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A test of the acceptance of early music in the wider musical world is its presence in the Proms. The Albert Hall isn't a natural venue for most early repertoires, and it can encourage performers to distort their forces to fit the wide open space (though in fact, small-scale music sounds very well there, provided it holds the audience's attention well enough to discourage coughs and movement). This year there are some interesting programmes, the modern premiere of Striggio's 40/60 part mass, for instance: see our Concert Diary for a list.

But unlike other years, there is no specific featuring of 'early music' in the publicity. This accords with Nicholas Kenyon's belief that it no longer needs to be considered as a separate category: it has arrived and is integrated into the broader musical world. But there is still hostility in some quarters, and I don't feel that the BBC would want to be at the cutting edge of early music any more, even if some angle supplied the cash. The excitement has certainly gone, and the fanaticism of early enthusiasts is now being replaced by listeners who take for granted 'early' performances as part of their sound world.

I've lately been chatting quite a lot to a soprano from our church choir in the early 1960s whom I hadn't seen for about 45 years till last autumn. She says she isn't very interested in early music, yet is a fan of Jeffrey Skidmore: I'll meet her like-minded friends when I join them at his Monteverdi Vespers next month (though he bought from us untransposed scores, so I have doubts of my enjoyment). She won't be concerned with differences like the pitch of *Lauda Jerusalem* and *Magnificat* that we worry about, but I'm sure she will enjoy the concert. She took me to a Matthew Passion at Birmingham's Symphony Hall on Good Friday (which turned out to be another King's Music event, since we were the nominal publishers of the new translation). The English Chamber Orchestra isn't renowned for being historically aware, but Paul Spicer got a good sound from them and the solo violinist in *Erbarme dich* was outstanding. The event was promoted by the choir, so there was no chance of an solo-voices-only approach – though they might have paid more attention to how Bach wanted the soloists to be allocated. There's a lot of partial regard to historical performance practice, and still a need to criticise conformity. *CB*

REVIEWS OF MUSIC

Clifford Bartlett

SAINT-DENIS GRADUAL

Gradual de l'abbaye royal de Saint-Denis début XI^e siècle, Paris, Biblioteèque Mazarine, ms. 384. Introduction, index Claire Maître. (*Manuscrits Notés*, 3) Éditions Actes Seul, 2005. xxiipp + 192ff facsimile +109pp index, €30.0

I'm giving this only a brief mention. I happened to notice it in the Paris Early Music Shop in April and I couldn't resist buying it for a little over £20.00. It is one of the key manuscripts used in Anne Walters Robinson *The Service-Books of the Royal Abbey of Saint-Denis*... (Oxford, 1991). She describes it as a 'gradual and unnotated list of chants for an antiphoner, early eleventh-century' (p. 368). Although not on a stave, the neums are clearly heightened. For some, the index itself would be of value, but having it attached to the complete MS rather than as an on-line file is far more interesting. (Vol. 2 in the series, BN n.a.lat 1412, was even cheaper when published in 1999: €22.87.)

SCHALREUTER MS

Die Handschrift des Jodocus Schalreuter (Ratsschul-bibhliothek Zwickau Mus.Ms. 73). Vierter Teil: Abteilung V & VI... Herausgegeben von Martin Just und Bettina Schwemer. (*Das Erbe Deutscher Musik, 116b*). Breitkopf & Härtel (SON 388), 2006. 269p, €162.00

This contains 28 pieces for five voices and one for six voices, together with the critical commentary and indexes to all four volumes. The composers' names that strike one here are Finck, Senfl and Stolzer. The most-set text in the whole four volumes is the Christmas responsary *Verbum carum factus est*: this volume has settings by Finck and Stolzer, both inviting performance. (The setting ascribed in the MS to Josquin is probably by Appenzeller.) It is good to see together a working repertoire, not just a selection of the plums. Josquin (or even Appenzeller) writes more distinguished music than many of the composers here, but they all have a some flair, and are all worth singing through, even if in some cases once may be enough. I've enjoyed each instalment, and I'm sorry that this serial has come to an end. But I hope future volumes in the *Erbe* series will abandon the rather dated practices of halving note values and *Mensurstrich*.

ZARLINO

Gioseffo Zarlino *Motets from 1549...* Edited by Cristle Collins Judd

Part 1. *Motets Based on the Song of Songs.* A-R Editions (*Recent Researches in the Music of the Renaissance*, 145), 2006. xxxvi + 106pp, $83.00. ISBN 978 0 89579 598 4

Part 2. 11 *Motets from* Musici quinque vocum moduli *(Venice, 1549).* A-R Editions (*Recent Researches in the Music of the Renaissance*, 149), 2007. xxii + 112pp, $89.00. ISBN 978 0 89579 608 0

The music here precedes Zarlino's fame as a theoretician. Although essentially an edition of his *Musici quinque vocum moduli* (1549), the division into two separate volumes is sensible, since it contains two different types of motets. The eight motets with texts from the Song of Songs, together with two others published in anthologies of that year, are in a style that is distinct, not only from Zarlino's other motets, but from the contemporary motet manner and from other settings of the Song of Songs. Cristle Collins Judd makes a strong case for their originality, starting from their use of a translation by Isodoro Chiari, a member of Cassinese Congregation, which (among other things) believed that the Vulgate Latin translations should be improved by study of the Hebrew text. This idea, which smacked of Lutheranism was squashed by the Council of Trent in 1546/7, which may be why Zarlino abandoned the project and published what he had written in a way that obscured his coherent plan. Judd argues that in various ways, Zarlino bases his setting on aspects of the translations, even to the extent on following its punctuation – not by reproducing it, but by having a rest in place of any punctuation mark. I wonder why the editor undermines this by restoring Chiari's punctuation, which should have been included only in the un-underlaid printing of them. He also sets the text in a way that avoids musical excess: minimal text repetition, imitation, madrigalisms. But he does not produce settings that would please Calvinists or monodists since the music only declaims the text within each part: the texture as a whole is still verbally confused. The ideal of a sober, audible musical setting of the text is discernable only by the individual singer or by God. (Since treating God as the audience to whom music is addressed is a point I make on p. xx, I should say that here I am quoting the editor.) The texture is a bit thick, and reading between the lines, I suspect that Judd isn't entirely convinced by the music. The cycle cannot be intended for a group of five singers, since the quintus part has a compass that is sometimes tenor, sometimes soprano (or was it for someone who could drop into falsetto?) Curiously the one piece in high clefs has the same tessitura as the others without transposition.

In vol 2, the opening two pieces, which are in *chiavette*, have an unusually wide compass of three octaves. The style of the 11 motets in this vol. is less distinctive. There seems to be no common feature between them, though they are quite dense without the principle to justify it that the motets in vol. 1 have. There are a couple of secular Latin pieces: unfortunately, we have to look elsewhere for the editor's explication of the Horatian allusions in *Aptabo cythare modos*. The extensive introductions demand careful

reading, and are not duplicated between the two volumes. This is music that, I suspect, will be studied more than sung. But when we get tired of Willaert and Rore (still so rarely performed), then we may perhaps hear a bit more of Zarlino the composer.

LASSUS

Orlando di Lasso *The Complete Motets 20*. Orlando and Ferdinand di Lasso *Cantiones quinque vocum (Munich, 1597)*, Orlando and Rudolph di Lasso *Cantiones sacrae sex vocibus (Munich, 1601)* Edited by David Crook (*Recent Researches in the Music of the Renaissance*, 147) A-R Editions, 2007. xxxxviii + 160pp, $85.00. ISBN 978 0 89579 607 3

Orlando di Lasso *The Complete Motets 21. Motets for Three to welve Voices from Magnum Opus Musicum (Munich, 1604)* Edited by Peter Bergquist (*Recent Researches in the Music of the Renaissance*, 148) A-R Editions, 2007. xlii + 360pp, $142.00. ISBN 978 0 89579 596 0

Orlando di Lasso *The Complete Motets. (Supplement) Afterword, Addenda and Corrigenda, Indexes* Edited by Peter Bergquist (*Recent Researches in the Music of the Renaissance*, 148S) A-R Editions, 2007. vi + 106pp, $40.00. ISBN 978 0 89579 609 7

This is a magnificent achievement. There have previously been two complete edition of Lassus's motets: the *Magnum opus musicum*, a monumental set of partbooks published by the composer's sons in 1604, and the score based on it by Adolf Sandberger in the *Sämtliche Werke* (1894-1924). That contained 516 motets in 11 volumes, this has 533 in 21. The Afterword to this new edition runs through the few incomplete or dubious ascriptions that are omitted, but the similarity in the totals reflects favorably on the thoroughness of Lassus's sons in their rounding up of motets. We have reviewed the two volumes of the revision of the *Sämtliche Werke* that have appeared so-far. Rather more monumental in appearance than the A-R series, and off-putting in their use of old clefs, they present the repertoire in the order of the *Magnum opus musicum*, while the purpose of this edition is to present the motets grouped by the publications in which they originally appeared. While not necessarily giving a precise chronology of his output, most publications probably contained fairly recent settings. So this edition presents Lassus as a developing composer (perhaps the more neutral 'changing' might be a more cautious word) rather than stressing the monumentality of his *oeuvre*. It also makes the individual volumes coherent in themselves.

The edition has been remarkably quick to appear: 15 years from the date of contract to the final volume. The decisions on editorial practice seem to me to be right: original note-values, modern clefs, regular bars four minims long, preservation of all original accidentals. I'm not entirely convinced that modernisation of consistent orthographical practices of the texts is always desirable, but I don't have facsimiles to compare with the editions and pages reproduced do not offer any examples that warrant a different choice.

There are a variety of indexes. The main one is by incipit, and gives volume and page number, the number in Leuchtmann's bibliography, number and type of voices (in terms of CATB), tonal type, number of bars, number of sections and volume & page in the *Sämtliche Werke*. Other indexes are by biblical source (in which the psalms predominate), liturgical position, authors of texts, voice disposition, tonal types, and titles in the order of the edition. These are very thorough and useful. The only possible complaint about this volume is that it is in a much smaller format than the main volumes so is liable to be pushed to the back of the shelf, mangled or lost. On the other hand, the columns would be more difficult to read on a larger page. A bibliographical curiosity is that title *Supplement* appears only on the spine and half-title; it is a more concise way to describe the volume but will presumably not be used in citations.

The series does not contain specifically liturgical settings such as is included in vols. 21-24 of the *Neue Reihe* of the *Sämtliche Werke* published by Bärenreiter. Apart from specifically liturgical compositions, the series also omits the music edited for A-R by Bergquist under the title *Two Motet Cycles for Matins for the Dead*. for which he uses the title 'motets'. *The Prophetiae Sybillarum* could be classed as such as much as the pieces written for plays which were published in the *Magnum opus musicum* so are included. The supplement's indexes could usefully have cast their net just a little wider and included these as well.

The last two volumes of music are from posthumous sources. Vol. 20 contains two unusual publications, in each of which motets by Lassus and one of his sons alternate. We are so familiar with the Tallis/Byrd 1575 *Cantiones sacrae* that such joint publications do not seem surprising, but in fact they were very rare. Was it just the need to make up enough pieces for five and six voices to achieve a viable volume for each or an excuse for the sons to display their wares? It would be amusing and instructive to perform some of the pieces without letting on who wrote which. Vol. 21 has 61 motets. As always, the introduction is thorough. It is a pity that the six motets from Stefano Tucci's *Christus Judex* are separated from the three settings in vols. 16 & 20. Three texts have different settings, the editor arguing that the ones for fewer voices being the earlier. They were probably written for a performance of this Jesuit play. The stylistic range of the volume is wide, ranging from educational trios to *Domine quid multiplicati sunt* a12 (SATB x3). The best-known piece, at least on disc, is probably *Aurora lucis rutilat* a10 (TrSATB SATTB); my guess is that the high treble part is for cornetto, so perhaps Choir I is for a mixture of solo voices and instruments (trombone on the bass, with its bottom D) and Choir II the cappella.

Two pieces stood out as I flicked through the volume for their quantity short note-values, though the mensuration is the same. I've mentioned *In hora ultima* before for its musical text: 'At the last hour all things shall perish: trumpet, pipes and lyre, jest, laughter, dancing, song and discant' without realising that it is only part of the story: assuming that the following piece is Pars II, it continues

'Therefore I commend mirth, because a man has nothing better under the sun than to eat, drink and be merry, and he should take this alone from his work in the days of his life which God gave him under the sun.' The six-voice pieces agree in clefs and mode, and the mirth that ends Part I is preparing for part II rather than being over-literal word-painting. The editor makes the link in the introduction, but [*segue*] at the end of the first motet would have made it obvious with the music.

The editor, Peter Bergquist, his fellow editors and the publisher deserve congratulations and thanks for the completion of this project. I hope that copies are available in some public as well as all academic libraries.

LA CALISTO

Cavalli *La Calisto* Edited by Jennifer Williams Brown (*Collegium Musicum Yale University*, Second Series, Vol. 16) A-R Editions, 2007. xcviii + 219pp, $180.00. ISBN 978 0 89579 601 1

At last: a good edition of a Cavalli opera. So far, there has been nothing of use to scholars or to performers with any interest in what Cavalli might have written. Indeed, from the information given here, Leppard's edition of *La Calisto* is even more of a travesty (a particularly apposite word) than I had suspected. There must be a variety of transcriptions from the sources for specific performances, whether or not the conductor has decided to embellish them out of recognition; but these have not been published.

As the roman pagination given in the heading suggests, this is a thorough edition with lots of ancillary material. 50 pages are devoted to a critical edition and translation of the libretto: prima le parole! I would, however, have made a different editorial choice. It has become the convention in editions of early operas to print the libretto in facsimile (often reduced with four pages on one). This is a good idea, providing that it is reasonable clear. It presents the text in the typographic and orthographic conventions of the period, and offers part of the experience of a member of the audience attending a performance with text on his knee. It also enables the underlaid text to be more closely based on the composer's underlay without needing a thorough commentary. Here identical versions are given modern orthography in both places. Did Italians of the period never sing *bacci* with two Cs and *abbandonare* with two Bs? Was *de la* pronounced the same as *della*? The editor merely says 'Spelling and punctuation have been altered to reflect modern Italian usage', whereas the practice would only be acceptable if it could be changed to: 'Since 17th century spelling did not relate to pronunciation, it has been altered...'. The practice I used for *Poppea* of a literal translation at the foot of the page, which can be the basis for surtitles, is more useful for singers.

The preface is a mine of information about the work and its background. Fortunately, there is a considerable amount of documentary evidence. One sentence should have been printed in 50-point type on the cover: 'The "orchestra" for *La Calisto* consisted of just six people' (p. xxv): the payroll contained Cavalli, Martino, Francesco, violon[e], primo violin and secondo violin, plus a tuner. One would assume that the three named players were either two harpsichordists and a theorbo or one harpsichord and two theorbos. Other operas had a few more players, but not doubled strings: see BL & JE Glixon in *The Journal of Musicology* 10, p. 61.

The surviving documentation combined with close study of the score and libretto provide much information for how the staging worked, so that much more can be translated into terms of stage activity in a far more precise way than is usual with an opera of this period. The editor does a lot of the preliminary thought that anyone staging the work would need to do. The prominent curiosity of Leppard's version of having one character singing bass as Giove in his own person but soprano when he is disguising himself as Diana is shown to be unlikely. Diana and Giove imitating Diana don't appear together, so she can be both herself and Giove pretending to be her – though the staging must make this clear, or it will seem one of the most absurd of what some people might think an absurd genre anyway. Original clefs and ranges are set out on p. 3: 11 of the roles are for soprano, three for alto, one for tenor and two for bass. It occurred to me that the exclusive use of the C1 clef for the sopranos and never G2 reinforces belief in the convention that G2 was only used when transposition downwards was expected.

It is excellent to have a score with no irrelevant additions except for the figuring of the bass. The layout disappoints me. When I edited *Poppea*, I strove to put as many page-turns as possible at breaks,: even if the music continues without a break, one can often turn imperceptibly on a main cadence's dominant chord. Here the layout seems to show inadequate attention to the only people who will be using the score for performance: the continuo players. The editor MUST present such issues to the publisher. When I figured *Poppea* about 20 years ago, players had less idea of what chords were appropriate and that they should be simple, not following the movement of the voice between bass notes, and that main cadences should be major. Now players are more experienced, and there is a problem of over-notation. I find that my mind works differently depending on how full the figuring is. If it is thorough, I follow it and assume that the absence of a figure is significant, e.g. playing an A minor chord when the context seems to demand A major. But if the figuring is sparse – just a guide when there might be an ambiguity or an instruction to avoid the expected — then I'll follow the convention for unwritten basses and common sense. The editor has chosen to give full figuring, to a pedantic extent. A 6 above a #D surely doesn't need a #3 as well, nor a #5 above a B that already has a sharp for a major chord figured. Unfortunately, the sensible practice of the period of using a sharp to indicate a major chord, a flat a minor one is confused by the introduction of naturals: it may be inconsistent to use naturals before notes but avoid them in the figuring, but it works. As usual in A-R (and most other) editions, triple time sections are spaced

according to their long note-values, not in proportion to the tempo relation. Can typesetting programmes not include a proportional instruction in their programmes tied to triple signatures? The range of keys needed seems (without a thorough check) wider than that of the late Monteverdi operas, so requires either a suitable temperament or split-key harpsichords.

A wealth of scholarship and care has gone into this edition: it is most welcome, and I hope that opera houses wanting to perform the piece will use it. I suspect that the work is a better opera than it is usually allowed to be, and I look forward to hearing it as written.

ITALIAN SONGS & ARIAS

30 Italian Songs and Arias of the seventeenth and eighteenth centuries **Selected and edited by Roger Inchols, English singing translations by Sarah Nichols. Medium-high voice.** Peters, 2007. 142pp + CD, £9.95

How many of us have been asked to accompany singers for some old Italian songs and had to face a styleless version by Parisotti or similar – strangely, one is rarely offered the best of the *Arie antiche* anthologies, that by Jeppesen. This tries to move the genre into the 21st century, and is a great improvement. The editor has seen the sources and, although he supplies a piano accompaniment, one can at least see what is continuo realisation and what is reduction of string parts. Texts are set out separately with a literal English translation and a phonetic version – though I thought that singers' Italian was so standardised that a few rules might have been more useful. A slightly freer singing translation is underlaid with the Italian. I'm puzzled why ranges are given on the introductory pages rather than where every choral singer would expect them: at the beginning of the first stave. The music looks, even at a glance, much more plausible than the older anthologies, though I do wonder about the point of slurs over melismas: they are far too eye-catching, since it is perfectly clear when the next syllable comes, and they are nothing to do with phrasing.

A few comments on some of the earlier pieces, mostly with respect to the realisation: it may be a bit eccentric to concentrate on this, but I suspect that other reviews will mostly be by singers. It is a pity that this appeared before Giulia Nuti's *The Performance of Italian Basso Continuo*, reviewed on p.34: it might have encouraged a more idiomatic realisation of the songs and suggested that the approach could be more chordal without so much concern for a consistent number of parts. The right hand of the versions here often moves unnecessarily with the voice, causing problems of co-ordination, or a note is inserted obtrusively where nothing else is happening on the assumption (often right but regrettable) that the accompanist should help the singer's rhythmic weakness.

The opening piece is Caccini's popular *Amarilli mia bella*, which here retains four-minim bars. The original figures are modernised: 11 #10 is replaced by 4 #3, concealing the composer's indication of the actual pitch of the realisation. In bar 7, crotchet 4, the editor suppresses a sharp because it doesn't fit his voice-leading: surely the solution is to change the voice-leading, which was not important in Italian accompaniment anyway. Two features of the realisation in bar 1 worry me. On the sixth crotchet beat, where nothing happens, an unimportant D in the right hand is reiterated, which either has to be played as if it matters or else as insignificant. Then comes a major triad with only the voice having the third. On the harpsichord at least, I find playing a bare fifth odd and unidiomatic, though the syllable (-li) is unaccented and needs a thin chord. The principle adopted by the editor of not doubling the voice is generally right for the harpsichord and piano (though not necessarily for organ or fortepiano), but is perhaps followed too literally.

The next piece extends the ludicrously-short Part I of *Lasciatemi morire* that some anthologies print, though not to the extent of the full monody, or even the section that Monteverdi turned into madrigals. Although the edition does not footnote variants in the sources, it would have been worth adding a double bar at the end of the first section (after the 2nd minim of bar 10) and noting that the first two minims are semibreves in some sources, so the cadence can be protracted if desired. Bar 1 has a superfluous piano note. The first chord is A minor, then the voice enters after a crotchet rest on an A. The piano's F# crotchet may have the authority of the five-part version, but it makes little sense as a solo, especially if the accompanist does something more appropriate than the suggested prelude of the first six minims, which seems utterly uncharacteristic: all that is needed is slow arpeggiation, from which the voice's first note emerges in the singer's own time. The F natural to F sharp on crotchet one and two of bar 3 is also odd: if a significant movement were needed there, the bass would have been repeated. Another general point, an example being in the same bar, on the third minim: surely one would normally repeat a prepared suspension as the dissonant note in the chord, not just have it tied across so that it is only imagined?

I am puzzled by the note to No. 3 (Gagliano's *Valli profonde*): 'The time signature of C has been altered to 4/4 to suggest that this melancholy, atmospheric piece should perhaps not be taken too fast'. Do C and 4/4 have different tempo implications for 'modern' musicians?

Where the aria starts with the voice, the opening phrase is bracketed and labelled 'CD intro'. I'm sure players will assume it is for them as well, to avoid the inelegant procedure of giving the singer a note or chord before the performance. In some later examples, these introductions works; but with the early recitative songs, all that is needed is a slow arpeggio, enriched with passing notes. On the other hand, Bononcini's *Non posso disperar* (No. 18) has a dramatic opening if the singer can pick up the pitch surreptitiously.

There are some excellent songs here, including the last example, what is probably a pastiche by Parisotti himself.

It's a pity that the singer is given no information about their context. In most cases, the situation is emotionally clear enough, but singers who enjoy a more informal performance might like to tell the audience the stories.

I couldn't face playing through the CD of the accompaniments, but suspect that some of the unnecessary notes in the realisations are added to give continuity without the voice line. Wouldn't it be more helpful to have had complete performances with voice and keyboard separable on left and right speakers and a variety of accompaniment? The early songs sound so dull without the spreading of chords.

I've been a bit critical, but this is infinitely superior to others collections of its type. I don't know how you can give a musical performance from the older *Arie antiche* collections unless you aim for an early-20th-century style. If you teach singers or accompany them, do try to steer them towards this publication! There is also a medium-low voice edition available – though wouldn't it be better to produce anthologies of songs conceived for a lower range, and a third volume of the very different type of songs that basses sung during the period. There is no mention of orchestral material being available for the songs with orchestra: singers won't try to perform with the proper backing if it isn't available easily and cheaply.

BUXTEHUDE etc

A reader recently put me on to a useful website of mostly 17th-century instrumental music: www.lysator.liu/se/~tuben/scores/. Of particular relevance this year is the edition of Buxtehude's op. 1 and 2, the sonatas for violin, gamba and continuo, which come in a neat score and parts which users can run off for themselves. The scores occupy 79 and 87 pages and are worth printing to supplement the facsimiles, and since the printing of the facsimiles is quite difficult to read, players will probably want to use the parts as well; their page-turns are sensible.

The site also has complete editions of:

Albinoni	op. 4
Becker	*Musikalische Frühlings-Früchte*
Castello	in progress
Marais	*Piéces en Trio*
Marini	op. 22
Rosenmüller	*Paduanen...* (1645)
	Studentenmusik (1654)
	Sonate (1682)
Schmelzer	*Sonatae unarum fidium*
Young	*Sonate*

Returning to Buxtehude, congratulation to Carus for sending round a well-timed email with a message and quiz on 9th May, the exact 300th anniversary of his death. There is still time to enter the quiz:
http://www.carus-verlag.com/Buxtehude.en.html
You might win one of the CDs reviewed in this issue (see p. 41). Two of them were also timed to arrived on the anniversary day.

BACH CANTATAS

Bach ***Complete Cantatas, Motets, Chorales and Sacred Song... Urtext of the New Bach Edition.*** **Bärenreiter (TP 1281-99), 2007. 19 vols, £415.**

Bärenreiter has gradually been making the *Neue Bach Ausgabe* available in study-score format. The last batch was the cantatas, motets etc, which appeared in early April. Within a month, something like 900 sets were sold world-wide, thanks to shrewd marketing of a product that was, both in content and financially, very good value.

There is no point in reviewing the volumes themselves, but there are a few points to make about how the set could have been more useful. Not enough was learnt from the difficulties of finding the right volume in the Complete Mozart set issued in 1991. With several of the original volumes included in each volume of reprint, there is obviously no space on the spine for any detailed information, but there would have been room for the original volume numbers for speed of access.

There is a thorough index volume. First, one of text incipits and melodies, cued to BWV, the volume of the reprint (with the asterisked page numbers) and to the NBA volume (with plain page numbers). Then the information is reordered according to BWV number. There is also an introduction to the cantatas by Christoph Wolff, fine as far as it goes, but a bit elementary for the people I imagine have bought the set. What I would have welcomed would have been a list of cantatas in date of known performance and a brief summary of the sources, heavily compressed from the critical commentaries but noting the content of original performance sets. The argument over Bach's performing forces would have been easier to follow if the information on performance material had been given in the introduction to the volumes in the first place. As it is, I'll keep alongside these 19 volumes Laurence Dreyfus's *Bach's Continuo Group* for the concise listing of the original performance parts of Bach's vocal works as well as Alfred Dürr's *The Cantatas of J. S. Bach* for texts, translations and commentaries.

FLAVIO CRISPO

Heinichen ***Flavio Crispo*** **Edited by Maxwell Sobel... Concerto Editions, 2006. 562pp, $72.00** ***Libretto.*** **English translation by Dominic J. Bisignano. 64pp, $12.00**
Parts also available: strings $14 each, fl. 1, 2, ob 1, 2, 3 each $10.00, horns 1 & 2 $7.00 each. [Bassoon needs cello/bass part, which also includes the lute solo in one movement.]

I resisted giving as headline some variant on flavoured crisps: if I were the editor/setter I'd feel insulted by a cheap joke. And I need to apologise for the delay in this review. Max sent it more than a year ago, but was moving house then, so asked me to wait. When he did give the go-ahead, I was very slow. But it is good to have two new operas to review this issue (at least, the Cavalli is virtually new).

Johann David Heinichen (1683-1729) isn't famed for his operas: his successor at Dresden, Hasse, was much more famous as a dramatic composer, and even though he isn't much performed, his reputation has survived. Heinichen made a few attempts at opera before moving to Italy in 1710. He had a couple of operas performed in Venice in 1713. In 1717 he became Kapelmeister at the Dresden court. His only opera their was *Flavio Crispo*, written in the autumn of 1719 to fill the gap caused when Lotti, who was the opera composer at court, went back home to Venice. But at a rehearsal, two of the singers, Senesino and Berselli, objected to an aria and blamed Heinichen 'for mistakes in the application of words to music ' (quoting Quantz's autobiography). The emperor used the incident as an excuse to get rid of his expensive Italian singers, and Mattheson had no chance to compose an opera again. The author of the foreword, Wolfgang Horn, reckons that he can identify the aria 'Sdegno du cerca ov'io' in Act II, scene 8 (p. 302). To me, it looks inoffensive rather than objectionable, but the case is probably made stronger in his article on the subject. The final chorus was never written: here an instrumental movement is adapted.

As for the music, it is appealing rather then demanding, a little short of surprises, but skilful. Unlike Handel, Mattheson depends too much on the star quality of the singers. With an outstanding cast, it could hold the stage and be worth recording. But that would mean finding a major opera house prepared to take it on. It could also work as a student production, and some University music schools would be happy to try an obscure work, since it might attract critics more than a repertory piece. Even if that doesn't happen, it is good to have the music, and individual arias may be of interest. This sort of publication is normally undertaken as part of a scholarly series or a dissertation; I hope this venture of enthusiasm by a self-publishing amateur editor and typesetter will at least find its way to university libraries, if not to the stage.

BERTOUCH'S '24'

Georg von Bertouch *Sonatas a 3 Edited by Michael Wilhelm Nordbakke* (*Recent Researches in the Music of the Baroque Era*, 144). A-R Editions, 2006. viii + 210pp, $110.00. ISBN 978 0 89579 590 8 (+4 parts $50.00)

Bertouch (1668-1743) has been the subject of some attention as a rare early Norwegian composer, but came from near Meiningen and studied the violin with Eberlin in Eisenach, where he became a friend of Johann Nicholas Bach. He studied in Jena and Kiel, where he defended as his doctoral thesis (1693), published in 1696 with the title *Disputatio juridica de eo quod justum est circa ludos scenicas operasque modernas, dictas vulgo* operen. (The editor prints an ungrammatical 'scenico'.) He then travelled to Italy, along with J. N. Bach, but at the border became the steward of a Danish general and stayed in the army till he retired in 1740, from 1719 commanding a castle near what is now called Oslo. He seems to have had some contact with musical circles back in Germany, Mattheson particularly, who dedicated his *Das beschützte Orchestre* to him among 12 other musicians. Three church cantatas survive, but not his battle pieces from around 1710.

This set of trio sonatas was intended for publication in 1740 under the title *XXIV Sonates composée par le[s] Canons, Fugues, Contre points & parties selon le sisteme de 24 modes & les precepts du famaux Musicien, componiste & Polihistor Jean Mattheson, 43, avec la Basse continüe*. All that survives is one MS score that begins with the last page of Sonata VI. One immediately wonders if Bertouch knew of Bach's Book I, There is some evidence that he may have written to him, and Bach or others in his circle of epistolary acquaintances may have told him of it. But the music itself shows no Bachian influence. Most pieces are for two violins and continuo, sometimes with two minimally-different bass staves. Two pieces have trumpet (*clarino*) parts. A key signature of seven sharps (Sonata 23) looks odd in a trio sonata anyway, but is even odder when one of the instruments is a trumpet. The part is, however, playable on an instrument tuned a semitone higher. In Sonata 9 in C the part is playable as it stands. You will deduce from the keys that Bertuch uses a different key sequence from Bach. In Sonata 19 in A flat minor, the violins are tuned down a semitone and their parts written in A minor. The music is certainly interesting enough to make it worth buying parts as well as score. The trumpet part of Sonata 23 , with its seven-sharp signature, might be useful as a sight-reading sample for a modern player.

SCOTTISH DUOS, TRIOS & QUARTETS

David Johnson has sent us another batch of his editions. *4 Scottish Sonatas* is published by Schott (ED 12950; €17.95) and contains:

McGibbon: Sonata in D (no. 2 of *Six Sonatas*, 1740)
Oswald: Sonata in A *The Hawthorn* (*Airs of the Seasons* [1761], Winter no. 22)
Reid Sonata in G (Second sett... [1762])
Mackintosh Sonata in g (*Airs, minuets...* [1783])

These are offered for violin (flute) and keyboard, though the McGibbon and Reid title pages put 'German flute' before 'violin' on their titlepages. The Mackintosh is intended for violin, but a flute part sorting out the necessary octave switches is included. The Oswald has nothing idiomatic and a range from the E on the D string to the little-finger B on the E string, but the key suggests violin as the first option. The edition of the Reid has less editorial ornamentation than the version in David Johnson's *Scottish Fiddle Music*. An accompanying CD gives pleasing performances by The Broadside Band (John Trusler *vln*, Mick Stringfellow *vlc*, Jeremy Barlow *hpscd*), with a certain amount of ornamentation to encourage but not overawe the student. The balance favours cello over harpsichord: it is difficult to pick up tips on good accompaniment without a little more clarity, though it can be heard in complete starkness on the minus-one tracks. Barlow prefers slower tempi than I would for the McGibbon's opening *Andante* and Reid's *Moderato*, which seem a bit static.

Another Kelly quartet is published by David Johnson Music Editions – in B flat, no. 3 of the Kilravock MS

(£16.00). The Rose family of Kilavrock Castle, near Inverness, were highly musical, owning a collection of printed orchestral music that is now in the National Library of Scotland. The quartet comes from a set of part-books containing 19 works by the Earl of Kelly. This is an effective and well-composed three-movement work which needs no special pleading. One minor criticism: it is odd in a printed edition these days to use the abbreviation of a slash under a long note to indicate breaking it up into small ones, especially as the facsimile on the cover shows that the scribe wrote the passage out in full. (Editors, beware: always check any facsimile you reproduce against the edition!) David has also revised and issued himself his 1970 Oxford UP edition of the fourth of the set of published trio sonatas (£10.00), He calls it 'one of Kelly's most refined works'; the first movement has much interplay between the instruments, which might sound particularly effective if you take the editorial alternative of flute or oboe for the upper part.

HAYDN op. 71 & 74

Haydn *6 String Quartets Opus 71 & Opus 74* Edited by Simon Rowland-Jones. Editorial Consultant David Ledbetter. Peters (EP7618), 21007. xxx + 125pp, £27.95 (Score and parts)

This series proceeds apace, with op. 76 advertised for later in the year. These quartets were written between Haydn's two London visits, evidently written for London, both on stylistic grounds as well as because Haydn listed them in his catalogue of music intended for his next visit. But their immediate commissioner was Count Apponyi, who will have owned the rights to their use for a year. Presumably, he was happy for their performance in London, but they were not published there until 1795 and 1796, followed rapidly by editions by Artaria in Vienna. It is probably a coincidence that the autographs are located now in the Artaria collection, since they stayed with Apponyi till his death. They were not used by the firm for op. 71, which was based on the English edition, but op. 74 had an independent source. The autograph scores are fair copies with further corrections and changes by the composer.

The change of style in these works is probably owing to the requirements of London concerts rather than any specific need of Apponyi. But in London, quartets were played in public concerts alongside symphonies, arias etc, so they needed to be less esoteric and able to command attention. Not that the Hanover Square Room was large by modern standards. The editor notes that it was about half the size of the hall at the Esterházy palace at Eisenstadt and the same width and only 14 foot longer than the Holywell Music Room at Oxford; capacity was 500. The most obvious sign of Haydn paying regard to the new circumstances (not just the size, but the different expectations of audience behaviour) is in the openings, which will make a useful sample for noting editorial difference. I usa s of the standard old editions my bound set of the Eulenburg scores bought c.1960. (The editions are, of course, undated.) Curiously, they supply metronome marks for op. 71 but not other quartets.

op. 71/1 starts with five chords. As throughout, Peters retains the earlier convention of dashes for dots and restores the autograph reading by giving the cello three rather than two notes for the last chord. [It is only of interest to typographers that the editions differ in the direction of the stem of the opening violin 1 chord.]

op. 7/2 starts with a four-bar *Adagio* introduction, *p* except for *f* chords at the beginning of the first two bars. This is necessary, since in an environment when there were probably no adequate visual cues to silence the audience, the succeeding opening octaves from each instrument in turn would probably be over before most people noticed. It wouldn't be surprising if the introduction was a late addition to the work. There are several differences in slurring, especially violin 1 and cello between bars 2 and 3. Peters has accent/staccato wedges on the two *f* chords.

op. 71/3. This has the shortest possible introduction: a single chord. Peters adds [*f*], though one isn't likely to play three-note chords otherwise without explicit indication. But lack of accent makes one wonder whether these should be slower spreads than in op. 71/1. Haydn gives the players complete freedom how long to wait before carrying on. There is a bar's rest with a pause, and no tempo mark till bar 3.

op. 74/1. Like op. 71/3, two opening chords without accent before the tempo mark. Eulenburg adds *moderato* to *Allegro*. This derives from the Artaria edition. The editor does not surmise whether Artaria had independent access to the composer.

op. 74/2. The introduction is here more subtle. It is within the tempo mark (*Allegro spiritoso* – Eulenburg has a ludicrous corruption *spirituoso*), though before the double bar, and is a bold, eight-bar unison statement of material used within the movement. The main difference between editions is that Eulenburg has a four-note slur for the first halves of bars 5 & 6 while Peters has pairs, though in 5 the second pair is editorial. Both edition have sensible tidyings of dots or dashes.

op. 75/3. The eight-bar introduction is again within the tempo, though not set off by a double bar, since there is not repeat of the exposition. As with no. 2, it is loud and unison, but very different in effect. Both editions are marked *Allegro*, but the commentary notes that the English edition has *Allegro non troppo* in the vln 1 part – a specific note for Salomon? Eulenburg adds staccato dots to the first beat of each bar – sensible, but not in the sources. One might have expected Peters to suggest editorially that vln 2 follows vln 1 and plays unison Ds on G and D string at the end of the section. Eulenburg slurs vln 1 bars 17-18 and 19-20, with authority of the Artaria edition.

These notes give a rough guide to the sort of detailed differences from older editions. Any serious player is going to need to know whether a marking in his copy has authority, and the neat indication of where there is an alternative ready and its type is useful while not distracting. One also needs the commentary for the notes about Haydn's own changes. As I've probably said about each volume, this is the set to use: intelligently but cautiously edited and excellently laid out. And the introduction shouldn't be ignored. I'll end with a quote from it from Joachim, writing in English about op. 74 no. 3: 'Surely even Beethoven and Bach have not invented deeper, more religious or more phantastic Adagios'

THE GREAT DIVIDE

Elizabeth Wallfisch

A Personal Look at trends in teaching and performing the music of the 17th and 18th centuries across the once 'Great Divide'

GLOSSARY (a rough guide)

'modern'= any instrument/idea/department set up with the standard settings of now.
'baroque'= any instrument/idea/department set up with attention to the structures/styles of the 17th or 18th centuries
'modern approach'= the conventional contemporary approach to learning music, using the 'traditions' of the 19th century in the interpreting of 17th or 18th century music.
'Baroque approach'= the approach to the learning of music of the period with intense attention to the primary sources of the times of the writing of the music, to the styles and fashions of that time,/that composer.
'new'= old
'traditional'= modern
'romantic'=19th century/Mendelssohn.

The thesis

Music Academies/Schools/Conservatoires are divided in their approaches to the teaching and playing of the music of the 17th and 18th Centuries. Some schools around the world, not many yet in reality, have specialist early music departments. These work alongside, in the same building as the mainstream, modern departments. Often there is little or no, yes *no* contact between these belief systems.

It has been said, and surprisingly still after 40 years, is being said: 'Early Music and the playing of Baroque Instruments is just a passing fashion'. Time has proven this wrong. If anything the trends are gaining in strength and crossing more and more the 'Great Divide' that separates those *'in the know'* and those *'out'*, and those who wish to be *'in'* and those who are hostile to everything that appears to be *'in'*. And of course those who are *'in'* often have no time for anyone *'out'*! (Are you still with me?)

Any Australian will be able to tell you what 'the Great Divide' is. It is the ridge of mountains down the eastern side of the country that separates the fertile and well-watered east coast from the dryer and diverse desert landscape of the interior. In music, all areas are fertile, given the hunger of hundreds of thousands – millions of people to learn and master the arts contained in music. Everyone now is aware that there is the scholarship easily available to us, to explore the styles of the past in vivid detail.

However, this very availability aids the development of a deep and growing crisis in many schools of music.

The knowledge and scholarship has outstripped the pace of change in the 'real' world. As I write, every single student of a modern instrument has to conform to a kind of 'modern' tradition in the wider world, if they wish to get a job, win any competition, or pass an audition. There are so many inexorable pressures to play the music of the 18th century in the traditional Romantic manner.

We will find that most modern musical institutions of learning around the world now have in place some kind of performance practice course. These courses address the issues of 'style'. This is for everyone regardless of whether the students play on modern or baroque instruments. Many have specialist courses for learning how to play baroque instruments. This is happening. However, to aspire to specialise is not really the point. The grass roots of learning in the main parts of our conservatoires throughout the world are on the instruments of our time, not of the past – the profession also. This is perfect – as it should be, of course.

Misconceptions and misunderstandings abound – on both sides of the divide. My take on the modern angle is that many modern teachers feel threatened by the new thinking. They feel insecure about their own training and ability to teach this music with the new styles which are so different from their own learning. Perhaps it is too late, or too difficult to adopt new thinking without a background of knowledge in the styles of the past. This is a crisis for many teachers. I have met wonderful players and teachers, great musicians, who are now not even feeling confident to play or teach large chunks of repertoire, which is terrible for them.

However, this is not a subjective issue. There is now a world of objective evidence to support a move away from the traditional romantic practices, in earlier music. Anyone who is fortunate enough to have heard the wonderful recordings made in the early part of the 20th century of the greatest artists will have heard the romantic style in all its pure and authentic state – authentic to the artist, in his time, using the styles as he knew them, of his time. That was all they had. But generation after generation we have copied, traditions have been perpetuated. Those original beautiful performances have been copied and rendered less and less vivid, until much is so far removed from the original text as to be unrecognisable.

When I was a student, that was me. My musicianship was informed by romantic mores. And this is what we were taught, our teachers were taught. Lovingly, sincerely taught of course, traditionally, because that is all they knew as well. But to ignore the facts of the most up-to-date living scholarship is no longer an option. This

scholarship is not dry nor dull either! It consists of treatises, technical essays, ornament tables, descriptions of 'good taste', diaries, reviews, journals written by living and breathing musicians, real people, who were trying to teach musicians in their own time, the high arts of music-vivid, funny, informative, illustrative – a living history.

Not to know what is out there is not a crime, and there is no need to be defensive and therefore to shut doors to new learning. My husband, Raphael Wallfisch, Professor of Cello at Zürich Conservatorium, who is one of the great 'modern' cellists of our time, says:

If a teacher is puzzled or not able to teach something, then it is a simple matter to send the student to someone who does know, a specialist, who can help. Of course it depends very much on the school and what is available. It seems that the majority of younger teachers are much more aware these days. In Zürich many students are learning second instruments – baroque options, for those that feel more strongly than others about issues of style, and will incorporate what they learn in their modern playing.

Neal Peres da Costa, Professor of harpsichord and fortepiano at the Sydney Conservatorium:

My method of infiltration (if you like) has been to help students and hopefully some staff see and understand that the study of style (general historical performing practices and idiosyncracies of individual composers) amplifies the choices they have in their creative palette. It increases the range of colours and textures available and often leads to more flexibility and a deeper understanding of the music and the composer. The music's message comes across more vividly. The ideas about style might sometimes come from books, but there is nothing bookish about the result. Above all, they do not have to abandon what they already know, but build upon it and embellish it with gems. Imagination, trust and empowerment are the key ingredients here. This is a winning combination, which comes through the pursuit of knowledge. And then there is enjoyment- that alone is infectious. I reckon we all just have to show how exhilarating it is to be involved in this field and things will change quickly.'

Marilyn McDonald in Oberlin, Professor of Violin at Oberlin College, Ohio, USA:

Oberlin has a reputation for its strong early music connections, both because of Baroque Performance Institute and the Oberlin Baroque Ensemble. Most of the members of the Oberlin Baroque Ensemble, from the mid-70's onward have taught in both the modern and baroque departments. This did a lot, particularly in the early days, to give the whole movement validity. In my own situation, the majority of my students are modern violin majors. (Oberlin is an undergrad institution.) But many of the violin majors in the school (and there are four violin professors) take a class or secondary lessons on baroque violin so that as the student matures as a musician, he or she can make decisions as to what their focus will be. We offer a masters' degree in historical instruments and that is the level, I believe, at which the student should specialize. I know our situation is somewhat unique, and even enviable!

David Breitman at Oberlin College, Ohio, USA
Associate Professor of Historical Performance
Director, Historical Performance Program

My personal mission is not necessarily to encourage specialist performers but rather to raise what we might call the literacy level of <u>all</u> performers. That means making sure they understand the context of the music they play, the instruments for which it was written, the intended performance venue, and the kind of training the original performers had. All of us are free to perform in whatever manner we prefer, of course, but there is no longer any excuse for ignorance. Information is freely available, and every self-respecting performer should learn as much as they can about their repertoire. And as for audiences: they deserve performances in the widest possible variety of styles, but 'ignorant' doesn't have to be one of them...

A great conductor, who shall remain nameless, has learned the art of compromise. He teaches sometimes in two ways. The first, how he sees the truth of the text to the best of his ability, with faithful attention to the styles of the time, and the instructions of the composer, and the second, how a student must play/conduct to get a job! Two different tracks – a brave and pragmatic approach, but not sustainable. This indicates great conflicts present for the professionals of the future.

This is strange though to me as I am now being asked, as are many of my colleagues of the Early Music field, to direct modern orchestras, in specific repertoire. There is a good reason for this.

The modern outside world, not just the colleges, is uncertain these days as to how to play the music of the 17/18th centuries. Orchestras are experiencing a crisis, which actually has been intensifying over 25 years or so. This cannot be denied. The realisation is that the music of Purcell, Bach, Handel, Mozart, Haydn – Schubert even – can no longer be played in the Romantic styles. There is a Great Divide. And it is sad, because many of the great chamber orchestras of the world are now denying themselves their core repertoire. Unwillingly so! We really must find a way to cross this mountain range – at grass roots level, in the schools, and the conservatoires, youth orchestras, etc. It is coming with the younger generations, with future orchestral musicians, in the schools of the world. And it is coming with peace, not with daggers of 'this is the only way and I am right' drawn. The common ground of course, is every musician's love of music – otherwise why play?

There is actually a 'style' of the year 2007.

Today's 'style', as it appears to me, is rooted in the need to produce the 'sound' and also to play with an almost inhuman degree of technical prowess- many can and do, it is amazing, truly. But what on earth is this technical showmanship saying? Does it speak and have meaning, or simply astound and then bore, as everyone seems to be able to do it?

I hear this everywhere, where the 'sound' is attained at the expense of the 'language' of the text of the music- A beautiful sound, a big sound, a sustained sound, a great attack, an even sound, a line, constant vibrato, and so on. OK, sound IS wonderful! No argument. This is fine and right, and by the time we get to Der Rosenkavalier of Strauss, this genius of an orchestrator, the style IS magnificently about sound.

The last word

Jesse Read, Dean of the Faculty of Music, Vancouver:

Yes, well, I hardly meet a young musician/teacher on any instrument or voice, for that matter, who is not aware of the importance of becoming aware, providing opportunities, and acquainting students with the demands of the music professionfully inclusive of the imperative as well as the joys of performing "early music" with style and intelligence. More and more, it seems that we are emerging from the time when there was a great and fearful divide. Informed performances can be applied to Schoenberg, Brahms, Chopin and Mahler as well as Bach and Biber. The boundaries have become indistinguishable, as curiosity and scholarship have unified with very good, I should say, excellent, training. The proliferation of recordings, the variety among interpretations and the interest taken by more middle-of-the-road musicians and conductors in performance practices have brought what was very disparate "camps" in the past, together. As young musicians reach a level of technical ability and musical sensibility these days, it is common that they have already been made aware of the importance of cultivating an interest and ability to recreate in "style" and that is not a fixed, one idea that fits all music.

The younger generation of teachers has heard the great specialists on every instrument, has had occasion to compare and draw conclusions. Confronting, absorbing and mastering informed performance practice has become part of the regular training of performing musicians, and with the passing of time, it appears that there will be a more common expression of this attitude. As the important teaching institutions around the world hire teachers, develop programs, initiate projects with visiting artists and support performing ensembles within the programs, etc, the awareness will only spread.

Violinist Anthony Martin *writes in Early Music Spring 2007, "We and our modern instrument colleagues are all in the same boat, and it's time we stop quibbling over our deck chairs- or our life preservers"...."In a future history of music, the differences between the purposes and practices of Philharmonia Baroque and the Vienna Philharmonic might not be worth the least footnote."*

I hope so.

Postlude

How would it be if a player were to approach the works of Stravinsky with the stylistic practices of Corelli/18th century Rome?

Ridiculous?

Yes

THE MISSING *ADAGIO*

Don O. Franklin

I write in response to the questions you raised in your review (Feb. 2007 issue) regarding the absence of the *adagio* marking at the beginning of the Kyrie in Joshua Rifkin's edition of the score of the Mass in B minor. Because the *adagio* is present in several of the instrumental parts of the 1733 Missa but not in the autograph score on which Rifkin based his edition (1748-50), you asked if Bach could have changed his mind over the tempo of this passage during the intervening years, or indeed changed his idea of tempo; and further, whether by the time Bach completed the mass, he may have forgotten that he added the *adagio*? In offering answers to these questions, I draw on my recent study of Bach's notational practice in an attempt to illustrate how this seeming discrepancy between parts and score can be seen to be consistent with Bach's practice as a whole.

Examining the autograph scores and parts of the Leipzig church cantatas and large-scale concerted works in light of Johann Philipp Kirnberger's discussion of "Tempo, Meter, and Rhythm," in his "Art of Strict Musical Composition" (1771-1776) revealed the extent to which Bach's notation represents an explicit set of tempo instructions.* A student of Bach, he sums up the practices of his teacher not only to justify but also to clarify Bach's notational practice – which he readily describes as traditional and "old fashioned," even while he purports it to be practical and precise – to a generation of composers that was increasingly coming to regard what we now consider as tempo markings to be the primary indicators of tempo. Seen from an historical perspective, the means by which Bach establishes tempo is fundamentally the same as that employed by Josquin and his contemporaries, namely, by his choice of time signature and notational values. When read together, they convey to the performer the tempo of a given movement or passage. (To date, unfortunately, no study has been carried out to trace the process by which the mensural system underwent over the course of the 16th and 17th centuries a series of refinements and adaptations during which modern time signatures were introduced, as well as the unit of the measure, or tactus, changed from the breve to the semibreve and minim/whole note and half-note).

As in earlier practice, each time-signature in the system described by Kirnberger is associated with a particular set of notational values that represents its ordinary or normal tempo, what he calls "tempo-giusto," and what frequently is referred to as *tempo ordinario*. For example, the *tempo giusto* of C, the most common duple meter, includes primarily sixteenth-note motion, as seen in the *Christe* from the 1733 Missa. (The modern equivalent of C *tempo giusto* I take to be ca. ♩ =72-80.) Using larger or smaller note values is the primary means by which a composer alters its tempo. Notated in values that include predominately quarters, its tempo becomes faster, and with predominately 32nd notes, slower, as in the *Laudamus te*, from the Gloria section of the *Missa*. Another means of modifying or altering the *tempo giusto* is by adding what Kirnberger calls a *Beiwort*, such as *adagio*. Commonly regarded as a tempo marking, its function, as described by Kirnberger, is not that of a modern tempo indication, but rather, a "tempo modifier." Moreover, as my study of Bach's notational practice makes clear, its role as modifier needs to be seen in direct relation to the notational values with which it is associated.

The *Largo* marking in *Kyrie* I, for example, needs to be seen in combination with notational values that represent an altered *tempo giusto*. The note values of this section, primarily eighth-notes with occasional sixteenths (rather than the running sixteenth-notes of *tempo giusto*) if played as notated, would be performed relatively quicker than C *tempo giusto*. By entering *Largo* as a modifier in both score and parts, Bach achieves a tempo slower than the notation indicates, as well as a tempo that in comparable terms – and despite its smaller note values – would be slightly, but not significantly, slower than a *tempo giusto*. In sum: by using smaller note values and adding a modifier (in this case *Largo*) Bach employs the principles of the system described by Kirnberger, despite its "old fashioned qualities (that is, its lack of modern tempo markings), to achieve his desired tempo.

The *adagio*, and *molt adagio* markings in the opening section of the *Kyrie* again need to be seen in relation to a set of note values, in this case those of individual performing parts. For the flute,violin and viola, Bach enters the *adagio* beneath the initial notes of the opening measure, a quarter-note followed by an eighth. Without the *adagio* marking, a player, reading the notation at face value and following the conventions of the time, would play the initial notes in a relatively quick tempo. Even more so would the cellist, whose initial notes consist of a half-note followed by quarter note. To signal the cellist not to play too quickly, Bach enters *molt' adagio* as a cautionary note. The modifiers, seen in this context, serve as guides to performance.

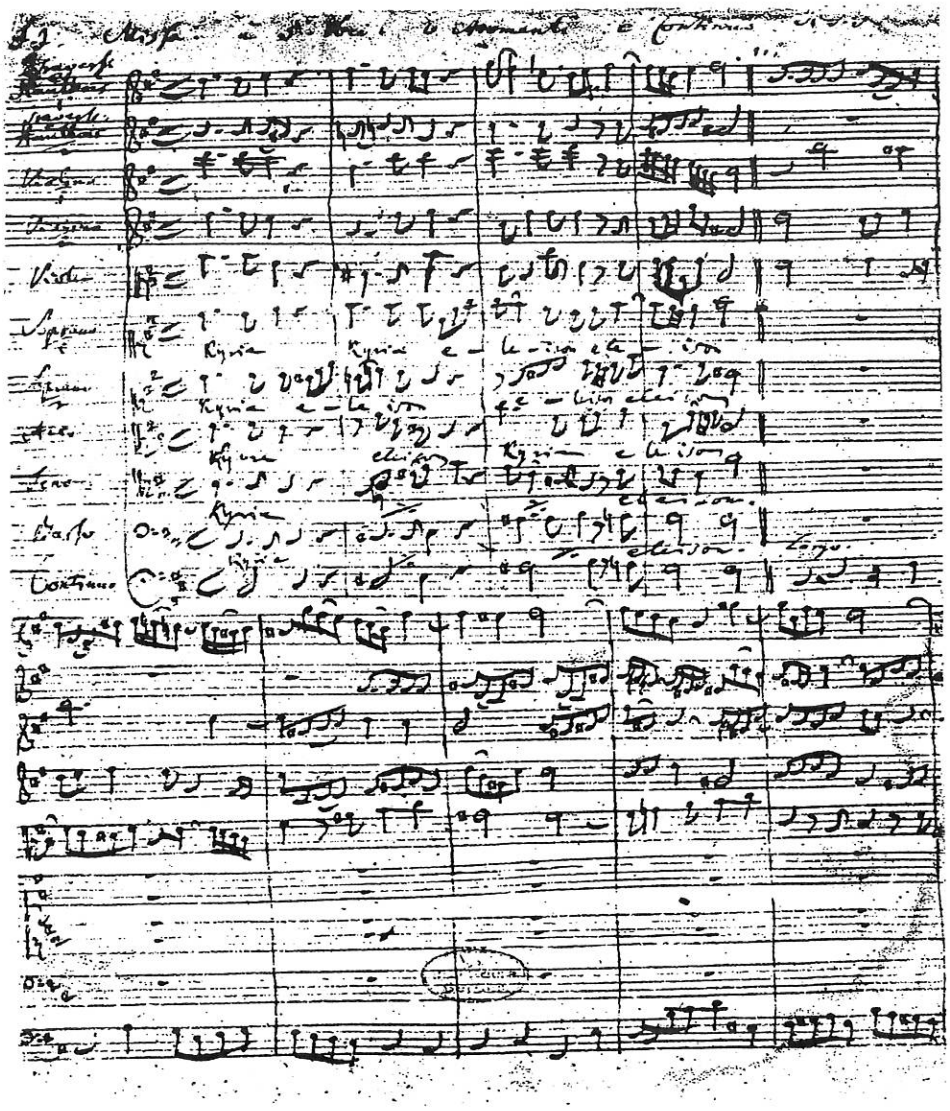
That Bach does not enter an *adagio* in his Missa score is consistent with the procedures we find in his Leipzig cantatas, where, even though he does not enter a marking in the autograph score, he frequently enters modifiers in individual parts (especially the string and keyboard continuo parts) to provide cautionary notes and performance indications in the manner described above. Evidence of the same procedure can also be seen in the G major and A major Lutheran masses composed a few years after the

Missa. In the *Cum Sanctu* movements of each mass, Bach appends a short (three to six measure) introduction, notated in the same values as the opening measures of the Kyrie (primarily quarter and eighth notes), but here followed by a parody section taken from one of his own cantatas. In neither case does he enter a marking in the score. However, in the one extant instrumental part, a violoncello piccolo continuo part from the A major mass copied a decade later, he enters *Grave*, to modify the quarter- and half-note motion of the opening passage in C, and *Vivace* in relation to the eighth notes in the 12/8 meter that follows.

To return to the Rifkin printed edition: To add an *adagio* in the score, as you suggest, might well impede rather than aid a modern conductor. If read in the modern sense of a tempo marking, it could lead to the deliberate, and often grandiose, manner in which, until recently, the opening portion of the mass has been performed. That Bach's concerted music, including the *Kyrie*, is no longer performed in such a manner, is a sign of the extent to which Bach's notation is coming to be read – and heard – on its own terms. And if my comments have taken a bit of a "soap box" tenor, it is because I wish to argue that in order to appreciate Bach's music in the fullest historical sense, we need to understand how it proceeds "in time." That is, just as we have come to employ his instrumental and tuning practices, so too do we need to adopt the principles of his notational system.

* For a more detailed description of Kirnberger's chapter, see "Composing in Time: Bach's Temporal Design for the Goldberg Variations," in: *Bach Studies from Dublin*, Irish Musical Studies 8, ed. Anne Leahy and Yo Tomita, Four Courts Press, 2004, pp. 103-128. See also "Aspekte von Proportion und Dimension in Johann Sebastian Bachs Missa von 1733" in *Leipziger Beiträge zur Bachforschung*, Bd. 5, ed. Ulrich Leisinger, Georg Olms, 2002, pp. 219-254.

Below is a reminder of the piece. from the autograph (so with no Adagio *marked)*



FIRST PAGE OF THE MASS IN B MINOR.

Gottfried August Homilius (1714–1785)

Stephen Rose

It is often asserted that Lutheran church music declined sharply after the death of Johann Sebastian Bach. Friedhelm Krummacher describes the 18th century as a period of 'culmination and decline'.[1] Certainly Lutheran church music underwent a crisis in the second half of the century. Growing numbers of musicians chose to work, not in the church, but in secular enterprises such as opera houses and concert series. Many of the school choirs that had formerly sung in church were dissolved, as Enlightenment reforms of education pushed music off the curriculum. Within the church, the influence of the Enlightenment led to a simplification of the Lutheran liturgy and the abandonment of the Latin chants and canticles that had survived the Reformation. Increasingly church composers strove to write simple and intelligible music, eschewing worldly or learned elements.

Yet it is hard to assess these major changes in church music, because the repertory of the late 18th century is so little known. Most of the compositions of Johann Friedrich Doles (cantor in Leipzig, 1755–89), Gottfried August Homilius (cantor in Dresden, 1755–85) and Johann Heinrich Rolle (music director in Magdeburg, 1751–85) are unavailable in modern editions. In such circumstances it is inevitable that Johann Sebastian Bach appears as an isolated summit in the history of Lutheran church music. A thorough exploration of the output of his successors would give a more rounded picture of the century, allowing an informed assessment of how the early Classical style infiltrated Lutheran church music.

One of the most gifted church musicians in the generation after Bach was Gottfried August Homilius (1714–85). His output – including about 180 cantatas, 60 motets and 9 Passion – is now being rediscovered, with scores and recordings being issued by Carus-Verlag, and a flurry of scholarly work being led by Uwe Wolf of the Bach-Archiv Leipzig. Homilius went to school in Dresden and in 1735 matriculated as a law student at Leipzig University. Here he occupied himself with many musical activities, including organ-playing and teaching. According to subsequent reports by Johann Adam Hiller and Johann Nikolaus Forkel, he studied composition and keyboard playing with Bach. Thereafter Homilius spent all his professional life in Dresden. In 1742 he became organist at the Frauenkirche and in 1755 he was appointed cantor at the Kreuzschule and director of music at the city's three main churches. Dresden was one of the few cities whose school choirs were not disbanded in the late 18th century, and under Homilius's leadership the churches maintained a rich musical life.

Homilius was a prolific composer, adept in the old forms of church music but also drawn to the balanced phrases and clear harmonies of the early Classical style. Gradually his output is becoming available in modern editions. In 1988 Breitkopf published his complete organ chorales, edited by Christoph Albrecht.[2] A few of these pieces use the old style of motet-like counterpoint (e.g. *Dies sind die heiligen Zehn Gebot*). Most, however, are trios in a modern idiom inspired by contemporary cantatas. In *Straf mich nicht in deinem Zorn*, the cantus firmus is in the left hand, a delicate counter-melody is in the right-hand, and the pedal part resembles a cello line. This texture is similar to Bach's Schübler chorales, which themselves are transcriptions of cantata movements.

More recently Carus have published an edition of Homilius's motets[3] and started issuing recordings of his cantatas. The motets date from a period when choral singing without obbligato instruments was coming back into fashion again. In the first half of the eighteenth century, vocal concertos and cantatas had been the most prestigious form of church music, and motets were usually seen as provincial or old-fashioned. As Friedrich Erhardt Niedt remarked, 'I leave the explanation of the motet to the Thuringian peasants, who retain such pieces from the days of Hammerschmidt (just as the farmers' daughters from Altenburg inherit their boots from their ancestors).'[4] J. S. Bach's motets are, of course, an exception in their virtuoso demands on singers; but it is significant that he wrote only a handful of motets during his entire career.

By the 1780s, however, motets and choral homophony were increasingly recommended as the ideal church style by such writers as Forkel and Johann Friedrich Reichardt. Homilius made a major contribution to the resurgent genre, writing many motets for four voices (a scoring popularised by Hiller in his six-volume anthology *Vierstimmige Motetten und Arien in Partitur*, 1776–91) as well as double-choir pieces. Most of his motets have German words, although two have Greek texts and possibly relate to his teaching duties at the Dresden Kreuzschule (where he was known for his skill in Greek). Homilius's harmonic language is firmly of the late 18th century, but many

1 F. Krummacher, 'Kulmination und Verfall der protestantischen Kirchenmusik', in *Musik des 18. Jahrhunderts*, ed. C. Dahlhaus (Laaber, 1985), pp.108–21.

2 G. A. Homilius, *Choralvorspiele für Orgel*, ed. C. Albrecht (Wiesbaden, 1988).

3 G. A. Homilius, *Motetten*, ed. U. Wolf (Stuttgart, 2000).

4 F. E. Niedt, *Musicalische Handleitung iii* (Hamburg, 1717), p.34. Andreas Hammerschmidt (1611/12–1675) was a prolific writer of simple motets.

aspects of his motets hark back to Thuringian motets almost a century earlier. Like several of the pieces in the Altbachisches Archiv, Homilius favours a supple, often expressive homophony. As was traditional in central Germany, he frequently combines a setting of a scriptural passage with a chorale melody. His setting of Psalm 12, *Hilf Herr, die Heiligen haben abgenommen*, implores for God's help with plaintive sighs of a descending semitone; then, to reinforce the psalmist's message, the penitential chorale 'Ach Gott, vom Himmel sieh darein und lass dich dess erbarmen' (O God, look down from heaven and have pity on us) is sung over a return of the opening.

Carus's latest batch of releases includes a recording of Homilius's St John Passion and a recording and score of his Passion cantata *Ein Madeleine geht und trägt die Schuld*.[5] These two pieces represent the two types of Passion settings in eighteenth-century Germany. The St John Passion represents the older type (as used by Bach), where the Gospel account of Jesus's trial and crucifixion is interspersed with chorales and with settings of contemplative poetry. In the case of Homilius's St John Passion, the author of the contemplative poetry is unknown. The Passion cantata *Ein Lämmlein geht*, by contrast, does not use the Biblical account of the Passion at all, instead having a libretto by the Löbnitz pastor Ernst August Buschmann. It mainly consists of emotional responses to the story; but there are a few chorales, plus movements setting Old Testament prophecies that are fulfilled in Christ's arrest and death.

Both Passions convey the pathos of the Biblical story. The St John Passion is a particularly dramatic work, with a high proportion of recitative ensuring that the action is pushed speedily forward. With the exception of the final movement, there are no large choruses, although the narrative is regularly punctuated by chorales. The recording by the Dresdner Kreuzchor captures this sense of urgency and drama, with the boys' chorus achieving an impassioned yet disciplined sound. The cantata *Ein Lämmlein geht* lacks the narrative impulse of the Gospel account, instead lingering over arias and several long choruses. There are fewer chorales than in the St John Passion, although each half of the cantata starts with a chorale. Indeed, the piece takes its title from the first line of the opening chorale, sung to the plaintive tune more usually known as 'An Wasserflüssen Babylon'.

Compared to Bach's Passions, Homilius's Passion settings harrow the listener less, with a reduced emphasis on man's sinfulness. This is evident in both the poetry and music. Picander's 1727 libretto for Bach's St Matthew Passion repeatedly stresses the believer's guilt and penance for Jesus's death, using characteristically Baroque metaphors such as tears of blood. Even when Picander acknowledges the redemptive power of Christ's death, he stresses the bitterness of the experience:

Meinen Tod büßet seine Seelennot
Sein Trauren machet mich voll Freuden.
Drum muß uns sein verdienstlich Leiden
Recht bitter und doch süße sein.

My death is purged by his soul's hardship.
His sorrow fills me with joy.
For his meritous suffering must be
Justly bitter for us, and yet so sweet.

Fifty years later, Buschmann's libretto for *Ein Lämmlein* projects a much less ambivalent emotion:

Nun sterb ich Sünder nicht
Der Vater will verzeihn...
Mein ganzes Herz freut sich
Ich soll den Tod nicht sehn!

Now I, a sinner, will not die
The Father will grant pardon...
My whole heart rejoices
I shall not see death!

Homilius sets these lines to an aria in A major marked 'Fröhlich' (Cheerful), which opens with confident two-bar phrases and then breaks into long jubilant melismas. There is none of the bittersweet mood of the St Matthew Passion; instead Homilius conveys the self-assurance of the Enlightenment believer no longer utterly terrified by sin and death.

Homilius's arias are distinctive for their clear melodies, memorable themes and lucid harmonies. Even in the opening ritornello, melodic clarity is a priority, with the theme invariably in the first violins (often doubled by woodwind). When the voice enters, it is usually reinforced by instruments doubling at the unison or at the interval of a third. Phrases are clearly articulated and usually of regular length, although Homilius often adds interest by using anacruses of different length. The harmonies achieve power through their simplicity, with build-ups of tension over dominant pedals. Such pieces do not have the knotty textures so characteristic of Bach, yet they still hold the listener's attention through their clearly characterised themes. In *Ein Lämmlein geht* the arias include the frenzied lines of a rage aria ('Wie tödlich'); the slow sweep of a siciliano ('Ich bete, zürnet nicht'); and a confident diatonic march ('Umgürtet mit Gerechtigkeit'). Most of the arias are relatively short, and Homilius's themes never outstay their welcome.

The melodic directness of Homilius's music reflected the Enlightenment desire that church music be intelligible to all members of a congregation (not just the musical connoisseurs). As Homilius's contemporary, Doles, wrote in 1790:[6]

5 G. A. Homilius, *Johannespassion*, soloists, Dresdner Kreuzchor, Dresdner Barockorchester dir. Roderich Kreile, 119'08" (2 CDs, rec.2006) Carus 83.261; G. A. Homilius, *Ein Lämmlein geht und trägt die Schuld*, score ed. U. Wolf (Stuttgart: Carus, 2006); G. A. Homilius, *Ein Lämmlein geht und trägt die Schuld*, soloists, Basler Madrigalisten, Neue Düsseldorfer Hofmusik, dir. Fritz Näf, 93'47" (2 CDs, rec.2006) Carus 83.262.

6 Preface to Doles's cantata *Ich komme vor dein Angesicht* (Leipzig, 1790).

Music which contains only artful fugues, or which is fugal and nervously (*ängstlich*) devised following the rules of double counterpoint, should not be heard in church... It is far from my intention, as a pupil of the late Sebastian Bach and having composed much in the fugal style myself, to decry the value of this higher art of composing, still less to dispense with it. No, I merely disapprove of its untimely application. If I had a collection of learned composers as listeners, I would happily let them hear deeply thought-out fugues on the organ, but not for church music for the public honour of God and with the intention of stirring unlearned listeners.

Instead Doles recommended that church music possess 'the easy intelligibility of rhythms, the simple and strong harmonies, and the heart-melting melodies that one often finds in recent operas'. It might seem that Doles wanted to dumb church music down to the lowest common denominator; but in Homilius's case, such a mindset produced an appealing and communicative idiom.

It is this communicative power of Homilius's music that makes me keen to see more of his music in modern editions. *Ein Lämmlein geht* is an effective piece, worth considering by ensembles wanting an alternative to a Bach Passion or a Passiontide performance of *Messiah*. As one of the few pieces by Homilius to be printed in his lifetime, it has always been relatively accessible; there is a copy of the 1775 edition in the British Library. Uwe Wolf's edition is essentially a faithful transcription of this 1775 score, but with the benefit of clear modern printing and layout; orchestral parts and vocal scores are available from Carus. It would now be good to have the St John Passion, which survives only in relatively inaccessible manuscript sources, also available in a modern edition. Although Homilius's other vocal works may not necessarily achieve the consistently high standard of these Passion pieces, they too would certainly be worth exploring and possibly also editing. In particular, his Christmas cantata *Die Freude der Hirten über der Geburt Jesu* (1777) might be a useful addition to the repertory of Christmas choral music.

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FIFTY YEARS GONE – FIFTY YEARS ON

Clifford Bartlett

On Sunday 15 April, Andrew Parrott celebrated his 60th birthday with a symposium, inviting friends and colleagues, many of whom had participated in previous such gatherings, to throw out ideas in a more relaxed way than is customary at formal musicological gatherings. Many topics were discussed, most of them allocated ten minutes for speech, ten minutes for discussion. I was given a bit longer, as Andrew invited me to set the scene. I invited contributors to send me scripts for EMR, but in most cases speakers spoke rather then read, so had no scripts to send. I'm not very experienced at standing up in front of an audience (though can go on fluently enough on the phone or over a drink, as many readers will know), so I had a written text to reprint here.

The 'fifty years' refers back to first book that I read about what we now call 'early music' and one that had more impact than the earlier detailed descriptions of ornaments etc. I refer to Thurston Dart's 1954 *The Interpretation of Music.*[1] Much of its detail may be questioned, but the idea that it is the performer's job to know the music's context, how it might have been played, and on what instruments, is still fundamental, as is the idea that knowledge should be the basis of, not a substitute for, freedom and imagination. I've no programme for the next fifty years, but will finish with some suggestions of current ideas that should be taken more seriously.

As I mentioned at a previous gathering of this nature that Andrew organised a decade or two ago, the extension of early repertoire and adoption of many features of period performance practice started before the general use of early instruments. Dart's book does not give any hint that he foresaw the widespread use of baroque orchestras or the standard late renaissance combination of cornets and sackbuts – his famous comment that the only sounds in Beethoven's ninth that haven't changed are the kettle-drum, the triangle and the trombone are, for at least two of them, wrong: I don't know about triangle technology. Ahead of his time though Dart was in many ways, we have overtaken him.

But what might happen in the next 50 years? You don't have to be a follower of Norman Lebrecht to have fears about the future of the whole 'classical music' world. But early music may be fitter for survival than 'standard repertoire' music. There is less of a problem with the over-recording of a limited repertoire, for instance. The worthwhile material still unrecorded is enormous. I've been struck by how often, when I decide to review a disc by Stolzel, Manchicourt or Vaet rather than pass it on to someone else, I find the quality of the music amazingly high: comparable with Palestrina and Lassus in a way that Gade isn't comparable with Schumann and Brahms. Absorbing the contents of *Corpus Mensurabilis Musicae* could occupy us for much of the next few decades. And with early music, the difference between one performance and another is far greater (and legitimately so) than between two performances of *The Rite of Spring.* There is no need to continually re-record the 'standards' – though conductors will still offer *their* Monteverdi Vespers (especially in three years time) and Allegri *Misereres* – mostly in the form contemporary with Albinoni's *Adagio* (c.1945)..

Early music can seem remarkably naïve to seasoned music-lovers and scholars. There is a tendency (generally unspoken) to relate greatness to size – the number of staves on the page and the duration. But most early music is either short or is built up of short sections – far more suitable for our culture with its diminishing attention span. A baroque opera may be as long as a Wagner one, but it has a sequence of short recitatives and arias that provides a fulfilling experience without the need for a complex structure (though it does, of course, help to understand that a Da-capo aria is a little more complex than ABA). It seems that the seamless flow of renaissance motets may have been created point-by-point, governed by the size of a wax tablet or the composer's memory. Brevity could be vital to survival.

Dart writes a lot about the need to modernise notation, and failed to anticipate the increasing use of facsimile and Urtext by performing musicians. But if earlier musicians could read a source, modern specialists, so can modern specialists, both professionals and amateur; there is no need to state the benefits, or the possible pitfalls. Some editors may expect too much from performers – the recent EECM volumes may have gone a step to far. But I wonder about the effect that using facsimiles (or modern typesetting that preserves the note-shapes) might have on the Notre Dame corpus: is it as perverse as it seems or does it make more sense from inside the notation than from the rather fussy transcriptions?[2]

A sad consequence of the growth of specialism among singers as well as players is the divorce between old and new music -- the composition of new music for old instruments is not the entire solution. Gone are the days of 1970 when the leading contemporary group (The Fires of London) could include among its six players performers who had equal fame on the earlier versions of their instruments – Duncan Druce (vln), Jennie Ward Clark (vlc) and Alan Hacker (clarinet). Such cross-over is now rare, and mixed concerts become expensive if two different ensembles are employed. It is easier for singers than players to cover the centuries, but that is mainly done by modern groups with no idea of the differences required for renaissance church music: tactus, tempo, dynamics, rhetoric.

In some ways, early music performance has suffered from its success. In the late 1960s, when Musica Reservata was the ideal ensemble, there was a suspicion of conventional 'musicality' which evaporated with the desire of large opera houses to perform Monteverdi and Handel and the practice of choral society to book a baroque band. I've no objection to compromises for particular circumstances, but we need to be aware that they are being made.

I've jotted down a list of assumptions that one might consider when preparing to perform any 'early' (or, for that matter, modern) repertoires. In some cases, it will take only a moment's thought to realise that the conventional manner of performance is in fact appropriate. But that should be questioned more often than most of us think. Much more research and discussion needs to take place to pin down what assumptions apply when. Many of these ideas were known back in the 1970s, but somehow musicologists haven't focussed closely enough on them nor communicated to the general public.

So here is a list, relevant to different periods but always worth considering and questioning.

i. Assume that a part is intended for a single person.

ii. Don't assume that a list of musicians on the books of an institution tells you how many people performed any individual piece.

iii. Assume that the tempo is strict, according to the tactus.

As a reviewer, I find that the most obvious give-away that a conductor doesn't understand early music is a failure to do this in music that requires it, and as a performer, I am continually amazed how much freedom you have if you are working within a tactus.

iv. Assume that the appropriate vocal sound is unlikely to be that of the Oxbridge choral scholar.

Sadly, the 'modified shout' (alias fishwife/Balkan peasant sound) advocated by Michael Morrow and used for shape-note music by Larry Gordon has been ignored rather than used as inspiration.

v. Assume that a non-performing director is superfluous and that there is no need for anyone to wave his arms around at a performance.

What evidence is there for the use of anything like modern conducting technique until a couple of centuries ago, and what do we know about what took place at rehearsals? There are books on historical techniques for nearly every instrument, but not on conducting or rehearsal. [Andrew revealed in the subsequent discussion that he was well advanced on a book on the subject, and produced his copy-editor to prove it!]

vi. Assume that no full (or any) score was available.

Linked closely with the previous point. We obviously need scores to help produce a good edition if the sources are faulty, and to study from – but how many early scores were used at performance? They mostly seem to exist for study or as souvenirs.

vii. Assume that accentuation of vocal music followed the text, not the beat.

We need research on when medeival underlay, which seems, perhaps wrongly, to be less respecting of the words, was replaced by a more text-based, humanist approach. Before, during, or after the music of Ockeghem, Obrecht, Isaac, Josquin? Related to this is whether the final tonic chord stronger than the dominant.

viii. Assume that temperament was unequal and choose what is appropriate (not only for music with keyboard).

ix. Have some concept of the expected pitch (allowing for chiavette) and what voices/instruments might have played/sung each line.

x. Assume that musicians are capable of appropriate ornamentation: writing it out isn't the answer. Under what circumastances is more fundamental improvisation appropriate? (Divisions on a ground, falso bordone, faburden)

xi. Decide whom the music was intended for: the participants, the employer, an audience, God?

xii. Assume that the space and acoustic in which you are performing is wrong (even if you know the music was composed for that place!)

These are all issues that are considered by some of us some of the time – but probably not consistently enough. They are not as revolutionary as Dart's were, even if they were extended. I suspect that the biggest changes will come from technology rather than anything specifically early musical. We will download to collect what music they want; but I hope that well-selected CDs (or their successor) will enable musicians to use their imagination to present programmes that will give an added value to the individual pieces, and intelligent mixed concerts should extend the listener's range. In my youth, I tried to avoid going to concerts when I knew all the music in the programme: try to plan thus willencourage people like me to come. Most CDs lack variety, so perhaps ensembles should get together to issue more varied anthologies: 75 minutes of short pieces for five voices, however good, rarely makes a sensible listening experience. I hope that ways will be found of integrating texts and translations more effectively for those who are happy to listen with a screen in front of them, along with a more thorough equivalent of the booklet note. And there are vast opportunities for non-verbal material on screen. One future for early music is to build bridges with the heritage industry, which has been strangely impervious to anything approaching relevant music.

I ended rather abruptly, assuming (rightly) that there was enough to prompt the allotted ten minutes of discussion.

1. Having decided on this way of introducing the theme, I was embarrassed that I could not find my copy. My thanks to John Daw, brother of our reviewer Stephen who read the same subject and whose rooms were adjacent to mine at Magdalene and whom I haven't seen for even longer than the lady mentioned in my editorial, for lending me a copy.

2. But when, some years ago, I made that surmise to Christopher Page, he replied to the effect that it was the most awkward notation he knew.

THE TAVERNER AWARDS

An intriguing item on the symposium's programme (written, restaurant-style, on a blackboard) was the line TAVERNER AWARDS. *We were curious what sort of award ceremony would occur, who might be receiving what, and which famous early-music composer might be revived or impersonated to give it (most suitable would have been a former* informator choristarum *at Christ Church). But it turned out that the awards were entirely virtual, an acknowledgment of 14 'unafiliated musicians whose significant contribution to musical understanding have not been motivated by either commerce or ego'. I said to myself that at least they could be publicised here before I was aware that I was one of the names: excuse my immodesty, but I was encouraged to continue with the plan. I did not make any notes at the time. The reasons given here for the citations are partly based on what I know about the people concerned, partly recollection of what Andrew said, and partly supplemented by Andrew himself. The only system I can see for the order is that it is not alphabetic.*

Andrew Ashbee

Apart from being an the expert on the music of John Jenkins, school-master Andrew has done invaluable research on the documentation of the lives of musicians at the English court, resulting in his publication of nine volumes of *Records of English Court Music* (Author & Scolar Press, 1986-96) and co-compiler of *A Biographical Dictionary of English Court Musicians 1485-1714* (2 vols, Ashgate, 1998).

Edmund A. Bowles

Spent most of his career working for Bell and IBM, but is known for his valuable work on instruments, with a particular understanding of iconographic sources..

† Harold Copeman

His career was in the Civil Services, but he was always a keen musician. His self-published *Singing in Latin* and its shorter pocket guide has been invaluable for those who think that the sound of the words matters as well as their meaning.

Jeff Nussbaum

Editor of the *Historic Brass Society Journal* since it began in 1989: day job is teaching maths at a tough school in New York

Clifford Bartlett

For *Early Music Review*

Michel Piguet

THE pioneer of the baroque oboe; probably the first player to tame it and its forbears and make them sound musical.

Bruce Dickey

The Michel Piguet of the cornett, and an inspiration to all for his brilliance and his command of embellishment.

Hugh Keyte

Particularly for his achievement as early music producer at the BBC for the decade around 1980, supporting Taverner and others in large-scale programmes and series that the BBC has not equalled since.

Michael Lowe

Abandoned his academic studies as an archaeologist to become a distinguished lute-maker.

† Eric Van Tassel.

For much of his life a copy editor, without whom *The Essential Bach Choir* might still be a pile of index cards.

† John Toll

Keyboard continuo player *par excellence.* [Good that his wife Viv and children Rosie and James were present.]

Harvey [and the Wallbangers] Brough

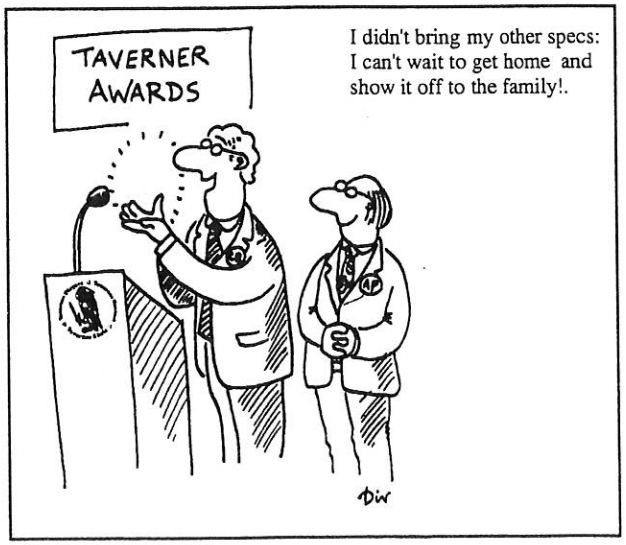
For his piece *Valete in pace* for the 60th anniversary of the D-day landings, whose premier AP conducted in Caen and Portsmouth.

James Wood

Conductor and composer, for his opera *Hildegard*, a modern liturgical drama.

Vladímir Godár

For his CD *Mater*, showing how a modern composer can take earlier music as a basis for innovative works.



MUSIC IN LONDON

Andrew Benson-Wilson

CHORAL

It may not have the atmosphere of the cathedrals that normally host The Sixteen's 'Choral Pilgrimages', but Greenwich's Royal Naval Chapel was probably closer to the acoustic of the Sistine Chapel, the original location for the music in their 2007 programme which is centred around their recent CD 'Music from the Sistine Chapel'. Alongside works by Allegri and Palestrina, we heard the massive *Stabat Mater a 12*, the motet style *Magnificat a 8 secundi toni* and the antiphon *Ave Regina caelorum a 8* (with some delightful bell-like passages) by Felice Anerio, Palestrina's successor as the official Papal composer. These works point to a master musician, with a rhythmically fascinating and texturally complex musical style. The *Kyrie, Sanctus* and *Benedictus* from Allegri's *Missa Che fa oggi il mio sole,* based on Marenzio's bubbly little madrigal, featured some fascinating harmonies, notably in the second *Kyrie*, and a delightfully bouncy and jovial *Osanna.* The Sixteen were on particularly fine form, with some clean vocal lines from the sopranos (not least in Allegri's *Miserere*), and sensitive and musical direction from Harry Christophers.

Although Stephen Layton continues with his landmark Easter and Christmas Polyphony concerts at St John's, Smith Square, he is now based in Cambridge where he became Director of Music and Fellow of Trinity College in September 2006. On 16 March, he returned to London with the Trinity College choir, together with its previous director, Richard Marlow (this time as organ soloist), the Academy of Ancient Music and bass Neal Davies for a programme of Handel (*Zadok the Priest*, Organ Concerto 14 and the *Dettingen Te Deum*) and two beautifully sung Purcell miniatures (*Hear My Prayer* and *Though knowest Lord*). One of the acid tests of a choir is whether they have the ability to sing quietly *a capella* – a test the Trinity Choir passed with honours. Stephen Layton is an inspiring choral director, so this is a student choir to watch out for in the future.

The non-auditioned amateur Barts Choir and The New Queen's Hall Orchestra gave a concert at the Royal Albert Hall (18 April) combining Berlioz's monumental *Te Deum* with Saint-Saëns so-called 'Organ Symphony' (Symphony No 3 in C minor) – hardly a lightweight evening. The New Queen's Hall Orchestra play with instruments favoured by late nineteenth and early twentieth century British orchestras – certainly 'period' but a little way from the tonal world of the French orchestra of the mid- to late-19th century. As is so often the case with period instrument performances of romantic works, the woodwind sound was particularly distinctive, aided by the absence of vibrato. The strings, however, seemed undecided about their use of vibrato – most of the violins were (quite correctly) sparing with it, although the leader (and judging by his hand movements, the conductor) had different ideas and the resulting contrast in string tone was occasionally unsettling. Ivor Setterfield's conducting of the Saint-Saëns was safe rather than dynamic, expansive rather than wallowing, although he showed a good grasp of building suspense, particularly in the move from the Scherzo to the final dramatic section. The huge forces of the Barts Choir (whose concert this was) combined with the Leicester Philharmonic Choir and the wonderfully expressive and naturally uninhibited voices of the Capital Arts Children's Choir, produced a big sound that, for some reason, was also amplified. Berlioz added the children's choir parts later after hearing a children's charity choir in St Paul's Cathedral – their contribution at key moments in the text was memorable. Andrew Staples was an impressive tenor soloist in *Te ergo quaesumus*, avoiding the operatic mannerisms that solos like this often encourage. Ivor Setterfield managed to keep the vast forces more or less together for most of the evening (more of an achievement than it sounds) and again veered towards safety rather than bluster. Although this was an evening guaranteed to appeal to organ lovers (it opened with a César Frank organ solo), it was the orchestral woodwind and the delightful children's choir that impressed me most.

PASSION AND LOST ROMANCES

Amongst the Orchestra of the Age of Enlightenment's attempts to reach out to a wider audience is the use of catchy titles for their concerts. So, in their two Queen Elizabeth Hall concerts (10 March and 2 April) we had 'Lost Romance' and, wait for it, 'The People's Passion'! I am inclined to agree that the first title might be more grabbing than a headline of Donizetti's *Imelda de' Lambertazzi*, but the PR chap who came up with 'The People's Passion' should be chastised severely. The concert performance of *Imelda de'Lambertazzi* (with Mark Elder and the Geoffrey Mitchell Choir) was a very rare hearing for Donizetti's complex work, set in 1275 in Bologna and exploring the Montague/Capulet-like rivalry between the Ghibellines and the Guelphs. Imelda, daughter of the Ghibelline chief magistrate, is in love with the exiled Bonifacio, heir to the Guelphs. The ensuing bloodshed forms the meat of the unremitting gloom and despondancy of this opera, ending with Imelda's moving rejection by her own father as she dies from sucking the poison from her dead lover's fatal wound. If Donizetti had followed operatic convention, this performance would probably still be going on. As it is, he cuts swathes through the operatic norm, with no big tenor solos, no final soprano aria (in fact only two real arias), few melodic

elaborations, no real overture, a bass-baritone hero and only one female role. The volatile firebrand Italian tenor (Lamberto – in this case the swarthy Massimo Giorano hailing, appropriately, from Pompeii) doesn't get the girl, although he does show a rather creepy sexual interest in his sister, Imelda, and comes up with the endearing line 'Let's hear talk of slaughter, not reconciliation'. The strikingly exotic and erotic Nicole Cabell, in the title role, would have warmed the heart of any self-respecting male, let alone one of Italian temperament. She was technically and musically outstanding, although I wonder if Donizetti had in mind somebody slightly less sensitive. Her final moments were exquisitely painful. Her lover, sung by James Westman, was dashing but a bit underplayed for such a role. Brindly Sherratt was excellent as the family henchman. Mark Elder set an energetic pace and drew some outstanding playing from the large forces of the OAE, notably from clarinettist Antony Pay and cellist Richard Lester. It is not often that I get the chance to mention the cimbasso (a sort of trombone that has tied itself in even more a knot and looks designed to flatten enemy cities), so I will do so now, if only to comment on its very silly appearance. This concert was the culmination of a couple of weeks recording this work for Opera Rara – a welcome departure from the usual habit of giving concert performances before recording.

The People were not only expected to turn up for their very own Passion (otherwise known as Bach's *St Matthew Passion)*, but also to take part in a rather embarrassing singalong (in English) of the chorales. I gather the original idea was to have the pre-arranged audience choir sitting in the front few rows, with a pre-concert run through with OAE choir members interspersed amongst the audience singers. But in the end, anybody could come to the run through (I found myself next to the First Maid, Rachel Chapman) and we were all invited to join in, with mixed results. This was nowhere near the way Bach's original listeners would have experienced the occasion. For a start, they were all likely to have been believers and would have known the chorales intimately and would therefore (had they been asked) have sung with a great deal more gusto than we managed. And had they sung the chorales within the Passion at all (scholarly opinion now thinks that very unlikely), they would have had the resource of a large church organ to support them, rather than a couple of weedy little box organs. Notwithstanding the complications of this way of presented the Matthew Passion, Iván Fischer was an outstandingly musical and charmingly personable conductor. This might not have been my idea of a 'People's Passion', but he is certainly my idea of a people's conductor. His thoroughly unassuming approach is heart-warming. He walked on with the orchestra (in the second half, before the choir entered) and took no personal applause either at the start or conclusion of the concert, staying quietly on the platform alongside the orchestra while the soloists left and returned to take their bows. Several years ago I saw him in Budapest when he stood by the side of the stage and shook hands individual with every member of a huge orchestra as they left the stage. There was no podium – he conducted, with baton, from an off-centre position, giving centre stage to the soloists. This lack of pretension is a very welcome change from the 'Great I Am' school of conducting – it sets the conductor as the servant of the music and the performance and performers gain. And, apart from the chorales, he produced some magical moments, not least the choir's jagged interjections into the duet *So ist mein Jesus nun gefangen.* The soloists were drawn from the choir, with varying degrees of success, and Rufas Müller and Peter Harvey gave expressive portrayals as the Evangelist and Christus. There was excellent playing from the OAE, notably from Mark Caudle, Anthony Robson and Catharine Latham, and the very impressive leader, Midori Seiler, not only for her eloquent and distinctive violin playing (especially in *Erbarme dich*), but also in her meticulous tuning of the orchestra, section by section, something no doubt picked up from her German training.

BARBICAN CONCERTS

You would expect a former medical scientist and psychiatrist to produce a thoughtful performance of Bach's *St John Passion*, and Philippe Herreweghe did just that with his Orchestra and Choir of Collegium Vocale Gent (Barbican, 5 April). Am I being too precious in wondering if texts reflecting the troubled mind, (for example, *Ach, mein Sinn*) held a little more resonance for somebody with this background than us mere mortals? Herreweghe conducts with a nervous energy, with bouncy arm movements that make it difficult to work out where in his gesture the actual beat lies. But his performers seem to be able to interpret his intentions and produced some fine singing and gorgeous orchestral colours. Christoph Prégardien was particularly eloquent in the demanding Evangelist role, bringing a sensitivity of expression and meaning to the narrative. Baritone Christian Immler was a last-minute stand-in for Peter Kooij, and made a very impressive, and indeed imposing, Pilate as well as giving us some beautifully sung arias, including *Betrachte, meine Seel',* with its toe-curling viola d'amore backing. I didn't feel that Kondad Jarnot really explored the depths of Christus, and the soprano Camilla Tilling had the irritating habit of singing to somebody floating way above the audience. But alto Ingeborg Danz certainly impressed. The orchestra playing was outstanding, apart from a rather dominant continuo cello, not helped by excessive vibrato and a forced playing style that, at times, pushed the instrument out of tune. This might not have been a 'People's Passion' - the people were happily engaged merely as listeners; but a performance like this is far more likely to bring an unbeliever like me to my knees.

The first really spring-like Sunday afternoon of the year (11 March) seems an appropriate occasion for a Dorset cattle farmer to dig unmentionable substances from his fingernails and plough a furrow to the Barbican to direct a performance of Hadyn's *Die Jahreszeiten* (The Seasons). John Eliot Gardiner was well suited to this exuberant and, at times really quite English, expression of the joys of the countryside helped along by The Monteverdi Choir and The English Baroque Soloists. The three character representations of the farmer Simon, his daughter Hannah

and the young farmhand, Lucas were sung by Dietrich Henschel, Rebecca Evans and James Gilchrist respectively. Gilchrist was particularly effective in the dawn sequence, *In grauem Schleier rückt heran*, singing on the very edge of his voice and joining the parched orchestral textures in the Cavatina *Dem Druck erlieget die Natur*. Henschel's bucolic *Seht auf die breiten Wiesen hin!*, introducing the hunt sequence, was similarly attractive, as was Rebecca Evans's Cavatina *Licht und Leben sind geschwächet* and her saucy presentation of the nobleman's attempted seduction of a maid (*Ein Mädchen, das auf Ehre hielt*) with its rather knowing trombone slither at the words 'if there is anything else you'd like you only have to tell me'. The choir were on very good form, particularly in their more climactic moments (*Ewiger, mächtiger, gütiger Gott* and *Sie scheint in herrlicher Pracht*), as were the orchestra. Indeed, if I had been an orchestral player, I would have been rather put out by the fact that Gardiner failed to acknowledge any of the excellent orchestral soloists during the final applause – the orchestral equivalent of a slap on the rump and a 'Good Girl, Daisy' would not have gone amiss. Amongst those that deserved to have shared the honours were oboist Michael Niesemann, bassoonists, Jane Gower, Györgyi Farkas and David Chatterton, Rachel Becket, flute, and the horn and trombone players.

Early wakers on 20 May may have heard the conductor on the 6.30 am weekly Sunday farming programme on Radio 4 talking eloquently and enthusiastically about his farm in Dorset. He certainly knew more about farming than his interviewer. CB

After a month or so of intensive study with William Christie, the latest incarnation of his youthful academy of singers, Le Jardin des Voix, set off on a European and New York tour with Les Arts Florissants, including the Barbican (24 March), with a first half of Monteverdi and his ilk and a second half of Handel, Piccinni and Haydn. As usual with these concerts, all the ten singers were clearly sound professional concert performers – all impressed me in various ways and to various degrees and I am happy to name them – Francesca Boncompagni, Laura Hynes Smith, Claire Meghnagi and Sonya Yoncheva, sopranos, Amaya Dominguez, mezzo soprano, Michal Czerniawski, counter tenor, and Pascal Charbonneau, Juan Sancho and Nicholas Watts, tenors. The staging and interaction between the performers was well considered, given the awkward programme of lots of smallish pieces, and there were some well conceived touches of comedy and effective use of the cast as supporters. William Christie acts as a kindly uncle at a school play, sitting to one side, smiling benevolently at his protégés and mouthing all the words. He only conducts when the full instrumental forces are used – forces that included what I think must have been a *viola da spalla*, a 6-stringed deep-bodied instrument, about twice the size of a normal viola, and played violin-style at the neck, with a cord around the neck to assist the support, played from the viola section. Benoit Hartoin deserves credit for some sparking playing of William Babell's harpsichord solos from his edition of Handel's *Vo' far Guerra* from Rinaldo.

The extraordinary popularity of Handel opera in London continues apace, with recent Barbican performances of *Ariodante* and *Giulio Cesare*, both performances bought in, presumably on the cheap, from fully staged continental productions. Les Talens Lyriques, under Christophe Rousset, (27 March) had just finished a run of *Ariodante* at the Théâtre des Champs-Elysées, loosing three of the original cast of seven on the way. The last-minute title-role stand-in for Angelika Kirchschlager was the exciting Australian mezzo-soprano, Caitlin Hulcup (cocking a snoop at the judges of 2003 Handel Singing Competition who failed to award her a prize), her impressively agile and clean voice setting a standard that some of the other soloists struggled to achieve. This performance deserves to be a huge fillip to her career. The star of the show (judging by most of the press coverage) was Danielle de Niese (Ginevra), whose 2005 Glyndebourne appearance as Cleopatra aroused considerable interest amongst the press. However, on this occasion, however much I appreciated her beguiling acting, her very striking voice was too often hidden behind a thick veneer of vibrato. Her fellow soprano, Jaël Azzaretti (Dalinda) had much greater control over her voice, as did mezzo Vivica Genaux. Topi Lehtipuu was the male star as Lurcanio. This was a demi-semi-staged production, with no props, scenery or costume, but with some welcome interaction and gesture between the protagonists (although scenes where a singer is supposed to be addressing somebody else, as at the start, should really have that somebody else on stage with them at the time). Christophe Rousset was a brisk director (and just as well – the performance finished at 11.10, having started at 7), although he and his fellow harpsichord continuo player were guilty of rather too many aimless right hand wanderings. There was the occasional impression of speeding up, but this might have been an unfulfilled expectation on my part of a broadening of tempo. Overall this was an excellent production, with some genuinely touching moments.

I have survived performances of Wagner, but I am afraid the length of some Handel operas finally got to me at the Barbican (19 April) when the Freiburg Baroque Orchestra and René Jacobs gave us Handel's *Giulio Cesare in Egitto*, in a concert performance borrowed from the fully staged Theater an der Wien production. Starting at 7, the second interval didn't start until around 10 and we still had the length of the interval and a further 70 minutes of music to get through. It wasn't just the sheer length – there was also something about the performance that made me think I had heard all I needed to hear in the first 3 hours. I admire many of the things that René Jacobs does, but on this occasion I found his cavalier approach to the text and the normally accepted period performance conventions of today just a bit too much, particularly his extravagant use of continuo instrumentation and elaborations and frequent additions to the continuo text, notably in some wild linking passages. This piling on of twiddles was also apparent in many of the singers who, by and large, were below par – or the wrong people for these particular roles. The boyishly androgynous contralto, Marijana Mijanovic, was physically a very striking Giulio Cesare but her

astonishing array of facial gestures and a sometimes-wayward vocal technique (which dropped into the tenor register on several occasions) became an irritation after an impressive start. Veronica Cangemi (Cleopatra), managed some impressive high notes in her opening aria, but never quite managed the requisite eroticism for the role. Counter-tenor Christophe Dumaux camped it up outrageously as Tolomeo, twice arousing the annoying Man That Screeches Out Bravo! – is it something particular about over the top counter-tenors that brings on such yelps? I am all in favour of a cast of youngish singers (in fact, I generally much prefer it) but the presence of Kristina Hammarström as Cornelia made me realise that experience sometimes does count. The Freiburg Baroque Orchestra were on reasonably good form although, as much as I hate criticizing horn players, this lot did have some tricky moments. As a professed self-governing orchestra, I do sometimes wonder at the apparent power of the Freiburg leaders – on this occasion Petra Müllejans had a podium all to herself and appeared to do as much direction as René Jacobs. It just doesn't look right.

THE 30TH LONDON HANDEL FESTIVAL

The 30th annual London Handel Festival topped and tailed by *Poro, re dell'Indie* and *Solomon* had a wealth of music between with, as usual, a sizeable contribution from younger musicians and students. These made up the bulk of the lunchtime concerts at the Festival's home, St George's Hanover Square. I managed four of them, starting with the programme of music by J. S. and C. P. E. Bach and Telemann ('Father, Son and Godfather'), by a group of Royal College of Music students (20 March). They opened with CPE's *Sanguineus und Melancholicus* Sonata, pushing the depicted contrasts to extremes in a Biberesque, rather than Bachian fashion. The violin playing, by Alina Ibragimova and Sara Struntz was expressive, clean and articulate, and there was some good harpsichord continuo playing by Eric Dippenaar, notably over the long held opening note of the Adagio. Claire Bracher joined him in JS's Sonata in G for viola da gamba and harpsichord, demonstrating a very sure technique and an eloquent style, although at times her delicate tone risked being swamped by the harpsichord. The expanded consort for Telemann's Concerto in E minor for flute, recorder and strings worked well together, with Marta Gonçalves and Kerstin Picker as very effective soloists. The group Musica rhetoricans (27 March) opened with two examples of the *stylus phantasticus* from Biber and Buxtehude, followed by Handel's Cantata *Il Delirio Amoroso* sung by the impressive soprano, Siona Stockel, a singer capable of holding clean long high notes without resorting to persistent vibrato. Most of Paul Ayres's recital (18 April) on the Handel House organ, housed in St George's Hanover Square, consisted of recently composed works entered for the 'Handel-inspired' composition competition. As such, their works probably need a few hundred years before they qualify for *EMR* review, but it was nice to hear the organ in a solo capacity. The mezzo Maria Kontra (a finalist in last year's Handel Singing Competition) combined Handel's Cantata *La Lucrezio* with songs by Purcell in her concert on 23 April. With her half Danish, half Hungarian background she could be forgiven a few interesting pronunciations, but they were very few, and her clear tone and excellent intonation made for a lovely concert (despite suffering from a bad throat), aided by two impressive continuo players, Gunnhild Tønder, harpsichord, and Hanna Englund, cello. .

The names of past and present Handel Singing Competition finalists cropped up frequently throughout the festival programme but, as the winner of last year's competition, Nathan Vale was given a solo evening concert (as well as key roles in *Poro* and Solomon) alongside the London Handel Orchestra, directed by the Festival's Associate Director, Adrian Butterfield (17 April). The programme was based around works written exactly 300 years ago, in 1707, when Handel, aged around 22, set out to impress Italian audiences and patrons. The keywords seemed to be bustle and bluster, apparent from the start in the busy Overture in B flat, possibly the original overture to *Il trionfo del Tempo*. Extracts from *Il trionfo* followed, with more orchestral bluster and bustle from the start. This included the rarely heard Sonata for organ and orchestra, clearly intended to show off Handel's keyboard skills during the oratorio. With some spectacular flourishes for organ (and violin, bassoon and cello), organ soloist Alistair Ross (unforgivably, not credited in the programme) lifted this harmonically adventurous little work well above its occasionally formulaic figuration. Adrian Butterfield and Clare Salaman were outstanding violin soloists in Corelli's Op6/4 Concerto, as was the former in Handel's showcase Sonata a 5 in B flat, the nearest that Handel got to writing a violin concerto – and, yes, it concluded with some bustle, this time with echoes. Nathan Vale sang two of Tempo's arias, followed by an impressive sequence of arias for *Giuliano* from *Rodrigo*. With invective such as "Destruction, death, blood and combat", "Scourged by my wrath let a kingdom burn" and "There I challenge you to fierce combat to rip out your pitiless heart" these arias were not short of bluster and bustle either – indeed, in *Là ti sfido a fiera battaglia*, bombast was added. Nathan Vale has an agile voice with a slightly buzzy texture that he combines with a striking and communicative stage manner.

The five previous Handel Singing Competitions have included many singers who have gone on to even greater things, although they have not always been amongst the winners – see my review above of Caitlin Hulcup in the Barbican's Ariodante, for example. The 2007 Final (23 April) including six singers (reduced down from around 90 applicants), some of whom I have already raved about in earlier reviews. To my mind, two of the singers had voices that, at this stage in their development, were probably more suited to a later repertoire, not least because of the extent to which vibrato interfered with their vocal timbre and the cleanliness of vocal line. But the other four could all have been very worthy winners. Countertenor Christopher Ainslie's fast but fairly shallow vibrato did occasionally interfere in the faster passages, but his voice remained relatively clear and he had very good enunciation. His reading of the mad scene from *Orlando* expressed the contrasting moods well. He has

clearly already caught the eye of the Handel Festival, having taken the title role in *Poro*. Joana Seara (soprano) has a beautifully expressive voice, blending the natural inflexions of her voice into the overall vocal timbre. She combines this with excellent intonation, musically appropriate ornaments and elaborations and an outstanding engagement with the audience. Her aria "Da tempeste" from *Giulio* Cesare was particularly fine. Like Joana Seara, baritone Derek Welton gave us a very well chosen programme and also showed that it is possible to sing powerfully without vocal distractions and mannerisms. He has a very strong physical presence, clean diction and fine intonation. Anna Devin (soprano) made good contact with the audience and was expressive both vocally and physically. She used some very effective ornaments and gave us a nice little cadenza in *Se pieta* from *Giulio Cesare*. The winner was Derek Welton, second was Christopher Ainslie, both singers who had earlier taken part in the masterclass given by Michael Chance, one of adjudicators. The Audience Prize went to Anna Devlin. Very appropriately, there was an additional prize for the best accompanist during the heats, and this went to Asaka Ogawa. Notable amongst the orchestral accompanists on this occasion were Adrian Butterfield, violin, Anna Holmes, cello and, of course, the Festival's Musical Director, Laurence Cummings as harpsichord continuo and director of the London Handel Orchestra. One practical point was that the lighting in St George's, Hanover Square left the singers' faces in shadow.

The Festival had opened with *Poro, re dell'Indie* in the wonderfully surroundings of the Britten Theatre at the Royal College of Music (I attended on the opening night, 20 March). The setting was, as the title suggests, India, besieged by Alexander the Great, who has fallen for Cleofide, the Queen of a part of India who, inevitably, happens to be (rather shakily) in love with Poro, the King of a much bigger part of India. The plot is very loosely based on the historic relationship between Alexander and the real life Poro, defeated Indian ruler of an area roughly equivalent to present day Pakistan and Afganistan. Director Christopher Cowell set the work in Handelian times, with a very English Alexander, at a time when India and its ilk were seen as fascinatingly exotic and refined cultures rather than as nations to plunder and subdue. Graham Cummings's pre-concert talk outlined Handel's musical interpretation of the story, noting the contrast between the jealous and unstable Poro and the noble and forgiving Alexander. One of the latter's first moves is to give his sword and offer his neck to Poro and to release Erissena, Poro's sister, on the grounds he 'didn't come to the Ganges to conquer women'. Although there were sumptuous costumes, there was no real scenery and few props, apart from a Meccano-set elephant, whose reconstructed rear end made a cameo appearance in the final scenes. The singers were all drawn from the Royal College of Music's Benjamin Britten International Opera School, and included last year's Handel Singing Competition winner, Nathan Vale (a very impressive Alessandro) and this year's second prize winner Christopher Ainslie successfully portraying the more sensitive side of Poro, if not quite getting his tougher veneer. Ruby Hughes was immensely impressive as Cleofide, bringing a touching air of realism to her more genteel moments with Poro as well as toughing it out with Alessandro. I also liked Madeleine Pierard's Erissena, not least for making something out of nothing in her pastorella, and bass Håkan Ekenäs as Timagene. As ever, strong vibrato was an issue for me with a number of singers, but I guess that most singing teachers just don't agree with me. Laurence Cummings conducted with his customary musical insight, his sense of momentum guiding us through a work that, while not amongst Handel's best efforts, has some impressive moments.

The final concert saw the return of Nathan Vale and Christopher Ainslie, along with the 2003 Handel Singing Competition winner, Elizabeth Atherton, for *Solomon* with the London Handel Orchestra conducted by Laurence Cummings (St George's Hanover Square, 26 April). One of my issues with this performance became apparent from the very start and the exposed bass entry of the first chorus when the combined forces of massed vibrato all but lost the melodic line. Although the choir was fine in their *con belto* moments (notably in 'Now a different measure try' when like neighing steeds they seemed in fury to oppose each other from either side of the choir stalls in a real vocal-chords-at-dawn moment), their more exposed fugal entries really did show up weakness in timbre and consort. I also had a slight unease about much of the solo singing, with occasional lapses of intonation, a feeling that the vocal line didn't always quite reach its intended pitch, runs not always being as clear and articulate as they might be, some rather overdone cadenzas, some lifting onto or sliding between notes and, of course, vibrato doing unpleasant things to tone, timbre and intonation. One singer that did impress was Elizabeth Atherton with her singing and acting as the Second Harlot (including a wonderful stomp off down the central aisle) and her reappearance shortly afterwards from the back as the Queen of Sheba. Her 'Will the sun forget to streak' was memorably haunting. As usual for these final occasions, there was a plea after the interval by the Chairman of the Board of Directors for more money. However worthy the cause might be, this is the only Music Festival that I can recall that makes an annual feature of such public pleas for support, usually in the middle of fairly lengthy work. I am not convinced that this is entirely appropriate or, indeed, productive. But whatever I might think of their methods, the Handel Festival certainly needs to, and deserves to, survive for at least another 30 years. Particular credit needs to go to the Festival Director Catherine Hodgson who seems to hold the whole complex administration of the Festival together.

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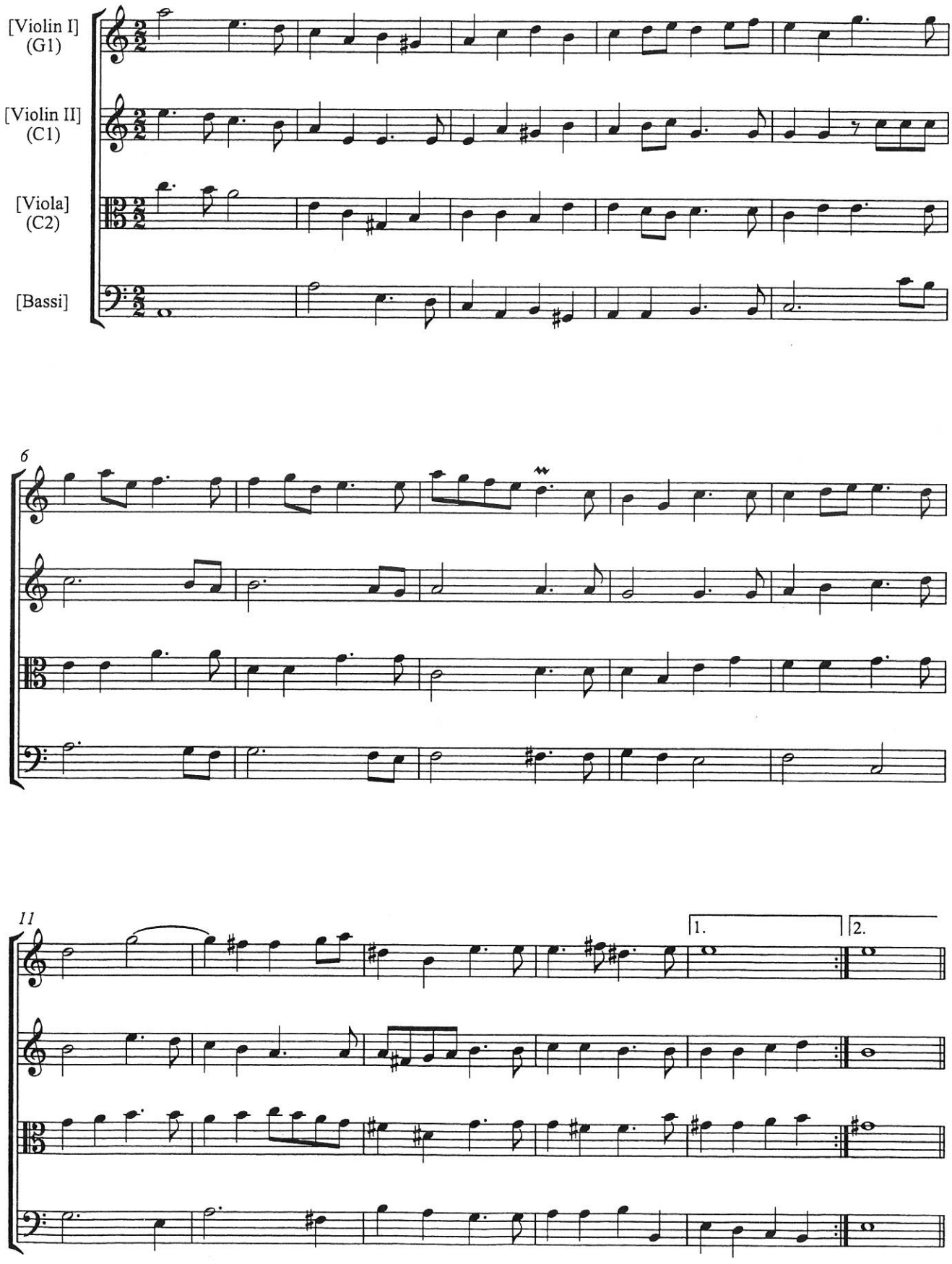
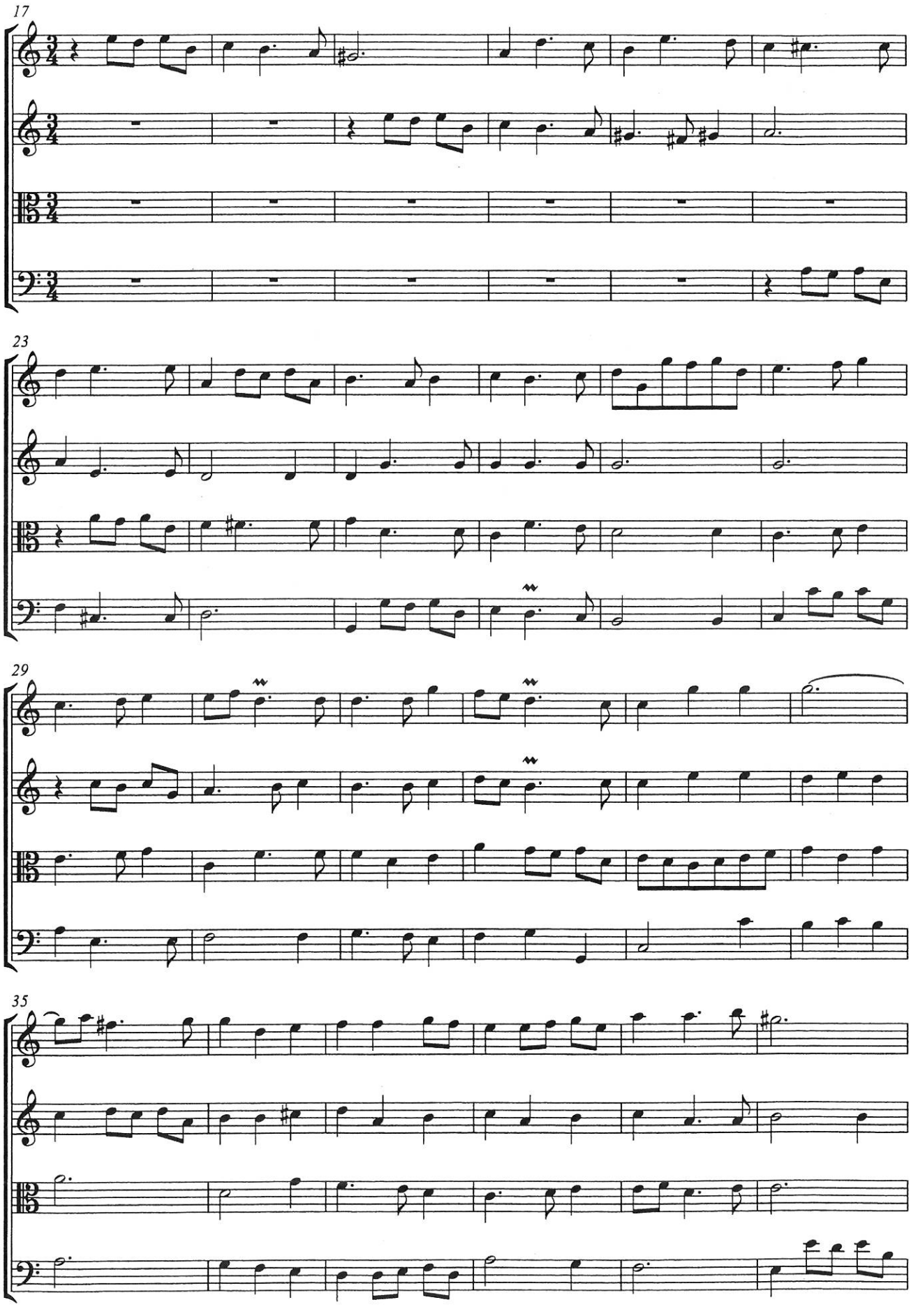
CHARPENTIER

Chaconne du rendezvous des Tuilieries

For further information, see page 38

Charpentier: Ouverture du rendez vous des Tuileries

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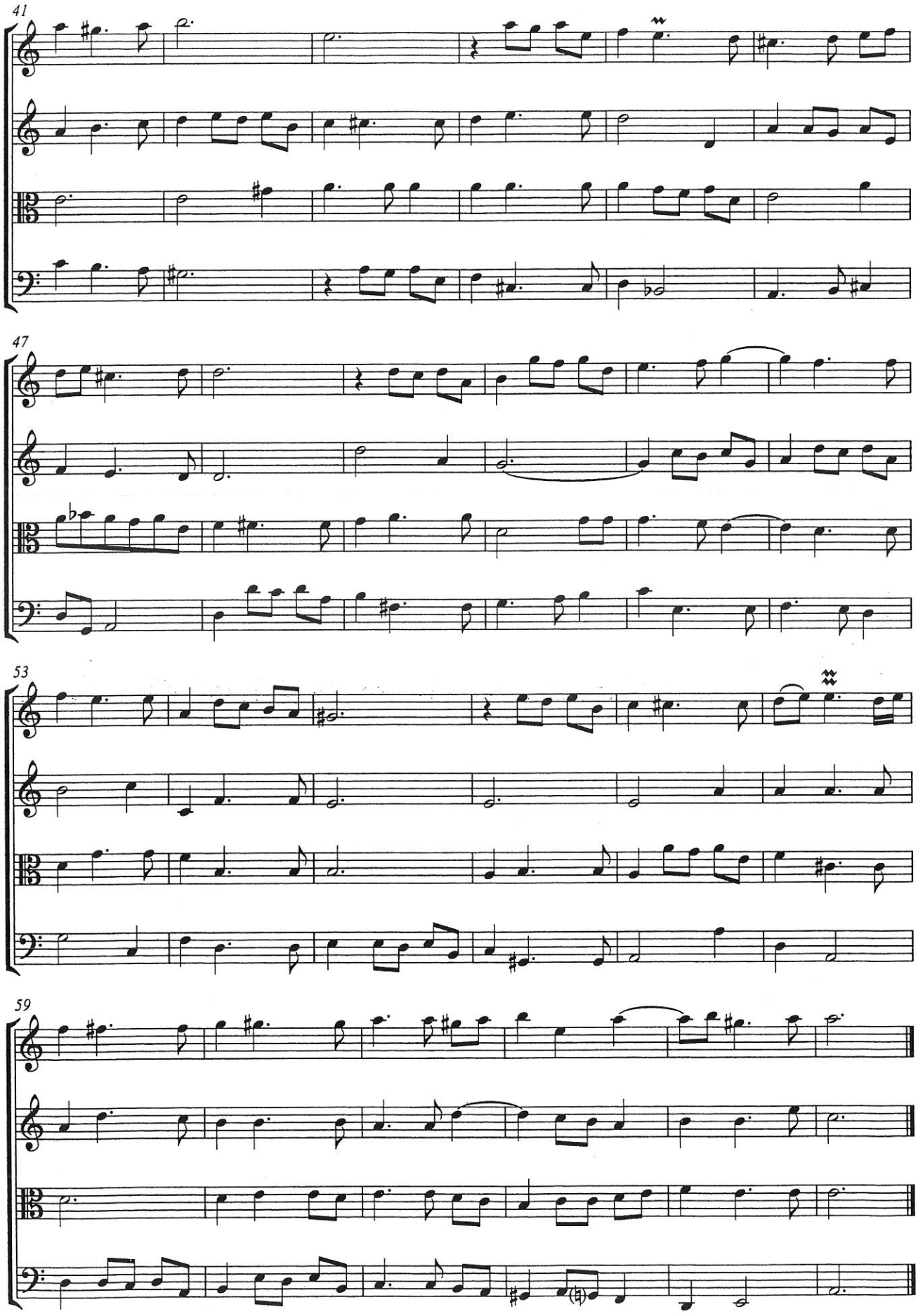
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BYRD ON A WIRE

Richard Turbet

This is the annual column which aims to include news of all the advances in Byrd research over the previous twelve months. It was exciting to be able to report, just before the publication of last year's column, that My Ladye Nevells Booke (MLNB) had been secured for the nation, to be conserved and housed in the British Library. This triggered plans for publicizing the manuscript, including exhibitions and roadshows. I participated with Mrs Chris Banks, then Head of Music Collections at the British Library, in the first roadshow, in the form of a seminar as part of the regular termtime series in the Department of Music, University of Aberdeen, on 2 February 2007. At the time of writing there are plans to exhibit MLNB at the Universities of Aberdeen, Cambridge and Manchester, and at the National Library of Wales, Aberystwyth. On 28 March 2007 Terence Charlston played the whole of MLNB in a recital at the British Library. Meanwhile the first celebratory event was Christopher Hogwood's Saul Seminar on 28 November 2006 at the British Library, on which I reported in *EMR* 118 this April, page 10, "Byrd's keyboard music recorded". I was in London at the British Library again the following week on December 2 for the next event, a most enjoyable reception for donors to and supporters of the successful fundraising for MLNB. I took the opportunity beforehand to excavate some otherwise elusive sources of information, and came up with some interesting specimens of Byrd musicology.

PUBLICATIONS

More than once I have expressed in print disappointment about the paucity of articles on Byrd in languages other than English. So I was pleased to discover one from as (relatively) early as 1945: "Über William Byrd und den Begriff der Fortgesschrittenheit" [William Byrd and the idea of progressiveness] by Jacques Handschin in *Schweizerische Musikzeitung* vol. 85, pp. 453-62. It was reprinted in the author's *Über reine Harmonie und temperierte Tonleitern* edited by Michael Maier in the series *Sonus*, no. 4 (Schliengen: Argus, 2000) pp. 276-87. Still within the twentieth century came "Über die Fantasien von William Byrd" by Wilhelm Seidel in *Ständige Konferenz Mitteldeutsche Barockmusik in Sachsen, Sachsen-Anhalt und Thüringen Jahrbuch* for 1999, pp. 205-19, in which Byrd's keyboards fantasies are considered under four headings: Temporalstruktur und Form, Der Ordo, Die Kiehre, and Modellvarianten. And just inside the present century was "Wiriamu Bado no gakufu shuppan: "seigaku kyokushu "Shihen, sonnetto, kanashimi to keiken no kakyokushu" to "Kusagusa no uta" ni shoten o atete" [Byrd's music publishing: Psalmes, sonnets and songs of sadness and pietie and Songs of sundrie natures], in *Ongakugaku* 48 (March 2003): 144-56, which focuses on Byrd's apparent concern for amateur musicians revealed in the forewords to these two prints.

I also mined two other pre-current articles. Philip Brett's "Traditionalist and innovator: aspects of William Byrd" from the Southern California Early Music Society's *Early music news* no. 18 (November 1993) pp. 1-15 was not in a British library source, but is reproduced as "William Byrd: traditionalist and innovator" at pp. 1-7 in Philip's posthumous anthology of musical criticism and musicology *William Byrd and his contemporaries* edited by Joseph Kerman and Davitt Moroney, published by the University of California Press at Berkeley actually during 2006 but dated 2007. [Reviewed in *EMR* 117, p. 26.] This volume also includes what the editors aptly describe as a monograph in its own right, Philip's invaluable "Prefaces to Gradualia" assembled from the five volumes of *Gradualia* in *The Byrd edition*, plus three articles listed in the second edition of my *William Byrd: a guide to research* as 1972Bw, 1981Bh and 1993Bp, as well as the only new publication (though given twice in different versions as a conference paper) "William Byrd: new reflections" at pp. 121-27.

Though not in a foreign language, the other 20th-century paper originates neither in the U.K nor the U.S.A., "Two Byrd 'fantasias' disproven", by the Australian scholar Graham Strahle in *All kinds of music: in honour of Andrew D. McCredie*, edited by Graham Strahle and David Swale (Wilhelmshaven: Noetzel, 1998), pp. 47-56, in which he contentiously and stimulatingly proposes that the fantasias a6 #1 and a4 #3 originated as the motets *Laudate pueri* and *In manus tuas*, and not that the motets were contrafacted from the motets, as is the currently received wisdom. It will be interesting to read the observations of Kerry McCarthy in her recently announced forthcoming article and subsequent book, mentioned below, as is an article by Richard Rastall on the fantasia a4 no. 3.

And so to the rest of a most rewarding and substantial crop of articles and books from Easter 2006 to 2007. The successful fundraising for MLNB prompted two notes: Ann Barkway's brief "BL raising funds to buy Tudor MS" in *Early music today* 14 (February-March 2006), p. 5, the title of which sold MLNB rather short; and Andrew Woolley's fuller account in "The British Library purchase of 'My Ladye Nevells Booke'" in *Early music performer* 18 (2006): 34-35.

The decision not to publish the proceedings of the International William Byrd Conference (Duke University, 2005 – see my account in *EMR* 111, February 2006 pp. 30-31, and that of another delegate Philip Taylor "William Byrd at Duke" in *Early music* 34 2006 pp. 341-42) has led to the appearance of several of its papers in a variety of journals. A real coup for *EMR* was Peter Bassano's provocative "Was Shakespeare's Dark Lady Byrd's librettist?" (no. 114, 2006, pp. 11-17) which had brought the conference's

proceedings to a suitably dramatic conclusion. My own contribution "Changing attitudes: the instability of the Byrd keyboard canon from the nineteenth century to the present" appeared in *Brio* 43 (Spring/Summer) 2006: 53-60, and that of Rebecca Redmann "William Byrd, the Catholics and the consort song: the hearing continued" in a most exciting number of *The viol* 5 (2006-7): 24-29. For this issue the editor, Mary Iden, commissioned me to recruit some authors to write articles on Byrd's consort songs. Besides Rebecca, I was fortunate to receive contributions from Philip Taylor " 'O worthy queen – Byrd's elegy for Mary I" (pp. 20-24) and Mike Smith " '....made into Musicke of fiue [=1+4] parts': voice-and-viols versions of some Byrd 'psalmes', 'sonets', and 'songs of sadnes and pietie'" (pp. 32-35). I contributed "Some neglected consort songs by Byrd (pp. 30-31), and Mary adapted some fine sleevenotes by Laurence Dreyfus "Consort songs by William Byrd (1539-1623)" (pp. 18-19) as well as herself providing a useful listing of "The consort songs for voice and viols by William Byrd" on page 17. The same issue contained Richard Rastall's paper "Tunes, textures and tonalities: some thoughts on structure in English consort-music" (pp. 8-15 + insert) which is devoted to the fantasia a4 #3 (which Richard considers to be a contrafactum – but see above) plus, on page 51, encouragingly on the "Young players' pages", *A limerick* of great charm about Byrd by Anne Clements; and the previous issue of *The viol* included "Ivory and stone towers: report on VdGS Byrd playing day with Laurence Dreyfus: Magdalen College, Oxford, July 2006" by Irene Auerbach (no. 4, 2006, p. 7).

John Harley continues his stout work on Byrd's behalf with an enthralling article "Merchants and privateers: a window on the world of William Byrd", in *Musical times* 147 (Autumn 2006), pp. 51-66, which focuses on the almost literally buccaneering activities of his elder brother John, another real Elizabethan character though, for all their differences, not least in religion, the brothers remained close throughout their lives. This is an invaluable glance into the milieu in which William lived. There is an appropriately reduced version as "John Byrd: draper & promoter of privateering" in *The Drapers' Company annual journal* for 2006, pages 36-37. Meanwhile Sarah Noon makes a judicious contribution to the flourishing discographical side of Byrd criticism with "Keeping a record: Byrd's masses" in *Early music today* (August/September 2006), pp. 15-17. And in "A motet for lovers of music: *Ave verum corpus* by William Byrd", *Sacred music* 133 (Spring 2006) pp. 21-24, Kerry McCarthy makes a perceptive case for the work as repertory. In his book *Edmund Campion: memory and transcription* (Aldershot: Ashgate, 2005) Gerard Kilroy included a short section "William Byrd and the circulation of manuscripts", pp.64-66; he has the scope to broaden this discussion in "Scribal coincidences: Campion, Byrd, Harington and the Sidney circle" *Sidney journal* 22 (2004): 75-89 (actually published after the book, despite the dating). Readers of *EMR* will have noticed my other contribution to issue 118 in April this year: "Bits of Byrd at Birmingham, 1900" (p.9) which provides details of how selections from the Mass for Five Voices were performed at the Birmingham Festival at which *Gerontius* was premiered.

With the advent of the electronic journal, or e-journal, it is good, as well as a relief, to see that Byrd is receiving his share of cyberspace, especially in the refereed periodicals of this ilk. The most substantial such article to date has been Jeremy Smith's "William Byrd's fall from grace and his first solo publication of 1588: a Shostakovian "response to just criticism"?" in *Music & politics* 1 (2007), http://www.ucsb.edu/projects/musicandpolitics/smith.html. This printed out at 27 pages, and argues that Byrd's apparent banishment from Court during the 1580s and his apparent gesture of reconciliation with the Establishment in the form of the 1588 *Psalmes* was comparable with the USSR's political Establishment's criticism of Shostakovich and his composing the fifth symphony. Not everyone believes William Weston's account of Byrd's sacrifices for his faith, but Jeremy makes a persuasive case that Byrd selected his texts, and moulded his settings, with a view to his being reinstated at Court: successfully, as it turned out, just like Shostakovich. It would be good to have Jeremy's views on the background to Byrd's being commissioned around this time, presumably by the queen herself, to set her poem *Look and bow down* celebrating the defeat of the Armada: was this Byrd being offered an opportunity for atonement for having become too close to unacceptable Catholics, or was it Byrd offering a gesture to the queen on his own initiative to enable her to recall him from banishment? In any event, it can be seen already that this is a stimulating contribution to our attempts to understand the background to Byrd's music.

After noting that *Byrd studies*, which I coedited with Alan Brown in 1992, has again been reissued, this time in paperback at a mere £25 (Cambridge: Cambridge University Press, 2006), this review of the year's published studies of Byrd concludes with two contrasting items, of equal worth in their own media. Kerry McCarthy's important monograph *Liturgy and contemplation in Byrd's Gradualia* (New York: Routledge, 2007), issued to coincide with the quatercentenary of the second book of *Gradualia*. Originally titled "Byrd as reader", it is a revised version of Kerry's doctoral thesis "Byrd as exegete: his Gradualia in context" (as flagged in *William Byrd: a guide to research*), and is a virtuoso reading of the *Gradualia* both horizontally as a liturgical continuum and vertically as a sequence of different types of composition. It confirms Kerry's place in the postwar succession of distinguished Anglo-American scholarship on Byrd's Latin music, with Kerman, Brett, Monson, Edwards and Brown.

In "The man who made Byrd live", *Daily telegraph* (24 February 2007): 29, Christopher Howse says "I am glad that, over 100 years ago, *The Daily Telegraph* played a large part in popularising his music." He goes on to describe, lucidly and accurately, the role of Richard Terry in the resurrection of Byrd, and how the newspaper publicized it. This is informative journalism at its best: stimulating, thought-provoking and accurate. The *Telegraph* leads

British newspapers in its articles about Byrd over the years: I included two by Robert Henderson in the first edition of *William Byrd: a guide to research* and carried both over as continuing recommendations into the recent second edition. Only Bayan Northcott's articles in *The independent* of 1993 and 1999 are on a par with those three in the *Telegraph*.

I must correct the dating of Ellen E. Knight's article in *William Byrd: a guide to research* 2nd ed., 1981KNp. It is not 1981 but 1980.

Very recently John Harley came across a reference, hitherto unnoticed in Byrd scholarship and not disseminated by historians, to Byrd in Staffordshire. According to *A history of the county of Stafford*, volume IX, *Burton-upon-Trent*, edited by Nigel J. Tringham (Woodbridge: Boydell & Brewer, 2003) page 10, footnote 10, first item, in the Victoria history of the counties of England, a manuscript in the Staffordshire Record Office mentions that Byrd stayed in the house of his then patron, Thomas, Lord Paget, in Burton during 1580 and that his room over the gatehouse then had a pair of virginals. (See Christopher Harrison's seminal article about Byrd and Staffordshire, 1991Hw in *William Byrd: a guide to research* 2nd ed.)

One could not make up the name Thoda Pigbone. She was a servant whom Byrd's wife was allegedly trying to convert to Catholicism. In their books about him, both Howes and Fellowes cite the report of this incident in the Essex Archidiaconal Records, significant because it is the document in which Byrd's wife Julian is mistakenly given the Christian name of another servant, Helen, as finally explained only in 1997 by John Harley in his own book on the composer. These two early writers on Byrd cite the court records as if they had turned to the original documents. In fact this incident was first in print as early as 1847, in *A series of precedents and proceedings in criminal causes, extending from the year 1475 to 1640; extracted from the act-books of ecclesiastical courts in the diocese of London, illustrative of the discipline of the Church of England, to which is prefixed an introductory essay* by William Hale (London: Rivington), pp. 228-9. Only Rimbault, in his now superceded edition of the old chequebook of the Chapel Royal in 1872, cites Hale. I suspect that Howes and Fellowes both took their cue from Hale and dressed up their references to seem as though they had first seen the incident in the ecclesiastical records, although one would like to think that they did indeed check the original source. Nevertheless, even if they had referred to Hale, they would, as well as still wrongly naming Julian Byrd, still have misnamed Thoda, as it appears from Fellowes' researches elsewhere that her name was in fact the more euphonious Rhoda.

As usual, Byrd's music has featured in concerts which deserve comment. The annual William Byrd Memorial Concert at the Church of St Peter and St Paul, Stondon Massey, on 4 July 2006 was, unusually, given over entirely to the composer. Entitled "Psalmes, sonets and songs" the programme was an appetizing combination of the familiar and the neglected, even unrecorded (I write hungrily as one who had to forego the fare): *Sing joyfully, Victimae paschali, Alleluia. Ave Maria/Virga Jesse floruit, Alleluia. Ascendit Deus, Care for thy soul, Who looks may leap, I joy not in no earthly bliss, Even from the depth, I have been young, Susanna fair, Constant Penelope, Come woeful Orpheus, Though Amaryllis dance in green.* Later the same year to celebrate their twentieth anniversary on October 4, I Fagiolini included *Ad Dominum cum tribularer* in their birthday event at London's Wigmore Hall – appropriately, as this remains the best of the now several recorded versions all by distinguished ensembles. And at the Edinburgh Festival on August 18, in the Canongate Kirk, Richard Goode began his programme with the *Second* and *Third* pavans and galliards from My Ladye Nevells Booke.

Turning to recordings, there were four of particular note during the past year. "The Cardinall's Musick Byrd Edition", as it now called, has moved labels from Gaudeamus to Hyperion. Presentation and recorded sound (and the statement of Byrd's date of birth) have improved. The new disc, volume ten of a projected thirteen covering the complete Latin music, consists of the first seven *Cantiones sacrae* of 1591, and propers for Lady Mass in Eastertide plus antiphons and psalms from the *Gradualia* of 1605. Rewardingly there are four premieres: *Quis est homo, Domine exaudi* and *Apparebit in finem* from the *Cantiones* and *Ecce quam bonum* from the *Gradualia* (Hyperion CDA67568).

Taken from the DVD mentioned in *William Byrd: a guide to research* is a CD entitled *Playing Elizabeth's tune* performed by the Tallis Scholars on Gimell CDGIM 992, containing a judicious combination of familiar and unfamiliar works, though none are premieres.

The third recording is the premiere of the Benedictus from the *Short Service* sung by the Choir of St John's College, Oxford [sic] on a disc entitled *St John the Baptist* (Cantoris C6080CD). I am going to break my own rule and offer a brief critical opinion (there was no reason to expect a review copy) in recommending it warmly. There is a fine mix of ancient and modern with some in between – a fair helping of familiar Purcell amongst no fewer than seven premiere recordings of music by different composers, including Byrd's Benedictus, which leaves only the Te Deum and the Kyrie from the *Short Service* in need of commercial recordings. Naturally I purchased the disc for this piece, but the work which proved the greatest revelation to me was a stunning verse anthem *As they departed* by the neglected and underrated Michael East. The choir deserve congratulations not only for selecting it but also for projecting it so well.

Fourthly, on *Music & sweet poetry agree* (Analekta AN 2 9918), the Canadian countertenor Matthew White performs four tracks by Byrd, of which two are given over to *In winter cold* and its separately numbered second part *Whereat an ant*, the entire work being new to disc.

Meanwhile, in checking over last year's "Byrd on a wire" I noticed that I omitted to mention the number for the premiere recording of the enchanting three-part *Memento salutis auctor* from the first *Gradualia* by Choeur des femmes Calliope: it is on Calliope [sic] CAL 9345. Incidentally, it is worth mentioning volume 4 in the British Church Composer Series on Priory Records (PRCD 834) *Thomas Morley* sung by Ferdinand's Consort. Not only was Morley a pupil of Byrd, but he pays homage to his teacher in his *First Service*, and is clearly his teacher's pupil in some of his Latin motets. Finally, flagged in *William Byrd: a guide to research*, the selection of *Cantiones* performed by the Choir of Trinity College, Cambridge on Chandos CHAN0733 was eventually released in April, though its putative premiere, mentioned in my *Guide*, was already one of several novelties on the disc by The Cardinall's Musick mentioned above. Thinking of the word novelties in its less literal but nowadays more familiar sense, anyone wishing to investigate Carl Orff's orchestration of *The bells* can hear it disguised under a new title as *Entrata* on volume 32 of the series *Great conductors of the 20th century*, EMI 7243 5 75956 2, conducted by Hermann Scherchen.

Amongst discs known to be forthcoming, we can anticipate no fewer than three sacred English items new to disc, and one more new in its original version, on a record by the Choir of Magdalen College, Oxford accompanied by Fretwork, on the Harmonia Mundi label. The arrangements of some organ accompaniments for viols, such as in the *Second Service*, are contentious, but as David Skinner, the project's coordinator, said to me, it is a worthwhile experiment. This disc is scheduled for release during 2007.

CONFERENCES

Byrd continues to receive attention at conferences and suchlike. At the Medieval and Renaissance Music Conference in Cambridge last year, a "William Byrd" session consisted of papers by Philip Taylor on Byrd's secular songs in the Paston collection, Kerry McCarthy on Byrd's motet contrafacta (a version entitled " 'Brought to speake English with the rest': Byrd's motet contrafacta" is scheduled for publication in *Musical times* this September) and William Mahrt on Byrd's three-pitch imitations. Kerry also gave a paper entitled "Byrd's patrons at prayer" (a version is scheduled for publication in *Music & letters* provisionally next year) at one of the autumn colloquia at the Institute of Advanced Musical Studies of King's College London. Congratulations are due to Desmond Hunter, a veteran of *Byrd studies* and *Annual Byrd newsletter*, upon his elevation last October to the professoriat of the University of Ulster; his inaugural professorial lecture was entitled "Allowing Byrd to sing freely: reflections on the performance of his keyboard music", a topic that will be familiar to those who recall his contribution to *Annual Byrd newsletter* in 1995. Desmond hopes to work the lecture into a paper for publication.

Those are not the only items accepted for publication. Although Kerry McCarthy's "Tallis, Isidore of Seville, and *Suscipe quaeso*" is primarily devoted to Tallis, it contains material from her paper at the International William Byrd Conference of 2005, and it is likely to appear in *Early music*. As I mentioned in last year's column, in 2005 Suzanne Cole gave a paper entitled "Who is the father?: changing perceptions of Tallis and Byrd in late nineteenth-century England" at the annual conference of the American Musicological Society, and a version of this has been accepted for forthcoming publication in *Music & letters*. Richard Rastall edited Byrd's fantasia a4 #3 for an appendix to his paper in *The viol* mentioned above, and unlike the two existing editions, his observes the implications of the shorter final cadence in the surviving consort part rather than adopting the reading in *In manus tuas* (see above anent this controversy). The Viola da Gamba Society has accepted Richard's more authentic edition for publication. Meanwhile Ashgate has accepted for publication John Harley's proposed book *Musicians, merchants and magnates: family, city and Court and the music of William Byrd*.

The Dutch Harpsichord Society held a Festival of Virginals to celebrate its tenth anniversary 16-18 April 2004 at which Davitt Moroney gave a paper entitled "What's the point?: contrapuntal techniques in Byrd's pavans and galliards" but despite the original intentions of the organizers I am told by another contributor that the proceedings are unlikely to be published. More hopefully, Ruth Rostron participated as an expert graphologist in the programme about My Ladye Nevells Booke on BBC Radio 4 mentioned in last year's column, and, as a result of her engagement with the manuscript, has drafted an article entitled "William Byrd and John Baldwin: a new perspective on the composer-copyist relationship" which she is minded to submit to a major musical journal.

MISCELLANEOUS

Perusing the always excellent service-lists for St Mary's Cathedral, Edinburgh last summer, I noticed that the visiting choir from St Philip's Church, Charleston, South Carolina, was down to sing an anthem by Byrd entitled "O Jesu, Blessed Lord, to Thee". No such original exists, so I assumed it was a contrafactum or instrumental work adapted for words. Capers Cross, the choirmaster, was most gracious when I contacted him, and confirmed it was of the latter species, but the original was not identified on his copy. After some fitful searching, I established that only Library and Archives Canada in Ottawa holds a copy. Through the good offices of Marlene Wehrle, Head of the Printed Collection in the Music Section, I have been able to establish that the original piece was, unsurprisingly, the *Pavan: the Earl of Salisbury*, as it was in the case of "I have longed for Thy saving health", identified in *Annual Byrd newsletter* no. 5. "O Jesu, Blessed Lord, to Thee" is subtitled "sacred chorus for mixed voices, optional a cappella (S.A.T.B.)" and was arranged by Allanson G.Y. Brown. It was published by Hall & McCreary of Chicago in 1950. Warmest thanks to Capers and Marlene.

References to Byrd in past literature continue to turn up. Some years ago Elizabeth Roche wrote a characteristically engaging note in *Early music* about George Moore's novel *Evelyn Innes* (London: Unwin, 1898; reissued in Benn's Essex library, London: Benn, 1929). She omitted to mention that a trigger for the heroine's father's enthusiasm for early music was a performance of a mass by Byrd (more likely for four voices than five, in the opinion of Sue Cole) which is mentioned on page two, and on the very first page he is described playing *John come kiss me now* on the virginals. Graham Parlett, contributor of the fine article about "Byrd and Bax" to *Annual Byrd newsletter* 6 (2000), spotted a reference to Byrd in a short story by Bax which he wrote under his usual literary pseudonym Dermot O'Byrne: the story is "A coward's saga" published in *Wrack and other stories* (Dublin: Talbot, 1918) and is part of an imaginary letter from Sir Edward Denny, who is engaged on the assault of Tralee, to Sir Thomas Carewe, at pages 90-91.Recently Philip Lancaster of the Ivor Gurney Society was kind enough to show interest in my minute article "Byrd & Ivor Gurney", *Annual Byrd newsletter* 3 (1997): 7, for inclusion in the forthcoming Gurney bibliography on the Society's website. Through this contact I was pleased to discover a touching reference to Byrd in Gurney's poem of 1925 "And my music":

A few tiny quartetts or such in score,
I am too hurt to touch: may make me remember
Other Beethoven, other Mozart, other masters;
And William Byrd, ages long gone before.

I began by mentioning the seminar on *My Lady Nevells Booke* co-presented by myself and Chris Banks at the University of Aberdeen's Department of Music on February 2 this year. This was part of a weekly termtime series, and at the following week's seminar, which I was able to attend, the speaker was John McCabe. I am grateful to Chris for the information that McCabe's fifth symphony, *Symphony on a pavan*, composed in 2006, derives from Byrd's *Fifth pavan and galliard*, which has been part of his repertory as a pianist for many years. To date three of his first four symphonies have been recorded, so a disc, plus some performances, of this symphony would be most welcome.

Anyone involved in Avian activities who is not in contact with Richard Turbet is invited to contact him at
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Readers are reminded that the ten issues of the *ANNUAL BYRD NEWSLETTER* that were published with the June issues of *Early Music Review* from 1995 to 2004 are available in a single volume from King's Music at the price of £25 ($US50) + post.

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You can hear a snippet of the music discussed in the next column at http://www.tjmitchell.com/rosslyn.html

THE DA VINCI CAUDA?

D. James Ross

15th-century Scottish church music recorded in stone and performed by an orchestra of angels? It sounds like the stuff of fantasy, and it quite probably is. Edinburgh composer Stuart Mitchell and his father Tommy, claim to have deciphered a motet from 213 decorated cubes on the ceiling of Rosslyn Chapel near Edinburgh, a building which has been the focus of much fevered speculation since its starring role in *The Da Vinci Code*. Visitor numbers have gone through the roof, and the Chapel guides have even built a bit of Hollywood hokum into their hitherto soberly scholarly tour of this remarkable building. But what of these latest musical 'revelations'?

Mitchell's claims rest on interpreting the patterned cubes as cymatic ciphers representing different pitches, A recent admirably lucid explanation of the phenomenon by Professor Murray Campbell, an acoustics expert at Edinburgh University and himself an accomplished early music performer, demonstrated that particles on a sheet move into distinctive patterns on being vibrated at certain pitches, and it is entirely plausible that these patterns could be used as a form of notation for the relevant pitches. This phenomenon is generally agreed to have been discovered by Ernst Chladni in the late 18th century, but Mitchell speculates that it had been known of in the middle ages and then forgotten about.

If the 'how' is just about plausible, the 'why' is less convincing. Claims by Mitchell that a knowledge of harmonics may have been regarded as heretical by the medieval church are nonsense, and he gives no other plausible reason why the music would have to be encoded in any other form than standard notation. But what of the resulting music? Well, while it sounds pleasantly harmonious, it has little in common with such Scottish music as survives from that period, and it has been argued by several commentators that any piece based on symmetrical patterns would by definition have a relatively pleasing shape.

The scholar in me wants to know an awful lot more. What in the cubes suggested which order the notes should be played or sung in, and how were they assigned to different polyphonic lines? Where did the text come from? Basically I want to know where Stuart Mitchell musicologist/interpreter ends and Stuart Mitchell composer/fantasist begins. Mitchell's own description of the 'Rosslyn motet' as a mix of 'Celtic melodies and secular worship crossed with a kind of Christian worship but not Catholic' doesn't exactly fill me with confidence. His further speculations that, played on the correct mediaeval instruments, the motet would 'resonate through the chapel unlocking a secret in the stone' sound rather apocalyptic, while his hope that 'something falls loose' during the world premiere of the piece in Rosslyn Chapel on 15th May verges on the irresponsible. Perhaps we should all just wait for the movie!

BOOKS

Clifford Bartlett

PRE-1200 ENGLISH MSS WITH MUSIC

K. D. Hartzell *Catalogue of Manuscripts written or owned in England up to 1200 containing Music* The Boydell Press/Plainsong and Medieval Music Society, 2006. xxvi + 717pp + 8 pl, £90.00. ISBN 1 84383 281 X

This book is a monumental achievement. The author has worked on it for over thirty years and has examined all except one of the 364 items included. (It does, however, seem a bit perverse – even a touch arrogant – to exclude a MS for which a thorough description by an excellent scholar survives merely because it was unavailable for consultation; he mentions Bodleian Lat. liturg. c.36 in the preface, but surely it should be noted in its proper place and the contents indexed, even if the author disclaims responsibility for the information.) Many items are brief fragments, others are complete service books, whose contents are listed in some detail. An approximate date is given in each heading. Virtually all the items are liturgical, the main exception being No. 13 the 'Cambridge Songs' (named after the location of the MS, which was written in Canterbury) and No. 12. 'The Later Cambridge Songs', edited by John Stevens & Christopher Page. It would have been useful if the few non-liturgical items had been given a separate index or list. The indexes are extensive, that of text incipits running to 45 pages, and there is a thorough bibliography. I am in no position to comment in detail, but congratulate both author and publisher on this magnificent volume.

THE LUTE

Once journals drop behind their publication date, it can be very difficult to catch up, hence the recent appearance of Vol. 45 of *The Lute, The Journal of The Lute Society* dated 2005. (Like British postage stamps, it has no need to state its nationality.) It is chiefly devoted to a substantial article by Ian Harwood which starts with what used to be called the Cambridge lute and consort MSS compiled by Matthew Holmes and moves from them to discuss their significance in relationship to music in Oxford in the decades around 1600. While the main centre of music in England was based on the court in London, the list on p. 49 of 37 composers between 1583 and 1624 who chose to take an Oxford B. Mus. (which involved visiting the city and organising two performances of a motet but no previous or subsequent activity there) is impressive; there was nothing like it at Cambridge. This is a rich article, making possibly tendentious connections between people without overstating them. It may at times be a bit heavy going, but absolutely clear compared with the Scarlatti book reviewed below. Anyway, this is a specialist by-product of Ian's eagerly-awaited book on the English consort.

The other article, translated from *Bollettino della Società Italiana del Liuto*, 23 & 24, is by Sando Pasqual on the life of Bolognese lute-maker Laux Maler (c.1485-1552). To the layman, the name is far less familiar than the later Tieffenbruckers. What stands out is the scale of his enterprise. We tend to think of early makers as individual craftsmen, but Maler must have been running either a substantial team of home workers or a factory. The inventory at his death includes over 1,100 finished lutes and over 1,300 separate soundboards: a remarkable stock. Roughly two thirds were described as large, a third as small, with just 15 middle-sized: one wonders what at this period the sizes meant in terms of tuning – but this isn't an article about the instruments themselves. (This is based on the translation in *Lute News*, 51.)

The Journal *is Available from the editor, Christopher Goodwin, at lutesoc@aol.com*

DELIGHT IN THE LUTE

Andreas Schlegel *Die Laute in Europa: Geschichte und Geschichten zum Geniessen. The Lute in England: a History to Delight.* The Lute Corner, 2006. 120pp, £15.00 (from Jacks, Pipes & Hammers sales@jackspipesandhammers.com). ISBN 978 3 9523232 0 5

This is indeed a delightful book, full of not just pretty but informative and illuminating pictures, and with a pertinent and up-to-date text in German and English, in roughly parallel columns. It is brilliantly designed (what a pleasant change!) Even little pictures which in most books would be just ornaments are tellingly used. I was going to pass it on to our lute expert, but I couldn't resist reading it myself to test whether it gave delight to a nin-specialist reader: it did. I was impressed by the author's ability to be clear on quite complicated matters and his judgment in treading round minefields. He has no compunction about revealing modern tricks in which 'authentic' instruments take advantage of modern adaptations which change their sound (comparable to the matter of holed 'unnatural' trumpets,which have featured in the articles by Mike Diprose in *EMR*.) 'The sound... has engendered its own listening conventions' (p, 81), as indeed have ideas established in the formative years of 'authentic' performances and others fashionable now (for example, the theorbos that are now ubiquitous in Handel). Notation is covered as well as the instruments, with a variety of facsimiles and a discussion of the fallacy using textual criticism to establish an authoritative original reading. This case is overstated: it is mostly true for lute music, but not necessarily for less improvisational musical repertories. I'll be interested to see what the experts of the Lute Society think of this. I'm impressed.

WHAT INSTRUMENTS MEANT

Carla Zecher *Sounding Objects: Musical Instruments, Poetry, and Art in Renaissance France* University of Toronto Press, 2007. x + 241pp, £40.00. ISBN 978 0 8020 9014 0

This is not a book about music as such but how poets (and to a lesser extent artists) used instruments as sources of imagery. Some are obvious, others less so and need knowledge of renaissance emblematic thought for elucidation. The reader is expected to understand the French poetry quoted (this is a specialist book, and anyway Canadians should be bilingual), but much can be gleaned without. Although the specific examples are mostly French, most of the ideas were familiar throughout Western Europe. It is appropriate that this follows two lute reviews, since the most pervasive instrument here is the lute, perhaps because it was so popular, it looked good in pictures, and had a variety of obvious symbolic attributes. It is interesting that Ronsard does not refer to singing or speaking his poetry but to playing it (p. 5). Pictures of singing are rare. This is also a very secular culture: nothing about 'what functions musical instruments served in devotional practices'. How 16th-century culture-vultures managed to separate the religious from the classical aspects of their culture is a fascinating topic not pursued here. It is interesting that a book peripheral to the sound of music includes references to recordings while normal musicological publications avoid doing so.

ITALIAN CONTINUO

Giulia Nuti *The Performance of Italian Basso Continuo: Style in Keyboard Accompaniment in the Seventeenth and Eighteenth Centuries* Ashgate, 2007. xv 148pp, £164.00. ISBN 978 0 7546 0567 6

For me, this is by far the most interesting book this month, since it is concerned with the aspect of performing in which I am most involved. I find it comforting that on the whole the advice conforms with what I try to do when playing, at least for the 17th century, which is what I play most, whereas it contradicts some of the suggestions in the edition of Cavalli's *La Calisto* reviewed on p. 4. The one recommendation in the early sources that I have consistently ignored is that the realisation should stay below the vocal line when the voice is a tenor. I wonder if this derives from too much respect for notational appearance rather than acoustic reality. We know that a tenor's range is roughly an octave below that of a soprano, but tend to hear it in most contexts as having a different texture but the same pitch, and do not hear an accompaniment that rises above it by less than an octave as distracting. Assuming that most people hear like me, is it because we are influenced by the notation of tenor parts in the treble clef, whereas in the 17th century they had their own clef and people of the time were more aware of the actual pitch? It's a point that needs rather more discussion than it receives. Indeed, the book, though excellent in itself, would benefit from a companion volume considering how to accompany actual pieces of music, combining the evidence set out here with wide and varied experiences of playing them. As the writer says, 'the information from the treatises is mostly theoretical and must be evaluated, indeed can only be evaluated, in conjunction with musical sources'. The Italian sources are not quite so tied to the teaching of contrapuntal practice as are more northern ones, and one of the earliest writers (Viadana, 1602) says that the accompanying organist is there to play chords without avoiding parallel fifths and octaves. There is much that the player can only learn by extrapolating from the source-information and using common sense in the performing situation. But there is no information on how two harpsichords played together in a Venetian opera pit: all one can go on is experience. Combining harpsichords and theorbos raises the problem of incompatible temperaments. Writers differ on whether the solo part may be doubled – from my experience, I would say that doubling is fine on an organ but to be avoided on a harpsichord. An interesting passage from Ercole Porta (p. 56) implies (I think) that organists shouldn't follow passing dissonances but that they might use both hands and feet.

Nuti takes Monteverdi Vespers as an opportunity to describe how continuo parts are notated (pp. 57-59). I'm puzzled that she thinks that *Dixit Dominus* would need twelve staves to notate the parts: the three ritornelli are included with the voice parts so wouldn't need separate staves. It is odd to say that *Nisi Dominus* is too complex to need the vocal cuing given for *Laudate pueri* and *Laetatus sum*: rather, the texture is so chordal that so there is no need for melodic cues. Is the organist meant to play the cued vocal parts? I assume that he isn't, except that for the last few years I have accompanied the violin duet in the Sonata and feel that it sounds better than leaving the violins exposed (and neither violinists nor conductors have objected): I am glad to see that Nuti agrees. Whether a player who didn't know the piece but was aware of normal chord patterns could manage without further help (figuring is very sparse) is an almost unanswerable question since finding a competent player who doesn't already know the Vespers would be difficult.

Now that we know that 18th-century theorists recommend thick chords, the most interesting point in the second half of the book is the expectation that the bass line might be generously trilled. Most readers, even if they are experienced players, will benefit from studying the sources quoted here, though will also be frustrated that the amount of new information found (or, probably, existing – I'm not criticising the author) is regrettably small.

SCHEIDEMANN

Pieter Dirksen *Heinrich Scheidemann's Keyboard Music: Transmission, Style and Chronology* Ashgate, 2007. xxiii + 254pp, £55.00 ISBN 978 0 7546 5441 1

Writing about the works of a composer for whom there is no chronology is difficult. Almost invariably, there is an urge to trace, deduce or invent a development so that description can have some element of narrative, and there

is a widely-held (and probably true) assumption that composers don't write in the same way all their lives. Dependence on study of the music alone is dangerous: witness the period from Spitta till the 1950s when Bach's chorale cantatas were assumed to date from the 1740s instead of the mid-1720s. With Scheidemann, however, we are lucky in that some pieces are dated (useful whether they are composition or copying dates) and the MSS themselves are early enough to enable a division into the traditional early, middle and late categories. So don't skip the first 60 pages, which include information and plausible speculation on the relationship between Scheidemann and some of the owners of the MSS, and the conclusions here provide a basis for a developmental approach in the next section, which approaches the music through the types of organ music that Scheidemann favoured. Dirksen's main points are that he continued (creatively) the manner of Sweelinck. Since he is a Sweelinck scholar, one might argue that he is biased, but his contention that he is the most distinguished organ composer of the Sweelinck followers is plausible, though he often mentions Scheidt without any comparison of their relative status.

An unexpected chapter is one on intabulations, old-fashioned in Scheidemann's time and often scorned by scholars. They had a liturgical function as substitutes for the liturgical motet. There is an amusing footnote (p. 117) describing how Apel in the German edition of his history of organ and keyboard music praises one of them as an original organ piece, but having discovered that it was merely an intabulation, cuts the paragraph from the English edition. Those interested in scholarly quarrels will enjoy the note on p. 58 scorning an attribution to Tunder or Reincken purely on stylistic grounds of two choral fantasies which bear Scheidemann's initials in the Pelplin tablatures, which are not as remote from Scheidemann's orbit as it may seem.

The third section of the book contains chapters on specific topics, including a lengthy study of the Düben keyboard MS (Uppsala instr. mus. i handskr. 408), with interesting comments on the influence of English keyboard music on Sweelinck. Scheidemann's brief instructions on fingering are presented, along with examples from his music. A lengthy chapter disentangles the misinformation in the early accounts of the organ at St Catherine's, Hamburg, where Scheidemann was organist for most of his life, and offers suggestions for the changes made to the 16th-century instrument in the refits during the tenure of Scheidemann's father in 1605-6 and for Scheidemann himself in the early 1630s. Organists at that church held their job for a long time: David Scheidemann was appointed in 1604, Heinrich took over c.1627, and his son-in-law, Reincken, succeeded him on his death in 1654 and remained until 1722. The organ is significant in story because of Bach's visit to and improvisation before the aging Reinken in 1720. The instrument no longer survives, but a smaller one at Otterndorf has strong links with Scheidemann, so Dirksen uses that as a basis for comments on Scheidemann's registration. The MSS sometimes indicate manuals but not stops. It is healthy that writers on organ music tend to be more aware of the relationship between composer and performer than most other musicologists. This is an excellent book, whose argument is well arranged, well written, and enhanced by a map: even though I've been to most of the places mentioned, I could not remember where they all were,

PROVENZALE

Dinko Fabris *Music in Seventeenth-Century Naples: Francesco Provenzale (1624-1704)* Ashgate, 2007. xx + 310pp, £55.00. ISBN 978 0 7546 3721 9

I wondered at first whether the order of elements in the title was merely to make the book look more interesting than it might otherwise seem. But it has an excellent opening chapter on 17th-century Naples and another (which could have been longer) on the four Conservatoires, and the biographical chapters as well as the discussion on Provenzale's music are tied closely to the musical life of the city. The section on the music begins oddly, with what seems to be a disproportionate account of Provenzale's Requiem, but subsequently offers a survey of his music with enough examples to entice the reader to want more. His output seems remarkably small for such a long-living composer (1624-1704).The music examples are quite extensive – long enough to give some idea of what the music is like, not just the points the author is making – though I'm not sure that I could distinguish a work by Provenzale from one by a contemporary Neapolitan. The facsimiles of music are useful (though would be more so if cued to comments on the scribes), though reproducing title pages in a general publication always seems to me to be a luxury: printing a transription is adequate.

To revert to the last sentence of a previous review, why no discography? In his acknowdgements, Fabris mentions his long collaboration with Antonio Florio and the Cappella della Pietà dei Turchini, but there is no list of relevant CDs or how to access the editions that he mentions. The music examples here are extensive, but if a work exists complete, surely the reader should be led to it? And one other niggle: why the stress on 'urban musicology' just because it's a fashionable discipline. Each environment has its own structure and conventions, with metropolises (that looks wrong, but so does metropoles) different from various smaller gradations of towns down to villages: it seems to me a spurious concept. But that is no argument against the book, which is a fine example of setting a composer into his environment. Maybe not quite as evocative as Strohm's bells of Bruges, but a notable achievement.

THE SCARLATTIS

Roberto Pagano *Alessandro and Domenico Scarlatti: Two Lives in One* Translated by Frederick Hammond Pendragon Press, 2006. xxvii + 381pp, $36.00. ISBN 978 1 57647 108 1

I began reading this with high expectation. While Pagano wasn't much more than a name to me, his translator is an excellent scholar, author of a fine book on Frescobaldi.

My suspicions began before I had finished the author's preface. In retrospect, there was a warning at the end of the brief translator's preface that 'the author himself becomes a personality in the story he is recounting'. No regular reader of *EMR* will have failed to realise that I am all in favour of the author being able to write as himself (myself) and not claiming a spurious impartiality, though that has to be done carefully, with some attempt to distinguish between reasoned beliefs and wild prejudices. The problem here is not just the personality but the convoluted style and the assumption that most events in the Scarlattis' lives can be explained by his insight as a fellow-Sicilian. Some composers do seem to embody the characteristics of, if not a whole nation, at least one element of it – Charles Ives, for instance. But he is hardly a typical American composer, and it is surely a caricature to explain incidents with the mantra 'the Scarlatti's were from Palermo' as Basil Fawlty's assumption that all Manuel's oddities can be explained because 'he's from Barcelona'. As for the convoluted style, the most irritating feature is taking to extreme the use of allusion to avoid repeating names. To take one example, what does one make of the sentence 'I cannot believe that I'm too far from the truth when I imagine that from Palermo where the egregious baron began to get bored there arrived "signals" that the celebrated and respected maestro of the Cappella Giulia would not have left unanswered' (p. 231). The Sicilian world seems to have no sense of time. 'When I note that Diomede Carafa, an ancestor of the Duke of Maddaloni, commanded the three hundred soldiers who in 1442 used its aquaduct to penetrate the besieged city, you will understand why Alessandro Scarlatti [a quarter of a millenium later] had good reason to hope that, with the patronage of Maddaloni, Naples would promise him a tranquillity not offered by the Rome of Papa-minga' (p. 14).

There is a lot of fascinating local colour and documentation buried here, including more than I've seen elsewhere about d'Astorga, composer of the famous *Stabat mater* (on my suggestion edited a few years ago by BC and recorded by Robert King). But not everything is given a source: did *Gli Equivoci* and other operas only require an orchestra of five (p. 18)? The notorious incident of Corelli not being able to play the overture to Handel's *Il Trionfo...* is perhaps explained by a similar incident of his difficulty with Scarlatti (p. 97+); that story comes from Burney (Dover edition II p. 439). This is an intensely frustrating book, since there is much of value buried away in it, but life is too short to fight the style to extract what it hides. Perhaps the translator should have treated the original much more ruthlessly. I've spent far more of my time than it deserves compared with the other books I have read for this issue.

CLAVICHORD TUNING

Peter Bavington ***Clavichord Tuning and Maintenance*** Keyword Press, 2007. 216pp, £ 18.00, ISBN 978 0 9555590 0 6

The author disparagingly refers to this as a 'verbose book' on p.183, but the number of words seem right for what he has to say. Had a book like this been available 45 years ago when I bought a clavichord, since my DIY skills being so minimal, I would either not have done so or else may have managed to learn how to keep it in trim (though before EB questions this when proof-reading, I'll admit that I rather doubt that). This describes in a way that should be clear to most readers how to tune (and why you are advised to do it that in the ways the author recommends), how to replaces strings and deal with minor repairs, and where to get the tools etc from. Twenty temperaments are shown, all to be tuned by ear without electronic help. This will be of immense practical use to players at all levels.

LIBRERIA MUSICALE ITALIANA (LIM)

reviews by Barbara Sachs

Petrarca in musica **(Atti del Convegno Internazionale di Studi Arezzo, 18-20 marzo 2004) edited by Andrea Chegai and Cecilia Luzzi. Lim Editrice, 2005. xxiii + 563pp, €50 ISBN 88 7096 449 3**

Even the table of contents, which I propose to *try* to translate (the original can be found on-line), of this huge volume will challenge the reader. The studies are grouped by the period under consideration, sometimes referring to specific works (sonnets or compositions), and except for one English and one French contribution, in Italian. But it is first necessary to stress the unusual nature of this, the second of three* conventions on Francesco Petrarca, all held in Arezzo, in honour of his birth there seven centuries ago. It concerns the trends of setting works from the *Canzoniere* to music. Scientific, interdisciplinary, and of the highest interest, the convention attracted many listeners (including myself) grateful to the city administration, the public library, the Faculty of Literature and Philosophy of the Arezzo branch of the University of Siena, the Accademia Petrarca, the Guido d'Arezzo Foundation, *et al.*) for this opportunity.

As will be seen from the list of studies, it is impossible to review this volume! I hope that interested readers will recognize what they might find here. Note that in addition to an index of names, there is an index of over 525 first lines and titles. By using both indices together one can locate more references to a particular poem as set by various composers.

The first group "Petrarch from Petrarch to the Renaissance: the uncertainties of manuscripts in circulation and the earliest printed works"

Stefano Campagnolo, *Petrarch and the music of his time*

Cecilia Panti, *The madrigal «Non al suo amante» (RVF 52): literary tradition and musical tradition*

Thomas Schmidt-Beste, *The 'Latin Petrarca' In Music* [in English]

Francesco Rocco Rossi, *«Vergine bella» and Dufay: from the improvisatory tradition to the 'res facta'*

Rodobaldo Tibaldi, *The frottola repertory and the poetry of Petrarch*

The second group "The civilisation of the madrigal. Compositional typologies and different styles put to the test of Petrarch":

Stefano La Via, *Petrarch according to Verdelot. A re-reading of «Non pò far Morte il dolce viso amaro»*

Daniele Sabbino, *«Gli diversi effetti, gli quali essa armonia suole produrre»: more on theory and practice of the modal ethos* (this time through some of Petrarch's texts)

Marco Mangani, *«Oh, felice eloquenza!» Gabrieli, Marenzio, Ingegneri and sonnet 245 of the "Canzoniere"*

Paolo Cecchi, *The musical fortune of the Petrarchian "Canzone alla Vergine" and the early 'madrigale spirituale'***

Cecilia Luzzi, *Petrarch, Monte, the Flemish and the 'questione dello stile' in the 16th century madrigal*

The third group "The civilisation of the madrigal. The circulation and social success of Petrarchian music":

Franco Piperno, *«Sì alte, dolce e musical parole». Petrarch, musical Petrarchism, and the commissioning of madrigals in the 16th century*

Marie-Alexis Colin, *Echoes of Petrach in French music of the 16th century* [in French]

Martha Feldman, *Courtesans and 'free women': Petrarchism, oral tradition, and social position*

Angelo Pompilio, *The Repertory of Italian Poetry in Music, 1500-1700: an update*

The final group "Petrarch in the modern epoch. Opportunities, rewritings, betrayals":

Piero Gargiulo, *Petrarch in monody: «I' vidi in terra angelici costumi» in the intonations of Marco da Gagliano (1615) and Domenico Belli (1616)*

Andrea Chegai, *Differences between poetic form and aesthetic effect: «Solo e pensoso» set by Haydn*

Mariateresa Dellaborra, *Petrarch set by Schubert: the three Lieder D 628-630 (with some considerations on the rest of his 'Italian' works)* [refers to German translations of the Italian]

Maurizio Giani, *Between Lied and melodrama. The Sonnets of Petrarch of Franz Liszt*

Pietro Cavalotti, *Petrarch as seen by Schönberg*

Mila De Santis, *Petrarch in early 20th century Italian music*

*The third was a seminar on May 18, 2006 - Digital Archives for the Safeguard of European Musical Heritage: "Petrarch on Music" and "French Songs of the Ars Nova" coordinated by Andrea Chegai

**He mentions D. Mazzocchi, but singers should note that of the two 'Vergine bella' canzoni for three voices one is by Petrarch, the other by G. C. Raggiolo.

CLEMENTI

Muzio Clementi – Compositore, (Forte)pianista, editore (*Strumenti della ricerca musicale* of the Società Italiana di Musicologia, 9) edited by Bianca Maria Antolini and Costantino Mastroprimiano. Lim Editrice, 2006. x + 342pp, €30.00 ISBN 88 7096 439 6

Clementi's multifaceted activity as composer, pianist and editor (his fortepiano building is merely mentioned) is well discussed in eleven studies originally read at the international convention (October 4-6, 2002) promoted by the Conservatory of Perugia and the Italian Society of Musicology. They are well ordered in the volume to build on the reader's increasing interest.

"Some aspects of Clementi's career as a publisher" by David Wyn Jones describes his dealings with Haydn and Beethoven, his competition with Breitkopf und Härtel, and his ultimate choice to publish for the English market. The second study is on the diffusion of his own music through the 19th and into the 20th centuries by continental publishers (French, German, Austrian, Italian), showing his importance as a 'classical' composer and his continuing influence on piano pedagogy. Bianca Maria Antolini gives us a good partial view, saying that much more material remains to be collected.

Rupert Ridgewell, in "Clementi and the Alan Tyson Collection", describes a set of Clementi editions previously owned by Cleaver Banks. The plates of frontispieces indicate that the music is for pianoforte or harpsichord, including the volume of Scarlatti sonatas selected for publication by Clementi.

Giorgio Sanguinetti begins the section on musical analysis in "Le 'riprese disgiunte' nelle sonate per pianoforte solo di Muzio Clementi". He concentrates on one significant detail: Clementi's avoidance of the return of the main theme in the tonic at the beginning of his recapitulations. There are many ways of classifying his alternative formal solutions, and according to the author some of these have never been named before. The complexity brings Haydn to mind. 29 pages of musical examples follow the discussion, which does not exclusively regard structure. Clementi often exploited these new forms in minor for their rhetorical significance, and to express melancholy.

Which leads us to the next, surprising, study: "L'anima del meccanico: gli «Adagio» delle sonate per pianoforte di Muzio Clementi" . The "soul of the technician" refers to his experimental expressivity, which is seen to derive from his knowledge of the works of Scarlatti, Haydn, Mozart and C. P. E. Bach, along with the English style. In his *Introduction to the art of playing on the piano forte* of 1801 he encouraged the playing of slow movements or slow introductory sections (toccata-like free preludes) "with passionate feeling, where every note has its peculiar force and energy; and where even the severity of time may be relaxed for extraordinary effects". He used form and harmony to create fascinating pathetic effects, and rich three- or four-voice accompaniments where in the *stile*

galante a mere bass line would have sufficed. There are many musical examples and lists of pieces to be considered.

Again the previous study whets the appetite for the next: "Il contrappunto nella produzione pianistica di Clementi" by Marino Pessina. It comes as another surprise that Clementi was a researcher, interested in two centuries of severely styled counterpoint (see his *Selection of Practical Harmony* in 4 volumes: 1801, 1802, 1811, 1815), and that counterpoint for him represented the height of excellence ("the source of innumerable musical beauties"). Pessina describes the fugues, canons and polyphonic studies in *Gradus ad Parnassum* and the fewer but significant contrapuntal movements in his sonatas.

A study by Costantino Mastroprimiano about the gradualness and modernity of «Gradus ad Parnassum» – a cornerstone of the course of piano study in Italian conservatories – will first of all give pianists the satisfaction of knowing that Clementi himself worked long and hard at its creation (1801-1818). Rather than contriving great technical challenges, Clementi was writing a tract on composition aimed at showing all the possibilities of pianistic writing, the piano having only just supplanted the harpsichord, which was traditionally an instrument for producing harmonic accompaniment. This puts all the "formulas" in a different light: how to dress harmony in new sounds. The remainder of the study gives a brief account of the 100 studies: the reader should have the score at hand. Although the figuration may be derived from Bach, C.P.E. Bach and Scarlatti, and looks forward to Chopin and Liszt, the fingering and writing in general were devised to facilitate a natural use of the hand and develop the technique progressively.

The title of Alessandro Mastropietro's study is very awkward to translate into English. It would run something like "The Characteristic Sonata and the Aesthetic Subject [musical personality of the author]: interlinking questions of genre and form in the sonata «Didone Abbandonata»". He describes Clementi as Roman and English in musical style, pianistically-classical (pre-Beethovian) with Metastasian influence, while still using the idioms of Baroque "affetti".

A thorough study by Silvia Faregna describes the development of the function of the keyboard in sonatas, from its subordinate role as continuo, becoming "equal" in status with other instruments in sonatas with keyboard *obbligato*, and finally obtaining the principal role in sonatas with accompanying instruments. (A less known practice in this final role was to use instruments to aid learners at the keyboard to play musically and in time, the instruments merely doubling the melody or the bass; whereas the end of the development was the keyboard concerto). "Le sonate per tastiera con accompagnamento: caratteristiche e funzioni di un genere nel secondo Settecento" thus ranges in discussion from authors of didactic works (Italian, German, English), to Mondonville, Rameau *et al.*, J.S. Bach, Schobert, Haydn, Mozart and other Viennese, before arriving at Clementi's specific contribution to the genre, in sonatas appearing between 1779 and 1796, with analysis and many musical examples.

In "Clementi e l'ambiente musicale della Parigi prerivoluzionaria: nuove evidenze sulle Sinfonie op. 18" Galliano Ciliberti describes his two symphonies, in 4 movements and using the typical orchestration of the *Concerts spirituels*, which together with other orchestral works (including some by Mozart and Haydn) were in use at the court of Louis XVI in the 1780s and reprinted in the early 1800s (after the revolution), as mature and eloquent works, precursors of Beethoven's symphonic style, and therefore to be regarded as evidence against the notion of the decline of Italian musical culture in the 18th century.

The last brief study touching on Clementi's historical musical importance is "Il pianismo di Field fra la lezione di Clementi e le invenzioni di Chopin". Guido Zaccagnini describes Field's stylistic indebtedness to his teacher (Clementi), J.C. Bach, Mozart and Hummel, and, inevitably, his influence on Chopin, with a couple of convincing examples.

I must say that this volume as a whole has made me eager to explore playing Clementi on the harpsichord, in which case I will continue to refer to it often.

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CHARPENTIER

Chaconne du rendezvous des Tuileries

(see pp. 25-27)

Source Meslanges Autographes: Paris Bibl. Nat, Rés, Vm^{1} 59, vol. XXI, ff 86-87

This and its companion *Ouverture* were presumably used in *Le rendez-vous des Thuillerie, ou le coquet trompé*, a comedy performed in Paris in March & April 1685. (The facsimile text is available online at http://www.personal.utulsa.edu/~john-powell/Rendezvous%20des%20Tuileries/index.htm.) In his Charpentier catalogue, Hitchcock notes that the titles were later additions, so the two movements may have originally been written for another purpose. In the MS, the *Chaconne* precedes the *Ouverture*. The original clefs are G1, C1, C2 and F4. The second and third part would have been played by violas, but the second part is here given in treble clef for violins.

Score and parts £10 for a set: extra strings each £1.00

This was edited for Buskaid, the string-teaching project and orchestra for children and young people in Soweto established a decade or so ago by the baroque violist Rosemary Nalden, who is their conductor; John Eliot Gardiner is a regular guest-conductor. They take part in a Prom on Sunday 15 July, and have a pre-concert session (5.00 pm), which may include one of the pieces. A particular feature of their playing is their stylistic awareness: their Biber sounds like Biber and their Elgar like Elgar. *CB*

RAVENS VIEW

Simon Ravens

There is a healthy adage that a reviewer should never write anything that he wouldn't say to an artist's face. I mention this because I will be writing words in this column which you might think I wouldn't dare say to anyone in person. Don't believe it. For the three days since I saw the Opera North production of Monteverdi's *Orfeo*, I have been wondering what words I could possibly say to the director, Christopher Alden, that he might take offence at – as much offence as he inflicted on the opera. I could be cruel and taunt him with accolades such as 'beautiful', 'profound' and 'meaningful'. To Alden these words would, I imagine, be like daylight to Dracula. But I wouldn't mean them.

First, though, some sincere compliments. At the end of the performance I joined with the packed audience in cheering the Orfeo of Paul Nilon – a role delivered with musical finesse and emotional commitment. Although it is very much Orfeo's show, Nilon was supported by a uniformly impressive cast of young singers who showed an easy familiarity with musical idioms which lie well outside the operatic mainstream. Opera North must take credit for assembling a cast who appeared both receptive and feisty. They were, in turn, supported from the pit by an accomplished band of early music luminaries led by Christopher Moulds. Again, whoever made the orchestral bookings ensured an evening of musical dividends.

As the curtain call progressed through the singers to the players the audience recognised their contributions with continued warmth. Then the director walked on stage, hands froze, and the booing started. Christopher Alden received this reaction with a cheery grin. In his eyes we had, I suspect, merely justified his existence as a Controversial Postmodern Opera Director. Oh to be a postmodernist! – saddled with a label as ridiculous as a Postcoalface Miner, and hard-wired so that every simple message has its meaning inverted. Sorry, deconstructed. Nevertheless, it was heartening to hear such discrimination on the part of the audience.

My reaction was that, far from being its advocate, the director held Monteverdi's opera (as much as he was able to perceive it as an entity) in contempt. This was clear from the outset, when Alden had the audience (or at least a little coterie of it) guffawing during La Musica's Prologue. Taken at face value, there is nothing in La Musica's words, let alone Monteverdi's music, which could suggest humour. But then the postmodern mind is hardly likely to take at face-value a text which dwells on the merits of honour, love and spiritual truth. To that type of mind, the prologue's words are surely to be sung with a cynical sneer, in this case to a party of hard-drinking Bright Young Things interested more in La Musica's legs than her sentiments. And who were these beautiful partying creatures? Having read the director's blog, I know that an 'important influence' here was the degenerate crowd of characters in the film 'I shot Andy Warhol'.

From his first appearance, Orfeo looked like a haunted chav, and indeed Alden's view of Orfeo, the blog tells me, was influenced by the tormented, alienated, drugged Kurt Cobain in the film 'Last Days'. And so the production went on, rather like an impressionable adolescent's bedroom wall, interesting to the individual, perhaps, but incoherent to anyone else. It all reminded me of the Postmodern author Ray Federman's words 'Me I speak to the senses and I'm not trying to make sense in any way'. Me well I no like.

Perhaps most fourth-form of all was the director's attitude to love. In the living world Orfeo and Eurydice were barely permitted a glance, let alone a look of love or joy. And in the underworld Pluto's act of deference to his wife Persephone is fuelled not by love but, to judge from his gestures of manual relief and his desire (as offered by the infantile surtitles) to 'shaft my wife'– lust. Now, is it unfair of me to suggest that a man unable to distinguish between love and lust is not emotionally equipped to direct this opera? After all, without love, what justification is there for any of the drama in *Orfeo*? Christopher Alden, can you answer that?

But as far as addressing the director is concerned these are all wasted words, in that the Postmodern mind, such as it is, simply does not acknowledge the basis for these criticisms. Perhaps, though, if the powers that be at Opera North and other companies see this, and the raft of similarly scathing reviews of Alden's production that have appeared in the last month, they may think twice about charging such individuals with further responsibilites.

If I sound like purist curmudgeon, the irony is that I recently watched and relished Rene Jacobs' DVD of *Orfeo*, with Trisha Brown's dancers. That production could scarcely be more contemporary, and yet it strikes me as being entirely true to the structure and spirit of *Orfeo*. With Monteverdi, modern sympathies are not just compatible, they are essential. In art the existence of the modern is as perennial as the messages of the Orfeo myth and the beauties of Monteverdi's opera. In whatever form, the modern will be here long after the post-modern has deconstructed itself. And thanks be for that.

My fault that this didn't appear in our last issue: it would have been more topical, and the 'three days' that Simon mentions in his first paragraph has been much longer. The public was forewarned that the production would be dire in a Sunday Times *interview with the conductor, who declared that Alden understood neither the words or the music.* CB

CD REVIEWS

15th CENTURY

For Ockeghem The Hilliard Ensemble
Coro COR16048 73' 56"
Ockeghem *Missa Mi mi* & laments on his death by Busnois, Compère, Lupi & Crétin's poem (read by Bob Peck)

When this was first issued (the second in the series that began with the Notre Dame disc reviewed in the last issue), I wondered whether I would want to hear Crétin's poem on Ockeghem's death read again, but in fact I enjoyed it apart from wondering whether it should be rhymed throughout. There's now more Ockeghem around than when this first appeared, but it holds its own, and thoroughly deserves the French award it recently won. *CB*

The Essential Josquin des Prez The Clerks' Group, Edward Wickham 75' 12"
Gaudeamus GAM 361 (rec 1995-2001)

This uses the device of compiling a mass from five different settings – try testing a know-all visitor by getting him to identify them! These are presented consecutively, preceded by three well-known chansons. The disc begins with four motets and ends with the famous *Ave Maria*. The cover quotes *EMR* on one mass as 'expertly and expressively sung'. I'm happy with individual tracks, but find the cumulative effect too relaxed: comfortable rather than challenging, smooth rather than a bit gritty, beautiful rather than exciting. As with so many anthologies, fine background music, repaying occasional rather than continuous attention. *CB*

16th CENTURY

Lassus *Eine Marienvesper* Weser-Renaissance, Manfred Cordes 64' 22"
cpo 777 182-2

The indefinite article is omitted from the front cover and spine (if that word is used of CDs), but makes clear that this is not a coherent composition, as Monteverdi's 1610 *Vespers* is generally supposed to be. The cover implies that all the music is by Lassus, but the booklet is more carefully worded *Eine Marienvesper unter Orlando di Lasso* and the notes say that the antiphons before and after the five psalms are from a MS compiled for (and perhaps composed by) Senfl. Lassus' *Salve Reginas* a5 and a8 appear as substitute antiphons before and after the Magnificat (the latter, the only well-known piece on the disc, scored for two voices and six instruments, with the pitch of the high clefs retained). This is an impressive recording, with seven singers (*SSATTBB*) and six players (2 cornetts, 3 sackbuts and dulcian – I have deleted my fulmination against the use of the theorbo, as shown on group picture on the back of the booklet: such pictures really should show the ensemble used on the CD. The scorings are varied and convincing, singers and players showing what a fine combination solo voices, sackbuts and cornetts make, though more attention could have been paid to the words: I know the psalms well enough not to need text or score to know what is being sung, but couldn't always hear enough to tell. But highly recommended. *CB*

I thought that psalm settings without a Gloria were not intended to be liturgical; the assumption here is that it was sung in chant. Is that a specifically Munich practice, or was it widespread?

Renaissance of the Spirit: the music of Orlando di Lasso and his contemporaries Currende (Erik van Nevel *cond*), I Fiamminghi (Rudolf Werrhen *cond*) 66' 43"
Telarc CD-80521
11 items by Lassus + Ciconia, Clemens non Papa, Dufay, Dutertre, Févin, Gombert, Monte, Rogier, Willaert

It's a surprise to find a modern orchestra playing Lassus, and even more that they do it so well. The 21 tracks here are shared between a chamber ensemble and Currende, whose singing is strong, meaningful and 'framed by the life of the words': after spending the last two weekends with Philip Thorby, I can hear that Erik van Nevel is a kindred spirit. The booklet is a bit thin and lacks texts, but the music really comes to life. *CB*

Manchicourt *Missa Cuidez vous que Dieu nous faille* The Brabant Ensemble, Stephen Rice 67' 16"
Hyperion CDA67604
+ Magnificat II toni, Ne reminiscaris Domine, Osculetur me, Peccantem me quotidie, Regina caeli & Richafort *Cuidez vous...*

I put this on without looking at the booklet and was amazed by the first piece, a *Regina caeli* a6. Both sound and texture were unlike anything I recognised, and had I not a rough idea of when the composer lived, I couldn't have placed it at all precisely within the 16th century. The booklet explains the construction (but don't read it till you've heard it), but that doesn't explain all aspects of its originality. Nothing else here caught my attention quite so much, but there is really excellent music here: were I a singer, I'd be hunting up scores and assembling my singing friends. *CB*

Palestrina *Offertoria* Choir of Trinity College Cambridge, Richard Marlow 68' 18"
Chandos *Chaconne* CHAN 0732

Palestrina's 68 offertories, published a year before his death in a highly-ordered print, have been comparatively neglected, despite summing up all that is best in his reserved style. There are 25 on this CD, given beautifully limpid performances by this mixed-voice choir which achieves a convincing balance between expressing the words and preserving forward momentum. Never intended to be heard in a sequence like this, it is a challenge to present them in a way which keeps the listener's interest. This is achieved by a considerable contrast in speeds; some pieces with more joyful texts are perhaps a bit too bouncy and thrown away, but expressive settings like *Improperium expectavit* have a timeless quality which is very pleasing. There is great youthful vigour here and recording quality is excellent. It is a shame that the booklet does not give the feast for each motet, but texts and translations are given, together with good contextual notes. *Noel O'Regan*

Borgia: Música en torno al papa Alesandro VI Capella de Ministrers, Carles Magraner
Licanus CDM 0616 (rec 2000) 72' 28"
Josquin: *Gaude virgo mater Christi, O Domine Jesu Christe*; Peñelosa *Missa Nunce fue pena mayor*; music by Encina, Escobar, Urrede & anon

Alexander VI was Pope from 1492-1503. One of his courtiers was Juan del Encina, who had by then ceased composing; the disc begins with four pieces by him, setting out the ensemble's ability to produce beautiful and lively performances: there is just a slight problem that, delightful though Ruth Rosique's soprano voice is, Francisco Rubio's cornett is even more expressive. Peñelosa did not go to Rome until 1517, so his Missa *Nunce fue pena major* (preceded by Urrede's *villancico* on which is is based) is a slight anachronism. The instrumental (even drum) participation in this is hardly what one expects in Rome, but presumably the Pope could do what he liked in private. It is a bit of a shock to here such varied scorings in a voiceless *O Domine Jesu Christe*; in *Gaude Virgo* singers are added to the mixture. It sounds too fussy to me, despite being in the best possible taste. But a good recording for extending repertoire, and the selection from the *Cancionero de Palacio* is less hackneyed than usual. *CB*

La Spagna: Danzas del Renacimiento español Capella de Ministrers, Carles Magraner 71' 58"
Licanus CDM 0718
Music by Barbetta, Capirola, Caroso, Dalza, Milán, Narváez, Negri, Ortiz, Praetorius, Spinacino, & anon

Some readers will be relieved that not all the contents are settings of *La Spagna*. Lovers of vigorous renaissance standards, however, might be put off by the rather laid-back opening track or the addition of an instrument for each statement of the theme and the subsequent drop-outs. The ensemble of two blowers, three bowers, two pluckers, percussion and organ, starts with Ortiz and provides a varied programme of attractive music that will be useful to cover an empty room as guests arrive for a party: that isn't insulting the music, since it must have been intended for similar purposes – though were it live, the company might have applauded the solo breaks. But it does seem a bit artificial to sit in my study solemnly listening to it, and if I was playing, I'd push the music along a bit harder. *CB*

Music from Magdalen The Magdalen Collection, Harry Christophers 74' 20"
Coro COR 16049 (rec 1997)
Davy *Ah mine heart, Joan is sick;*
John Mason Quales sumus, Vae nobis miseris;
Sheppard *In diebus illis, In manus tuas I-IV, Laudem dicite Deo, Magnificat a4, O happy dames, Spiritus sanctus I*

The three composers were all *informatores choristarum* at Magdalen, Davy in 1490-2, a decade after the Chapel was built, Mason in 1509-10 and Sheppard in the 1540s. This disc was recorded as a memorial to Bernard Rose (1916-1996), *informator* from 1957-81, performed by 20 former members of the choir, two of whom had been trebles as well as clerks; many have names familiar from their subsequent careers. As a memorial disc, the style was perhaps a bit retrospective; if the choir really sounded like this under Bernard Rose, it must only have been during the last few years of his tenure. James Ross, reviewing it in *EMR* 31, would have preferred a more substantial represention of Davy than two secular songs that needed a more earthy rendition, but praised the disc as 'a fitting tribute to a man who has demonstrably had an enormous influence on a whole generation of singers'. *CB*

17th CENTURY

Buxtehude *O Gottes Stadt, o güldnes Licht* Barbara Christina Steude S, Lautten Compagney, Wolfgang Katschner 66' 09"
Carus 83.192
BuxWV 5, 8, 25, 35, 67, 76, 82, 87, 87, 105

It is astonishing that this CD can boast no fewer than four world modern premiere recordings! Buxtehude can scarcely be classed as a minor composer – quite apart from the immense value of his own music, the influence he had on subsequent generations is beyond question – so it is shocking to realise that at least four beautiful works for solo soprano with strings and continuo have not yet made it into the catalogue. Barbara Christina Steude has a wonderful voice for Buxtehude – the moods of his settings vary from section to section, and she finds a tone colour to match each. The strings and continuo (theorbo, guitar, harpsichord and organ in various combinations) accompany very well – I especially like the way they sing the words with the singer: Philip Thorby *will* be impressed. *BC*

I can't resist adding my agreement with every word: a marvellous recording. CB

Buxtehude *Dein edles Herz, der liebe Thron* Capella Angelica, Lautten Compagney, Wolfgang Katschner 75' 01"
Carus 83.193
BuxWV 10, 14, 24, 27, 60, 79, 112

These CDs from Carus continue that company's splendid tercentenary tribute to the composer's sacred music. *Dein edles Herz* features no fewer than three world premiere recordings, one of which lasts over 17 minutes, so is hardly a minor work by 17th-century standards! Wolfgang Katschner directs his ensemble Lautten Compagney and the vocal group he formed for larger projects, the two-to-a-part Capella Angelica, in seven works in total, which highlight the rich variety of Buxthude's output. While most of our readers will be familiar with the influence Buxtehude had on the following generation of composers (especially a certain *Herr* Bach), there were moments on this disc when, actually for the first time (for me, at least), I heard echoes of the past – several passages put me in mind of Tunder. The playing and singing is both very enjoyable and of the highest order, and I recommend the disc to any of our readers, not just 17 th-century fans.

Buxtehude *Membra Jesu nostri* Dresdner Kammerchor, Hans-Christoph Rademann
Carus 83.234 69' 01
+ Walts Gott, mein Werk ich lasse, Wär Gott mit uns diese Zeit

I reviewed Carus's new edition of *Membra Jesu nostri* in the last issus, so it is interesting to have the company's recording of the work too. The performers are the Dresden Kammerchor, accompanied by a one-to-a-part instrumental group and directed by Hans-Christoph Rademann. My fear before listening, that the voices and single strings would not balance properly was banished. The solo and tutti singing is excellent (as one expects from the choir concerned!), and the playing equally stylish, although I still don't understand why fiddlers insist on decorating the first hearing of a ritornello when they know they have two more chances to show off. The two works that fill the disc are based on chorales and, rather than using the melodies as the basis of contrapuntal expositions, Buxtehude opts to contrast four-part hymn singing with virtuoso violin writing. Although I have more versions of *Membra Jesu nostri* on disc now than perhaps any other Buxtehude work, I'm sure this performance will establish itself as one of my favourites. The editor of the booklet notes, which are generally reliable and informative, could in subsequent releases adopt a house style for Anrulf von Löwen or Arnulf de Louvain. *BC*

Buxtehude *Complete Works for Organ Vol. 5* Bine Bryndorf (St. Jacobi, Hamburg) 67' 11"
Da Capo 6.220520
BuxWV 139, 140, 146, 177, 181, 194-5, 203, 205, 213, 218

I enthused about this series in the last *EMR* and this latest CD will receive a similar accolade. In contrast to the earlier CDs, this programme includes the chorale settings that are not in the choral prelude format, including the choral variation sets, the *Magnificat primi toni* and the huge *Te Deum*. These are contrasted with three substantial *Praeludia*, including the powerful F# minor and the exuberant D minor (BuxWV140).The organ is the remarkable St Jacobi instrument. Its historic pipework survived several centuries of turmoil and warfare, including a bombing raid in 1944 that destroyed the case and console but did not damage the air-raid shelter where the pipework and the internal workings had been stored. The playing is, as usual, exemplary. Bine Bryndorf's use of subtle articulation is an object lesson. Her choice of registration is also inventive, making full use of the wide tonal resources of the organ. For a wonderfully evocative North German sound, try track 2, where the Rückpositive Quintadena 8' and Octav 4' accompanies the chorale melody on the Pedal Trompet 4' and Nachthorn 2'. Or try track 3, played entirely on the huge array of reed stops. Thoroughly recommended. *Andrew Benson-Wilson*

Corelli *Violin Sonatas Op. 5/7-12* François Fernandez *vln*, Glen Wilson *hpscd*
Naxos 8.557799 £ 62' 53"

When CB asked if I would review this, I was a little puzzled as I could not remember having seen the first volume –

it seems that (for once!) my memory was correct, as the Naxos recording of the first six sonatas from Corelli's Op. 5 features different musicians (Lucy van Dael and Bob van Asperen, to be precise). This is an interesting approach since the two halves of the publication are so distinctive. The violinists are likewise easily distinguished from one another, with Fernandez producing a slightly darker (and warmer) tone. Opting for harpsichord only as the continuo instrument is a valid decision and definitely pays dividends in the La Folia variations that form the final sonata of the set – especially in the last section where I'm sure I'm not the only fiddler in the world to feel overshadowed by the heroic cellists who, after a sharp intake of breath, get stuck into arpeggio patterns which are perhaps best described as pianistic. As the poor relation of the first six sonatas (the ones every contemporary violinist worth his salt wrote decorations for), this group of preludes and dances comes over very well in these excellent performances. *BC*

De Bousset *Les Festes de Bacchus: aires à boire... et sérieux* La Compagnie Baroque, Michael Verschaeve 72' 32"
Arion ARN 68741

A short time ago I reviewed two DVDs of concerts which would have been better released just as CDs. Here I have the opposite experience. This is a splendid *divertissement* combining songs, instrumental items and poetry all performed in a very theatrical manner that constantly made me feel I was missing something. I really would like to see one of the ensemble's costumed performances in an appropriate setting. Fontainebleau, where the recording was made, would do. Jean-Baptiste de Bousset was by far the most prolific composer of *airs sérieux et à boire* and was regarded by his contemporaries as 'incontestably the best'. To be sure, there are some unlikely sonorities here and the music is ephemeral in nature; but in this carefully, even lovingly compiled programme it has a context, and the committed performances give it substance and enhance our knowledge of French musical life outside the chapel and opera house. The disc also includes songs by Rameau, Rousseau and Boismortier.
David Hansell

Draghi & Purcell *Odes to Saint Cecilia* Suzie Le Blanc, Michael Chance Joseph Cornwell, Jozic Koc, Richard Wistreich *SATBB*, The Parley of Instruments, The Playford Consort, Peter Holman 71' 43"
Hyperion Helios CDH55257 ££ (rec 1994)
Draghi *From harmony, from heav'nly harmony*
Blow *The glorious day is come*

I wonder how much better we would know Blow's music if Purcell's had all been lost. Draghi's Ode (1687) would certainly be more familiar: only recently has its innovative status as a model for Purcell's 1692 Ode been realised, thanks chiefly to the scholarship and enthusiasm of Peter Holman. Its language is mostly sufficiently different from Handel's for comparisons not to be forced on the listener. Blow's 1691 ode has more panache, and includes the marvellous duet *Ah heav'n! what is't I hear?* published separately in *Amphion Anglicus* and often (if that word can ever be used of Blow's music) performed separately. At times, he has a bit more panache than Draghi (though D'Urfey isn't such a good poet as Dryden). Anyone interested in Purcell and his times who didn't buy this first time round should get it at once. *CB*

Gibbons *Anthems* Robin Blaze, Stephen Varcoe, The Choir of Winchester Cathedral, David Hill 72' 31" (rec 1999)
Hyperion *Helios* CDH55228 ££

Eric Van Tassel reviewed the original issue in 2000. He was worried that the listener was expected to make allowances for the 'diffident, uncertain singing' of the treble verses, but liked the 'insight into the sober, almost po-faced stylistic language of Gibbons' verse anthems... Hill shows effectively that Gibbons builds large-scale forms as coherently and shapely as in the full anthems'. Worth buying if you missed it and want cathedral-style performances, with an alto (Robin Blaze) soloist for *This is the record of John* – I prefer a tenor. *CB*

Jenkins *Five-part Consorts* Phantasm
Avie AV2120 73' 12"

This very fine, first complete recording of all 17 five-part consorts of Jenkins plus the three pavans is a must for all who love the music of this amazing composer. Very accomplished and well-thought-out performances make it a continuous pleasure to listen for all its 73' 21". The sound is full, particularly in the bass, and although there is plenty of contrast in dynamics and articulation, the overall impression is very sustained. The order is carefully thought out to give a pleasing sense of continuity and contrast in mood: the keys are relatively few – they are all in G, C or D major or minor with a pavan in F. Andrew Ashbee considers that most of the 5-part fantasies were composed at about the same time, probably the 1620s. Both player and listener can be challenged by Jenkins' rhythmic and harmonic invention, and his exceptional ability to make every part equally beautiful and significant repays close attention and repeated listening. Many of the fantasies are immediately attractive, for example the country-dance-like no. 15 in D, and his wonderful ecstatic closes are irresistible. Inevitably one must compare this performance with that of Fretwork, whose 11-year-old recording of Jenkins 'The Mirrour Wonder of his Age' includes only three of the 5-part consorts (and also features Wendy Gillespie playing treble) They play at a=440 and with the organ. The sound is brighter, and not just because of the higher pitch. The bass is less dominant, and the organ imparts an airiness to the sound, which, combined with Fretwork's more pointed attack, gives a bell-like quality to their tone which I much prefer. Phantasm's sound and approach is nearer 'normal' string players' expectations, but it's marvellous to have two such brilliant ensembles to compare. *Robert Oliver*

Kneller, Geist, Reincken *Complete Organ Works* Friedhelm Flamme (Hagelstein organ, St Georg, Gartow, 1735-40) 75' 00"
cpo 777 246-2 SACD

This CD is the third in a project by Friedhelm Flamme to record the complete North German baroque organ repertoire. Such are the problems of the transmission of manuscripts, that the complete works of all three of these composers fit onto a single CD. Kneller was born in Lübeck and worked in Hamburg, becoming organist at St Peter's and joining the commission that offered Bach the post at St Jacob's in 1720. He was Weckmann's nephew and married Reincken's daughter, so his musical credentials are pretty high. His four surviving works are impressive examples of the North German late-17th century style, with slight Sweelinck references in some of the variations in the partitas on *Nun komm, der Heiden Heiland.* Geist spent most of his life in Copenhagen with a short spell in Gothenburg. Although many vocal works survive, there are only three short organ works, all simple but effective chorale preludes, and these are of dubious accreditation. It is only through CDs like this that works of such composers get a modern airing, as they deserve. Reincken is, of course, better known, not least for his monumental choral fantasias on *An Wasserflüssen Babylon* and *Was kann uns kommen an für Not.*

Friedhelm Flamme's playing is musically sensitive – given the reference nature of CDs like this, performances need to be capable of repeated listening without the personal mannerists of the performer getting in the way. Flamme adopts a largely reflective approach to registration – a welcome change from many perfor-

mances and one that give a different insight into a number of works, notably Reincken's Toccata in G, which is usually played (by me, at least) as a *pleno* work. Another example is Kneller's Praeludium in G, played entirely at 4' pitch – and why not? There are one or two note differences from the most recent edition of Reinken's complete organ works, and a couple of doubtful works that could have been included, were not the CD already up to 75'. This CD might not immediately grab your attention, but is a very welcome insight into an important musical world. *Andrew Benson-Wilson*

Pachelbel ***Organ works*** Matthew Owens *org* 76' 42"
Delphian DCD34021 *(release date: June 18)*

The organ-builder Jurgen Ahrend is responsible for some of the finest historic restorations and new organs of the past few decades, notably in North Germany (and is the well-deserved recipient of the 2007 City of Lübeck Buxtehude Award), and yet the UK only has one of his instruments – the 1979 organ in the Reid Concert Hall of Edinburgh University, recorded here. Matthew Owens gives a fine demonstration of the quality of Ahrend's craftsmanship in this CD of Pachelbel. Owens also proves to be a very assured performer of this repertoire, with a thoughtful approach to touch, articulation, registration and interpretation. Although the acoustic of the Reid Concert Hall is rather less generous than the Southern German environment for which Pachelbel's works were probably intended, the attention to detail possible in this acoustic is instructive. Very few of Pachelbel's organ works last for more than a few minutes, so Owens sensibly groups some fugues with (unrelated) Toccatas, includes one of the chorale partitas, the wonderful *Ciacona in d* and a set of Magnificat versets (although, as the notes indicate, they were never intended to be performed like this).

Andrew Benson-Wilson

Scarlatti *La Folia* Lynn Dawson *S*, Robert Woolley *hpscd*, The Purcell Quartet 51' 46"
Hyperion Helios CDH55233 ££ (rec. 1987)
Carrea nel seno amato, Già lusingato appieno, Variations on *La Folia*

Scarlatti cantata discs are now more plentiful than than 20 years ago, but this holds its own with two fine and substantial examples, sung with understanding by Lynne Dawson, with the fine accompanying team of Mackintosh, Wallfisch, Boothby and Woolley, the last of whom also plays his 29 variations on *La Folia*, ending rather abruptly (and making the last sentence of my booklet note inaccurate) without the repeat of the theme that the 1908 Shedlock edition indicates. I'm sure that more is known now of the English association of the text of *Già lusingato appieno.* *CB*

The discrepency of the note on La Folia *was noted in Peter Grahame Woolf's on-line review, and he queried it with me. I had used the Shedlock edition of 1908, which indicates a repeat of the theme to which he sensibly added a conclusion on the tonic. I must have ordered the facsimile, since I acquired it that year, but not in time to find that the MS has no such indication, and Robert Woolley argues that the piece should be played as it stands. A classic example of whether an editor, by correcting something that seems odd, destroys an imaginative effect. My counting of the movements is thus wrong, and the comparison with the Goldberg (which may have influenced Shadlock's* da capo*) isn't so neat. I append the player's comment on the topic.* CB

The A Scarlatti *Folia* does indeed end abruptly on a semiquaver on the dominant, but I recorded it that way, and it is not a technical fault with the reissue! It ends thus in the MS (*Primo e Secondo Libro di Toccate* [Naples Conservatorio ms 34. 6. 31; facsimile SPES 1981). The last note is an A semiquaver, followed by a quaver rest with a corona above.

There is no indication at all suggesting a da capo back to the opening variation (which in any case also ends on the dominant, followed by a lead into the second variation). As the *Folia* is not the final piece in the MS., there couldn't be any missing material at the end. I think it is intended to end with a display of fireworks on a dominant harmony without a final tonic chord or cadential phrase. I don't know of any 17th century Italian keyboard variations with a da capo, although they do of course end on a tonic chord! I became accustomed to this ending while practising the *Folia* variations, but it must be much more of a shock and surprise for the listener! *Robert Woolley*

Turner ***Sacred Choral Works*** Julia Doyle, William Purefoy, William Towers, Paul Thompson, Daniel Jordan *SAATB*, Choir of Gonville & Caius College, Cambridge, Yorkshire Baroque Soloists, Geoffrey Webber 66' 14"
Delphian DC34028 *(release date 18 June)*

The scarcity of editions, performances and recordings of Turner's music leaves a big gap in our perception of Restoration church music. Born in 1651, he was one of the Chapel Royal's leading trebles in the early 1660s (along with Humfrey & Blow, the three of them writing a joint anthem in 1664), and thirty years later, a sequence of Te Deums with orchestra for St Cecilia's Day began with Purcell in 1694, followed by Blow (1695) and Turner (1696). This anthology of his church music is framed by that *Te Deum* and *Jubilate*. I'm not sure that was a good idea. On listening to the disc, I was turning over in my mind how to say, without being too discouraging to purchasers, that Turner was an interesting historical figure and this disc gives some idea of the milieu of Purcell and Blow. But the shorter anthems need no such excuse and stand on their own feet, Individual sections of the *Te Deum* are fine, but the shadow of Purcell is often lurking behind them, while even with a Purcellian text like 'Hear my prayer', Turner's voice in the anthems is distinct. In most respects, the performances are strong advocates for the music. The choir is excellent, but the lower voices in the verse ensembles seem to be aiming for a different and less pleasing style ('We are soloists: we are entitled to push the sound and add vibrato!') The latest datable piece here is an anthem for Queen Anne's coronation in 1702. Turner lived till 1740, but his composing career did not continue long into the new century, and none of this music is in the style of Croft or Handel. This is a fine introduction to a figure whose name is better known than his music. *CB*

Andreas-Silbermann-Orgel Ebersmunster: Mario Hospach-Martini spielt Purcell, Böhm, de Grigny, Blow & Bach (BWV 562 & 653) 60' 47"
Oehms OC 553

The 1730 Andreas-Silbermann organ in Ebersmunster is considered one of the finest of the classical organs of the French Golden Age, although to my ears it reflects a slightly more Germanic (or earlier French?) tonal influence than the wider-scale voicing of its competitors, possibly a result of its location in Alsace. The concept behind the choice of composers in this CD is the influence of French organs and composers, hence the inclusion of Purcell, Blow, Böhm and Bach as well as that most exquisite of all the French classical composers, Nicolas de Grigny. Mario Hospach-Martini avoids Purcell's very few organ works in favour of three harpsichord pieces (which work well) and the oft-arranged *Chacony in g*, . which is given a forthright *Plein Jeu* airing somewhat removed from the string original. The Blow pieces sound interesting on this organ, and the whole is a useful comparison with the Northern French organs that are usually seen as reflecting the English organ of the mid 17th century. This is a fascinating programme played on an outstanding historic instrument. *Andrew Benson-Wilson*

Helga Schauerte à l'orgue historique de l'église Saint-Louis du Prytanée National Militaire de La Flèche Beauvarlet, Corrette, Marchand, Raison (2 CDs)
Syrius SYR 141408

The 18th century French organ repertoire has been somewhat scorned by those for whom de Grigny and Couperin are Gods. But this CD gives the minor deities, Corrette and Beauvarlet-Charpentier, a well-deserved bit of praise, alongside the slightly more elevated earlier composers Raison and Marchand. The earliest work, Raison's 1687 *Offerte du 5e ton – Vive le Roy des parisiens* is not far off the forthright idiom of the later 18th century composers, and suits the military academy setting of the organ. The sound of the French classical organ really does it for me, and this is a fine example. The specification (not given in the booklet) is closer to the late 17th century four-manual model than to the bombastic mid-18th century French organ, and produces an impressive sound in a generous acoustic for works from both eras. Yes, the pieces can sound a little like fairground organ music, but listened to in the context of their time, they are attractive examples of classical compositional style. And we wouldn't bat an eyelid if we heard some of these pieces played on the harpsichord. So, if you want an insight into the French 18th century as the Revolution beckoned, and are happy to have the religiosity of the organ somewhat dented (and all these works really are intended for church performance), do have a listen and enjoy.
Andrew Benson-Wilson

Soavi accenti Harmony of voices, Frederik Maimberg 65' 51"
Proprius PRSACD 2037
Music by Carissimi, Castello, Monteverdi

This is the second disc I've heard recently that doesn't give *Tempro la cetra* the function it has in Book VII as an overture. (Book VIII also opens with a string ensemble). The style is quite laid back, but nicely done, with the words savoured. The opening track is the duet setting of *Zefiro torna*, which balances the momentum of the *ciaconna* with the declamation of the poem pretty well; it misses a bit of the excitement, but the change from G to E is effective without overdoing it. Despite Monteverdi's request for flexibility in the Nymph's Lament, it is done straight here, and I must confess that it works better thus than any flexible performance I've heard; but the bowed bass is so intrusive – we know what the four notes are without them being forced on us! The two Dario Castello trios are marvellous, despite the absence of the trombone. I find Carissimi a bit predictable, but his *Vanitas vanitatum* is impressively done. The Swedish ensemble offers a well-planned and excellently performed programme. *CB*

Strana armonia d'amore: Música italiana del Seicento Ensemble L'Albera 63' 57"
La Mà di Guido LMG2075
Music by Benedetti, Caccini, Calestani, Capello, Cima, Falconiero, Frescobaldi, Gagliano, Macque, Marini, Monteverdi, Notari, Stefani

In many ways, the musical content of this programme matches the grotesque illustration on the cover of the accompanying booklet – the counter-tenor, tenor, recorder and various continuo instruments present an array of arrangements of many early 17th-century lollipops. My only problem was just how contrived some of them are – the performers' scores must have been full of when they should and shouldn't join in, with recorder the main focus for a few bars, then one of the voices, then suddenly the gamba is more important. Whilst it is undeniable that improvisation and ornamentation were key features of performance practice, I refuse to believe that the results would have been anything like this – and I have yet to see an ornamentation manual of the time that suggests the quintuplets of which the recorder player (albeit that she gets some Brownie points for occasionally using a tenor-range instrument) seems particularly fond. *BC*

LATE BAROQUE

Avison *12 Concerti Grossi after Sonatas by Domenico Scarlatti (1744)* The Brandenburg Consort, Roy Goodman 150' 39" (2 CDs)
Hyperion Dyad CDD22060 ££ (rec 1994)

A cautionary tale on the danger of reviewing on a single hearing. I started playing this quite early in the morning, and it sounded dull – the music rather than the playing – but twelve hours later I really enjoyed it. The playing lacks the Italian extravagance that has changed baroque orchestral playing since this was recorded, but that suits at least one of the composers, and if you don't have a recording already, I can recommend this convincing playing of these strange cross-cultural concertos. *CB*

Bach *Cantatas 1, 126, 127* Carolyn Sampson, Robin Blaze, Gerd Türk, Peter Kooij *SATB*, Bach Collegium Japan, Masaaki Suzuki 59' 51"
BIS-SACD-1551

Having spent the last month exploring the tuneful music of Homilius (see p. x), I was struck afresh by the sheer awkwardness of some of Bach's vocal lines in these three cantatas. On this disc, however, Carolyn Sampson and Peter Kooij negotiate the seemingly endless runs with aplomb and sensitivity to the words. There is also much fine instrumental playing, notably the elegant oboe duet in the first aria of Cantata 126, and the combination of staccato recorders and sinuous oboe solo to suggest the knock of death in Cantata 127. The strengths of Suzuki's interpretations are particularly evident in the grand opening choruses of these cantatas. The first chorus of Cantata 1 is rendered spaciously, yet with a subtle momentum in the 12-8 metre. In the less well-known Cantata 127, there is a distinctive orchestration for recorders, oboes, and strings; and Suzuki gives the movement a feel of foreboding (through the repeated notes of the chorale) that suits its liturgical position on the Sunday before Lent. With his attention to the musical and religious detail of the cantatas, Suzuki's series continues as impressively as before. *Stephen Rose*

Bach *Goldberg Variations, Partita No. 5 in G* Glenn Gould *pf* 51' 53"
Naxos 8.111247 £ (rec 1954-55)

I've never bothered with Glenn Gould before: he seemed to be such a crank, and what was the point of listening to someone trying to make a piano sound like a harpsichord rather than play the harpsichord itself. But I took this opportunity to try him and was impressed, the partita particularly. Yes, it is piano playing, but with a feel that the instrument can be tamed without being denatured. Performing the Goldbeg in 38' 32" would be some achievement except, of course, that the repeats are cut. It is refreshing to hear the Aria not lingering. Some of the variations are at a speed which would sound silly on the harpsichord, but the music is not distorted by them, and there is much to learn from this recording. *CB*

Bach *The Complete Sonatas & Partitas for Solo Violin Vol. 2 (BWV 1004-6)* Jacqueline Ross 78' 39"
Gaudeamus CD GAU 359

This CD completes Jacqueline Ross's fine survey of Bach's music for solo violin. I enjoyed the previous release and am delighted that the immense challenges of the second disc (which includes both the D minor *Ciaccona* and the every bit as demanding C major *Fuga*) brought new delights. Confronted by page after page of semiquavers, as one is in, say, the *Preludio* of the E major partita, Ross finds ways to breathe here and there, to linger a little on this or that note, to give the whole thing a convincing shape. In the following Loure, she slightly shortens

some of the crotchets to drive the music forward – it works! In all, I suppose I will always have a soft spot for Sigiswald Kuijken's first recorded set, and Rachel Podger's set I found (typically) full of fun, but I would happily recommend this Gaudeamus set to anyone who doesn't already have the works in their collection. *BC*

Bach *a due* Dorothee Oberlinger *rec*, Christian Rieger *hpscd* 75' 19"
Marc Aurel MA 20035
BWV 525, 998, 1013, 1017, 1035, 1030

The performers in what they describe as 'the smallest possible chamber ensemble' have made up for the lack of recorder sonatas by Bach by adapting works for organ, violin, and three originally for flute. The balance between the instruments perhaps favours the recorder rather than the harpsichord in the obbligato pieces, but this is music which deserves to be listened to with attention as much for the quality of the playing as for that of the music. The transfer to recorder with obbligato harpsichord works very well, while the E major sonata for recorder and continuo and the solo Partita, both originally for flute, sound as if they could have been composed with the recorder in mind. I particularly enjoyed Dorothee Oberlinger's sparkling playing in the Corrente of the Partita, as well as her assured and thoughtful Sarabande.

Victoria Helby

Bach *The Brandenburg Concertos* Jacques Loussier Trio 60' 20"
Telarc CD-83644

If someone arranged the Brandenburgs for solo violin, cello, harpsichord and percussion, no-one would show any interest, so why does it become more acceptable done in jazz idiom? The problem is nothing to do with the idea of transcribing or adapting the music for a different style: Bach's music can stand (and even benefit from) creative interaction. But what is the point of taking mostly pieces with fugal entries then having the treble instrument play the first entry, then the second, then the third, etc. It completely distorts the essence of the music. There is plenty of music by Bach that the ensemble could play without such over-simplification. *CB*

Bach *Four Overtures (Suites)* Collegium Aureum, Franzjoseph Maier *dir* 86' 29"
Deutsche Harmonia Mundi 2CD 82876 70042-2 £ (rec 1969)

It was from the LP original of this release that I got to know these marvellous suites and it was a nostalgic moment when I opened the package and saw the original cover reproduced on the booklet. But time and taste move on. The orchestral sound now seems closer to ASMF than AAM and many of the tempi are on the sluggish side. Hans-Martin Linde is the solo flute in number 2: his own recording with the Linde Consort fits on to one disc. So although there is some beautiful playing here the performances overall are unlikely to be a first choice for *EMR* readers. *David Hansell*

Couperin *Les Nations vol. 2* The Purcell Quartet 65' 26"
Chandos *Chaconne* CHAN 0729
Order 3, 4, Concert 13

These are heady days indeed for Couperin's noble collection of chamber music, with this 2004 recording as well as that of the Kuijkens (rec 1992, recently re-released: see *EMR* 117) now available in the shops. Whereas they recorded only the trio sonatas (on two shortish discs) but added to the composer's musical variety by using both violins and flutes, The Purcell Quartet give us some thoughtfully selected 'fillers', with harpsichord preludes preceding the trios and a *concert* for two bass viols, always a luscious sonority, placed centrally in the programme. The trios retain the integrity of two violins plus continuo scoring. All the music is meticulously prepared and presented with shapely phrases, expressive ornaments and a wonderful consistency of style which only the very best ensembles can achieve. The fine sound and elegantly written note also play their part in creating a truly satisfying musical experience all round.

David Hansell

Fiocco *Pièces de Clavecin* Ewald Demeyere *hpscd* 101' 19" (2 CDs)
Accent ACC 24176
+ 4 pieces by Balbastre (1759)

The Fiocco family were originally from Venice but forged their careers in northern Europe, Joseph-Hector holding prestigious posts in both Antwerp and Brussels. He composed and conducted liturgical music, taught his choristers their rudiments, keyboard and string instruments and Greek and Latin, and at the relatively young age of 28 published his one and only collection of harpsichord music. This contains two very well- crafted suites of dances and character pieces, though the first suite ends with an Italianate *Adagio-Allegro-Andante-Vivace* sequence that is to all intents and purposes a self-contained sonata. The harpsichord used here is a modern copy of a 1730s French instrument and its blend of richness and clarity, not to mention Demeyere's excellent technique and feeling for the style, shows Fiocco's invention to the best advantage. Each disc is rounded off by two pieces by Balbastre, which show the full range of effects which were by then part of a keyboard composer's repertoire. As usual with Accent, the presentation is handsome, though it does irritate me that the track list is only on the packaging and not in the booklet. *David Hansell*

Handel *Il trionfo del Tempo e del Disinganno* Natalie Dessay *Bellezza*, Ann Hallenberg *Piacere*, Pavol Breslik *Tempo*, Le Concert d'Astrée, Emmanuelle Haïm 143' 32" (2 CDs)
Virgin Classics 0946 3 63428 2 5

This disc disappointed me a bit because it was less successful in convincing me how good the work was than a far less polished but more spirited performance by an ad hoc group in Cambridge a year or two ago. More specifically, I didn't like the best-known singer, Natalie Dessay: too much vibrato and a sound I didn't take to. It is, however, worth getting for the music, to admire the profligate brilliance of the young composer, and the playing is brilliant. I haven't passed this to Anthony Hicks for review since he provided the booklet note and English translation of the text, which is in itself a good reason for having the set. *CB*

Handel *Agrippina* Alastair Miles *Claudio*, Della Jones *Agrippina*, Derek Lee Ragin *Nerone*, Donna Brown *Nerone*, Michael Chance *Ottone*, George Mosley *Pallante*, Jonathan Peter Kenny *Narciso*, Julian Clarkson *Lesbo*, Anne Sofie von Otter *Giunone*, English Baroque Soloists, John Eliot Gardiner 216' 43" (3 CDs) ££
Philips 475 8285 (rec 1991-2, issued 1997)

In reviewing the original issue of this recording (*EMR* 35, Nov 1997, p. 16) I thought it superior to McGegan's on Harmonia Mundi, provided allowance was made for the miscasting of Derek Lee Ragin in the soprano role of Nerone, though the latter feature seems less bothersome on further acquaintance. Its re-appearance at mid-price is welcome, and confirms it as the 'library' choice, with lively characterisation and (unlike the concoction used for the recent ENO production) a complete and sensibly edited text. The original notes and complete libretto are provided. *A. Hicks*

Handel/Smith *Tobit* Knut Schoch *Tobit*, Maya Boog *Anna* Linda Perillo *Sarah*, Barbara Hannigan *Azarias/Raphael*, Alison Browner *Tobias*, Stephan MacLeod *Raguel*, Junge Kantorei, Frankfurt Baroque Orchestra, Joachim Carlos Martini 156' 14"
Naxos 8.570113-14 £ (2 CDs)

Joachim Carlos Martini's project to perform and record the three pasticcio oratorios arranged from Handel's music by John Christopher Smith the younger is completed by this issue, the other works being *Nabal* and *Gideon*. All have been released as live recordings on the private label of Martini's Junge Kantorei, and subsequently by Naxos, though for some reason the commercial issue of *Tobit* (the second production of the series, recorded in June 2001) has been unduly delayed. As I mentioned when reviewing the Naxos *Gideon* in *EMR* 115 (February 2005), Martini's project stems from Richard King's discovery of Smith's autographs in the Schoelcher collection at the Bibliothèque Nationale in Paris. The MS of *Tobit* was a particular surprise, since the existence of such a work was previously known only from a reference in a sale catalogue, and no record of a public performance survives. Part of the original MS libretto by Thomas Morell was bound into the score, showing how Morell indicated to Smith the way his new texts should be fitted to the music.

Tobit turns out to be the least satisfactory of the three (which may be the reason for its obscurity). Morell's libretto skips from one episode in the eponymous Apocryphal book to another with minimal connecting narration, and the music is an unhappy blend of numbers from Handel's Italian operas (with new English texts) and extracts from the English choral works, some with words hardly changed. There are a few good, though brief, moments in Smith's accompanied recitatives, and the use of the trio from Act 1 of *Orlando* near the end is imaginative; but many numbers seem ill-chosen for their new contexts. It was a particularly crass idea to convert the beautiful duet 'As steals the morn' from *L'Allegro* into a debate about the burial of the dead. Martini's treatment of the piece and Naxos's presentation compound its weaknesses. Instead of keeping to the newly-found score, Martini inserts 19 additional numbers (nine orchestral, ten vocal), including memorable arias from *Athalia*, *Deborah*, *Belshazzar* and *Theodora* with their original texts, amounting to about 38 minutes of music. Thus it is impossible to judge the effectiveness or otherwise of Morell's and Smith's work simply by listening to the discs, and anyone keen enough to try skipping Martini's additions is hindered by the fact that only 12 out of the 19 are identified as inserts in the source list provided in the Naxos booklet, though they are all correctly indicated in the list accompanying the earlier private issue. The performances of the individual numbers are generally acceptable, allowing for the usual fogginess of Martini's chorus, with respectable if not outstanding solo contributions and a general sense of energy in the conducting. But as a whole this issue is a feeble conclusion to an interesting project. *Anthony Hicks*

Handel *Music for the Chapel Royal* Choir of the Chapel Royal, Musicians Extraordinary, Andrew Gant 60' 55"
Naxos 8.557935 £
Chapel Royal anthems: *Let God arise* (HWV 256b); *I will magnify thee* (HWV 250b); *As pants the hart* (HWV 251d); *O sing unto the Lord* (HWV 249a); two movements from *As pants the hart* (HWV 251a)

It's hard to believe that a significant body of choral music by Handel, on English texts, has never had serious representation on disc, but such is the case with the anthems he composed for the Chapel Royal between about 1712 and 1749. They have tended to be regarded as the poor relatives of the 'Chandos' or Cannons anthems, with which they do indeed share musical material, but in two cases the Chapel Royal versions precede the Cannons versions, and they are all independent compositions. This CD makes amends with four of the Chapel Royal anthems and part of a fifth, all premiere recordings, though not explicitly claimed as such. (The only previous attempt at a commercial recording of a Chapel Royal anthem was by New College Choir of Chrysander's '6B', a mixture of two of the orchestral settings of *As pants the hart*, HWV 251c and 251e, issued with other choral music on Proudsound in 1989 and long deleted.) The issue follows in the wake of the publication of Donald Burrows's detailed study of Handel's Chapel Royal music (see *EMR* 107, June 2005) and it would seem especially appropriate that the performers are the successors of the musicians for whom the pieces were written, currently including James Bowman, now one of the Gentlemen-in-Ordinary. He takes on several of the alto solos, still singing with distinction even though one is aware of resources being carefully harboured. However, the disc is something of a disappointment. The opening anthem, *Let God arise*, is the most vigorous of the set, but Handel's depictions of scattered enemies are delivered cautiously, the cross-rhythms and accents of 'flee before him', and the Alleluias of the final chorus, lacking punch. (I wondered whether this was a reflection of traditional care not to upset a listening monarch.) *I will magnify* fares better, Bowman leading off with some fervour in the movement he must have sung several times in *Belshazzar*, and Andrew Gant's direction at its most lively. The other pieces again have a tentative feel, the trebles uncomfortably raw at times. The disc ends awkwardly with just the two solo movements from Handel's first setting of *As pants the hart* (HWV 251a). Presumably the other movements are omitted because they are similar to their counterparts in HWV 251d, but they are not identical and it seems absurd not to present the complete anthem when there is ample room for it on the disc. A project to record the complete Chapel Royal music (anthems paired with their associated Te Deums where appropriate) is still needed, but meanwhile this disc (especially at bargain price) can be given a qualified welcome as a pioneering venture in a neglected repertory. *Anthony Hicks*

Handel *Il duello amoroso: Italian cantatas* Andreas Scholl *cT*, Hélène Guilmette *S*, Accademia Bizantina, Ottavio Dantone. 72' 23"
Harmonia Mundi HMC 901957
Amarilli vezzosa (*Il duello amoroso*) HWV 82; Nel dolce tempo HWV 135b; Vedendo Amor HWV 175; Mi palpita il cor HWV 132c; *Trio sonata in B minor*, Op 2 no. 1 (HWV 386b)

According to the blurb on the cover, 'eight years after his first Handel recital (*Ombra mai fu*, &c.) Andreas Scholl now turns to the chamber cantatas of the *caro Sassone* ...' Actually it is a return, since earlier recordings by Scholl of three of the four cantatas on this new disc appeared in 1994 on Accord 204212 (now deleted), as part of a recital shared with Maria Cristina Kiehr. Scholl fans have been demanding the re-issue of the Accord disc without success, and this recital must presumably be regarded as a replacement, not necessarily carrying the implication that Scholl is being unadventurous in his recorded repertory. His voice is now a shade thicker but still marvellously fluid, with full command of fast coloratura, and in general the new versions are more polished and subtler in nuance. Some interpretative decisions seem odd. The final minuet-style duet of *Il duello amoroso* is furious in mood and fast in tempo, though it's not clear why the girl should be angry with the humiliated boy, and the first aria of *Nel dolce tempo*, marked Andante and saying how all nature admires the beauty of the beloved, is treated as a slow lament. (The notes state that the text of this cantata mentions the river Volturno, suggesting an association with Handel's visit to Naples, and the translations in the booklet include the name; but Scholl disobligingly sings an alternative reading lacking the name, which is followed in the Italian text.) The use of a continuo texture of theorbo and harp, without cello, in the first aria of *Vedendo amor* creates a sadly flimsy (and unhistorical) musical-box effect, while in the second aria ('Camminando lei', the forerunner of

'Va tacito' in *Giulio Cesare*) Handel's indications of detached bowing are ignored, so that the sense of stealthy treading is obscured. Scholl's secure command of musical line and sensitivity to words are never in doubt, however, and Ottavio Dantone's Accademia Bizantina are sympathetic partners, as is also Hélène Guilmette in the *Duello*. The liquid tone of Marcello Gatti's flute in *Mi palpita il cor* and the trio sonata is a distinctive bonus. *Anthony Hicks*

Jacques Hotteterre le Romain *Pièces pour la flute traversière avec la basse 1715* Barthold Kuijken *fl*, Wieland Kuijken *gamba*, Robert Kohnen *hpscd* 119'00"
Accent ACC 30138 (rec 2000) (2 CDs)

Hotteterre's revised edition of his *Premier livre de pièces pour la flûte-traversière*, issued in 1715, contained even more *agréments* than the first edition, and included instructions on how they should be played. Barthold Kuijken adheres very closely to Hotteterre's ornaments in this double CD containing the suites from both the *Premier livre* and the *Deuxième Livre* published in the same year. The decision to mix the two books and the order of the suites on these two CDs was presumably taken on musical grounds. The sound of the flute, a copy of an Hotteterre dating from about 1710, is particularly attractive in its lower range in the slow movements. This is a very agreeable recording, beautifully played as one would expect from these performers. *Victoria Helby*

Literes *Los Elementos* 67' 35" Capella de Ministrers, Carles Magraner 67' 35"
Licanus CDM 0617 (rec 1994)

This recording of Literes' *Los elementos* is impressive, in terms of the music itself and on account of the performances from singers and instrumentalists alike. There is no action to speak of; it's more a celebration of the essential characteristics of the four elements. Other 'participants' include Time and Aurora. Each of them has two arias, and there are ensembles with and without instruments. Interestingly for the period in Iberia, there are 'proper' recitatives. The booklet has texts and translations in Spanish, French and English.
BC

Roman *Drottningholms-Musique (Suite)* Helmut Hucke *ob*, Cappella Coloniensis, Ulf Björlion 48' 34"
Capriccio SACD 71 115 (rec 1984)
+ Concerto Grosso in B flat

This recording was made in 1984, and the quality of the performance on modern instruments is once again to the great credit of those behind Cappella Coloniensis, here directed by Ulf Björlin. As often happens with re-issues, the booklet note has been cut down – in this case with the unfortunate consequence that no mention is made of the Concerto grosso that makes up the last three tracks of the disc (not tracks 6-8, as suggested on the listing); it is essentially an oboe concerto and, much more than the suite from the lengthy Drottningholms-Musique that makes up the majority of the recital, would have gained from the use of period instruments – especially the strings. *BC*

Santiago de Murcia *La Guitarra Española* William Carter 60' 23"
Linn CKD 288 (SACD)

Little is known about the life of Santiago de Murcia (1682-1732). He was probably born in Madrid, and it is likely that he emigrated to the New World, possibly after the death of Queen Maria Luisa in 1714, whom he taught the guitar, and to whom his *Resumen* was dedicated. Some of the extant sources of his music were found in Mexico, and some more music was discovered recently in Chile. His music ranges from simple dance tunes to complex variations requiring considerable dexterity. *A Proporcion* (track 4) ends with a wonderful succession of notes cascading down the fingerboard at amazing speed. The CD begins with lively strummed variations on *Folias Españolas*, and ends with a gentle *Gaitas*, very much in a simple folk song idiom.

Not all the music on the CD is by Santiago de Murcia. Carter plays a suite of his own based on the music of Gaspar Sanz, accompanied by Susanne Heinrich on plucked gamba; it includes variations on the ubiquitous *Canarios*, an idea that developed from Heinrich busking along a bass line during concerts with the Palladium Ensemble. The baroque guitar is weak in the bass department, since both strings of the fifth course (and sometimes the fourth course too), are generally tuned an octave higher, leaving the fourth (or the third) course sounding the lowest notes. Heinrich's discretely plucked bass viol is also added to an intabulation of music from Corelli's Violin Sonata Op. 5, No. 3. The effect is very satisfying. *Stewart McCoy*

Telemann *Trios & Concerto* La Primavera 67' 56"
Et'cetera KTC 1312
TWV 42:a4, a6, B4, F6, f2, G6, TWV 43 a3

I keep looking at the cover of this CD (a detail taken from a still life with flowers and insects) and thinking that I've already reviewed this, but I cannot find the CD on my shelves and, actually, I don't recall having heard these performances – albeit of the same old assortment of Telemann pot-boilers. To be honest, though, that is unkind – the pieces La Primavera have chosen for this recital are certainly among the best chamber music of the baroque: there are six trio sonatas (seemingly for every possible combination of instruments), and the ubiquitous A minor concerto for oboe, recorder, violin and continuo. Since there are so many recordings around, a group has to be good to stand out from the crowd and La Primavera certainly manage that – they are stylish without resorting to fancy footwork or other publicity stunts to draw attention to themselves. The two sonatas with obbligato harpsichord are especially welcome. *BC*

Telemann *Voyageur virtuose: duet and trio sonatas* Amarillis (Héloise Gaillard *rec*, *ob*, Violaine Cochard *hpscd*, David Plantier *vln*, Emmanuel Jacques *vlc*, Laura Monica Pustilnik *archlute*) 57' 19"
Ambroisie AM 112
Trio sonatas in B flat (*Der getreue Musicmeister*), g, B flat, E flat, a (*Essercizii Musici*) and d

My initial reactions to this recording were two-fold: firstly came the inevitable 'here we go again' when I realized that it was yet another new CD with the same old repertoire, then my ears were struck by some incredibly brusque playing. I know there is something about the opening D minor trio for recorder, violin and continuo that seems *Sturm und Drang*-like, but previous recordings (not least The Chandos Baroque Players on Hyperion) have captured the spirit without creating distortion in the speakers! I always worry when someone labels themselves on a CD cover as responsible for 'Artistic Direction' of a group of five people. At first, I was tempted to liken the performance style to some of the Italian recordings towards the end of last century which edged closer and closer to the line marking the limits of good taste; but, while I still have reservations about some aspects of the disc, I'm sure other people will enjoy this take on Telemann. *BC*

Valentini *Sonate à flaute e basso* Ensemble Mediolanum (Sabine Ambos *rec* Felix Koch *cello* Wiebke Weidanz *hpscd*) 70' 27"
Ramée RAM0701

Roberto Valentini, or Valentino, was baptised Robert Valentine in Leicester in 1674 but spent his musical career in Rome, where he worked as both performer and composer. Although much of his recorder music was published, the twelve sonatas on this CD are taken from a volume of manuscripts Sanv.D.145 kept in the

Biblioteca Palatina in Parma, now available in facsimile. They are part of a collection of five volumes of recorder music which originally belonged to a wealthy businessman from Lucca, Paolo Antonio Parensi, presumably an amateur recorder player. Valentine has provided some lovely ornamented slow movements and there is plenty of variety in these mostly quite short sonatas. The stylish and assured recorder playing is complemented by the attractive continuo playing, including in some sonatas the effective use of a gut-strung harpsichord. This is a very well balanced recording, which I am happy to recommend.

Victoria Helby

Valls *Missa VI^i toni & I^i toni* Exaudi nos, Joan Grimalt *dir* 49' 45"
La mà di Guido LMG2074
+ psalms 116 (115), 122 (121), 138 (137),

It is good to have some of Francisco Valls' sacred music recorded, for little of it is known outside the fine large-scale *Missa Scala Aretina* of 1702, published by Novello. Performed with solo voices, the works recorded here are altogether on a smaller scale, with just a cornett and baixo and violone doubling the continuo line (organ and theorbo). I found the masses, with their varied textures, of greater interest than the more intimate psalm settings, which are accompanied just by continuo. For those that have heard the magnificence of the 11-part *Missa Scala Aretina* this offers another side to this neglected composer's work that is well worth investigating. For those that don't, explore the *Scala Aretina* first.

Ian Graham-Jones

Vivaldi *Concerti per violino archi e cembalo* Ensemble Guidantus, Marco Pedrona
Arion ARN 68746
RV 206, 227, 275, 339, 377, 381

Ensemble Guidantus is new to me. For this recording, it consists of three violinists, one viola, one cello and harpsichord, i.e. one player per part with no place for anyone to hide! Their choice of repertoire – six previously unrecorded concertos – and the high standard of the performances deserve equal notice. Solo violinist Marco Pedrona is suave and sophisticated in the slow movements, virtuosic without the self-conscious display of some violinists in the Allegros. There are some rough edges (I was not entirely convinced by the Tuttis in the last movement of RV227, for example), but as an exploration of the (still!) uncharted territories of one of the major bodies of the Italian Baroque, this disc has a lot to offer. *BC*

Improvisata: Sinfonie con titoli Europa Galante, Fabio Biondi 53' 38"
Virgin Classics 0946 3 63430 2 0
Boccherini *La casa del diavolo*; Demachi *Le campane di Roma*; Monza *La tempesta di mare*; GB Sammartini Overture in g J-C 57; Vivaldi *Sinfonia improvisata*

Fabio Biondi and Europa Galante present a programme of *Sinfonie con titoli* by three well-known composers and two obscurities. Vivaldi's Sinfonia *Improvisata* (giving the disc its title) is dismissed (without RV number) in a single sentence in the booklet note, although it is apparently thanks to the composer that 'instrumentation became an expressive resource'. Giovanni Battista Sammartini's Sinfonia in G minor (pace the booklet note) has no name (although the composer provides a neat link to Boccherini...) The opening movement of Carlo Monza's *Tempesta di mare* is colourful, I suppose, and Giuseppe Demachi's *Le campane di Roma* makes interesting use of wind instruments, but one would have to be a resident of the Eternal City to recognise any evocation of the church bells, and I wasn't even sure I heard the 'clash and mingle' of the flutes and violins! Even if the marketing is slightly dubious and the accompanying notes too airy-fairy, there's no denying the beautiful playing of Europa Galante – I haven't heard them for a few years and I was very pleasantly impressed! *BC*

CLASSICAL

C. P. E. Bach *Matthaeuspassion 1785 (H 802)* Sing-Akademie, Berlin, Zelter Ensemble, Soloists, *dir* Joshard Daus.
Capriccio 60 113 55' 01"

His own St. Matthew Passion was among the last of Emanuel Bach's compositions, even though it was completed around three years before he died in 1788. It comes to recording after its partly autograph) score has been returned at last to Berlin from Kiev, whither it had been sent (allegedly for its own safety) during World War II, whence it was regained, with the rest of the holdings of the Berlin Sing-Akademie.

Nearly all of C. P. E. Bach's passion music is a mixture of existing music, partly by himself but also drawn from movements by others, including his father. His late years in Hamburg demanded enormous tasks of him as town music director, which by then did not always involve his own compositions. To expect Emanuel's Passion settings to resemble those of Sebastian would anyway be a mistake: the aria had completely changed between the late baroque and early classical periods, and was later far less of a statement of mood intended to involve the listener and much more a witness's song aiming to portray an emotional reaction to a particular situation. The ensemble's director Joshard Daus chooses wide speeds and dependable balances within and between his assembled forces, coaxing expressive singing from his solo Evangelist Thomas Dewald, his Christus Daniel Jordan and also the supporting soloists and the ensemble of the still-distinguished Sing-Akademie. The recording was a live broadcast made for DeutschlandRadio Berlin in 2005, so its claim to mark the first account of the work since 1785 was then justifiable. This has already proved itself to be an utterly worthwhile enterprise which thoroughly deserves our support. *Stephen Daw*

C. P. E. Bach *Johannes-Passion H 793* Sing-Akademie Berlin, Zelter-Ensemble, Barockorchester Capriccio Basel, Joshard Daus *dir* 87'25" (2 CDs)
Capriccio 60 103

This uses a similar choral and solo vocal ensemble and the same conductor as the disc reviewed above, but a different period orchestra, and it too is the first performance of a work recovered from Kiev. The work is skilfully assembled from works by J. S. Bach and others, reflecting its own date (1772); even the least skilled hearer will fairly quickly recognise the source of the work's penultimate chorus, as well as that of a few other movements. There are contrasts between the performances of the two pieces: here, the Evangelist is the Icelandic Tenor Gunnar Gudbjörnsson while the Christus is another German Bass, Jochen Kupfer. The overall musical style remains highly aristocratic and Joshard Daus is once more to be congratulated for his outstanding revelation of a fascinating new work. This is a co-production with Rundfunk Berlin-Brandenburg of the 2004 first modern performance. *Stephen Daw*

C. P. E. Bach *Markus-Passion 1786 H 799* Soloists, EuropaChor Akademie, MendelssohnSymphonia, Joshard Daus *dir.*
Capriccio 60 132

This is another in the series represented by the two reviews above. It boasts similar solo and choral singing resources, but a slightly more period orchestra. Immediately recognisable in overall charge remains Joshaed Daus, to whom both we and the Library of Berlin's Sing-Akademie owe so much already.The MendelssohnSymphonia is based in Berlin, but its expressive musicians are drawn from the whole of Germany, with its wind section mainly from the south. There are many passages in this particular recording where the accompanying of these skilled players especially delighted

me as I heard this latest (2007) live recording in the Sing-Akademie's rich archive series. This has recently become a group to watch. *Stephen Daw*

C. P. E. Bach *Selected Forte piano Works: Sonatas, Rondos & Fantasy* Sharona Joshua 74' 58"
Rubato Records RRL A1104U
Sonatas H 47, 75, 157 & 36; *Rondos* H 267, 283 & 266 & *Fantasy* H 277) [Wq 49/6, 57/5, 58/5 & 6, 59/4, 63/6, 65/17 & 36]

Born in Israel and educated at Haifa, Tel-Aviv, Jerusalem and eventually with Christopher Kite and others from the Guildhall School of Music and other European Conservatoires, Sharona Joshua is a natural fortepianist with the ear, the touch and the delicacy of control to be able to play easily the music of this most expressively-nuanced among keyboard composers. When we add to that her rich senses of both serious context and beguiling humour, many listeners are sure to enjoy and treasure this disc as I know I shall myself. The Bath Museum's copy of a 1795 Johann Schantz is an outstanding choice of the many excellent instruments that could be chosen to display Emanuel Bach's music; it and its playing are such that I need add nothing to convey my genuine enthusiasm for this recording. *Stephen Daw*

C. P. E. Bach *The Solo Keyboard Music 16: Württemberg Sonatas (1)* Miklós Spányi *clavichord* 65' 34"
BIS-CD-1423
Wq 49/1-3 (H. 30, 31, 33)

Spanyi's plan to record Emmanuel Bach's total output for keyboards in both solo and concertante contexts proceeds apace, reminding regular connoisseur collectors that this remains among the greater projects of today's music. Not only does the actual playing retain its expressive authority, but his choice of instruments for each recording leads us onwards through the complete project. Our arrival at those six masterly *Württemberg* Sonatas marks a new high point of achievement and, hardly surprisingly, playing. Balance of register and speed remain very well-managed. Another magisterial achievement. *Stephen Daw*

Haydn *Symphonies 88, 101; Overture L'isola disabitata* Österreichisch-Ungarische Haydn-Philharmonie, Adam Fischer 55' 18"
Dabringhaus & Grimm MDG 901 1441-6

This is the second time these forces have recorded symphonies 88 and 101 in the Haydn-Saal of Esterházy Castle at Eisenstadt (the first time it was as part of their complete cycle for Nimbus). Now Dabringhaus und Grimm can offer enhanced recording techniques, and use their 222 Hybrid Multichannel system. The result is remarkably fresh, open sound for the so-called 'Letter V' and 'Clock' symphonies, here separated by the interesting and dramatic overture to *L'isola disabitata* (1779). The orchestra, numbering around 45, shows alert historical awareness in its accounts of these works, with a nice balance between detail and overall shape, crisp tempos, and care with dynamics and rhythmic definition. The disc can be confidently recommended as follow-up to the previous release by these forces of nos 92 ad 94. There is a good, detailed booklet with notes in three languages. *Peter Branscombe*

Haydn *Symphonies 94, 98 100 arr. Salomon* Arco Baleno 71' 31"
Et'Cetera KTC 1323

Three more or less familiar 'London' symphonies in thoroughly unfamiliar arrangements by Johann Peter Salomon, the impresario/violinist who brought Haydn to London for the famous visits. The Arco Baleno Ensemble, a diligent and talented group, play them with spirit and affection, and the re-scoring for flute, keyboard and string quartet works surprisingly well (surprising, that is, for listeners who don't remember Christopher Hogwood's dip into the Salomon treasure-trove back in the late 1970s). I couldn't fathom why the disc starts with the Bb work, which then gives us two consecutive works in G major – except for the very differences between them. There is an occasional edge to phrasing in tuttis, and the church acoustic is over-resonant for chamber music, but I have enjoyed, and recommend, this issue for people who relish something a bit different. *Peter Branscombe*

M. Haydn *Serenade in D (P 87)* Virtuosi Saxoniae, Ludwig Güttler 48' 15"
Capriccio SACD 71 116 (rec 1987)

The welcome Michael Haydn renaissance shows no sign of drying up. This new Capriccio SACD contains just one work, but it is a fairly sizeable, impressive piece, in nine movements, and it employs solo flute, horn, trombone, violin and cello, which add additional spice and colour to the then-normal orchestral forces. The work is no. 87 in Perger's catalogue, and no. 86 (not 84, as stated in the useful note) in the much more recent Sherman/Thomas one; the autograph is dated Salzburg, 10 August 1767. The movements include a Concertino for horn and trombone, recitatives and an aria, and the *Serenata* ends with a Marcia. The performance is both jolly and, in the more reflective passages, eloquent; the playing and the recording are both of high quality. One can hardly help reflecting, though, that there are plenty more works by Michael Haydn that could have enhanced a distinctly short disc. *Peter Branscombe*

Martín y Soler *Opera Overtures* The World Orchestra of Jeunesses Musicaes, Josep Vicent *cond* 40' 39"
Columna Música 1CM0164
El burbero di buon cuore, I tutore burlato, L'arbore di Diana, L'isola del piacere, La capricciosa corretta, La festa del villaggio, Una cosa rara + Mozart *Don Giovanni*

This turns out to be a bit of a disappointment. Good as it is to have seven of Martín's overtures on disc, they make up an indecently short CD, even with a somewhat routine account of the *Don Giovanni* overture added as a 'bonus track'. The operas represented range from *Il tutore burlato*, written for the royal court at San Ildefonso in the composer's 21st year, to *La festa del villagio*, first performed at St Petersburg in 1798; they include the well-characterized overtures to his most famous works for Vienna, *Una cosa rara* of 1786 and *L'arbore di Diana* of the following year. Performances are crisp and enthusiastic, and the recorded quality is perfectly satisfactory. The English notes are less so, with reference to the instruments available to him in Vienna including 'clarinets, fagots and flutes' as well as several spoonerisms. *Peter Branscombe*

Mozart *Concertos for Horn and Orchestra* Paul van Zelm *natural horn*, Combattimento Consort Amsterdam, Jan Willem de Vriend 52' 34"
Et'Cetera KTC 5253
K 412/514, 417, 447, 495

Paul van Zelm joins the ranks of natural hornists who have recorded the four horn concertos of Mozart. He is a fluent, assured player who makes light of the difficulties (indeed, perhaps he shows off a touch immodestly in his cadenzas). He is well supported by the 24 players of the Combattimento Consort, and he has a fine understanding with Jan Willem de Vriend, who directs from the leader's desk. The only disappointment is that, by comparison with Anthony Halstead and Lowell Greer, for example, he does not include any of the other movements that Mozart wrote for horn and orchestra. That is a pity, as otherwise Zelm and his colleagues would be an even more obvious recommendation; as it is, this is a very short, albeit good, CD. *Peter Branscombe*

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

Paisiello *Passio San Giovanni* Trine Lund, Monika Mauch, Jörg Schneider *SSB* Vocalconsort Berlin, L'Arte del Mondo, Werner Erhardt 50' 06"
Capriccio 60133

Readers familiar with the German Passsions of Bach and his predecessors will be fascinated by this austere Italo-Latin narrative setting (dated 1785) of St John, chapters 18 and 19. In recent years doubts have been expressed as to the identity of its composer. Michael Robinson, who included it in his catalogue of Paisiello's non-dramatic works, has more recently come to question the attribution. Keen as I am on Paisiello's operas, I must let the matter rest there, lacking the requisite knowledge of his non-dramatic music to hold a valid opinion. What I can say is that this is a recording of considerable interest and musical merit. The story is told simply, directly, by three solo voices, plus brief interjections from the crowd. The musical line is shapely, seemlessly passing between recitative, arioso and brief, more lyrically expansive passages; there is much melisma and word-repetition. All three solo singers are good, though the baritone, Pilate, has a rather rough vocal quality, and that Jesus is sung by a soprano takes some getting used to. The main burden falls on the narrator (*testo*), Trine Wilsberg Lund, who sings finely, though her diction is not always crystal-clear (one is grateful for the exemplary three-language notes and four-language sung texts, though the final words of the narrative are not printed). The vocal and instrumental groups (each numbering nine) are musicianly and expressive, and Werner Ehrhardt directs the performance with style and conviction. The (live) recorded quality is entirely satisfactory.

Peter Branscombe

Vanhal *Flute Quartets* Uwe Grodd *fl*, Janaki Trio 61' 04"
Naxos 8.570234 £
Op. 7/2, 3, 6

Vanhal's Op. 7 quartets were published several times in the composer's lifetime, designated variously as suitable for flute or oboe and strings. The complete set is already available on Hyperion (as oboe quartets), but this new release by Naxos is absolutely delightful. The balance between the flute and strings is delicately managed, and the performers (I'd heard of the flautist but not of the Janaki String Trio) seem to enjoy Vanhal's melodious and unchallenging style – I hope they plan to record quartets 1, 4 and 5 to complete the set! *BC*

21st CENTURY

Passion: Lieder zu Passion und Ostern: Improvisationen an der Mühleisen-Orgel der Stiftskirche Stuttgart Kay Johannsen 53' 59"
Carus 83.174

I couldn't remember why I knew the name Kay Johannsen when I declined an invitation to an organ recital in Stuttgart recently: I'd forgotten that he was the player on this disc. It comprises 21 improvisations on chorales of the passion and easter season. Individually, I found them impressive, though wondered what 'improvisation' really means: I presume that by the time they are recorded, they have been worked out over many playings and performances, but with the thought that goes into a written composition done in action rather than on paper. I found them convincing in small groups, but after too many there was a lack of variety. It is, however, refreshing to hear familiar tunes in new and unexpected guises. *CB*

VARIOUS

Eternal Light Elin Manahan Thomas S, Orchestra of the Age of Enlightenment, Harry Christophers 63' 31"
Heliodor 4765970 (*release date 25 June*)

It seems to me to be a miscalculation, trying to follow the success of other singers from the Principality in the cross-over market. The formal Welsh input is betrayed by the management address, TheWelshOffice@aol.com. The repertoire is entirely early, from Hildegard to Handel, so one looks for some degree of specialist 'early music' skill. The voice itself is extremely attractive. The problem is that, being almost without vibrato, any vibrato needs either to give a natural bloom to the voice or be used for musical effect, whereas it seems to be somewhere in between the two, and consequently more irritating because of the disappointment it causes. There are also matters of poor taste in the performances that one expects a specialist to avoid. The opening Hildegard is fine, but the next piece, *Eternal source of light divine*, sounds grotesque with the alto part up an octave. Was no-one involved in the production capable of saying so. (In fact, when I supplied the music, I said that it was unsuitable for a soprano as it stood, but couldn't be transposed up without consulting the trumpeter: there is no objection to suitable transposition, but this produces an utterly unstylish tessitura, which is also out of line with the rest of the disc – or is it to show that she can sing the spurious top F in Allegri's *Miserere*?) Far too much of the music is slow (sometimes too slow), and there are none of the virtuosic soprano arias which would sell the singer to an opera company – and isn't that one object of the publicity? The nearest to a virtuoso track is 'Let the bright seraphim', which sounds to me (I hope wrongly) as if it is the limit of Elin's capacity for semiquaver runs.

Elin Manahan Thomas is clearly a very good, indeed exciting singer. I'm worried that this promotional exercise is pushing her in a way that will backfire. Judging by her CV (her Anglo-Saxon studies at Cambridge were far more successful than mine!), she should be intelligent enough to control her career. This rag-bag of a disc might get her popularity, but does she want to spend her life singing a dozen *Messiahs* at Christmas and popular arias out of context? ('Wher'er you walk' doesn't come across as sung by a man desperately trying to give a woman who is only interested in power through sex something to keep her out of trouble while he is away on whatever the top God does when he is working.) On the other hand, she can make a few popular recordings and live in comfort and leisure. A difficult choice?

Someone with a starred first should be able to find her way through performance-practice scholarship and ideas and, for instance, question the scoring of theorbos in Handel and the conventional triple-time tempi. Dido's Lament doesn't have to be so slow, and the final duet of *Poppea* may be marked *adagio* (but only for the repeat and only in one of the two MSS), not just to stop it running away but for a dramatic purpose: somehow the singers must show that this is not the happy ending it seems – a women achieving power by sex is the issue here, but more successfully than *Semele*. And it wasn't a good idea to duet with Robin Blaze, who has much more of the presence that comes from experience. And why does he 'feature' with her rather than 'sing'?

This whole production seems to come from the parallel world of the media, in the hands of a marketing department using a singer to make the maximum profit for their company. The promotional video adds very little, apart from a choice of frocks – if visual variety is needed, why not a few shots in T-shirt and jeans, or whatever Elin wears for relaxation. And to shoot 'Eternal source' as a solo rather than a duet with trumpet is crass. Elin is a really promising singer: she needs to decide if her role model is Emma Kirkby or Catherine Jenkins. This production helps neither aim and Elin deserves better. *CB*

JPH PUBLICATIONS

UNACCOMPANIED

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also fits oboe band Croft, Eccles, Finger, Lenton, D. Purcell
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Can be played as string quartets, hpscd or org. solos., or concertos. Solo/tutti markings in parts. Strings £5.00; solo kbd £10.00

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KEYBOARD For harpsichord unless stated otherwise

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Some prices may be adjusted as we gain experience of running off from the master-copies supplied to us. All JHP publications are A4 format in coloured card covers.

In December 2005, ***JPH Publications***, the series of facsimiles produced by John and Jenny Edmonds, many with introductions by Peter Holman, moved from Heysham to Huntingdon and is now part of King's Music. We are using plain white paper, not the grey art-paper previously used: this is partly a matter of preference, but it also enables us to lower the prices.

LETTERS

Dear Clifford

Thanks for carrying the piece about John Beckett and that wonderful example of what I call his 'Japanese' writing. I only met him on one or two occasions – notably at NORVIS. I remember going on the course, wanting to do some solo singing. John had already started work on his beloved Purcell with his favourite soprano. I could see it was going to take an effort to attract his attention! He flung me a couple of the most difficult and indecipherable Purcell songs. I took them away, determined not to be beaten by this challenge, learned how to read his script, became familiar with the songs and returned to the fray. Presumably I passed the test, for by the end of the week he had given me 40 pairs of photocopies of his realizations, complete with bass parts for viol.

I remember particularly one story he told. He was recording, in Ireland, with his tenor, the song 'What a sad fate is mine' (a haunting tune on a simple ground). His realization stretches Purcellian harmonies to the utmost. The sound engineer came over to look at the score, because he thought there must be a mistake. (I suspect he had heard consecutive sevenths.) 'You stick to your job: I'll stick to mine', commented John tartly. So I rejoice in his contribution to early music in particular, and remember him with gratitude. Not only did he add to my repertoire such gems as 'With sick and famished eyes' (a great setting of George Herbert), *The Queen's Epicedium* and popular favourites like 'Music for a while' and 'I attempt from love's sickness to fly', but I've also got the Four Pavans and the *3 Parts on a Ground* for three violins and continuo. Only no one will play them with me, because of the difficulty in reading them (though, in truth, they're not that difficult, once you have got the knack). I fully intended to put them on computer, but making music is more important to me than learning how to handle a music programme. If there's someone out there who loves putting excellent Purcell realizations on to computer, we could do business. I once asked John if he would get them published, but he replied, 'No, they're already dated.' But I wonder. *David Clark*

I think that John's realisations are outmoded but they are also the last, best and most Purcellian of the creative realisations of the post-war decades. CB

Dear Clifford,

On flicking through the pages of *EMR* 118 my eye was immediately caught by JB's handwriting – once seen, never forgotten. I attended a Summer School course for which he was the tutor in the mid-70s. The climax of the week was to be the performance of a Purcell ode (with apologies to CB for the mis-use of the word) which JB decided to precede by reading the poem. He had written it out at speed over tea and in the evening duly began to read. However, after a few lines, with several stumbles, he screwed up the paper, threw it away, admitted that he could not read what he had written and just got on with the music *David Hansell*

Dear Clifford,

In response to David Hill's question about playing Dowland's *Lachrimae* from the original table layout – yes, it is possible. As Peter Holman points out in his study in the Cambridge Music Handbooks series, Dowland was careful to place the two largest instruments, the bass viol and the lute, at opposite ends, the smaller instruments two each side. Nevertheless, it is cramped: it helps not to be tempted to use a bass viol for Quintus (in other words, to use TrTTTB), and for those at the side to sit at something of an angle in order to have space to bow.

It is noteworthy that the table layout songbooks (which must have been considered a success, or there would not have been so many printed and re-printed) do not spread the performers round all four sides of the table, although they do have the bass on the end. The Cantus and lute music could have been printed sideways on, like the tablature for *Lachrimae*. In fact, what strikes me as the major drawback of the layout is the placement of the block text for the second and subsequent verses. Usually only Cantus and Tenor can read it, but in some cases it is printed sideways – and very small, to boot – under the Bassus part! Presumably singers simply copied out the extra text they needed, in which case it would not have been much more effort to copy the music out as well, to relieve the layout difficulties; it does lead one to muse on the question of how frequently the various performance options were really made use of. *Richard Carter*

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Apologies for mis-spelling David Kenedy in the last issue.

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HELP NEEDED

I've solved most of the snags with the new computer programme (OpenOffice), but despite following the instructions to the extent of my ability, I haven't yet sorted out the inverted commas and apostrophes. I prefer to have them curved, not straight. The system is happy to preserve them from imported files, but not generate them itself.

TIMING

This issue will be a little late by the time it reaches you: I'm adding the last bits of text on the evening of 30 May. I thought I had a day's grace, since the powered stapler broke yesterday, but amazingly the substitute part arrived this morning, so I can't blame that.

The AUGUST ISSUE may be a few days late, since as usual I will be at the Beauchamp summer school for the last week of July and am unlikely to have it finished early. *CB*