So shall the Lute and Harp awake'. Andrew Kennedy sang the title role, showing that his rapid rise to stardom is well deserved. His 'How vain is man who boats in Fight', was particularly impressive.

'A Father's Love' was the title of an outstanding concert by tenor John Mark Ainsley with Laurence Cummings and the London Handel Orchestra (24 April). Quite apart from the magnificent singing, what astonished me most was that, for both performers, it was on one of their days off from the English National Opera *Orfeo* (reviewed in the last EMR) – one expects conductors to be indefatigable, but singers, especially of the demanding title role of *Orfeo*, usually need to rest their voices. The programme was built around the key works that Handel wrote for the tenors Francesco Borisini (*Tamerlano*) and John Beard (*Jephtha*), both of which strongly feature the relationship between father and daughter. John Mark Ainsley is an outstanding singer, his consistent tone over a wide range, his agility and expressiveness, the clarity of his runs and ornaments (the latter beautifully moulded into the texture of Handel's musical line rather than added as a topping) and the sheer musicality making this one of the finest examples of Handelian singing I have heard – future competitors, and judges, of the Handel Singing Competition, take note!

Talking of which, the final of the 2006 Handel Singing Competition (27 April) bought together five singers (Helen Withers, Lisa Rijmer and Jane Harrington, sopranos,

Marla Kontra, mezzo, and Nathan Vale tenor), sifted down from around 75 applicants, about 30 of whom made through to the first round adjudications. As in previous years, excessive vibrato was a bit of an issue with me but, at this stage in their career, this is clearly more a matter for singing teachers than the singers themselves. I was impressed with the stage presentation of all of the singers, although the first one to sing seemed rather too restrained. She also suffered slightly from a rather mannered pronunciation and a tendency to occasionally lift onto notes rather than landing cleanly on them – again, a fault that says more about teachers than about performers. Most of the singers demonstrated a very good tone and intonation and were expressive in their projection of the music. In my own marking, I gave four of the five singers more-or-less similar (and high) marks and felt that all four deserved to win. In the event, the first prize and, rather unusually in competitions, the audience prize went to Nathan Vale. The second prize went to Helen Withers.

The Portrait Gallery of The Foundling Hospital Museum in Brunswick Square was the attractive venue for the concert (2 May) by Adrian Butterfield (baroque and classical violins) and Laurence Cummings (harpsichord & fortepiano), exploring the musical transformation that took place in London between the death of Handel and arrival of Mozart. Although not all the music was written during that short period, the works by musical imports such as Abel, Giardini and J. C. Bach reflected both the changing taste of the time and the dominance of European personalities in London's musical life in the middle of the 18th century. The two halves of the concert divided neatly into broadly baroque and classical groupings, a change made more prominent by the change in instruments between the two halves. Handel's late Sonata in D (HWV 371) has one of the most engaging openings of any work, the fourth note grabbing the attention magnificently. Although a Sonatina for keyboard and violin by Abel may have been written for amateurs, it seems from Adrian Butterfield's programme note that he might not have checked out the bustling keyboard part, which I would imagine was more likely to have been written for a teacher to play. Mozart's very early, and rather anarchic Sonata (K 15) sounded as though the 8-year old was picking up one of his toys, playing with it for a while, and then discarding it – it really was rather longer than its musical ideas warranted [there's a review of a new edition of the set on p. 8]. Giardini's Op. 1/4 Sonata had an impressively fiery concluding *Allegro*, with lots of double stopping. The 'classical' second half featured two powerful works – J. C. Bach's Op. 17/2 Sonata and Mozart's K 306, allowing for some exquisitely expression playing by both

performers – it was fitting that the Mozart finished with one of the most integrated cadenzas for two solo instruments that there is.

The Royal Academy of Music Baroque Orchestra managed to muster together no fewer than 8 trumpeters for a programme based around the diary kept by John Grano, 'Handel's Trumpeter', while imprisoned in the relative comfort of the Marshalsea debtors' prison in Southwark (10 May). By all accounts he seems to have led a pretty free life there, with frequent visits to the musical haunts of 18th century London. Grano's story was narrated by Jonathan Mugridge, and David Bates' impressively sweet-toned and rather boyish countertenor impressed me in a number of vocal works. Although not a patch on Evelyn or Pepys as a diarist, Grano's reflections on London's musical and custodial life were nonetheless fascinating.

The Festival concluded with a three-day run of Handel's *Tolomeo, Re di Egitto* at the Royal College of Music's impressive Britten Theatre, and featured singers from their own Benjamin Britten International Opera School. I saw the opening night on 15 May – the production was a collaboration with the English Touring Opera, and will tour the UK in the Autumn. *Tolomeo* isn't exactly a bundle of fun – this intensely wrought work uses the story of the feud that Cleopatra created between her two sons to explore the darkest sides of the human psyche. Tolomeo has been exiled to Cyprus where, at the start of the opera, he is joined by his brother Alessandro (sent by Cleopatra to kill Tolomeo) and Tolomeo's wife Seleuce (sent by Cleopatra as a slave to a tyrant, but shipwrecked onto Cyprus). These three protagonists are set against the rather unpleasant Araspe, King of Cyprus, and his thoroughly nasty sister, Elisa. The setting could be amongst the present day down-and-outs under an English pier – with Tolomeo and Seleuce as ragged street urchins, bullied by the leather-clad smart-lad Araspe and his wannabe sister, clad throughout, with more than a touch of irony, in virginal white. The cast featured some extremely impressive students. I raved about Katherine Manley in my review of the 2005 Handel Singing Competition, and will do so again. Her entrance as Seleuce as she is shipwrecked was a superb moment, and she continued her emotively intense, and beautifully sung, role throughout. Remembering my comments in last year's review, I am glad to see that other reviewers have also raved about her performance. Fellow soprano, Laura Mitchell, was also impressive as the horrible Elisa, as was baritone Kostas Smoriginas as Araspe, mezzo Patricia Orr in the title role and countertenor Christopher Ainslie as Alessandro. As ever, Laurence Cummings directed with his customary buzz and musical panache. Director James Conway and designer Michael Vale also deserve a mention. This work should be better known, as these five singers no doubt will be in due course.

TILFORD

A country cousin of London Handel Festival is the Tilford Festival. The concert I attended was in the Great Hall of

Farnham Castle (26 May), and the ensemble, from the Royal Academy of Music Baroque Orchestra, made full use of the side and high gallery, at one stage with the recorder group Consortium 5 processing from one gallery to the other, out of sight and only just with earshot. Quite a neat way for recorders to get a full-blown decrescendo. The players achieved a very good tone and demonstrated a good control of intonation, notably at cadences. They were followed by soprano Siona Stockel in *Susser Trost, mein Jesus kommt* from Bach's Cantata BWV 151. She has a most impressive voice, with the focussed tonal quality that a good boy treble ought to have. Her intonation was spot on, and was achieved without the safety net of excessive vibrato. I only hope she retains her voice – so often I hear young sopranos with this delightful 'early music' voice, only to find them later transformed into wobbly opera singers. The key work of the evening was Buxtehude's gorgeous *Membra Jesu Nostri* sung by Kathryn Copeland, April Frederick, David Bates, Laurence Cummings (who also directed) and Elias Benito (S, S, CT, T, B). I was particularly impressed with the consort sound of the three lower voices.

SPITALFIELDS FESTIVAL

The Spitalfields Festival must be London's leading music festival, not just for its June and Christmas concert seasons, but for its year-round support for educational work in East London. Its remit has always been wide, but it has retained a focus on contemporary music, usually having a contemporary composer as its Artistic Director. It has also been a loyal fan of early music and has supported the careers of a number of household names (at least in those households which read *EMR*). In recent years it has spread from its home venue of Christ Church to include many fascinating venues, including Wilton's Music Hall, where I Fagiolini gave one of the first concerts of the Festival under the title *Monteverdi: Flaming Heart*. Building on the success of their iconic *Full Monteverdi*, I Fagiolini here presented a different take on Monteverdi, although love and passion still played a prominent part in their selection of works. Although this was a staged performance rather than one blossoming from within the audience, it was still choreographed and made use of the spaces within the hall – and also included instruments. Of the individual singers, Clare Wilkinson excelled in several solo roles, including La Musica's *Prologo* from *Orfeo*.

Rachel Podger and Gary Cooper (violin/fortepiano) are well-deserved Spitalfields favourites. Following last year's outstanding performance of Bach, they returned with a programme of keyboard and violin sonatas by Mozart (K379, 380 & 304) and Beethoven's 'Spring' Sonata (Wilton's Music Hall, 13 June). The opening Adagio of K379 is extraordinarily poignant, particularly so, given the musical sensitivity of both these performers. Its construction is curious – it follows normal Sonata form but, after the repeated exposition and development sections, and in place of the recapitulation, there comes the vigorous 2nd movement Allegro. The concluding theme and variations

makes it clear that Mozart saw the piano as taking the dominant role – hence the order of the instruments in the titles. K390 is only slightly more conventional, the opening Allegro featuring a nervously energetic little group of repeated notes, a mood contrasted with the haunting and emotionally intense central Andante. The mature K304 appears to have been written in Mannheim and Paris and seems to have caught Mozart in particularly reflective mood. The Beethoven Sonata puts the violin centre stage, despite being first published ‘pour le Piano Forte avec un Violon’. It has an exquisitely rhapsodic conclusion to the Adagio, and a tongue-in-cheek Scherzo where the violin skips along slightly behind the piano. Throughout this performance Rachel Podger and Gary Cooper demonstrated an extraordinary range of expression and a brilliant musical use of rhetoric, but without ever threatening to overdo this difficult device. Rachel Podger imparts an enticing physicality to her playing which helps to draw the listener into her sound world. As ever, an outstanding concert.

The Dufay Collective’s programme *Singing for courage* – music from the Crusades (Christ Church Spitalfields, 16 June) reflected one of the frequent periods in history when the Christians have been the appallingly barbaric terrorists – in this case, against the Muslims of the Seljuk Empire, starting from the 1095 proclamation of the First Crusade. The spoken texts made for gruesome listening, notably with the story of the massacre by the Christians of the entire Muslim and Jewish population of Jerusalem in 1099 – in stark contrast to the enlightened and tolerant treatment they in turn received after their subsequent defeat by Saladin. Although there were glimpses of the Arabic musical world, the musical emphasis was on the Christian musical heritage of troubadour songs in the late 12th and 13th centuries, rather later than the historical events they were supposed to depict. Although there were moments of bombast from the loud winds, the music was generally reflective, with multi-verse songs from Vivien Ellis and simple accompaniments. I thought that the percussion (played by a young player I didn’t recognise, but whom I guess was a stand-in, and should have been credited as such) was most effective in its simplicity.

The English Concert, directed by Andrew Manze, contrasted Bach’s *Jesu meine Freude* and 4th Brandenburg Concerto with the *Köthener Messe* by Jonathan Dove, the retiring Artistic Director of the Festival. Andrew Manze has an extraordinary ability to inspire performers, as evidenced by the opening Brandenburg Concerto – spirited, involved and committed, he directs with his whole body, turning towards individual groups of players and making sure that everyone is involved. It is a joy to behold. Despite his virtuoso violinist credentials, he is also happy to take on a supporting role when necessary – not all instrumental directors are so sensitive. The English Concert choir produced a fine sound for the motet, which was performed with a full instrumental accompaniment. The sopranos were particularly good, producing an almost reed-like clarity and fielding some excellent (but un-credited) soloists – notably the one sitting 2nd in from the left with shoulder

length blonde hair. Jonathan Dove’s *Köthener Messe* was receiving its London premiere, so hasn’t quite had the life span to warrant an *EMR* review – except to say that its interweaving of motifs from Bach works of the Köthen period was magnificently accomplished.

The Festival ended with the Royal Academy of Music Baroque Orchestra & Chorus under William Christie and Handel’s delightful *L’Allegro, il Penseroso ed il Moderato* (Christ Church Spitalfields, 23 June). For me, one of the nicest aspects of this reviewing lark is listening to young musicians – and William Christie clearly gets a similar buzz from their infectious exuberance. He is an enormously encouraging director although his occasionally ‘in-your-face’ conducting was taken a little too literally, with the soloists standing alarmingly close to him – there were a number of times when he conducted the cellos by waving his arms right in front of the soloists’ faces, not only blocking their eye contact with the audience, but also adding an unnecessary distraction. But they were clearly not put off by this and all four soloists (Rebecca Hodgetts, Nina Lejderman, Allan Clayton and George Humphreys) turned in impressive performances. Rebecca Hodgetts, soprano, took the predominant role of *Penseroso*. On first hearing I wondered if her rather deep vibrato might become unsettling, but she showed that she was capable of controlling this and did not let it cloud her ability to project notes cleanly. She engaged well with the audience, including those in the gallery, and produced a lovely sound – her extended melisma at the end of ‘Come, rather goddess sage and holy’, for example, was a delight. Allan Clayton was similarly impressive in his contributions, his expressive face adding a lot to some of his cameo songs – his ‘ha, ha, ha’s’ in ‘Haste thee, nymph, and bring with thee’ gave several of the other performers the giggles! The chorus produced a coherent and rich sound in the encouraging acoustics, and the instrumentalists were on extremely good form, notably Lucy Scotchmer cello, Soile Pylkkonen flute, Jocelyn Lightfoot horn and Christopher Bucknall (I think – the programme note is not clear) organ, in their prominent respective solo roles. An outstanding concert by some very talented youngsters, and one that gives me huge hope for the future of period performance.

OPERA

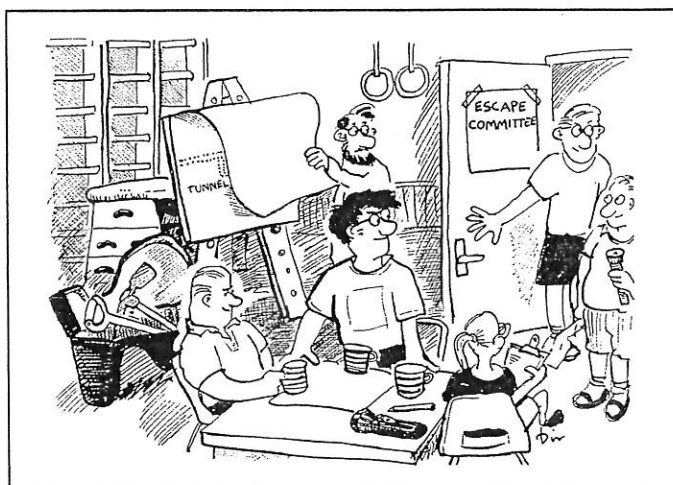
Over the past nine years, a strong contender for the Glyndebourne crown has been growing in stature in rural Hampshire, in the delightful and architecturally important setting of Grange Park, just to the east of Winchester. The historic house is famed as the first Greek Revival building in England, and the story of how it was saved from demolition has a chapter to itself in any book on planning and preservation-order legislation. Only the shell of the house and the Orangery remain (in the care of English Heritage), but Grange Park Opera, founded by the inspirational Wasfi Kani, have managed to incorporate an architecturally stunning (and award winning) opera house into the surviving fabric of the old Orangery, using the dilapidated interior of the main house for the black-tied to

dine. I find it astonishing that such an enterprise can be generated in the first place, never mind flourish, given that they only have a 6-week season in which to recoup some of their enormous costs. Amongst four operas presented this season was *Le Nozze di Figaro*, conducted by Christian Curnyn and directed by Stephen Langridge (I went on 11 June). Although this was billed as a 'new production' it owed a great deal, including the set, to a production a couple of years back by same director at the Guildhall School of Music and Drama. The framework set (portraying a skeletal house) is most effective, allowing us to see the ancillary goings-on that feature so strongly in this opera, not least the entertaining antics in a cupboard by Cherubino, in a delightfully show-stealing performance by Frances Bourne, clad in Che Guevara T-shirt and leather jacket, and the undoubted star of the show. Other fine contributions came from Olafur Sigurdarson in the title role, Sophie Daneman as Susanna, Howard Reddy as the Playboy-reading Count and Rebecca von Lipinski as the Countess. In fact, the casting was one of the most impressive features of this performance – everybody was perfectly suited to their role, a sadly rare event in opera. Although faced with a modern instrument orchestra, Christian Curnyn made very effective use of their sound world, and also impressed me with his musical insight. Equally impressive was the sartorial elegance of the well-heeled audience, although my companion thought a few of the ladies let the side down. Events like this are not exactly music for the masses, although a related programme of bringing opera to prisons helps to balance that aspect – and if you didn't manage to be put on the Glyndebourne waiting list at birth, you probably stand a better chance of getting tickets for their impressive Hampshire rivals.

Although Ian Page's programme article was headed 'Immoral nonsense or culminating masterpiece?' it was clear which side of fence he came down on in what I think was his first attempt at both conducting and directing in the Classical Opera Company's *Così fan tutte* (18 June, Sadler's Wells). I have given this company mixed reviews over the years for their musical performances, although I have always been impressed with the professionalism of their presentations and their adventurous programming. But I hope this production will prove to be a real coming of age for them – they deserve it after a lengthy apprenticeship and, if this performance is anything to go by, will also deserve a position amongst the best of the UK's independent opera companies. This was their best yet, notably from a musical point of view. The standard of instrumental playing (led by Lucy Russell) was the finest I have heard from them, with some particularly good woodwind playing and attractively restrained harpsichord continuo (Steven Devine) and sensitive cello continuo (Joseph Crouch). Their consistent stable of young singers are approaching real musical and vocal maturity. I was particularly impressed with Rebecca Bottone, both vocally and in acting ability, as Despina, Andrew Staples as Ferrando, Jacques Imbrailo (Guglielmo) and Marc Labonnette as Don

Alfonso. The portrayal of the two female leads was interesting in that the sparkly stage character of Anna Leese's Fiordiligi (she spent most of the first half throwing herself to the floor at every opportunity) suggested that she was more likely to have been up for it (as they say in Islington) than Anna Grevelius's Dorabella. Ian Page's direction was clever, exploring the comedic side of the work with a light touch and encouraging some fine acting. He made very effective use of a stage within a stage, allowing the vast spaces of the Sadler's Wells stage to form an active backdrop to the smaller central proscenium. The overture was played to a background of the singers arriving on the visible backstage (one on a bicycle, one running in late) and dressing and preparing for the performance, including preparing the set and sweeping the stage. This use of space continued throughout, a clever device in most Mozart operas as it adds to the tension of the off-stage and side-stage action and entrances. As a conductor Ian Page is continually improving, both technically and musically, and this well-paced and musically insightful performance sets a standard that he will want to retain.

The following lunchtime saw a move from the nearly sublime to the frankly ridiculous, with an extraordinary performance of Telemann's rarely-staged intermezzo, *Pimpinone* (19 June, The Banqueting House, Whitehall) given by Donald Maxwell and Rebecca Rudge to the accompaniment of a grand piano. This really was Gilbert and Sullivan meets the worst of Amateur Operatics and Panto, with some outrageous over-acting, trite translations and insensitively powerful singing in an acoustic that only needs the slightest of vocal projections. The work was set in the 1920s, with an appalling 60-year-old bachelor who succumbs to the enticements of a grasping 26-year-old who becomes (briefly) his housekeeper and then his appalling wife. His inevitable comeuppance arrives, in this case, in the shape of a bowl of spaghetti which he has to sweep off the floor, having first had it tipped over his head. It is a shame that such an interesting work should be given such shabby treatment, and slightly surprising that The Banqueting House, who normally field period instrument performances of early music, should have booked them.



AND THE REST

The latest visit of The Orchestra of the Age of Enlightenment to The Anvil Basingstoke (5 May) was directed by violinist Rachel Podger in a programme entitled 'The Baroque Violin', with works by Cima, Legrenzi, Vivaldi, Stradella, Corelli and Geminiani. The programme format was the opposite of Haydn's 'Farewell' Symphony, with players being added, bit by bit, as the concert progressed, starting with violin, cello, organ and theorbo for a subdued reading of Cima's *Sonata a tre* and finishing with a 17-strong band for the last three composers. There followed two works for four violins (Vivaldi's op. 3/10 suffering a little from intonation problems), and his Concerto for 2 horns (RV539), remarkably well played by Andrew Clark and Roger Montgomery. I was also impressed by Katherine Sharman cello, Luke Green keyboard continuo and Taro Takeuchi theorbo. The concluding Corelli/Geminiani *La Follia* was given a well-structured interpretation, avoiding the excess that this piece so often suffers from. Indeed, all the interpretations were musically sensitive – if they didn't quite achieve the raw and gutsy energy of recent performances by some Italian groups and their followers, they were certainly far from the refined 'Oh so English' readings of yesteryear. Rachel Podger was, as usual, eloquent, refined, sensuous and outstandingly musical – her natural feel for musical pulse and structure was self-evident.

The UK debut of Masaaki Suzuki's Bach Collegium Japan had been very well prepared by their excellent series of Bach cantata recordings, so it was no surprise that they were so well received at their sell-out concerts at the

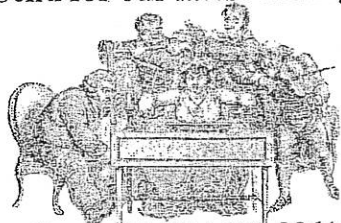
Barbican (30 May) of Bach's B minor Mass. My only quibble with the opening Kyrie sequence was that the first tenor entry articulated the theme far more than the oboes had been doing. The Kyries were taken at an expansive speed and were very carefully controlled dynamically, never lifting above *mf*, but with the tension and expectation of a coiled spring – even the sweeping concluding high soprano entry in the second Kyrie was contained. This rather reserved mood continued throughout – I heard some members of the audience complaining that it was under-powered but, for me, it helped to pull me into the music. Generally speaking, the soloists sang within the surrounding dynamic, and this was reinforced by positioning them further back for several movements. The first alto aria (Robin Blaze) was the first piece where the voice was projected above the orchestra (although it was sung from behind the orchestra) – rightfully so, considering the liturgical importance of the *Qui sedes ad dextram* verse. The following bass aria (Peter Kooij) was also impressive, with excellent horn playing from Olivier Darbellay. Other individual highlights were Gerd Türk's tenor *Benedictus* and Robin Blaze's *Agnus Dei*, his beautifully gentle lyrical voice quite perfect in this context. After some earlier critical reviews, I am becoming increasingly impressed by soprano Joanne Lunn – her voice seems to be maturing well. From my seat, fellow soprano Christina Landshamer was rather hidden by the conductor. The choir produced an excellent blend of voices – they were strong in all departments with no voices dominating and they produced near perfect enunciation and pronunciation. Players who impressed included Ryo Terakado violin, Hidemi Suzuki cello, Kiyomi Suga and Liliko Maeda flute/recorder, Masamitsu San'nomiya oboe and the bassoonists Miyotaka Dosaka and Yukiko Murakami. Masaaki Suzuki's direction was technically very sound and musically excellent.

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Although by his own admission he would rather be walking the Pennine Way, harpsichordist Alistair Ross ended up spending his 60th birthday in the company of Concerto Delle Donne for a lunchtime concert at St John's, Smith Square (1 June), based, appropriately for the occasion, on Rossi's many cantatas for two and three sopranos. They started with Monteverdi's only known work for three sopranos, *Come dolce*, a gentle, imitative pastoral that showed just how well matched the three voices of Concerto Delle Donne were. In various pairs, and as a trio, Donna Dean, Faye Newton and Gill (Mrs) Ross produced pure clean tones, unaffected by operatic accoutrements – their cadence in *Piango, prego e sospiro*, for example, was beautifully serene. After the jovial opening work, and perhaps more appropriate to the occasion, a mood of despair, weeping, sighing, suffering, languishing, torments and great pain filled Rossi's trio *Disperate speranze*. To this was added slavery in Rossi's duet *Al sospiri, al dolore*, (it was also the Ross's 25th wedding anniversary) and, in further vocal works – frustration, hopelessness, crying, consumption by burning, misery, denied desires, mourning, hopelessness, useless prayers, more torment and, ultimately, war and death. As Alistair fled, then, for the age of serenity (Mazzocchi *Folle cor*), he left us with two excellent harpsichord solos – Rossi's

Francophile *Passacaille* and Frescobaldi's monumental *Cento Partite sopra Passacagli*, the latter impressive for Alistair's unerring sense of the underlying pulse within which Frescobaldi's rhythmic complexities were allowed to unfold. And, on his birthday, I can forgive him for cheekily trying to encourage the audience into applauding a false ending. Altogether, a fitting tribute to one of the most musical continuo harpsichord players on the scene today.

During the early 1980s I gave a series of annual recitals on the 1851 Gray and Davison 'Great Exhibition' organ in Hawksmoor's imposing St Anne's Church, Limehouse. Designed and built for St Anne's to replace a famous Bridge organ that had been destroyed in an 1850 fire, before installing it in the church, the builders exhibited it in the 1851 Hyde Park Exhibition – one of 13 organs on display. It was played when Queen Victoria came to open the show and is an important survivor from a fascinating transitional period in England's organ history. In the 1980's, this important organ was getting to be on its last legs and my fear was that nobody would hear just how important it was before it became more-or-less unplayable as a recital instrument – which it did, quite dramatically, at the start of my last formal recital there (the programme started with a single held note which, although it had worked perfectly during rehearsals, gave up the ghost when it came to the start of the concert). It was a par-

ticular pleasure to go to the opening of the now restored Gray and Davison (10 June). After some talks about the organ and its restoration, Thomas Trotter gave a programme clearly designed to show off the instrument rather than to have a musical identity of its own – hence, I assume, the rather strange inclusion of four anon. 16th century pieces, including the well known *La Shy Myze* played on the full chorus to mixtures! In fact, only one of the pieces in the programme was contemporary with the organ – Henry Smart's *Andante in A*, an early example of the orchestral style of organ composition that was to dominate the rest of the century, and beyond. Dupre's relatively restrained arrangement of Handel's organ concerto Op 4/2 opened the concert; Mozart's *Fantasia in F minor* and major was given a refreshingly simple interpretation (using few registration changes), far from the overblown performances that it usually suffers from; and the opening movement of Widor's 5th Symphony (the 'Toccata' one), was given a similarly impression reading – if my memory serves, not an easy work to play on this historic instrument. Perhaps the encore, Benedict's nonsensical *March of the Templars* in an arrangement by WT Best, best demonstrated why the programme hadn't been built around contemporary English organ music. It is a sad fact of organ history that the finest instruments were not always built at a time of the finest organ compositions.

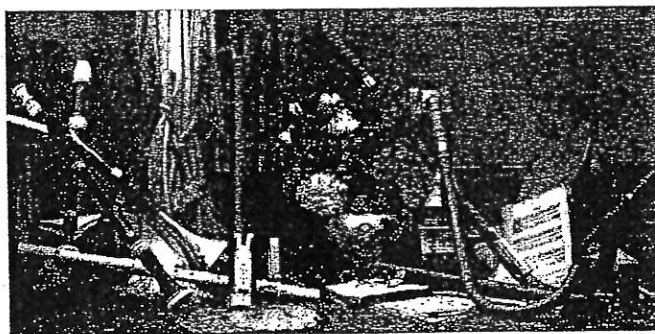
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CD REVIEWS

The loss of computer files mentioned in the editorial had consequences in what is printed below. Some reviewers who should have been chased have not been, and most of my reviews were lost – for once, I'd listened to the CDs quite early. I remember what I felt about each disc as a whole, but not the detail to substantiate it. DVDs are held over till the next issue. Some reviews signed CB/EB derive from joint listening and discussion on our Galician holiday, but that was a month before rewriting, and there has been no time to listen again – holidays are the only times when I can take advantage of Elaine's acute perceptions.

MEDIEVAL

Mel et lac: Marianische Gesänge des 12. Jahrhunderts Ensemble Peregrina 52' 02"
Raum Klang 2501

The 14 songs here come from a variety of sources, concisely documented in the booklet, and are performed by four singers, two of whom double on harp and symphony. The cover has a facsimile of the opening of Abelard's *Epithalamica*, giving a chance for the listener to see the relation between the original notation and the performance: exact at first, but later sustaining the last note of one phrase below the following to give the basis for an effective two-voice texture. But the harp in earlier verses seems to have wandered in from another piece. There is a magic in the sound of a pair of female solo voices that several female groups have discovered – the effect with male voices is completely different. But it only works if the tuning is perfect – and that isn't always the case: the harp interjections can be very welcome. Texts are in Latin and English. This is a good anthology of Latin verse, and in addition shows effective ways of presenting a variety of musical styles. CB

La Harpe de Melodie: Music in the Time of Benedict XIII Capella de Ministrers, Cor de la Generalitat Valenciana, Carles Magraner
Licanus CDM 0512 62' 20"
Music by Senleches etc.

This disc includes 4 virelais and 3 ballads, a mass, and two motets from the Avignon Papal court, where Benedict was antipope from 1394 till he was deposed in 1409 – he survived till 1423, shut away in his castle at Peniscola (so that's where the Floridan

town-name came from) near Valencia, still believing he was Pope. The florid songs (to borrow a term from another context) are effective enough, though don't have the panache of some other ensembles, and the weird knockings in *Puis que je sui fumeux* are a distraction. The mix of voices (sometimes choral) and instruments gets a bit implausible in the Mass and more so in the motets. The performers have clearly thought about what they are doing, but I'd have booked two lower solo voices to supplement the soprano and countertenor, kept the recorder and percussion out of pieces with voice, and been more modest generally with the instrumental participation: I feel that rather than aiding the listener, it gets in the way of the music. The booklet note rambles a bit. Texts are printed in the original, Spanish, Valencian, French and English. The disc ends with a monophonic *Gaude flore virginali* from a Valencian source, which almost transforms itself into a knees-up – anything for a happy end! CB

Lux Feminae 900-1600 Montserrat Figueras [with family & friends] 70' 53"
Alia Vox AVSA9847

Introduced and concluded by the prose *Flavit auster* from Las Huelgas (in different performances), seven sections illustrate different aspects of woman: ancient woman, new woman, woman at play, mystic woman, woman in love, woman as mother and woman grieving. Much of it is very beautiful, and readers will know the style to expect. I found myself more convinced than I often have been by her performances, but there is a languor almost continuously present that isn't my world (except perhaps when the temperature is in the nineties), and when there is movement, it doesn't last for long. Yet it's a performance with character. As seems now customary for Alia Vox, there's a substantial, hard-covered booklet, well illustrated and with the poems in seven languages (rather confusingly set out). I don't think that I'd buy this for myself, but it would be a beautiful present for a feminist girlfriend. CB

15th CENTURY

Dufay *Tempio dell'Onore e delle Vertù: chansons* Cantica Symphonia, Giuseppe Maletto dir 68' 15"
Glossa GCD P31903

Fresh from the transcription of some of Dufay's church music and still comprehensively awed by the genius and simplicity of his writing, I was just in the mood for this CD, and these lovely performances, crystal clear, ringingly confident, exquisitely pointed and articulated and splendidly enjoyable confirmed my admiration for this remarkable composer. Cantica Symphonia has a large range of instrumental and vocal options at their disposal, and it strikes me that they achieve astonishingly beautiful degrees of blend of instruments and voices. The naive beauty of these chansons composed between 1415 and 1435 is overwhelming, but this elusive quality relies upon the skills of performers who can express this fragile commodity, constantly renew it and maintain it in song after song. This is no mean achievement, but is certainly the case here in what amounts to a master-class in the performance of the secular music of this period. D. James Ross

Josquin *Musica Symbolica* De Labyrintho, Walter Testolin dir 63' 57"
Stradivarius STR3722
Missa Gaudeamus; motets *Alma redemptoris mater*, *Benedicta es*, *Illibata Dei virgo nutrix*, *Inviolata integra et casta*, *Ut Phoebe radiis*

In the wake of the da Vinci Code, Walter Testolin has had his slide rule out, providing an intriguing numerological analysis of the symbolic meanings of the pieces on this CD. Perhaps more importantly for the listener, he directs his ensemble in sensitive and highly musical readings of the music, which serve equally to bring out their inner power. From the soaring opening phrase of the *Missa Gaudeamus*, there is a very eloquent flexibility to the interpretation, which allows the voices to linger over important phrases, and to move forward through more dynamic episodes. I find the resulting performance highly charged without being too romantic, and I think they serve Josquin's music very well. It is perhaps most interesting to hear the difference this approach makes to the generally very familiar motets which make up the balance of the programme. Some rather static warhorses such as the unusual twelve-part *Inviolata, integra et casta* have new life breathed into them, and other works such as the traditionally gentle *Benedicta es* are given a bit of backbone. These are interesting and thought-provoking readings. D. James Ross

Cancionero de Palacio Capella de Ministrers, Carles Magraner 68' 43"
Licanus CDMo409

This is a change from the jolly songs that are probably the best known genre in this MS collection of 458 songs from around 1500 – or is my memory still fixed on the sound of Musica Reservata's performances of a few items in the late 1960s? Most of the music here is more refined, effectively performed except that the vibrato of the soprano is often oddly placed (I think deliberately). And there could have been a bit more variety by spreading songs like the folksy *Rodrigo Martines* and *Dindiridin*, through the disk rather than keeping them as a reward for patience. I'm also a bit worried about the embellishment, which can seem over-composed. Since *Triste España* isn't on the menu, it's a pity that some other facsimile isn't shown. But do buy this disc. CB

16th CENTURY

Gheerkin de Hondt A Portrait Egidius Kwartet (enlarged), Oltremontano 75' 29"
Et cetera KTC 1300
Missa Ceciliam cantate pii, motets & chansons

As more and more Renaissance Franco-Flemish composers are unearthed it seems to me inevitable that some of them will turn out to be mediocre. But there is nothing mediocre about Gheerkin de Hondt. This cross-section of his sacred and secular output suggests that he was a thoroughly capable composer of masses, motets and chansons. The Egidius Quartet is joined here by seven guest singers as well as the winds and lute of Oltremontano to bring out the full richness of de Hondt's writing. The *Missa Ceciliam cantate pii* turns out to be a richly conceived and well-turned production, while the motets show a more versatile composer at work. The chansons are boldly confident, indicating that he perhaps wrote many more than the nine examples which have come down to us. The performances here are generally good, full-toned and expressive, and the expanded Egidius Kwartet are generally powerful advocates of this obscure composer's oeuvre. D. James Ross

Gombert Missa Media vita in morte sumus
The Hilliard Ensemble 76' 00"
ECM New Series 981 8792
Motets *Anima mea liquefacta est, Media vita..., Musae Jovis, O crux splendidior, Quam pulchra es, Salve regina,*

The Hilliard Ensemble has done some of its best work for the German ECM label, and the present Gombert recording is no

exception. Distinguished by the deeply sonorous and often melancholy music he composed for the Court of Emperor Charles V, Gombert has rarely been so well represented on disc as by this Mass and motet selection. Characteristically based on his own setting of *Media vita in morte sumus*, Gombert's Mass exhaustively explores the range of textures offered by a choir of generally low voices, and again characteristically when given the opportunity to add a further voice in the *Agnus Dei III*, Gombert chooses a further Bass. It is not particularly easy to blend successions of low thick textures, and the Hilliard Ensemble perform miracles in bringing out so much detail in Gombert's lugubrious music. The selection of motets which are interspersed through the mass movements clearly demonstrate their composer's complete commitment to dense, generally low and invariably highly contrapuntal textures. D. James Ross

Guerrero Missa Surge propera & motets
Sydney Chamber Choir, Orchestra of the Renaissance, Michael Noone 59' 01"
ABC Classics 476 9236 ££
+ *Ave Virgo sanctissima, In exitu Israel, Regina coeli 8vv, Surge propera, Tota pulchra es Maria*

Michael Noone here directs the twenty-strong Sydney Chamber Choir, who sing with enthusiasm but not always with sufficient support and vocal quality. It is a bit unfair to compare them with his professional group and Noone still gets a lot out of these singers with excellent shaping of the music and good climaxes. I most enjoyed the extended alternatim *In exitu Israel* with good plainchant singing. For me, much of the polyphony is rather spoilt by too much leaning into each tactus and then stopping the sound, especially irritating at suspensions: it becomes a too predictable fetish in the unaccompanied motets. The players know how to do this without breaking up the line and their support in the Mass and two of the motets adds body, colour and buzz. Their playing of *Surge propera* as an instrumental piece is magisterial, while their gradual addition to the voices in the eight-voice *Regina coeli* makes for a splendid celebration. Noel O'Regan

Guerrero Magnificat quarti toni, Libera me, Marian antiphons, motets Musica Ficta, Raúl Mallavibarrena 58' 40"
Enchiriadis EN 2009

This group revisits Guerrero, now with a new line up of singers. There are just four unaccompanied voices in a range of motets covering his lifespan. The singing is highly committed and full-blooded. At its best it is persuasive, especially in the

alternatim Magnificat, but at other times the blend and tuning fall down, there is a bit too much vibrato, and the alto doesn't come through as strongly as the rest. The group's fine earlier CD of Guerrero motets (Cantus C9619) was more assured and provided more variety, with eight singers and sensitive organ accompaniment; here they are trying a bit too hard. This quartet hasn't quite gelled yet and organ would have helped the tuning. Noel O'Regan

Fernando de las Infantas Motets Ensemble Plus Ultra, Michael Noone 73' 01"
Almaviva DS 0140

Michael Noone continues his exploration of lesser-known but no less important Spanish composers with these 13 motets by the nobleman Infantas, a slightly older contemporary of Victoria. Best known for his intervention, backed by Philip II, against the proposed reform of plainchant by Palestrina and Zoilo, he comes across from these motets, taken from three books published in Venice in 1578-9, as a consummate composer producing his own synthesis of peninsular and Franco-Flemish influences. The two final tracks are superbly sonorous pieces for 7 and 8 voices, the latter a highly symbolic and complex setting of *Loquebantur variis linguis*. Noone represents an ideal balance between researcher and interpreter, allowing his British singers to revel in Infantas' long lines and sonorities. The choral sound is beautifully blended – perhaps a bit too 'English' at times for this music – and this will be an essential acquisition for anyone with an interest in Iberian polyphony. Noel O'Regan

Morley (British Church Composer Series – 4)
Ferdinand's Consort, Stephen Bullamore cond, Edmund Aldhouse org 73' 25"
Priority PRCD 834
1st & Burial services, *De profundis, Domine Dominus noster, Domine non est exaltatum, Eheu sustulerunt, How long wilt thou forget me, O amica mea*

Morley's church music is not very well known: *Nolo mortem peccatoris* is a belated carol rather than a macaronic motet and these days we are more likely to hear *Laboravi* under its genuine attribution to Rogier. A problem with services is that, rather more than masses, they are an acquired taste. They tend towards a plain delivery of text, and trying to be too expressive undermines the style. In fact, a rather plain Anglican sound (but without spat consonants) suits the music, and this is what it gets here – and that's not a back-handed criticism! I just wish that movements could reach a conclusion without heavy braking. The Funeral Service, incidentally, is the one for which

which Purcell wrote a substitute *Thou knowest Lord*. When (e.g. the opening of *De profundis*), they try to be a bit more dramatic, the voices are not fully controlled and expression can seem imposed. But a useful recording of music that deserves a better fate. CB

I'm sure those who bought copies from Stephen Bullamore after the Striggio day at Waltham Abbey will have enjoyed this; the next EEMF/TVEMF event there is May 12 2007, based round the reconstructed Gabrieli Magnificat a33.

Stolzer Psalm motets Josquin Capella, Meinolf Brüser cond 71' 08"
Dabringhaus & Grimm MDG 605 1394-2

Stolzer may not be very high on most singers' list of great renaissance composers, but on the showing of this CD it should be. There's a tendency to expect major works to be long, so motets get undervalued in comparison with masses. *Erzürne dich nicht* (Psalm 37) runs for just over 21 minutes, so has length as well as quality (but the seven verses should have been separately tracked). Stolzer sent it to the Margrave Albrecht of Brandenburg in 1526, along with a letter asking for a job and suggesting that it was written to fit the compass of crumhorns, and it has indeed been taken up by the crumhorn fraternity and sorority – though the author of the booklet (the conductor) can't believe that it was the composer's ideal option. There are two shorter psalm motets and several other pieces, all well sung and enjoyable to listen to. The performances by eight singers have the self-generated sound and shape I like. Stolzer moves up many places in the renaissance league table. CB

Sweelinck Toccatas, Fantasias, Variations Péter Ella clavichord 74' 78"
Hungaroton Classic HCD 32382

Ella plays a selection of 13 pieces on a Martin Pühhinger copy of a 1700 J. J. Donat clavichord. The clavichord can work well for this music, particularly in contrapuntal textures, where it has much in common with, and can sound like, the lute. The more figuration-laden music, as in the variation sets, gets a bit laboured here and fast passages in the left-hand cause some rhythmic unsteadiness. Ella gives a careful account of the music but without much of the excitement it has the potential to generate. That said, it is a useful recording which makes a good variety of Sweelinck's music accessible in an intimate context.

Noel O'Regan

Victoria Requiem Capella de Ministrers, Cor de la Generalitat Valenciana, Carles Magraner 50' 18"
Licanus CDM 06r5

This live performance starts theatrically with drum and tolling bell accompanying an instrumental performance of the Matins lesson *Taedet animam meam*. This works well as funeral music and is followed by the full-blooded Valencian choir singing the words. The drum reappears briefly in the *Agnus Dei* to good effect but also throughout the *Libera me*, where it begins to pall – though impressive in the *Dies irae* section which is then repeated by instruments alone. This is the first performance I have heard with six instruments, one on each part, as well as the organ, which I find a bit too heavy. Magraner orchestrates well, using six solo singers, the ripieno choir and instruments, and the big moments are highly impressive – particularly the *Pleni sunt*. *Versa est in luctum* is movingly sung by soloists with organ. This is useful alternate version of the Requiem painted on a large canvas, but one would also need an un- or lightly-accompanied account where more subtle singing could bring out more of Victoria's expressive writing. Noel O'Regan

Da Vinci: music from his time. 69' 56"
Sony Classical 82876-82813-2

Lest you think that a wheel may be loosening on the da Vinci bandwagon, here is a small spanner. A selection from the archives, wound around a thread spun in the sleeve notes, bringing together inventive ferment, high ideals, complex canon rules, and even the implicit knowledge involved in interpreting unwritten ficts: 'a choir was tantamount to a secret society' – you get the picture. In fact, the music makes good listening, pride of place going to the assured performances of the Huelgas Ensemble (apart from some frankly unbelievable interpretation of ficts, which does tend to litter the Huelgas Ensemble cannon). The mix on the record gives a variety of pace and genre (madrigals and motets by Festa, Agricola, Josquin, and a couple of instrumentals, by Huelgas Ensemble, Waverly Consort, Capella Antiqua München and Niederaltaicher Scholaren) making it well worth hearing, and opening a possible follow-up to the groups' individual recordings. Stephen Cassidy

17th CENTURY

Dietrich Buxtehude Organ Music Julia Brown (2003 Martin Pasi organ, Omaha, Nebraska) 76' 07"
Naxos 8.557555 £
BuxWV 157, 220, 151, 210, 172, 201, 175, 206, 148, 196, 176, 219, 156

I seem to have missed Volume 4 of this series, but Julia Brown has appeared on other Naxos organ composer recordings,

including Scheidemann. She is a most accomplished player and, to date, has managed to avoid the mannerisms that can afflict the playing of her teacher, Wolfgang Rübsam (the producer of this, and many other Naxos recordings). However, on this CD, she has taken up rather more of his habit of leaning of the first beat of the bar more often than I would personally appreciate. Although period instruments are often used for these recordings, there tends also to be an American focus, as evidenced on this disc with a curious hybrid instrument built in 2003. In effect, it incorporates a 29-stop 2-manual and pedal organ tuned in quarter-comma meantone temperament with a 55-stop 3-manual and pedal organ tuned in a well-tempered tuning in a single instrument. It does this by adding an extra 8 notes to each octave of 29 of the stops, with separate stops knobs/levers to draw those stops in the well-tempered or meantone incarnations. Only the note C, D, G and A use the same set of pipes in both temperaments. The organ also has a quasis-romantic Swell division, and is set in an Italianate case which incorporates elements of a 1903 case. Although it is clearly more economic to build a single multi-use organ than two completely separate instruments, I do sometimes wonder at how well these sorts of instruments work in practice (this is not the only example, although it is the most complex). For example, on the basis on this recording, I sense that the voicing of the 'early' pipework has been compromised by the addition of the Romantic Swell division. Anyway, that is all a bit technical for this review, so I will just say that the recording is worth hearing for the fine playing, and for an opportunity to hear Buxtehude in the quarter-comma meantone temperament that seems to have been used to most, or all, of the pieces. Which, of course, raises the question: why not record on an historic instrument in a similar temperament – or play one or two pieces twice, once on each temperament, thereby adding to the discussion about whether Buxtehude had his own organ in Lübeck re-tuned into a well-tempered tuning. Andrew Benson-Wilson

Charpentier Messe pour le Port-Royal (H5), *Stabat Mater* (H15), *Domine salvum fac regem* (H282) & *Nivers Pièces d'orgue* Ensemble Arianna and Frédéric Muñoz org 75' 53"
Arion ARN 68714

Given that M-AC's music for the Port-Royal is austere written for just one usually simple vocal part with continuo, it is surprising that it has enjoyed a number of recordings while many of the

polyphonic works remain unheard. On this particular disc, the performances of the vocal music never really rise above the adequate: there are some very laboured choral ornaments (sometimes in music marked *seul*) and the collective choral pitch often settles just below the centre of the note. The twenty or so organ interludes are rather more attractive. Drawn from all three of Nivers' *livres*, publications which in essence defined the language of the classical French organ, these are inventively played on a sympathetically restored historic instrument with all the right colours, deprived of which the music loses much of its attractiveness. I wish that the attractively designed cover did not make so much of the information on it impossible to read. *David Hansell*

Charpentier *Musique pour la famille de Guise* Ensemble Vocal de l'Abbaye aux Dames de Saintes/Les Ménus Plaisirs/Michel Laplénie 62' 52"

Et cetera ETC 1310

Messe pour les trépassés (H2). *Motet pour les trépassés* (H311). *De profundis* (H156). *Beatus vir* (H221). *Méditations pour la carême* (H380 & 382). *Salve regina* (H24). *Le reniement de St Pierre* (H424)

This is a potentially attractive programme which does not really get either the performance or the presentation it deserves on this occasion. The booklet lists neither the programme (this is on the back of the case only) nor the performers, and texts and translations are also absent. In addition Charpentier's instrumental parts, which do more than just double voices, are omitted without explanation and other rubrics of his are also ignored. Other issues are mainly a matter of taste but I certainly would prefer to hear the music sung by a choir with a more focussed sound and I do not enjoy changes of continuo sonority such as the introduction of a harpsichord for the *Osanna* in the mass. More satisfactory performances of H24 and H424 especially, two of Charpentier's finest pieces, have been reviewed in these pages. *David Hansell*

Coprario *Funeral Tears*

see below *The Alchemy of Tears*

John Dowland *Fancies, Dreams and Spirits. Lute Music vol. 1.* Nigel North lute 64' 39" (rec 2004)
Naxos 8.557586 £

This collection of music by John Dowland is the first volume of a series devoted to the lute music of John Dowland. It includes all seven fantasies which can be reliably ascribed to Dowland, together with the unasccribed *Tremolo Fancy*, and pieces of a lighter nature.

Nigel North has his own distinctive style, ever thoughtful, and designed to extract maximum expression. Most noticeable is the variety of tone colours he extracts from his two lutes by Paul Thompson (one with eight courses, the other with nine). In a review of another of his recordings, which appeared some time ago in *Lute News*, he was heavily criticised for not playing in time. He certainly bends the tempo a fair bit, sometimes to good effect, but it is a risky strategy, and I would rather he didn't do it so much. He loses momentum, when he stops just before a note (e.g. before the first note of the third bar of *Lady Clifton's Spirit*), and when he slows for and accelerates through a cadential trill (e.g. bar 39 of *Fantasy No. 1*).

One welcome feature of the CD is the addition of divisions, presumably North's own, to some of the simpler pieces. I particularly enjoyed the variety of ideas he has superimposed on Mrs. Winter's *Jump*. It certainly brings the music to life. The paradox is that, although such divisions bring freshness to a well-worn war horse, those same divisions in turn become fossilised in a CD recording. No matter. It's nice to hear them. I'm less happy with the downward scale in the bass added to bar 4 of *Mrs Nichol's Almain*. Renaissance musicians consistently avoided this particular scale in their division-making, if only because it creates parallel octaves with the melody.

It has been common in recent years to hear the jig *Tarleton's Riserrectione* played very slowly; others argue that it should be jolly, because the dead actor has come back to life. North satisfies both camps, by playing it first slowly, and then quickly, with lots of added divisions for good measure. The CD ends with the long, lugubrious fantasy *Farewell*, its slowly rising chromatic theme complementing the descending chromatic theme of *Forlorn Hope Fancy* heard earlier.

Stewart McCoy

Frescobaldi *Organ music* Andrea Marcon 62' 17" (rec.1999)
Divox Antiqua CDX-79904

This disc features the 1998 organ in the church of S. Caterina, Treviso; it is a 'Renaissance' design, inspired by a selection of 16th-century instruments. Its sound is compact but powerful, with a strident set of mutations. Marcon plays a well-chosen cross-section of Frescobaldi's works, including two pedal toccatas, an *Elevation* toccata, some contrapuntal studies on chromatic themes, and variations on popular tunes such as the *Bergamasca* or the *Arie detto Balletto*. He also includes pictorial pieces such as the

Capriccio fatto sopra la Pastorale (complete with rowdy bagpipes) and the gaudy *Capriccio sopra la Battaglia* (accompanied by the twittering of the Usignoli—'Nightingale'—stop). Marcon's playing is sprightly, with an enjoyable rendition of the *Bergamasca*. In the toccatas he has a good sense of rhythmic ebb and flow, but is reluctant to add ornaments or to embellish sustained chords; with the exception of some rhythmic flexibility, his performances stay close to Frescobaldi's notated text. One small blemish is that the list of registrations in the booklet refers to another recording. But for anyone seeking a single-disc introduction to Frescobaldi on the organ, this CD will be a useful choice.

Stephen Rose

Hollanders *In the footsteps of Herman Hollanders* Brabantsch Muziek Collegie, Ruud Huijbregts 167' 38" (3 CDs)
Et cetera KTC 1292 ££

Hollanders' dates are unknown. He was an organist at Eindhoven 1618-23 and near Amsterdam 1626-7, but the music here is probably the result of his employment as singing master at the main church in Breda 1727-37. The three discs here (presented in a neat three-way folder with excellent notes by Rudolph Rasch and texts) contain his complete *Parnassus ecclesiasticus* (1631) — 41 motets for 1, 2, 3 & 4 voices with continuo, and the eight of the 51 pieces from *Jubilus filiorum Dei* (1634) that can be assembled from the incomplete partbooks. They are in a sober form of the Italian *seconda prattica* style, more Viadana than Monteverdi. While a complete edition was fully justified (*Monumenta Musica Neerlandica* 12), a one-CD selection would probably be better for his reputation. The performances are fine, but the two pieces played (not sung) on the Caecilia-Consort disc reviewed sound better just because they are in a mixed programme. Fine for wealthy collectors and libraries, but for reference rather than continuous listening. CB

Marchand *Music for organ and harpsichord* Anne Chapelin 77' 44"
VMS VMS160

Premier Livre, Deuxième Livre, La Vénitienne (hps), Pièce, Te Deum, Premier Livre d'Orgue (

Louis Marchand is perhaps best known for fleeing an organ playing 'duel' with JSB in Dresden. He was, however, a highly regarded figure in his native land and pieces such as the impressive *Plein jeu à double pédale* and *Quatuor*, which requires simultaneous playing on three manuals and pedal, would surely have impressed Bach had he been given the opportunity to hear them. The *alternatim* *Te Deum* is

the most extended work in the programme, occupying nearly half the 64 tracks, and would in a live performance require a fairly fast-moving player to reset the stops during the often brief choral sections, which are included here. Almost by definition it is a compendium of the sound of the French classical organ, all the colours having their moment (or at least their 30 seconds) of glory. The playing of Anne Chapelin on both the historic organ and the harpsichord (a modern copy) is confident and idiomatic and the booklet contains helpful essays and details of the organ disposition.

David Hansell

Meder Passionsoratorium nach Matthäus Nicki Kennedy, Hannah Morrison, Dorothee Merkel, Gerd Türk, Christian Hilz SSATB, Die Kölner Akademie, Orchester Damals und Heute, Michael Alexander Willens 74' 58"
Raumklang RK 2506

This is a most interesting CD. Johann Valentin Meder (1649-1719) wrote his Passion in 1700. The story is told, as one would expect, by an Evangelist accompanied for the most part by continuo, but with passages for the various characters with added instruments to lend variety to the sound picture. There are also 'arias', chorales, choruses, and sinfonie. The instruments used are single strings with recorders doubling oboes. The five singers in this very fine performance combine well to form the chorus (as it should be), and the overall balance of sound is excellently managed. The constant shift from recitative to concerted music sustains the interest, and there are some really charming movements with instrumental accompaniments. Despite Gerd Türk's best efforts to dramatise the action, this fine work will always seem slightly lacking in its intensity, although it deserves to be far better known, and this excellent recording can only help it reach a wider audience. BC

Monteverdi Madrigals Book 5 Deliciae Musicae, Marco Longhini 78' 34"

Naxos 8.555311 £

Monteverdi Il sesto libro de madrigali Concerto italiano, Rinaldo Alessandrini Naïve OP 30423

Elaine and I puzzled exactly what was wrong with Deliciae Musicae. Far more than the strange decision to transpose for male voices (justified by two irrelevant reasons: why not just say that it is to fit the group?) But we were saved the bother by moving on to Concerto Italiano. There was no need to think further: the vitality that Deliciae Musicae lacked was evident here from the first note of the *Lamento*

d'Arianna, I also knew from that first note that I wouldn't like it all – but that doesn't matter: it's a performance with conviction. Buy it. Naxos have been unfortunate in their choice of Monteverdi performers: who advises them? CB/EB

Purcell/Britten Songs from Orpheus Britannicus and Harmonia Sacra Various singers, Graham Johnson pf 143' 37" (2 CDs)
Hyperion CDD22058 ££ (rec 1995)

The title on the disc is 'Britten Purcell realizations'; but no-one will look under Britten in *EMR*, and anyway the music is primarily Purcell's – Britten doesn't change the voice parts and rarely the harmonies. When Britten was around, I was rather scornful of his Purcellian activities – though a great admirer of him as a performer in other areas. But some decades later, and with an awkward extension to our vocabulary to identify what we have here, his versions can now be heard as part of the reception-history of Purcell's music. Until the 1970s, Purcell songs were always accompanied by carefully written-out realisations which almost invariably tended to be done in a self-conscious, artistic manner that was different from the what an experienced continuo-player would play – and no-one considered that, until the last few years of Purcell's life, the natural accompaniment would have been theorbo or archlute rather than keyboard. These versions (40 songs with nine fine singers) show the pre-1970 style of Purcell accompaniment at its most imaginative, though the vocal style is more recent. I find that the more Britten's contribution is an outrageous addition, the more convincing it seems, while the moments of discreet piano accompaniment are less interesting. CB

Gaspar Sanz & Santiago de Murcia, Danzas para guitarra barroca Rafael Bonavita guitar 60' 01"
Enchiriadis EN 2015

In his sleeve notes to this CD, Rafael Bonavita emphasises the 'world music' aspect of the music of two Spanish guitarists, Gaspar Sanz (1640-c.1710) and Santiago de Murcia (1682-c.1737). The exotic sounds have influences from Africa and America, with dissonances reminiscent of flamenco. Bonavita's own setting of Jacaras, which he subtitled *Homenaje a Gaspar Sanz*, is a tour de force, full of surprises and contrasts, beginning slowly with an exploratory prelude-like passage with curious dissonances, and ending with a frantically strummed succession of chords, some of which would be heard on no other instrument than the guitar.

Lively and fresh is Bonavita's interpretation of Sanz's evergreen *Canarios*, which he introduces with some brisk strumming, and plays with suitable panache. Bonavita's guitar was made by Peter Biffin in Australia. It is strung with bourdons on the 4th and 5th courses, which are evident in campanella passages, and give a fullness of sonority in strumming. The treble notes have a warm, silvery tone. The 4th track, *El Caballero*, is none other than the old renaissance ground *Rogero*, suitably decorated with strums, campanellas, and all the paraphernalia of the baroque guitar. This is exciting music, well played, with the performer's own gloss adding charm and enjoyment.

Stewart McCoy

A. Scarlatti Inferno: Cantate drammatiche Elisabeth Scholl, Modo Antiquo, Federico Maria Sardelli 65' 02"

I think this must be the third time I've written the review – somehow the second attempt vanished as well as the first. But writing again is easy, since I've been playing the CD quite a lot over the last month. This is definitely the best Scarlatti recording I've heard. The singing is accurate, in tune, spirited, musical and utterly delightful, and doesn't get out of scale, despite the dramatic nature of the music: a cantata isn't (in terms of addressing an audience and in likely acoustic) an excerpt from an opera. There is also some incredibly beautiful playing (perhaps a fraction overdone) in a couple of the sinfonias. The excellent booklet notes are by Elisabeth Scholl herself, who also translated them into English, translated the texts into German and English, and edited the music. The cantatas with titles are *Il Nerone* and *L'Orfeo*, with *Già lusingato appieno* and a *Serenata Notte ch'incarro d'ombre*. My favourite disc this issue. CB

Editions of Il Nerone by Cesti and Stradella are reviewed on p. 3.

The alchemy of tears Evelyn Tubb, Mutsumi Hatano S mS, Takeshi Tsunoda lute 61' 45"

Pardon TH5941(DC1-11475)

Coprario *Funeral Tears*; Campion *Come cheerful day, Never weather-beaten sail*; Daniel *Grief keep within*; Pavana John Douland; anon *O death rock me asleep*

One of my most enthusiastic reviews was of a concert in Cambridge by Hatano and Tsunoda (see *EMR* 73 p. 11). Joined by Evelyn Tubb in a recording made in Japan last year, the beauty of sound is retained. If I have any criticism, it is that still beauty is relied on just a little too much: the listener is too aware of it in too many

consecutive pieces. Partly it's Coprario's fault: Dowland's Seven Tears have more substance and variety. But this is still a fine recording. The voices match each other while retaining different qualities, and are marvellously controlled and in tune in such sustained music. This is certainly amazing singing, but I'd love to hear them in something more extrovert. CB
www.linkclub.or.jp/~dowland/
email dowland@air.linkclub.or.jp

Barock Musik im Vatikan im Rom der Papste 1606-1644 69' 58"
Marc Aurel RKMA 20030

This is an anthology brought together for an exhibition in Bonn last winter from three previous CDs: RK 2302 of music for solo voice (Evelyn Tubbs), harp and viols, RK 9605 with the Magnificat a7 from Monteverdi's 1610 *Vespers* and an unnumbered Kapsperger recording by Stephan Rath. I'd probably only buy this if I didn't have RK 2302, (which Robert Oliver reviewed enthusiastically in *EMR* 42). It has fine performances and an informative booklet (but no song texts). It is salutary to think of the Vespers in connection with Rome and the counter-reformation, perhaps more appropriate than the usual association with Venice. CB

Cries of London, Fretwork, Theatre of Voices, Paul Hillier dir 64' 20"
Harmonia Mundi HMU 907214
Cobbold, Dering, Gibbons, Weelkes &c

This recording brings together cries and popular songs arranged for voices and viols. It's a heady mix, unique to England and to this period, in that it unifies the frankly coarse and popular with the most refined instrumental sounds. Quodlibets, popular songs in polyphonic settings, deliberate mixes of bird cries or battle sounds are common enough in France and Germany. But is there anything to compare with Gibbons' *Cries of London*, where he combines the 'In Nomine' form – surely the last word in reflective, contemplative music – with 'Oysters, new oysters!', 'have you any rats to kill', 'any tidings of a grey mare with... a hole in her arse' &c? Viol players are so familiar with this wonderfully diverting, even poignant repertoire, but there are fewer recordings than one might imagine, and this one is to be warmly recommended. The programme also includes two Gibbons' Fantasies using popular or dance-based themes, including *Goe from my window*, one of Dering's 6-part fantasies, some enchanting pastoral songs by Michael East, and Ravenscroft's arrangement of *The Three Ravens*, beautifully sung by Else Torp – though the edition used

flattens the top E – the only representative on this recording of this 'genre' by this composer.* A lot of fun is had with bucolic accents or their city equivalent and the fun isn't spoiled by the inconsistencies. The words are always clear and the singing full of life and expression. The balance often favours the voices, and herein lies the problem of these pieces – musically the main interest is in the viol parts, but the cries themselves have to set the tone. On occasions the voices approach and retreat, as if staged, and this works beautifully, particularly in the Weelkes, where the problems of balance are reduced anyway because of the scoring for a single sung line, here sometimes doubled. It goes without saying that the playing throughout is brilliant, and the recording makes delightful listening: it should bring a wider audience to this amazing repertoire. Robert Oliver

* There's an edition of the piece in *EMR* 45 – with the sixths in the melody given an editorial flat. CB

Orgeln in Sachsen Vol 1 Dietrich Wagler (1722 Hildebrand organ, Langhennersdorf, Saxony) 67' 41"
Querstand VKJK0518
Music by Bach, Buxtehude, Froberger, Muffat, Pachelbel and Scheidt

Zacharias Hildebrand was apprenticed to Gottfried Silbermann before setting up on his own as an organ builder, and the recently restored Langhennersdorf was the organ submitted for his master craftsman's diploma. His work reflects a development of Silbermann's influential style, including a move towards making the organ a more unified instrument, rather than a collection of disparate manual divisions. The mixed programme (and the CD notes) is aimed towards demonstrating the organ, rather than having a musically stylistic unity itself. But the inclusion of Buxtehude, Scheidt and Froberger (from very different organ traditions) does raise an eyebrow – with so much music of the period and geographical location to delve into, it seems odd to stress the eclecticism of this instrument. Bach was the only one of the featured composer alive at the time this organ was built. That said, the works are attractive, work well on this instrument and are played with sensitivity and insight by Dietrich Wagler – until 2001, the fortunate incumbent of the world-famous Silbermann organ at nearby Freiburg.

Andrew Benson-Wilson

Das Partiturbuch Ensemble Echo du Danube, Christian Zincke 62' 28"
Naxos 8.557679 £
Music by Bertali, Capricornus, Drese, Nicolai, Schmelzer, Schnittelbach & anon

This recital is based on the contents of a single manuscript from the Wolfenbüttel library and is basically a snapshot of the instrumental repertoire of mid-17th-century Germany. The programme cleverly interpolates sonatas (for violin with obbligato bass and continuo, or with a second violin) with *Ciaccona* settings, including my personal favourite, by Bertali. Ensemble Echo du Danube plays beautifully. The balance between the violins, and between them and the lower instruments (dulcian, gamba, violone, theorbo, harp and keyboard) is excellent, and the recorded sound is crystal clear. All in all, a very enjoyable disc. BC

Il Pellegrino: Cosimo III del Medici, Viaggio di Spagna e Portugallo (1668-1669) Resonet, Fernando Reyes dir 60' 58"
Enchiriadis EN 2010

As with the Benedict XIII disc reviewed above, the compilers of the programme had some difficulty in finding material relevant to their sponsors. Crests of the five sponsoring organisations on the back include four from Galicia, but we are told: 'the chroniclers left no record of the music heard during their passage through Galicia'. The journey of Cosimo III round Europe (this disc abandons him at Santiago, but there may be more...) is of no great historical import, but a convenient peg for a varied musical programme, mostly light-hearted with lots of plucking, but with Victoria's *Tenebrae factae sunt* introducing a more serious mood in Madrid. I enjoyed it. CB

Treasury of a Saint Caecilia-Concert (Fiona Russell cnt, Adam Woolf trmbn, Wouter Verschuren dulcian, Katherine Cok hpscd & org) 75' 19"

Antoine Marchand CC72161

Music by Bertali, Boddecker, Bovicelli/Rore, Buchner, Cabanilles, Cesare, Cima, Ferro, Fontana, Hollanders, Nicolai, Padbrué, Rognoni/Palestrina, Rosenmuller, Selma y Salaverde, Sweelinck,

This talented young group is launching its recording career with a wide mix of 17th century music whose common ground is the use of this line-up and subsets of it. Finding a new angle on a popular repertoire presents a challenge, but the Caecilia-Concert has found this by the inclusion of lesser known pieces (including one of their own transcriptions) and a flexible approach to musical line. The players use dynamic and tonal range matched with rhythmic flex, such that even in the solos the illusion is created of different voices in juxtaposition. Rather magically, all three wind players share this approach which makes the ensemble work in a way which brings a new perspective to the

repertoire. All three have a soft-edged tone which also serves to ring the changes. A small obstacle to the ensemble effect is put in place by the microphone approach, which brings the dulcian and harpsichord to the fore and pushes the cornett and trombone back. This may be intended to compensate for perceived volume differences, but is not needed and only serves to exaggerate the inherent differences of tone and attack between those two pairs of instruments. Listening past this, the ability of the players to find such a degree of subtle musical common ground with instruments of disparate characteristics, is remarkable. Look out for the pieces by Nicolai, Padbrue and Hollanders. A recording, of Buxtehude's contemporaries, is in preparation – so another to look forward to. *Stephen Cassidy*

Violino oder Geige Die Dresdner Schule
Ricercar Consort, Francois Fernandez
Ricercar RIC 232 148' 16" (2 CDs)
Music by Biber, Farina, Furchheim, Löwen, Pohle, Schmelzer, Walther (rec. 1988-90)

These two re-issued discs are quite a good introduction to various aspects of the music written for stringed instruments in the German-speaking lands in the 17th century. There are no theatrical works, none of the many suites (Hammer-schmidt, Muffat and Rosenmüller are two obvious omissions), and Buxtehude, Pachelbel, Erlebach are also missing, and frankly there is too much Walther. That said, I am all in favour of a recording that does include David Pohle, whose church music I have recently loved discovering, and Johann Jacob Löwen. Samuel Capricornus's Sonata a8 would have been a welcome addition, too. The playing is very good – Pohle's sonata for four violins, four viols and continuo is sumptuous! The marketing seems a little strange – not many people will want to listen to so much solo violin music AND consort music. *BC*

LATE BAROQUE

Johann Ludwig Bach, Cantatas Barbara Schlick, Mary Nichols, Wilfried Jochens, Stephen Varcoe SATB, Jugendkantorie Dormagen, Das Kleine Konzert, Hermann Max (rec 1981) 67' 33"
Carus 83.186

Johann Sebastian Bach evidently had a high opinion of the cantatas of his distant cousin Johann Ludwig, performing 18 of them in Leipzig during 1726. This disc confirms Johann Sebastian's verdict on the quality of his cousin's music. The cantatas are among the earliest to use Neumeister's layout of alternating recitative and aria; but they still have some of

the quicksilver responsiveness to the text as found in 17th-century pieces. Try, for instance, the sudden turn to slow, dark writing on 'Finsternis' in the first aria of *Mache dich auf, werde licht*. The cantatas are also strikingly melodious, with a good number of attractive duets. This recording was made in 1981 and has aged well, although the musicians could sometimes be more rhythmically flexible in order to linger on expressive details. There are particularly fine solo contributions from Stephen Varcoe and Barbara Schlick. Well worth buying. *Stephen Rose*

Bach Cantatas vol. 10: Vol 10 - 19th Sunday after Trinity/Reformation Soloists, Joanne Lunn, William Towers, James Gilchrist, Peter Harvey SATB, Monteverdi Orchestra and Choir, John Eliot Gardiner
SDG 9110
Cantatas 5, 48, 79, 80, 90 192

If, as John Eliot Gardiner notes in his illuminating essay, the themes accompanying the last Sundays of Trinity become increasingly grimmer, Bach can often take this as an opportunity for writing particularly vivid music. This volume, recorded at Potsdam (the 19th and 25th Sundays after Trinity) and Wittenberg (appropriately, for the cantatas celebrating the Reformation), displays Gardiner's Bach Pilgrimage in fine form some ten months into the project. Given the risks involved with such a tight schedule of travel, rehearsal, performance and recording, it is remarkable how few problems there seem to be with issues of ensemble, balance and basic accuracy. The balance of the soloists (particularly William Towers and James Gilchrist) is sometimes a little unfocused, and the excellent oboe obbligatos of Xenia Löffler could be heard a little closer (her rhythmic flexibility in the first aria in Cantata 79 is particularly impressive). The string playing is very vigorous and energetically unanimous (such as in the opening aria of Cantata 90, accompanying Gilchrist as a hectoring preacher). Occasionally, as in the second number of Cantata 80, the unison strings sound a little too uniformly staccato, but this might be a factor in the placing of microphones. Particular highpoints are Jane Rogers's viola obbligato in Cantata 5 and Neil Brough's for trumpet in Cantatas 5 and 90, all of which show a remarkable level of rhythmic flair and detail. If some movements do not quite come off as finished recordings (such as the soprano and cello duet from Cantata 80, which is just slightly too slow for comfort), there are many benefits coming from the heat of live performance: the spontaneity in the three soprano and bass duets from the Reformation cantatas (Joanne Lunn

and Peter Harvey) and the sense of swing in many of the larger movements (such as the opening of the little-known Cantata 192 and its gigue-like final movement). The opening chorus of Cantata 80 (one of Bach's most celebrated cantatas, based on Luther's keynote chorale, 'Ein feste Burg') is reinforced by a local sackbut player and rings out splendidly in the Castle Church which was associated with the very birth of the reformation. *John Butt*

Bach, Cantatas for the complete liturgical year vols 1 & 2 La Petite Band, Sigiswald Kuijken

Vol. 1 BWV 55, 56, 98, 180 Sophie Karthäuser, Petra Noskaiová, Christoph Genz, Dominik Wörner SATB 69' 43"

Accent ACC25301

Vol. 2 BWV 93, 135, 177 Siri Thornhill, Petra Noskaiová, Christoph Genz, Jan Van der Crabben SATB 66' 42"

Accent ACC25302

With these releases, Sigiswald Kuijken and La Petite Band enter the crowded marketplace of cycles of Bach cantatas. Kuijken, however, is not aiming to record all the cantatas, merely one for every Sunday and feast day of the liturgical year, in a series of 20 CDs. His approach is also markedly different from Suzuki, Gardiner or Koopman. He uses a one-to-a-part choir and a small orchestra (2,2,2,1,1 strings), giving a transparent and intimate texture. His booklet notes reveal a preoccupation with the metre of the texts, and as one might expect these performances have a subtle sense of rhythmic hierarchy, with animated dance metres and well-shaped continuo lines. In addition, Kuijken replaces the cello with an 8' violone or a viola della spalla (held on the shoulder); the aural effect is less immediately striking than the use of solo voices, although it may prove to be as contentious among performers. The two discs under review contain cantatas from Leipzig, including several chorale cantatas such as BWV177. The performances are highly convincing: the vocal soloists bring great energy to their lines, adding effective ornamentation in the choruses and projecting a distinctive character for each aria. I was particularly moved by Dominik Wörner's rendition of *Ich hab den Kreuzstab* BWV56, with his superb breath control on the long melismas. These performances illuminate Bach's cantatas with persuasive musicianship and also a critical appraisal of current performing styles. As a result, they are some of the finest examples of what historically informed performers can achieve. *Stephen Rose*

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

Bach Cantatas vol. 31 Yukari Nonoshita, Robin Blaze, Gerd Türk, Peter Koopj SATB, Bach Collegium Japan, Concerto Palatino, Masaaki Suzuki 77'25"

BIS-SACD-1481

BWV 91, 101, 121, 133

In this disc Suzuki couples three Christmas cantatas from 1724 with BWV 101, a forbidding call to repent. Of the Christmas cantatas, BWV 91 and 133 have the exuberance that one might expect of the season, while BWV 121 is based on the Phrygian chorale 'Christum wir sollen loben schon' and includes an archaic motet as its first movement. The most impressive aspect of Suzuki's performances is the consistently high standard; everything here has been carefully thought out and executed. The vocal contributions range from Peter Koopj's evocation of God's rage in BWV 101 to two gentle duets between Robin Blaze and Yukari Nonoshita (BWV 91, BWV101). Perhaps Nonoshita needs a greater intensity in the soprano aria of BWV133, in order to make the most of the contrast between playfulness and stillness. The instrumental performances are excellent, with some delicate obbligatos. Another strong release in Suzuki's invaluable series. *Stephen Rose*

Bach Cantatas Vol. 19. Soloists, Ton Koopman, The Amsterdam Orchestra & Choir 181' 20" (3 CDs in box) (rec 1999-2003) Antoine Marchand CC72219 ££

Cantatas 51, 72, 88, 117 129, 145, 159, 171, 174, 188, 193

The Ton Koopman series progresses in a rewarding way, with cantatas both large and small adequately displaying Bach's rich diversity. A wonderful surprise for me in this set was the partly reconstructed *Ihr Tore zu Zion* (BWV 193), with its clear parallels between Leipzig in Bach's day and Jerusalem in the time of Christ. From what little we know of Bach's actual relationship with the town council around 1727, when its installation was celebrated in this cantata, it seems doubtful that the earnest flattering of those officials was a very sincere expression of the feelings of the composer himself – but maybe those of his librettist. The set also has a creditable account of *Jauchzet Gott in allen Lande* (BWV 51) with the soprano Marlis Petersen joined very sensitively by the trumpeter Gabrieli Cassone. In this and other cantatas, Mike Fentross's lute enhancement of the continuo is especially tasteful. *Stephen Daw*

Bach Cantatas Vol. 20. Soloists, Ton Koopman, The Amsterdam Orchestra & Choir 200' 22" (3 CDs in box) (rec 2001-5) Antoine Marchand CC72220 ££

Cantatas 9, 11, 14, 29, 112, 120, 120a, 149, 156, 192, 1127

This splendid enterprise continues apace, this particular set being notable for including the Ascension Oratorio (BWV 11) and the new strophic aria BWV 1127. Both have been recorded before, but both gain in personality and significance under Koopman's perceptive and enterprising direction. A special feature is the presence of three cantatas with the same Sinfonia: 120a, 120 and 29. The 'little' election cantata 120, which was later adapted to form the larger wedding version, 120a, is the first performance on disc 3, and is so well managed that bouquets are earned all round, whether by the exemplary recitative singing and accompaniment of the bass, the tenor recitatives, the eloquent work of the alto and soprano arias, or the discipline of the fine second choral movement. *Stephen Daw*

Bach Cantatas Vol. 21 Sandrine Piau, Johannette Zonner, Caroline Stam, Bogna Bartosz, Annett Markert, James Gilchrist, Paul Agnew, Christoph Prégardien, Jörg Dürmüller, Klaus Mertens SSSAATTBB, Amsterdam Baroque Orchestra & Choir, Ton Koopman 197' 59" (3 CDs in box) Antoine Marchand CC72221 ££

BWV 34, 97, 100, 118, 140, 143, 158, 177, 191, 195, 197, 200

This is the penultimate volume of Koopman's cantata marathon: more than ten years after he started, the finishing line is almost in sight. The set under review contains a selection of pieces from the 1730s and 1740s, including chorale cantatas such as BWV140 or BWV177, and isolated movements such as the aria BWV200 or the funerary motet BWV118. The performances were recorded between 1999 and 2003 with a wide range of personnel. Yet one does not feel an inconsistency of approach between pieces (in part, perhaps, because Koopman sometimes avoids a strong characterisation of movements). The festal choruses are enjoyably ebullient (try, for instance, the start of BWV 197), whereas the funerary motet BWV 118 is extremely lugubrious (helped by the resonant acoustic). Koopman tends to take arias at a speed where the harmonic rhythm and dance metre are predominant, while the vocal line and any obbligato part sound as ornamentation over this fundamental structure. Sometimes, though, there could be more intensity or a clearer character to the arias (for instance, the first and second arias of BWV 177 lack the characterisation of Kujiken's recording, also reviewed in this issue). Yet as always with Koopman's recordings, there is so much to enjoy here: a 200-word review can barely do justice to the musical achievements of this boxed set. *Stephen Rose*

Bach Pfingstarien from the Complete Cantatas directed by Helmuth Rilling Hänssler CD 98.242 70' 58"

The 17 Bach arias featured here were recorded between 1978 and 1996 with a set of singers and instrumentalists who were directed in ways that must now be foreign to all specialist players, singers or listeners. I would only recommend them for two tracks. Track 12 features Helen Watts in the wonderful lullaby 'Wohl euch' from BWV 34 and on Track 15 Carolyn Watkinson contributes 'Komm, leite mich' from BWV 75. The other tracks are either vocally or instrumentally somewhat uneven. *Stephen Daw*

Bach, Telemann, Hoffmann Sacred Cantatas for alto and tenor Marianne Beate Kielland, Markus Schaffer, Cologne Bach Choir & Chamber Orchestra', Helmut Müller-Brühl 62' 41"

Naxos 8.557615 £

BWV 35, 55, 160 (Telemann), 189 (Hoffmann)

Although we generally don't review modern-instrument baroque orchestras, this is an orchestra that, uniquely, turned baroque and then reverted to modern. But they learnt a lot in their baroque period, and here a sound that sounds fairly appropriate backs two stylish soloists. To cap it all, a very modern instrument (a positive organ built by Johannes Rohlf in 1997) appears in the concertante movements of Cantata 35 to great effect. It is played by Harald Hoeren, definitely a name to watch. *Stephen Daw*

Bach Sonatas and partitas for solo violin Richard Tognetti 145' 20" (2 CD) ABC Classics ABC 476 8051

I have first of all to come clean and confess that I had never heard of Richard Tognetti before CB sent me this disc for review. Made a 'National Living Treasure' of Australia in 1999, he is self-evidently a fantastic fiddle player and there'll be none of my normal 'Why record something that's been done a million times if you've nothing to say?' approach to his excellent recording. The first thing that struck me was just how laidback it all seems. The recording somehow captures all the beauty of the sound of his instrument without even a hint of the presence of a human being – no sniffing or dramatic breathing, just 100% pure musical excellence. He's not in a hurry to get to the end of movements, by which I mean not that everything sounds pedestrian, or that there's a risk he won't quite pull off all the difficulties of the fugues or the doubles, but rather that he's more concerned with shapes and beauty than in virtuosity. Not

that he lacks anything in that department, either – quite the reverse! I will listen to this again and again for weeks to come. *BC*

Bach Sonatas for bass viol and harpsichord
Jonathan Manson, Trevor Pinnock 59' 21"
Avie AV2093

I've no idea how many recordings of these sonatas there are. I have four, the oldest an LP of Wieland Kuijken and Gustave Leonhardt, recorded in 1974. I heard them play all three in succession in a concert in Holland about five years later. It's still my favourite recording, despite a crack in the slow movement of the D major sonata, but this new ONE is well worth having. It's superbly played. Jonathan Manson has a formidable technique. He plays throughout with a very full sound, and to my mind could make more use of a softer dynamic, particularly in the slow movements, when the balance with the harpsichord is too much in favour of the viol. The approach from both players is enormously energetic, not to say breathless, and very exciting, particularly in the fast movements. The disc opens with the most extrovert of the three sonatas, the concerto-like G minor, which is brilliantly performed. The G major follows, then the D major. Tempi are all inclined to be brisk – Kuijken and Leonhardt play their slow movements much slower, and with a better balance between the instruments – but are beautiful nevertheless. The disc concludes with a fourth sonata, an adaptation of the well-known g minor sonata for flute and obbligato harpsichord. This is an excellent addition to the repertoire, and beautifully played here. The understanding between the two players is so good, and their shaping so clear, that this recording will bring great pleasure however many other versions you may have in your collection.

Robert Oliver

Bach Suites Nos. 1-4 I Barocchisti, Diego Fasolis 70' 24"
ARTS authentic SACD 47649-8

It is not so long ago that I raved about Alessandrini's *Brandenburg Concertos*. I cannot help but continue my praise for Italian readings of Bach's orchestral music when I'm confronted by the excellent performances of the Suites by I Barocchisti under Diego Fasolis. I'm slightly puzzled (as I seem permanently to be!) that the recording company orders them 3, 2, 1 and then 4; but no matter what order they come in, these are renditions to be admired – if they will, perhaps, raise a few puritan eyebrows. There are, for example, plentiful instances of what I once saw referred to as 'gratuitous

ornamentation', and I don't mean the odd unnotated trill, either – once or twice (perhaps a few times more, in all honesty) even I chuckled aloud, and anyone who has had the dubious pleasure of playing along with me knows that I'm not impartial to the odd spot of improvisation. Even if these are not to everyone's taste, I think they are thoroughly enjoyable and thrilling, and questioning the whole sanctity of Bach's orchestral lines cannot be an altogether bad thing. *BC*

De Bury le Fils Premier Livre de Pièces de Clavecin Jory Vinikour *hpsc* 67' 14"
BNL BNL112939

Now here's a new name to most of us, I suspect. Bernard de Bury was born in 1720, wrote these impressive suites at the age of 15 and apparently never composed for harpsichord again. Had he done so with any regularity he would be regarded as a major figure for he certainly demonstrates complete understanding of keyboard styles and sonorities even in these youthful works. Inevitably there are movements clearly based on originals by Couperin and Rameau but also, as the note points out, an 'echo' of a work by Duphy not written until the 1750s, a hint that the boy's music was both known and appreciated in Parisian *clavecinist* circles. The large two manual harpsichord (a restored 18th century original) used packs a serious punch and is played in a joyfully uninhibited way by Jory Vinikour, his labours being supported by a very good recorded sound. Those with the necessary equipment will be able to enjoy the five channel disc also included in the case, but the standard stereo version is giving me much pleasure.

David Hansell

Handel Sosarme Alfred Deller *Sosarme*, William Herbert *Haliata*, Nancy Evans *Erenice*, Margaret Ritchie *Elmira*, John Kentish *Argone*, Helen Watts *Melo*, Ian Wallace *Altomaro*, The Saint Anthony Orchestra & Singers, Anthony Lewis 145' 54" (2 CDs) (rec 1954)
IMD ANDRCD 5053 ££

This is one of the first attempts at a recording of a Handel opera with any concept of using a baroque style. 50 years later, it seems quite a long way off. The orchestra does pretty well by the standards of the time – I would have been interested to have seen a list of players. The justification for the reissue is the singing of Alfred Deller: no allowances need to be made for it and it has all the virtues for which he is remembered. I was particularly disappointed by Margaret Ritchie, normally an admirable singer (and, incidentally, the only member of the

cast that I encountered: I was once, in private, an accompanying tenor as she sang Monteverdi *Lamento della Ninfa*). She has the most virtuosic writing (the role was originally taken by Strada) and she can't quite manage it. The others also fail in the accuracy of rhythm and tuning that we now expect of Handelian soloists. I musn't be too scornful: it was only three years later that I was bowled over by my first staged Handel opera, *Alcina*; I was impressed by Sutherland, but also by Thurston Dart at the harpsichord. I wonder how good current performances will sound in 50 years time – I certainly hope that the stagings visible on DVDs will look unbelievable quaint! *CB/EB*

Handel Great Oratorio Duets Carolyn Sampson, Robin Blaze SA, Orchestra of the Age of Enlightenment, Nicholas Kraemer BIS-SACD-1436 70' 57"

There is almost too much to enjoy on this disc. The idea of a recital of duets from Handel's English choral works – the net is cast wider than the oratorios proper – is, I think, an original one, and almost all the soprano/alto duets from that repertory appear here, including the rarely performed 'Let's imitate her notes above' written for the 1751 revival of *Alexander's Feast* (otherwise to be heard only on Sir John Eliot Gardiner's recording) and the previously unrecorded soprano/alto version of the haunting duet 'Who calls my parting soul from death' from the 1732 version of *Esther*. (The only obvious absentees are the two duets from *Athalia*.) Sampson and Blaze need no introduction as two of the finest Handel singers of the younger generation, and their engagement with this music not only brings many moments of heart-stopping vocal ravishment but shows sensitivity, where appropriate, to dramatic context. The two great duets from *Theodora*, for example, movingly evoke the mix of sadness and hope that pervades the whole work. Such attention brings out the remarkable quality of some of the less familiar numbers: the singers cannot find much more than charm in the pallid duets from *Joshua*, but they bring unexpected sensuousness to the extract from the Queen Anne Birthday Ode, and heroic fervour to the *Deborah* duet 'Where do thy ardours raise me', one of Handel's most striking treatments of an unpromising text. Nicholas Kraemer's direction of the OAE seems to be at one with the singers' aesthetic, his tempos allowing dignity to the music without loss of momentum. Having heard several performances of *Solomon* in which the duet for Solomon and the Queen of Sheba is treated as a jaunty jig, I was especially

pleased by the regal decorum of the performance here. The whole disc is a delight.

Anthony Hicks

Johann Joachim Quantz *Six Flute Quartets* Mary Oleskiewicz *fl*, Elizabeth Field *violin*, Daniel Elyar *viola*, Stephanie Vial *cello*, David Schulenberg *hpscd*. 52' 33" Hungaroton HCD 32286

This is the first recording of these quartets, which were found by Mary Oleskiewicz in the archives of the Berlin Sing-Akademie. More information about their discovery can be found in her article in *Early Music* 31.3 (November 2003). Quantz said in an autobiographical letter that he had written several flute quartets, but these are the first to be identified. He wrote in his *Versuch*: 'A quartet, or a sonata with three concertante instruments and a bass, is the true touchstone of a genuine contrapuntist', and contrapuntal is certainly the way to describe these six quite varied quartets. All the instruments, including the viola, have plenty of opportunity for virtuosic display. The result is often excitingly busy in the fast movements, but there are also some beautiful melodic slow movements. Mary Oleskiewicz plays on a copy of a flute by Quantz at A=385. This is a well-balanced recording, with all parts of the often complex contrapuntal textures clearly audible.

Victoria Helby

Alessandro, Francesco e Domenico: Polyphonic Music of the Scarlatti Family Ex Tempore, Florian Heyerick 70' 44" Et cetera KTC 1298

A: *Salve regina* op. 2/10; F: *Miserere*; D: *Missa a4 di Madrid*, *Magnificat*

A nice idea to bring together music by the two famous Scarlattis and Alessandro's brother. A *stile antico* four-voice mass by Domenico surviving in a MS in Madrid (along with one by Victoria) copied in 1754 runs through the disc, with the other pieces between movements. The Mass is discreetly doubled by strings, and is an attractive piece (score available from Carus 40.699 at €4.60) which lovers of 16th-century music will enjoy. The Magnificat is more extrovert, while Francesco's *Miserere* has the expressiveness that we know from, eg, the Lotti *Crucifixuses*, though this has an orchestral accompaniment. The final piece is the earliest, one of Alessandro's published set of motets. The polyphonic basis brings the three composers more closely together than their other music: I would defy most listeners to identify who wrote what on a blind test. But the music has plenty of character, and is well performed.

CB

A. Scarlatti *Cantatas*

see p. 36.

D. Scarlatti *Cantatas* Max Emanuel Cencic *cT*, Aline Zylberajch *fp*, Maya Amrein *vlc*, Yasunori Imamura *theorbo*, *gtr* 66' 22"

Capriccio 67 173

includes promotional DVD, 62'

Con qual cor, Fille già più non parto, No non fuggire, Qual poensier, Ti ricorda +K. 77, 215, 277

I would probably have been a bit more excited by this if I hadn't played Elisabeth Scholl's disc of cantatas by Alessandro several times before listening to it; I also preferred the modesty of her cover rather than the Boy-Georgic portrait on Cencic's box. I took a while to get used to his effeminate voice (EB happened to hear a few bars as I was writing it, and thought the voice was an off-colour operatic contralto) and I found it a bit tiring if I listened for too long. But there are interesting features. First, to have such prominence given to this aspect of Domenico's output: the music itself stands comparison with his father's. Cencic presents its expression and virtuosity effectively. But I didn't actually warm to his singing, and was worried by what seemed to be an aural dissociation from the accompaniment. That may be a matter of recording, or it may be that countertenors and fortepianos don't mix. What is evidently an appropriate style for the fortepiano is rather different from what one would play on a harpsichord – as if the player has a written-out part. The top line needs to be more melodic than on a harpsichord. Aline Zylberajch succeeds as accompanist and also makes the solo sonatas sound as if they were written for the fortepiano (perhaps they were).

CB

Seixas *Harpsichord Sonatas* I Débora Halász Naxos 8.557459 71' 02" £

Naxos are to be congratulated on their interest in Iberian keyboard music. Alongside Gilbert Rowland's Soler series they are issuing a new series of sonatas by the Portuguese Carlo de Seixas, a forward-looking younger contemporary of Domenico Scarlatti, with whom he worked in Lisbon. 88 sonatas survive, many with two or three separate movements. The 13 examples here exhibit a wide variety of styles, well characterised by the Brazilian Débora Halász, who plays on a copy of a 1734 Hass harpsichord by Lutz Werum. This is exuberant playing with a good balance between virtuoso showmanship and more reflective moments. It is interesting and often exciting music which doesn't overstay its welcome and can be thoroughly recommended.

Noel O'Regan

Vivaldi *Concertos for violin, strings and continuo* Giuliano Carmignola, Venice Baroque Orchestra, Andrea Marcon

Archiv Production 47706005
RV190, 217, 303, 315, 331

The phenomenon that is Giuliano Carmignola has as much to do with his suave and sophisticated appearance as with his fantastic musical gifts. The latest instalment of his exploration of Vivaldi's concertos consists of five premiere recordings – yes, unbelievable as it sounds, they've never been available on disc before – and they are all beautifully crafted by the composer and executed meticulously by Carmignola and the Venice Baroque Orchestra. In this Vivaldi-dominated month, this is my favourite disc.

BC

Vivaldi *Concerti per violino 1 'La caccia'* Enrico Onofri, Academia Montis Regalis Naïve OP 30417 55' 36"
RV199, 208, 234, 270, 332, 362

This is the first of many such recordings – if Onofri and Co only get six concertos on a disc and there are around 240, then there must be some forty volumes to follow. I hope the level of intensity demonstrated here does not pervade the entire series – I found myself all tight and stressed as the horsehair flew about the room, sending sparks from the strings, which really must have been red hot! It is definitely a matter of personal taste, but I think there should be some distinction between what works and is exciting in the concert hall (or church, for that matter) and what should be issued as part of a ground-breaking project like this one. What one violinist might think of as discovering the true implications of a type of notation, another might consider as distorting each phrase with some quirky rhythm or accent. I'm afraid my reaction to the present set lies nearer the second than the first – although there is some truly excellent playing here, and the performances are never less than exciting, at the end of the day, I was left breathless and unsatisfied. I even heard myself out loud at one stage, 'Well, he'll never keep that up for a whole movement', and he didn't quite...

BC

Great Vivaldi *Concertos* Australian Brandenburg Orchestra, Paul Dyer 70' 01"
ABC Classics ABC 476 9233 ££
RV109, 141, 208, 335, 443, 444, 516, 567

This was definitely one of the top discs this month. The ABO always get good reviews in these pages, which reflects the consistently high levels of performance. Here they showcase the talents of several of their players (on recorder, violin and cello), in the company of some top performers (Libby Wallfisch is stunning in *Il grosso mogul*). The CD also includes

something of a novelty – a re-working by one of the ABO's cellists of Vivaldi's concerto for two violins RV516 as a concerto for violin and cello. I'm not sure that an octave displacement is required to differentiate between two players (as the notes suggest), but the piece is well-known for good reason, and it seems to work in its new guise. Another triumph for Paul Dyer and his team. *BC*

Vivaldi Cello Concertos Jonathan Cohen *vlc*, The King's Consort, Robert King
Hyperion CDA 67533 75' 40"
RV 401, 415, 416, 417, 418, 420 & 531

This excellent CD includes six concertos for cello and the famous concerto for two cellos. The soloist, Jonathan Cohen, is principal cellist of the King's Consort; he is joined in the duet concerto by his equally talented colleague, Sarah McMahon. Two of the concertos (RV 418 and the possibly spurious RV 415) are played on a five-string cello to accommodate the ultra-high tessitura of some parts and double stopping. The playing, from soloists and string band alike, is first rate – phrases are beautifully wrought and each of the works is given a distinctive flavour. That's important, as Vivaldi seems to have thought of the cello as only capable of playing in G and A, so the risk of audience fatigue is high. It is certainly not even a remote possibility here: this is a recital to savour! *BC*

Vivaldi Bassoon Concertos 3 Tamás Benkós *bsn*, Nicolaus Esterházy Sinfonia, Béla Drahos 53' 20"
Naxos 8.557556 £
RV 472, 474, 483, 495, 500, 502

As big a fan as I am of Vivaldi and the bassoon, and as stylish as the Hungarian performers on this disc are, I'm afraid I would rather hear this repertoire on a baroque bassoon, where (for me) the range of sounds available from the instrument is so much wider. Modern players are concerned with consistency of tone and demarcation of dynamic levels, while the more HIP approach is to contrast phrasing using the different colours of the instrument and to shape individual notes as well as extensive spans. The music is lovely – Vivaldi clearly had a fondness for the bassoon (or one of its players?), and I am sure that others will enjoy listening to these versions. *BC*

Vivaldi Sacred Music 2 Tracy Smith Bessette, Marion Newman *SA*, Aradia Ensemble, Kevin Mallon 60' 53"
Naxos 8.557852 £

If you have not splashed out on one of the high profile sets of Vivaldi's church

music, then I hope you've started to collect these Naxos recordings. The four works recorded here (RV 600, 621, 623 & 625 – *Laudate pueri*, *Stabat mater*, *Canto in prato & Clara stellae*) are given fine performances by these Canadian artists. Tracy Smith Bessette has a full yet agile soprano voice, while alto Marion Newman (in my opinion) occasionally overuses vibrato – the *Salve Regina* is always a test, and although there were some nice passages, I just felt a little unsettled by pitch issues. Don't let this put you off, though – those of you who prefer women's voices will undoubtedly rate this version more highly. *BC*

Vivaldi Arie per basso Lorenzo Regazzo, Concerto Italiano, Rinaldo Alessandrini
Naïve OP30415 62' 07"

It is not very clear what this CD represents: are these alternative versions of arias (or more correctly *scene*) from operas that will be recorded for the series as a whole, is it just a recital, or are these more of the 'bleeding chunks' of which I enjoyed a selection a few months ago? Whatever the answer, it is an enjoyable recording, combining instrumental music with extracts from nine of Vivaldi's stage works. Regazzo's voice somehow seems disproportionately deep and powerful for the smiling face captured by the booklet photographer, but it is a very agile voice which the singer puts to great use, both in conveying the drama of the music and in some very elaborate ornamentation (but never inappropriate – some other professional singers could gain from listening to him!) There is (almost unavoidably nowadays, it seems) some need for reconstruction of various movements. Whatever your take on that idea, this is an enjoyable CD and one that Vivaldi fans will definitely want to have on their shelves. *BC*

Weiss Lute Sonatas, Volume 7, Nos. 15 and 48 Robert Barto 60' 05"
Naxos 8.557806 £

Robert Barto continues his project of recording Weiss's solo works for lute. This is the seventh volume, and it is devoted to Sonata 15 in B flat major and Sonata 48 in F sharp minor. The CD begins with the deep, sombre sounds of the long *Allemande* in B flat, encouraging the listener to sink deep into his armchair, and experience music which is both intense and relaxing. Barto plays a 13-course lute made by Andrew Rutherford in New York. There is a lot of resonance, which creates a fluffy sound, particularly in the bass. The B flat *Courante* sounds more like a gigue, since it consists of fast

triplets. Interpretation is a personal matter, of course, but I wonder how necessary it is to separate quite so many two-note chords, and roll as many three-note chords as he does in the *Sarabande*, a piece he sustains very well. The *Gigue* rattles along nicely as the melody wanders, now in the bass, now high in the treble, culminating in a passage strangely reminiscent of a Dowland Fantasy.

Weiss wrote only one Sonata in the key of F sharp minor. Its dark timbres and surprising modulations are particularly expressive in the long *Sarabande*. The following *Menuet* is positively spooky, ending with a banshee's howl on the final *appoggiatura*. Barto avoids extremes of dynamics, but there are plenty of contrasts, and he achieves a kind of serene excitement, the final *Presto* ending in a flurry of gentle low triplets. *Stewart McCoy*

Calliope: Beautiful Voice. Volume the First Emma Curtis A, The Frolick 147' 2 CDs
Inkling Records/Avie AV2102

One might expect a record company called Inkling to specialise in Middle Earth and Narnia, but this pair of discs contains 52 of the 200 items in vol. I of a 1739 collection of English popular songs entitled *Calliope*. These were set out one-to-a-page on two staves with voice and figured bass plus the melody at the foot of the page set in a key suitable for the flute (a common format of the period). The songs are here offered in more varied but plausible instrumentations, and there is a thorough 82-page booklet with notes and a refreshingly personal biog by the singer. It is neat to use the fourth column after the German French and English texts for notes on each song. If I have any doubts on this enterprising project, it would be that there's a slight clash between the instrumental and vocal style, the players tending towards a less arty style; and most of the songs in collection like this tend to be set for medium range. It's one of those packages that need to be listened to selectively (or alternating between background and foreground), but it's well worth getting. *CB*

German Lute Music of the Baroque. Joachim Held
Hänssler Classics 98.232

Joachim Held opens his anthology of German baroque lute music with a Suite in A major by Silvius Leopold Weiss. He plays an 11-course lute (enough strings for early Weiss) by Klaus Jacobsen, which has a clear, fresh tone.

Adam Falkenhagen's music is quite different. His Sonata in C minor begins with a Largo of contrasting sections,

rhetorical gestures, ear-catching effects, and a variety of questions. Although Falkenhagen was born only 12 years after Weiss, their music could not be more different. For this Sonata, Held plays a lute made by Hermann Hauser in 1913, and converted into a 13-course lute by Günter Mark in 1989. Held successfully exploits a range of timbres – from high gentle treble notes to deep, rich, fruity notes in the bass – ideal for music which relies on the juxtaposition of opposites.

There follow a couple of arias from Hasse's opera *Cleofide* (1731) intabulated for lute. The style is more early classical than baroque, and both pieces are quite jolly. It is refreshing not to be serious all the time. The mood changes again with a Sonata in B flat by Bernard Joachim Hagen. His music is in the galant style, with unusual twists of chromaticism and extravagant bursts of virtuosity. The Andante ends with a final cadence of cadenza proportions.

The Tombeau in C minor by Georg Gebel is dedicated to Christina Maria Jacobi, who died in Leipzig in 1738. The last chord is surprising, with an ornament resolved in such a way that the music sounds incomplete, fading into nothing, as life gently fades into death.

Held's anthology finishes with three pieces from Handel's *Almira* (1705) in Lord Danby's Lute Book: an Overture with battle effects, a ploddy Menuett, and a slightly off-beat Gigue. *Stewart McCoy*

Süddeutsch Orgelmeister Vol 3 Heidrun Hensell (1996 Ahrend organ, Landshut, nr Munich) 63'29"

OEHMS Classics OC542 £

Music by Bach/Marcello, Bach/Vivaldi, Froberger, Kerll, Muffat, Zipoli

The notes give little information about this recent organ, although it seems to have been built in a style to reflect the tradition of Southern Germanic Catholic and Italian organ music reflected on this programme. The sound is certainly of that gently singing Italian-influence tradition, and it seems that the organ has a *piffaro* stop (used in Kerll's *All'Elevazione*, track 14), unusual in Southern Germanic organs, but essential to the Italian organs that influenced them. Although not an historic instrument, the sound is convincing and the playing reflects an understanding of the appropriate style and is musically attractive. *Andrew Benson-Wilson*

Venezia Juliette Pochin mS, BYTA Kazakhstan Philharmonic Orchestra, James Morgan cond 47'36"
Sony 82876821222

A strange disc, whose content and marketing

suggest that it isn't for us. For a start, virtually everything has been 'arranged' – Vivaldi and co. clearly knew far less about composing than the Morgan-Pochin team. I can't really believe that it's cheaper to fly a team to Kazakhstan rather than book a group of ex-students in London for a couple of sessions. I wonder if the rehash of the Albinoni *Adagio* is enough to avoid paying Ricordi for Giazotto's work. This will no doubt go down well on ClassicFM, but I doubt whether Pochin's operatic career will gain by it. She has a good enough voice to support the marketing that Sony will give her if this is a reasonable success, so may make more out this concocted repertoire than performing real music. The short disc ends with a vocal version of *The Four Seasons*: alas, she doesn't try to sing any quick solo violin parts – that really would be a tour de force worth buying the disc for!

CB

CLASSICAL

C P E Bach Hamburg Church Festmusiken Himmlische Cantorey, Les Amis de Philippe, Ludger Remy dir 73'27"
cpo 777 108-2

Emanuel Bach's instrumental oeuvre has been quite extensively explored on disc, but his church music is comparatively neglected. Although these accounts almost make it sound too prominent (the eight singers are listed separately and Philippe's 'amis' are somewhat over-miked by Radio Bremen's engineers), there is much to be welcomed in what seems to be a debut CD of music composed to celebrate the installation of new Hamburg Pastors. There is a most commendable sincerity on display here. *Stephen Daw*

C. P. E. Bach Hamburger Sinfonie 1, Concerto in a for flute Haydn Violin Concerto in C Reinhard Czasch fl, Simon Standage vln, Haydn Sinfonietta Wien, Manfred Huss 51'39"

VMS 166

CPEB Wq 166, 183/1; Haydn Hob VIIa: 1

Although there can be no denying the impact CPE Bach had on the direction music took in the later 18th century, his music very rarely captures headlines. Despite the rave reviews the BIS cycle of solo keyboard works and concertos have received, the enthusiasm somehow has not transferred to the concert hall, or really encouraged anyone to explore his other music. This disc goes some way to redressing that situation, attempting to show how Bach's quirky style of writing, with its short melodic fragments and dramatic harmonic and melodic writing influenced the *Sturm und Drang* move-

ment. The first of his 'Hamburg Symphonies' would very possibly have astonished the first audience from the very outset – a single repeated note against tutti arpeggiated patterns; when the wind finally do join in, it's with a diminished 7th chord! The second subject group with its two oboes and bassoon, then flutes, followed by a very Rameau-esque *tempête* must have had them either very excited or distressed! The A minor concerto was modified at various stages for different instruments. Here it is performed on flute Reinhard Czasch, whose fingers and tongue very occasionally get out of synch in the extensive semiquaver runs, but who generally gives an excellent account of himself. It is all the more strange, then, that the Haydn piece chosen as the meat in the sandwich is the relatively staid C major violin concerto, where Simon Standage confirmed his status as one of the leading performers of this repertoire. I wish we could have the opportunity to hear him in more – the Vanhal and Michael Haydn violin concertos, for example! And the Haydn Sinfonietta Wien would be his ideal partners. *BC*

W.F. Bach Sonatas & Trios Camerata Köln (Karl Kaiser, Michael Schneider fl, Sabine Lier, Ingeborg Scheerer vlms, Rainer Zipperling vlc, Sabine Bauer hpscd, Yasunoi Imamura lute) 65'20"

cpo 777 086-2

Sonatas in e & F (fl, bc), in a, D & F (2 fl & bc), in Bb (2 vlms, bc)

This CD of all the existing chamber music with continuo by W. F. Bach is interesting because it includes two sonatas for flute and continuo which were discovered in the Berlin Staatsbibliothek a few years ago and have not previously been recorded. The delightful *siciliano* of the E minor sonata sounds so perfectly suited to the flute that it is surprising to learn that it was adapted by Bach from an early version of one of his harpsichord sonatas, as were the two outer movements of the F major sonata. These sonatas are a very welcome addition to the flute repertoire and are played with sensitivity and charm by Karl Kaiser, the first with harpsichord alone and the second with the whole continuo group. The trio sonatas are more complex, as might be expected, and demonstrate Bach's ability to weave beautiful melodic lines into a contrapuntal texture. The first movement of the sonata in A minor, the only movement that Bach completed, is a strict three-part fugue. There are also three complete trio sonatas, one for two violins and two for two flutes. The contents list has reversed the order of the sonata in B flat major for 2 violins & bc and the sonata in D major for 2 flutes

& bc, but this should not put you off buying this very attractive recording.

Victoria Helby

Eybler String Trio op 2, String Quintet op 6/1 Deutsches Streichtrio, Roland Metzger *vla*, Heinrich Braun *db* 57'48"
cpo 777 025-2

Joseph Eybler (1765-1846) is remembered as the first composer Constanze turned to after Mozart's death for completion of the Requiem; he was sufficiently regarded by Mozart to elicit a testimonial from him. These two chamber works, mainly in light vein, are a constant pleasure, the Trio in five-movement divertimento style, the Quintet in six more extended, more eclectic movements. Performances are impressive, the recorded quality high. I just wish cpo would secure the services of a competent English translator of their valuable booklet material. *Peter Branscombe*

Haydn Symphonies volume 30: Nos 14 in A, 15 in D, 16 in Bb & 17 in F Toronto Camerata, Kevin Mellon 68'42"
Naxos 8.557656 £

Four more early Haydn symphonies in the burgeoning Naxos cycle, none of them of first importance, all of them full of character, wit and charm. They date from the first years of Haydn's employment at Eisenstadt, when he was still seeking to ingratiate himself not only with Prince Esterházy but with his orchestral colleagues too, many of whom get the chance to shine in these works. And very well the Toronto players (two dozen in the band) acquit themselves, in lively, perceptive and cleanly recorded readings under Kevin Mellon. An amusing slip in the identification of the beautiful sleeve picture calls Vienna's Heldenplatz the 'Hendelplatz'. *Peter Branscombe*

Haydn The Seven Last Words of Our Saviour on the Cross Sandrine Piau, Ruth Sandhoff, Robert Getchell, Harry van der Kamp SATB Accentus, Akademie für alte Musik Berlin, Laurence Equilbey *dir* Naïve V 5045 53'14"

The complex story of the various versions of the *Seven Last Words* can be short-circuited for present purposes by saying that this is Haydn's own revision of the choral setting which he experienced in Passau while journeying for the second time to (or from?) London. With text adapted by van Swieten and music thoroughly overhauled by Haydn, it was performed in Vienna in March 1796, and seven years later was to be the last work Haydn conducted in public. Laurence Equilbey directs an impressive reading;

precise, yet warm and deeply felt, without a touch of sentimentality. The solo group is beautifully led by Sandrine Piau, the choral singing is strong yet sensitive, and the orchestra relishes especially the second *Introduzione* (for wind band) that Haydn inserted before the fifth Word. Recorded balance is less than ideal, but all in all this is a sterling performance.

Peter Branscombe

Haydn Orlando paladino Patricia Petibon, Malin Hartelius, Elisabeth von Magnus, Michael Schade, Werner Gura, Johannes Kalpers, Markus Schäfer, Christian Gerhaher, Florian Boesch *SSmSTTTTBarB*, Concentus Musicus Wien, Nikolaus Harnoncourt 138'32" (2 CDs)
Deutsche Harmonia Mundi DHM 82876 73370 2

This *dramma eroicomico* was memorably included in Dorati's splendid Philips series of Haydn's operas, but it's grand to welcome a sparkling, beautifully sung and played new recording from Harmoncourt and his expert period-instrument band. The recitatives have been pruned back, but they still convey the essentials of the plot. The set numbers are as impressive as those in any Haydn opera, and it's a pity that there are so many brief cuts in this otherwise exemplary performance (the Philips plays for half an hour longer, only partly owing to Dorati's more leisurely approach). Haydn does not over-extend arias in the way he often does, and they are vividly characterized by a well-chosen and uniformly outstanding cast. Inevitably, there is an inconsequentially short third act, but it opens with a sonorous aria for Charon, who cures the hero's madness with the waters of Lethe before a particularly fine scene for the restored Orlando. There is a libretto in Italian, German and English, and a detailed summary of the complex action. Enthusiasm and excellent taste throughout, and the live recording (Graz, July 2005) has atmosphere and almost no distracting audience sounds. Strongly recommended.

Peter Branscombe

Khandoshkin Virtuoso Violin Music at the Court of Catherine the Great Anastasia Khitrak *vl*, Dmitry Yabukovsky *vla*, Kyrill Yevtushenko *vlc* 70'17"
Naxos 8.570028 £

This CD makes it into these pages by virtue of the fact that the repertoire is rarely recorded. There is no denying that Anastasia Khitrak is a virtuoso violinist – nor that Khandoshkin must also have been a stunning performer for the period – and she is partnered by the equally talented Dmitry Yakubovsky *vla* and Kyrill

Yevtushenko *vlc* for arrangements the composer (or perhaps a Soviet musicologist, as the candid note-writer concedes) made of 'Six Old Russian Songs'. The three solo violin sonatas are full of wonderful and difficult writing for the instrument, which Khitrak manages with ease, even if these are not exactly HIP readings. One for the collector, then.

BC

Kraus Complete German Songs Birgid Steinberger *sop*, Martin Hummel *bar*, Glen Wilson *pno* 62'55"
Naxos 8.557452 £

Joseph Martin Kraus (1756-92) is, thanks mainly to recordings, beginning to find richly deserved recognition for his outstanding compositions. Few if any of these 28 lieder will be known to readers, but they will give rise to considerable admiration, even enthusiasm. They vary in length from a few seconds to over seven minutes, in mood from playfulness to mourning, mother-love to bourgeois contentment; half of them are settings of Matthias Claudius. Kraus brings unremarkable *Aufklärung* lyrics to memorable life, and both singers enunciate clearly and characterize the songs deftly, sensitively supported by Glen Wilson's realization of the accompaniments. There is an essay in German and English to introduce the songs, but without the sung texts the listener lacks an essential tool for full enjoyment; they are to be found at www.naxos.com/libretti/krauslieder.htm, but this hardly helps an old-fashioned music-lover. The table of contents lists titles but not first lines, so orientation poses problems. But the songs themselves, and the performances, especially those of Birgid Steinberger with her impressive emotional range, make this an important and enjoyable issue. *Peter Branscombe*

Kraus String Quartets Salagon Quartet Carus 83.194 69'32"
opus 1/2, 3 & 6, VB 181, 183 & 187; Quartets in C minor and E major, VB 179 & 180

I can hardly hear enough of the music of Joseph Martin Kraus and fully understand Haydn's enthusiasm for him. Two of these string quartets – the ones in C minor and E major – are claimed as world premiere recordings. It's good to have such polished, perceptive readings of these works. *Opus 1* was published by Hummel in 1784; the other two cannot be dated, but whereas the C minor is old-fashioned in tone and has merely two movements, the E-major one is a fine, extended work in three well-balanced movements. There is an excellent note in German, English and French, and welcome information about the four women

who make up the quite new, but already highly accomplished, period-instrument Salagon Quartet (named for the priory church in Provence where the ensemble's cellist is a director of the small chamber music festival which takes place in July). There was a Musica Sveciae disc with the other three quartets of opus 1, played by the Lysell Quartet, but the five we get from the Salagons are an even more desirable acquisition. *Peter Branscombe*

Martín y Soler *La Madrileña* Capella de Ministrers, Carles Magraner 75' 48"
Licanus CDM 0410

This enjoyable work was written by Martín y Soler in his early 20s, while the young Valencian tried to establish himself in Madrid. Whatever the history of the work (reading the booklet notes translated into English by a Catalan is of little or no help!), it is a neatly constructed and beautifully performed little two-act *zarzuela* that confirms Martín y Soler's talents, which somehow remain little known. The excellent cast of two sopranos, two tenors and two baritones are accompanied by a typical late 18th-century orchestra, which plays very stylishly. I am happy to recommend this to any of our readers. *BC*

Mozart *Die Zauberflöte* Birgit Louise Frandsen, Ann Christine Biel, Birgitta Larsson, Stefan Dahlberg, Magnus Khyle, Mikael Samuelson, László Polgár SSSTTBB, Chorus & Orchestra of the Drottningholm Court Theatre, Arnold Östman 161'
ArtHaus 102013 DVD

Right from the Overture, where we see the orchestra in 18th-century dress, bewigged and hair-bagged, this is very much a period performance. No international stars, just good, reliable native singers (apart from a Hungarian Sarastro), who in Göran Järvefelt's 1989 production act as well as sing sensitively and with conviction. At times there's a bit too much stage business for my liking, and applause is occasionally allowed to break into the music. The temple inmates are vaguely Masonic. Dialogue has been sensibly abbreviated. A debatable re-ordering puts the terzetto for Pamina, Tamino and Sarastro immediately after 'O Isis und Osiris'; in Mozart's score it comes much later, after the Priests' chorus with the same opening words. But there is nothing here to annoy, in the way I continue to be annoyed by the omissions and changes in the famous old Swedish-language video recording of thirty-odd years ago, directed by Ingmar Bergman and conducted by Eric Ericson. Östman directs his fine orchestra in excellent style, and this is a very enjoyable release. *Peter Branscombe*

Mozart *Early Symphonies Vol. 2* Concentus Musicus, Nikolaus Harnoncourt 118' 26"
DHM 82876 75736 2 (2 CDs)
K 97, 120, 124, 141a/126/161/163, 162, 183, 184, 196/217, 199, 409

The previous volume in this undertaking limited its attraction for Anglo-Saxon listeners by including excerpts from the Mozart family correspondence between works, and more energetically on a third CD, read by members of the Harnoncourt family. None of that here: nine sinfonias and overtures-turned-sinfonias, plus the Menuetto & Trio in C (K409/383f), which postdates the rest of the pieces. Less eccentric than on occasion, Harnoncourt directs keen, affectionate readings with his dedicated players, and although there is nothing exactly new here (apart, that is, from these performances, recorded in 1999-2000), there is much to admire and enjoy: mainly swift yet unhurried tempos, due attention to wind detail, and deft phrasing in slow movements and minuets. The leaflet contains full documentation and brief essays in English and French, and the CDs, though harsh in impact in fully-scored tuttis, play very well.

Peter Branscombe

Mozart *Music for Winds* Octophoros, Barthold Kuijken 127' 02"
Accent ACC 30042 (2 CDs)
Gran partita K361 & *Sextet Divertimenti* K213, 240, 252, 253, 270, 289

There is a plethora of recordings of the great Partita for twelve wind instruments and double bass, and hardly a lack of versions of the divertimenti for pairs of oboe, bassoons and horns. The performances under consideration, which date from the late 1980s, are perceptive and lively, with due regard to the charm, and occasional profundity, of the slow movements, especially in the *Gran Partita*, and a merry élan to the dance-like movements. The last of the divertimenti, K289 in Eb, is of questioned authenticity and differs formally from its mates here. The booklet notes are ill-informed, and the individual movements of the divertimenti are not identified. The recorded quality (1986 and 1988) is perfectly adequate.

Peter Branscombe

Mozart *Quintets with Flute Vol. 1* K, 516, 593 (*contemporary arrangements*) Ensemble Campanile 66' 12"
Hungaroton Classic HCD 32352

These near-contemporary arrangements of two wonderful late Mozart masterpieces are excitingly played by Ensemble Campanile, with all the differences in tone colour and indeed in mood that are brought about by the transcription for

flute of the first violin part. The recital is helpfully introduced by the four-language notes of the group's second violist, Thomas Irvine. Arrangements like these will have met a real demand, given the popularity of the flute among amateur musicians. They are finely played here, and the flautist in particular, Ildikó Kertész, is called on almost incessantly to provide the top line, frequently an octave above the familiar first violin part. Rather against my expectation, I have enjoyed this CD very much. *Peter Branscombe*

Mozart *Complete sonatas for keyboard and violin vol. 3* Gary Cooper, Rachel Podger 78' 11"
Channel Classics CCS SA 23606 CAT 20067
K 8, 28, 380, 402, 404, 454

What a pity that I've only jumped on this boat at Volume 3! Rachel Podger and Gary Cooper sound like they are having an absolute ball exploring the sonatas for keyboard and violin, and these dramatically crisp and clean recordings really take one into the Viennese drawing room. There is such great variety in the writing that it's simply astounding that the music all came from one mind – even the very early Sonata in C, K28, is an amazingly precocious work, and the drama and poignancy of some of the slower movements are moving with a sense of despair. There is just something about the man and his music – and the insight which these two wonderfully matched and gifted musicians bring to it – that sets it apart from anything else. In this anniversary year, I cannot imagine that any other recordings will bring such a fresh vision of the man behind the music. *BC*

Mozart *Complete Clavier Works, Vol. 4*. Siegbert Rampe *clavichord, harpsichord and fortepiano* 79' 58"
Dabringhaus & Grimm MDG 341 1304-2
Ballet music from *Ascanio in Alba* K.111, kbd pieces K.15h, 15mm, 1500, 15 pp, 33B and 626b/25, Prelude and Fugue K.394, Sonatas K.284 and 333

Rampe continues his series of what are claimed to be 'premiere recordings of Mozart's clavier music performed on instruments of his time' (I reviewed Vol. 3 in the March 2006 *EMR*). If you're going to say this sort of thing you ought to get the details right; but I raised my eyebrows at the statement in the programme booklet (written by Rampe himself) that 'Mozart had encountered Stein's fortepianos... with the new *Prellmechanik* ... for the first time whilst staying in Augsburg in October 1777'. Thanks to the work of Michael Latham (published eight years ago), we know that Stein's instruments of 1777 almost certainly had a

different action and might even have had bare wooden hammers. Again, it's hardly likely that Mozart would have had a French two-manual harpsichord in Milan when *Ascanio in Alba* was premièred there in 1771. And would little Wolfgang really have played the 'London Sketchbook' pieces on the clavichord in London in 1765? It seems most improbable.

As far as the performances go, full marks for an exciting and convincing rendition of K.394 on a harpsichord. After all, Mozart himself said in 1781, when he was lodging with the Weber family in Vienna, that he had a large English-style harpsichord there 'on which I have been playing capriccios and fugues'. But I'm less keen on the two sonatas. Rampe is occasionally aggressive to the point of making an unpleasant sound (and there are, likewise, some intrusive knocks in his clavichord pieces as he hits the keys too hard). I applaud his attempt at ornamenting repeats, which at times is pretty convincing; but at others it is distinctly 'over the top', especially in K.333. C.P.E. Bach said that improvised variations 'must always be at least as good as, if not better than, the original'; I'm not persuaded that Rampe always heeds this rule (can anyone, if the original is by Mozart?). The ornamentation would, I think, become rather irritating on repeated hearing, for one does not want to hear the same improvisation time after time. My best advice is to borrow a copy of this CD and listen to it once, but don't buy it yourself!

Richard Maunder

Dedicate alle Dame Raquel Lojendio S, Capella de Ministrers, Carles Magraner Licanus CDM 0614 75' 48"

This recital consists of dances, canzonettas and arias by Josep Marset, Vicente Martín y Soler, Boccherini and Blas de Laserna, written for the most part in the second half of the 18th century. The dances do not exactly set the listener alight with excitement, but things improve at Track 11 when the fine soprano voice of Raquel Lojendio joins the small (one-to-a-part) string group with guitar, keyboard and very sensitive percussion. I imagine she is well capable of filling a far larger room, yet she doesn't sound as if she's actually 'singing down', but rather exploiting the acoustic she has at her disposal. The music is hardly what one could describe as profound (or even important!) but it is pleasant enough background material. Notes and translations (sung texts are mostly in Italian) in English, French, Spanish and Valencian Catalan (yes, there are different types!) BC

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

Lost Music of Early America: Music of the Moravians Cyndia Sieden, Sharon Baker SS, Boston Baroque, Martin Pearlman Telarc CD-80482 65' 26" + 2nd disc with illustrated talk ££

A delightful disc, mixing German and American texts and music. Forget the primitive (if marvellous) hymns and anthems of Billings and co: this is proper art music, some maybe a bit workaday, but much of it more than just good for its purpose. The opening hymn is beautiful; the third item is a completely up-to-date classical piece based on the *tonus peregrinus*, cued by the Magnificat text. I was particularly struck by a setting of the Passion Chorale that Christian Gregor arranged from an organ setting by Kellner for voices and strings for the Independence Day celebrations of 1783. Most of the pieces are unpretentious, but short enough not to outstay their welcome and very pleasant listening. We enjoyed it, and the talks is a useful if you can't read the booklet while driving. CB/EB

19th CENTURY

Schubert Sonatas D.845 and D.959. Thomas Günther (1848 Streicher piano), 73' 14" Cybele Records SACD 140.402

I have mixed feelings about this record. It's certainly interesting to hear a well-restored Streicher of 1848: though a bit 'wooden' in the extreme treble, especially when played forte, it sounds reasonably well in the rest of the range - although I could wish that the recording acoustic had not been so over-resonant. But it lacks something of the delicacy of earlier Viennese pianos, such as those by Graf (or even Streicher) that Schubert would have known. Günther has clearly mastered the instrument and his accuracy is faultless. His use of the sustaining pedal is restrained, his articulation is consequently excellent, and he is able to bring out individual parts in a complex texture with great clarity. But the performance seems to be all brain and fingers, with little heart and soul. There was nothing that brought tears to my eyes or sent shivers down my spine. It's hard to put one's finger on just why this should be so, but the rhythm is a bit stiff and unyielding, and repeated phrases are just, well, repeated, with no perceptible variation in dynamics or articulation. Above all, the music doesn't really 'sing'. The opening of the last movement of D.959, for example, one of the great tunes of all time, just slips by in a matter-of-fact way, as little more than a pleasant string of notes. Surely a good singer would make more of it than this? Richard Maunder

21st CENTURY

Salutare: Improvisation on liturgical music of the Middle Ages Ensemble nu:n (Frank Zenker gtr, Gert Anklam sax, Rebecca Bain, Katherine Hill voices) 67' 53" Raum Klang RK 2407

The 'victims' of the improvisations are Perotin (*Viderunt*), Hildegard (*O plangens & Hodie aperuit*) and a variety of anons. There is something odd about recording improvisations. In principle, they should be different every time you hear them, not fixed on a disc. I suspect that most 'improvisations' that have any degree of coherence are rehearsed to provide a series of options rather than real freedom, i. e. are group compositions. But the booklet allocates most pieces to an arranger. Perhaps my own limited experience (Cornelius Cardew at the QEH, Terry Riley on drainpipes at Dartington) makes me sceptical. This disc is clearly more organised. What I don't get out of it is any sense that the improvisation adds much to the medieval element or vice-versa. The period when melody was banned from PC composing circles and such procedures were a way of access to diatonic patterns has now passed. There are some effective, in fact moving sounds, and some tracks work well. But having tried them out, might they not be worked into something more coherent that creates more compositions rather than fairly loose parallels. And why choose the saxophone: that's another group's gimmick. CB

HARMONIA MUNDI 1+1

This mid-price series puts together pairs of recordings that mostly fit together quite well, though were not (except for the two longer works) intended to be paired when first released. All have booklets with notes but no texts - and there is no reference to a web site where they might be found. This is a pity for the first two pairs in particular. All numbers are prefixed by HMX 290.

7378.79 137' 44" 1995 & 2000. *Cantigas by Martin Codax, Jauffre Rudel & Dom Dinis.* This brings together two recordings of Paul Hillier and Theatre of Voices, the first with Andrew Lawrence King *psaltery & harp*, the second with Margriet Tindemans and Shira Kammen *vielle*, Daniel Kennedy *perc* and a chorus of three. Sadly, I forgot to take these on our recent trip to Galicia, since I could have played the cantigas of Martin Codax at their setting, Vigo. Not that it has much of an atmosphere now: it's a big town, though still dependent on the sea. We saw no memorial to him on our brief visit, but

we did come across a Martin Codax wine – quite expensive at €19.50, so we didn't buy a bottle at Santiago airport to drink on the way home. The discs contain other Cantigas from across the border in Portugal by or linked with Dom Dinis (1261-1325) and a group by the troubadour Jaufre Rudel. As I wrote when reviewing one of these discs first time round, it is refreshing to have such songs sung by a bass: they are normal heard from high voices. The sound is quite plain, often without accompaniment, but eloquent and with some solidity (a compliment!)

7376.77 130' 18" 1994, 1995. Josquin, Mouton & Lassus. I had heard and enjoyed these first time round, but was particularly struck when I unexpectedly switched on the radio on the way to the post office and encountered the beauty and power of Mouton's music, which is interspersed with Josquin's *Missa de Beata Virgine*. The opening *Nesciens mater* a8, with four parts canonically producing eight, should make anyone buy the set: the Josquin is pretty good as well. The paired disc is more restrained, with a Matthew Passion by Lassus which is not very meaningful if you don't know the language. It is complemented by three voices singing a simple version of the *Visitatio sepulchri* and the *Exsultet* from the Paschal vigil. Readers should be warned that the vast majority of the disc is chant, much of it just recitation: it does seem rather a silly choice of disc for a package without texts and translations. But if you haven't got the Josquin/Mouton already, it is worth getting anyway.

1247.48 99' 27" 1987. There are many Monteverdi *Vespers* recordings around. Herreweghe is a fine musician, but I don't think that he really understands the musical language of the early 17th century. I wasn't tempted to run away from it; I've certainly heard a lot worse, but it is only worth buying if you are a Vespers freak and want to compare and contrast every available version.

7372.73 129' 30" 1992, 2001. I didn't take to Bach's *Cello Suites* played on a recorder by Marion Verbruggen. For a while, the music sounds nice, then we get a massive break for breathing. The music doesn't seem to be shaped in such a way as to make the breaks seem part of the music. The transcriptions sound plausible enough, but it's too shrill for me – not the player specifically but the pitch. Perhaps a bass recorder would sound better.

7374.75 156' 41" 1993. McGegan presents a fine *Judas Maccabaeus* with his west-coast forces, including the U. C. Berkeley Chamber

Choir directed by John Butt: both McGegan and Butt play harpsichord. I don't know enough recordings to give a comparative review, but this is certainly acceptable. (From the orchestra list, I now see why the David Daniel Bowes who orders music from me insists on his middle name: he plays the viola, while a plain David Bowles is continuo cellist.)

7354.55 114' 43" 1993, 1996. This contains discs of music with oboes (not just sonatas, as the disc's title implies) by Vivaldi and Telemann, with Paul Goodwin joined by Gail Hennessy ob, John Holloway vln, Colin Lawson chalumeau, Sue Sheppard vlc, Frances Eustace bsn, Nigel North plucker & John Toll kbd. A good line-up and lovely playing, with an enterprising programme for the Telemann disc.

1933-34 124' 47" 1988-91. Boccherini. There is no shortage of recordings of the *Stabat Mater* (the solo version is well sung by Agnès Mellon), but the main value here is the four symphonies: op. 12/4 in d La casa del Diavolo, op. 35/3 in G and 4 in F and an unopused (or with ss) G590 in D. I was extremely impressed by these as music as well as by the performances. (There are 31 symphonies available in user-friendly editions from Diletto Musicale: why do we hear them so rarely?) There is also one quintet (op. 31/4 in c) played by leaders of the orchestra. CB

We are grateful to David Hill for his well-timed series 'The Joys of Summer Schools' – may our readers enjoy the pleasures and escape the frustrations.



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