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I've been thinking recently about what the change in musical styles c.1600 meant in terms of performance. Here's a scenario, perhaps an agenda for a PhD. Renaissance church music was sung by men in exact time (to the tactus), loudly, probably with minimal rehearsal. Under the influence of humanism and the Council of Trent, more attention was paid to the meaning of the text and the rhetoric of the underlay, but maybe not as much as in madrigals. Madrigals were sung by skilled amateurs and a different set of household professionals, including women. While church music may require several singers to a part, madrigals were almost entirely for solo singers. Delicacy, subtlety and flexibility (in dynamics and tempo) may have featured, but I suspect only to a limited extent. The unrehearsed nonchalance espoused Brancaccio (see p. xx) gradually changed as the singers became more professional and worked at their repertoire. They were more concerned with poetry, probably emphasising the shape of individual phrases far more than church singers.

The styles come together in *Orfeo*. Voices singing with trombone accompaniment in Act III & IV could well have been ecclesiastical; rondo structures like the Prologue needed regular rhythm for coherence. And the carefully notated rhythms of the recitatives were pointless without a regular beat for them to contradict. Court musicians moved into the church. The 1610 *Vespers* was presumably performed by similar singers to *Orfeo*. I doubt whether there is any room for the renaissance church style in the piece (except for the Mass that opens the volume).

There is an enormous variety in how both works are performed. I wonder whether it may be a matter of national temperament. Italians are singers unconcerned with rhythm and harmony; northerners have more afinity with instruments, rhythm, harmony and counterpoint. Should my northern taste be applied to Italian music. As far as I remember, Artusi didn't castigate Monteverdi for encouraging laxity of rhythm but for bad harmony, and Monteverdi's concern with precise rhythms and harmonic shape makes him an exception to my caricature south/north division. The compromise is to perform with freedom, but within the tactus framework, and to keep volume and intensity within the realms of good taste. But what is taste? *CB*

REVIEWS OF MUSIC

Clifford Bartlett

CORNETTO VERLAG

We haven't had much from Cornetto Verlag lately, so we'll start this issue with an edition of one of the earliest music publications, **Petrucci's** *Canti C*. Cornetto is a rapidly-expanding facsimile publisher, but rather than compete with Broude's *Canti C* ($85.00), they have begun a series of transcriptions, edited by Dieter Eichler and Dieter Klöckner. It comes in two forms. There's a complete volume (CP629; €120.00) and a series of A4 booklets thin enough to be folded and stapled (CP630-7, mostly @ €35.00 for one score per part). I have seen vol. 1, containing nos. 1-17 (CP630). The score is well printed in modern clefs (Tt, Tr^8, Tr^8, B). Original clefs and ranges are given. There is no attempt to add text from other sources – it would have been useful if the list of other editions had noted which were underlaid for the benefit of those planning programmes including voice. Original note values remain, but with *Mensurstrich* rather then barlines, which regular readers will know I find questionable. There are too many page turns for the book to be a playing score, so it is not as convenient as the Amherst edition of *Odhecaton*. The prefatory material to the complete volume is supplied separately with each booklet. This contains a list of the pieces in the order in which they appear in the original, together with the composers (whether in the source or attributed) and modern editions, though not a list of concordances. There are also alphabetical lists by title and by composer.

From the same period come *Carmina: Liedbearbeitungen für 3 oder 4 Instrumente aus der Handschrift Ms. 1974/4 der Biblioteca Municipae Trento um 1500* edited by Leopold Fendt (CP 297; €7.00 for 3 scores). This has 8 'Songs without Words' and a Kyrie movement, with proper barlines but eight rather than four-minims long. Compasses are given, but not the original clefs. So no house style!

Hans Ludwig Höchstetter's total extant output comprise one keyboard piece which he describes in the letter to which he appended it as 'ein stückle auffs Clavicordium'. It is a sort of Prelude, 16 bars long, and would be entirely worthy of neglect except for two reasons: that it seems to be the earliest piece of music sent as a letter, and that the recipient was Felix Platter. The name probably means nothing to most readers (even Wikipedia only has him in its German version). He was a famous Swiss medic (1536-1614) whose youthful diary survives. Platter's enthusiasm for music is shown by the number of instruments he left on this death: four clavichords, four spinets, an organ, a harpsichord, seven viols and six lutes, and a collection of music. So it's an intriguing historical document, and unlike the other Cornetto publications mentioned here, it has an introduction in English as well as German (though the letter itself isn't translated); there is also a facsimile of the letter with its tablature. Höchstetter was born in 1533; the same footnote gives his death as both 1564 and 1566.

All of us who lived through the discovery of renaissance instruments in the 1960s and -70s will be familiar with *Das Löwener Tanzbuch*, generally then called after its publisher Phalèse with date 1571, to distinguish it from his other set of 1583. I suspect that back then, only viol-players used to unreduced note-values would have been happy with this new edition (CP202 in 2 vols; €25.00), and I suspect that even now some early wind players may be disconcerted. It seems a bit pedantic to retain the notation of *Passomezo d'italie* with the barring out of phase (as is made clear by the final chord with pause) rather than begin with an upbeat and confine the opening rests to a footnote. The following *Reprinse* is even odder until one realises that the editor has added barring to the second half on the assumption that the repeat sign needs to be treated as a bar line as well. It is odd that the editor hasn't numbered the pieces – perhaps he wishes to preserve the ambiguity of whether one dance is linked to its neighbour. But no quibbles: a useful pair of volumes for those not up to the facsimile.

Cornetto has a particular interest in **Capricornus**; vol. 29 of their series devoted to him is a *Ciacona* for violin, gamba and continuo (CP294). It's a jolly piece, including some double-echo effects. The continuo part is just three bars and the indication 'Rep. 56 mal' – sadly, it's not followed by a sudden key change, as in 'Zefiro torna'. The gamba part is an independent line, so there's no harm in having a melodic instrument in the bass.

We reviewed a CD of **Ariosti's** ***Stockholm 'Sonatas'*** in our last issue; vol. 8 in Cornetto's Viola d'amore series (CP659; €12.00) contains Sonatas 4-6: nos 1-3 are in CPP652 at the same price. These are short, three-movement pieces (not called sonatas in the source). The score is very neat, with no realisation, though the occasional figure shows that one is expected. The editor provides d'amore and bass parts, as well as the former in scordatura.

Finally, a keyboard sonata in C minor by **Zelter**, better known for his work with the Berlin Singakademie than as a composer. This dates from 1790 and is an impressive one-movement work (CP649; €4.00). The editor, Raimund Schächer, lists 'Cembalo, Pianoforte, Klavier' on the title page, but the first and last of these three are surely generic terms referring to the most normal keyboard instrument. The crescendos at bars 100 & 103 must surely indicate fortepiano.

Cornetto (alias Wolfgang Schäfer) has a fascinating catalogue: it's worth checking it at www.cornettoverlag.info, though it's a bit difficult to find one's way round the many sections on screen.

GYFFARD PARTBOOKS

The Gyffard Partbooks I Transcribed and edited by David Mateer (*Early English Church Music*, 48.) The British Academy/Stainer and Bell, 2007. xvii + 314pp, £70.00

The name of the partbooks BL Add. MSS 17802-5 derives from the assumption of the British Museum's music cataloguer, Augustus Hughes-Hughes, a century ago that Dr Philip Gyffard was the likely early owner, but it is now thought to have belonged to Roger Gifford (c. 1536-1597), whose career is described at length in the introduction. He was President of the Royal College of Physicians (1581-5) and from 1588 a Physician to Queen Elizabeth. The anthology is a retrospective one, music from the last stages of English catholicism preserved into the Anglican age... for what? Nostalgia, secret performance, or in hope of a return to the old faith? An answer to that question is required before accepting the introductory remarks on performance practice. The publication of a source in its own right raises different performance considerations from presenting pieces in the context of their composition and original use. If this music was sung by Dr Gifford for his own amusement, details of alternating sides of the choir, number of singers, and introductory and added chant may well be irrelevant. The information is useful – the music is all specifically liturgical – but we shouldn't be led to assume that the MS was intended to be used thus.

Continuing with performance practice, I am puzzled why pieces in chiavette that the editor hasn't chosen to transpose [down the usual fourth or fifth] may then be transposed 'up an additional tone or minor third, to reflect the probable pitch standard of the period' (p. xvi). I don't think this actually represents what the editor is trying to say. Be that as it may, transposition via a clef code functions irrespective of absolute pitch, and any modern transposition because of the pitch-standard of the period would apply to all the music. The current estimate of the difference between church pitch then and now is between a semitone and a tone, but if Gifford were singing the music at home, what pitch (if he was at all consistent) would be the norm?

I'm not convinced that this repertoire gains from such exact preservation of the original notation in the way that earlier music in the series does. I have suggested quite often (most recently writing last week for the next NEMA Yearbook) that a major benefit from singing from facsimiles in parts is the way that the spacing is not determined by movement in other parts so that you have the whole phrase compactly in front of you and are much more aware of its shape. The notation here isn't so full of mensural oddities that they need be visible either to scholars or singers, and as the layout is so spacious, that reason for a pseudo facsimile is lost. Modern scores and old-clef pseudo-facsimiles might be a better choice.

This volume contains 41 pieces. A few of the them have appeared in *EECM* already, with different editorial policies. It is good to have critical editions of some of Tallis's music, including the Mass a4. Not that the TCM vol. 6 is as annoying as some think, and for the Mass, if you intend to follow David Mateer's suggestion that it be sung a fourth higher (for AATB) rather than as it stands (for TBarBB), it's easier to sing a fourth up from a part in treble clef than have to think of an octave change as well from a part in octave-treble clef. There is quite a lot of music here that fits male voices without falsettists which the editor prefers transposed with an alto on top. The volume opens with a fine alternatim *Te deum* by anon: the bass has a rather narrow range (the cantus firmus extends from bottom F up a sixth) with upper parts in C2, C3 & C4 clefs. An anon *St. Matthew Passion* (no. 25) has a two-octave compass above bottom F (C4C4F4F4), and is another male-voice-without-alto piece. In fact, it would be interesting (if commercially perverse) to produce a CD of the anonymous items. There's a strange example of reverse word-painting: Knight's *Christus resurgens* (no. 28) set for four basses (No. 28) – a two-octave compass again (C5C5F4F5), but here between the Ds. The editor suggests up a fifth: it isn't clear whether such suggestions are based on clef patterns or whim. Redford's setting of the same text (no. 29) goes a fifth higher (C3 C5C5F5), with a tenor part on top. The volume closes with an alternatim *In exitu Israel* with verses by Sheppard, Byrd and William Mundy (C3C3C5F4 with a two octave and a third compass). There is so little here that needs anything like a treble that I'm surprised that *Viri galilei* (no.35), which goes up to top G but only down to the B flat a ninth below middle C (G2C2C3C5), doesn't have a 'down a fourth' suggestion beneath it.

All the pieces I have mentioned (and many others) deserve performance, and the collection as a whole is well worth editing as an entity: sources of mid-century music are rare, and this (although not a liturgical MS as such) is an enticing substitute, aided by the editor's presentation of the necessary chant and thorough commentaries.

LUZZASCHI

Luzzaschi *Complete Unaccompanied Madrigals Part 3. Terzo libro de madrigali a cinque voci (Venice, 1582)* Edited by Anthony Newcombe A-R Edition (*Recent Researches in the Music of the Renaissance*, 150), 2007. xliii + 122pp, $80.00

Congratulations to A-R on vol. 150 of this series. I used to wonder why some their editions, particularly the older ones, seemed to be inventing the wheel in the introductions, so let me compliment Anthony Newcomb for the excellence of the extensive prefatory material. Apart from the background information, the comments on each piece are masterpieces of how, if an editor goes down the route of explaining the music rather than just presenting it, it should be done. Each madrigal is illuminated and brought to life by his comments, which encourage study and make one long for performances to check whether the music lives up to the descriptions. I can't quite resist following praise with a 'but'. Returning to a pet topic, in the last full paragraph of the first column of p. xi there seems to be an implication that pieces in high clefs are less likely to involve men than those in low clefs, which

ignores the probability that if there is a relationship between clef and tessitura at all, it seems that high clefs generally come out lower than low ones if the usual transposition conventions are followed. One might ask whether ecclesiastical conventions were followed in court (cf this month's editorial), but there would be no point in using the two standard configurations if they didn't. In the first column of p. xiii, the impossibility of a chordal accompaniment is mentioned: I can't see any great problems in playing along on a keyboard, and would guess that there aren't many places where someone attuned to the style would feel the need to anachronistically add figures to a bass part. I like the reminder near the end of page xii that the music was 'written against a background of the tradition of an unvarying tactus and recommended a performance style that allowed the pulse to stretch subtly in order to achieve flexible and expressive delivery in an increasingly declamatory and rhetorical style'. I could only improve it by amending to 'stretch *very* subtly'. To cross reference to p. 31 below, this is some of the music that might have upset Brancaccio.

EULENBURG *ORFEO*

Monteverdi *L'Orfeo: Favola in musica SV 318* Edited by... Claudio Gallico Eulenburg (No. 8025), 2004. xxii + 139pp, £21.99

Sadly, the most accessible score of Orfeo (at least in Britain) has been the dated one by Denis Stevens for Novello. Shops don't stock mine, though it is used very widely, is £6.99 cheaper than the Eulenburg, has larger print, and the benefit of a line-by-line translation at the foot of each page. The Eulenburg is a study score, so is fairly legible, though stays open on a music stand less satisfactorily than our recent bindings. Similarly, although less detailed than the Eulenburg critical commentary, ours has the crucial information immediately visible on the page. Eulenburg has a translation added at the end of the volume (alongside the Italian set out as verse and a German version, good in principle, but very difficult to use since you have to turn the page 90° to read it). It seems odd to each character has to have a separate stave: the original editions just run on without any inconvenience. The editorial rests this requires look so fussy. Flats in the original bass figuring used to cancel sharps are changed to naturals I don't understand why the change is needed except for a spurious consistency. (This topic recurs several times this issue.) Don't most players of music of this period think: sharp = major, flat = minor?

In some ways, though, this represents the original prints more exactly than the King's Music edition, and it can be recommended to students – though with both the 1609 and 1615 editions easily available in facsimile, scholars (and some performers) will use them in preference, needing editions merely for their critical commentaries.

The introduction is excellent. But with regard to editorial practices, I wonder why Italians are so insistent in replacing initial capitals of lines of verse, consistently used in the 1607 libretto, by lower case, not just in the formally set-out version of the text but in the underlay. Shouldn't the singer be made aware of the verse patterns? Writers on Italian opera and madrigals are fond of discussing the music in relation to the verse forms, so they presumably think that they have some musical significance. In some respects, the transcription represents the original more closely than other versions: requirements have changed, even over the last 20 years, and I would modernise less were I editing the work now. It is excellent that the ubiquitous series has included this work. But one last and petty criticism: does it really need an SV number?

LA DAFNE

Marco da Gagliano *La Dafne* Edited by Suzanne Court PRB Productions (B047), 2007. xxviii + 59pp, $37.00

Looking at the other two editions is quite nostalgic. There is one edited by James Erber (Cathedral Music, 1978), in his own fair hand, which would be perfectly legible had it not been reduced to half size. I don't know how I managed to play it. It is still available at £5.00 as a study score and £11.00 at A4. All I remember about the performance by the Gagliano Consort was that the audience, in a church near the original Early Music Centre in Princedale Road, was minute, but included Anthony Hicks, who wrote it up somewhere not as unkindly as it deserved.

I have clearer memories of the performance for which I acquired my second score, not mentioned in the new edition: I don't think it was formally published. It was produced for a performance by students of the Institut für Alte Musik (IfAM) at the Staatliche Hochschule für Musik in Trossingen under the guidance of Richard Wistreich in 1995, and we used it for an Eastern Early Music Forum weekend course in the summer of 1999 in the Thorby Elizabethan mansion outside Beccles. This was an intense rehearsal with only a run-through at the end, but really got inside the music. Most of those involved had experienced a similar course on *Orfeo* a year or so previously, and the comparison was not in Gagliano's favour. As a continuo player, I found that Gagliano had nothing like Monteverdi's ability to use harmonic movement to give recitative a sense of direction.

If I keep 21 years between each performance, I'll next play it in 2020. Assuming there are no other editions, will I use this new one? It is a much more professional production, and has the benefit of an excellent introduction, a translation of Gagliano's invaluable preface, a critical edition of the text with accompanying translation (very neatly laid out in parallel with a third column for the commentary on the text) and a discussion of editorial procedures. Erber provided most of these, but his translation needs some correction. He very sensibly added to the *Dramatis personae* the clef used for each character in the original and transcription, and also shows the ranges. Court just shows the ranges, and annoyingly doesn't show original clefs in the score, so the reader can't see at a glance what voices the trio in the final chorus is for. Erber writes out a keyboard part, IfAM gives just the figures in the source,

while Court adds editorial figuring as well, which does save quite a lot of rehearsal time, even if one may occasionally want to change them. (It's a bit like modern orchestra players would rather have a bowed set, even if changes need to be made at rehearsal, since it is more efficient and comforting than starting from scratch – perhaps that's a reason to insist on clean copies!)

Erber's edition isn't really an option for a performance, but offers a cheap basic text with extensive introductory material, though there are some mistakes. I don't know if IfAM is (or indeed ever was) publicly available. So the choice is to use Court or work straight from facsimile (which is probably feasible, though to my surprise I find that I don't have a copy; it is available from Forni at €29.00). But I feel that reading the pages of recitative would be easier if the print was a bit smaller so that there could be more space between the systems. And I do find it easier to read runs of eight semiquavers if one beam covers eight notes and the other two pairs of four (IfAM) rather than Court's two beams covering eight notes and Erber's separate fours encourage thinking in crotchets. Erber wins over the other two by retaining the original notation of sharps and flats in the figurings (cf comments on *Orfeo* above).

Congratulations to Suzanne Court and PRB on a fine edition, which should encourage performances of this important work. And I hope that a Courtly edition of Gagliano's other dramatic work, *La Flora*, will soon appear from PRB.

SWEELINCK'S FANTASIAS

Sweelinck ***Sämtliche Werke für Tasteninstrumente... Band 2. Fantasien.*** **Herausgegeben von Pieter Dirksen** Breitkopf & Härtel (EB 8742), 2007. 223pp, €46.00

With this volume in particular I'm regretting the time-lag between receipt, playing and thinking about the edition and writing about it. It's doubly associated with water. I found it in a sodden packet that had been put through our letter box while we were away in early July; the music was absolutely saturated, and I nearly sent it back for a replacement. But as it dried out, I was surprised how little damage there was. The pages were not stained and didn't stick together, nor did the binding come apart. There is just a little show-through in the damper passages, and the pages are not absolutely flat, but the volume is perfectly usable, and is a great tribute to the technical quality of its production. A couple of weeks later, I took it with me to play in any idle moments at the Beauchamp Summer School, where the connection with water was more indirect: we were cut off by floods, but not actually wet – indeed, there was a threat that mains water would be cut off. I enjoyed playing it immensely, but didn't make any notes about it, expecting to write it up at once. It is a delight to play from. Over a month later, I am finding it difficult to remember anything more specific to write.

The problem for players who have already bought Vol. I,1 of Siegbert Rampe's Bärenreiter edition whether to wait for vol. II,2 or buy this instead. Actually, on economic grounds, the choice is open, since II,2 is likely to be fairly near the price of the Breitkopf volume, while if you are still making do with the Dover reprint of Seiffert, this is clearly the better bargain. I've taken the Fantasia Crommatica à 4 as sample. Curiously, each edition has a slightly different orthography and each quotes a slightly different original in the notes for the title in the same source. Both also give facsimiles of the opening page. I wouldn't like to pronounce whether *Crom-matica* has a capital *C* or a hyphen without seeing the MS itself. Breitkopf is over-pedantic to add rests for three silent parts at the opening: by the time you get to bars 10 they are confusing, and they are pointless in the duet at bars 150-162. The numbering of bars is odd: counting as if each bar had two minims but printing barlines after every four, which is what the sources have. I find the small mid-bar gap, apparently a reading aid, slightly irritating rather than helpful. Works from tablature sources have mensurstrich, whereas Bärenreiter gives barlines through the staves separately. There may be a difference in the rhythmic layout of staff-notation and tablature, but the edition is in staff-notation, so does preserving that feature of tablature matter?

Bärenreiter presents as many of the variants on the page as possible. As a text for the scholar, that is excellent; but it makes for fussy reading, and when there is a good main source, it may encourage inappropriate cherry-picking of readings. In the *Fantasia Crommatica* Bärenreiter is preferable in its retention of original accidentals, though they could perhaps be omitted within written-out trills: their suppression is annoying in long bars. I rather like the way that the chromatic subject is notated with an accidental for each note, even though there is really no need for the B natural to be marked explicitly as such. So it seems that I should be recommending waiting for Bärenreiter vol. II,2. But I find myself happier playing from the Breitkopf, maybe because not being a church organist, I feel more comfortable with portrait than landscape format, perhaps because it feels a bit more spacious, even though the pedant in me prefers Bärenreiter.

PRB WARD, PIETKIN & PACHELBEL

John Ward ***The First Set of English Madrigals apt both fort Viols & Voyces (1613).*** **Edited by Virginia Brookes** PRB (VC067), 2007. iv + 12pp + 4 parts, $20.00 (score only $10.00)

... ***The Songs of Four Parts...*** PRB (VC067), 2007. iv + 16pp + 4 parts, $25.00 (score only $10.00)

JohnWard is a fine composer, though my experience of both his viol music and his madrigals is that he is particularly impressive in his six-part music, so that thrill is still to come. As we anticipate from previous PRB editions of madrigals, the score is well printed, with careful layout, in clefs suitable for singer, while the parts offer both treble and alto clefs for the middle parts and are underlaid; original spelling is retained. Five of the three-part set have G2G2C3 clefs in the original, with one having a C1 for the middle part. At pitch, the tessitura is likely to make the two top parts a bit shrill. The score prints the bottom part in octave-treble clef, which gives

quite a high tessitura for a tenor: it might sound more comfortable with a lady alto; alternatively, putting the music down a tone or so and using a tenor would make it easier for the top parts as well. 'Goe wayling accents' (no. 5) is a particularly interesting piece. Fellowes didn't believe the rest in the 2nd part's 'wailing': it is odd that only one part has it, but it could work as a rhetorical gesture: should the other parts be sung similarly? There's a very strange cadence in bar 3: a tonic leading-note tonic line at a cadence has the leading note sharp as part of a pair of quavers then natural: I don't believe it. Each piece in the score has a page turn, though beginning the music on the blank page before page 1 would have avoided that: not a serious matter, but it's better to show the whole piece in a single spread if there is no problem in doing so.

The four-part pieces are numbered 7-12. In terms of clefs, `

7-8	C1C1C3C4,
9	G2G2C3F4
10	G2G2C2C3
11	C1C1C3F3
12	C1C1C3F3

so more varied than the three-part set, so the Bassus part-book needs someone who can play and/or sing tenor as well as bass. There's another odd accidental in bar 24 of the last piece; since it is a new phrase, the cancellation of the sharp is possible (it isn't too easy to distinguish large and small accidentals, but I think the natural is editorial). However, since the singer will have heard the point begin two notes earlier with a semitone, perhaps the effect of the sharp might hang over. One can only guess sensibly if one knows how pedantically accurate the original printer was. As far as I can see, I think I'd give the printer and the editor the benefit of the doubt here and elsewhere. But I'd strongly recommend retaining all original accidentals (except perhaps on consecutive notes within a phrase). A pity it's a bit uneven, but *How long shall I with mournefull Musike* (no; 12) begins well and has the striking chord sequence C major, E major G minor in Bars 18-19. Unless you are unlikely to have more than three singers/players together, choose the four-part set first.

Lambert Pietkin *Two Sonatas A4 for Three Trebles (violins, viols, winds), Bass Viol & Continuo* with Keyboard realisation Edited by Virginia Brookes PRB (B049), 2007. 10pp + 6 parts, $16.00

I wouldn't have been surprised to find that the name was invented by a modern early-style composer as a front; but no, he's genuine Belgian (to be anachronistic) composer (c.1613-86), with a real publication to his credit Op. 3 (*Sacri concentus*, 1668). These two sonatas from Bodleian Music School C.44 are useful additions to the three-violin repertoire – that is the obvious scoring, though the third part has a lower tessitura. The title of the second sonata, Monke, refers to the royalist General, imprisoned in 1644 who in the 1650s served Cromwell successfully in the sea blockade of the Netherlands. I'm slightly worried about two aspects of the editorial technique. First, why change mensuration signs? They may say something about tempo, and since cut-C is replaced by C at the beginning, one wonders what relationship (if there is one) the subsequent 12/8 and 3/2 have. Redundant accidentals are omitted, but that too distorts the source. In Sonata 1, bar 3, vln 2, for instance, the first sharp is editorial because the scribe is following the convention that a sharp applies to consecutive notes, irrespective of barlines. But the sixth note in the bar (with another note intervening) would presumably have had a sharp. In the following bar, the same note occurs as notes 3 and 9, neither with an accidental in the source. The editor gives the information, but only in her commentary rather than in the text itself, which would have been simple, provided that accidentals that are printed to fit the modern convention of being cancelled by a bar line are distinguished as (cautionary) from [editorial] ones, and 'redundant' accidentals are included. The performer needs to see how systematically the MS notates accidentals so that he can exercise his own choice. Worth playing, though a notch below most of the three-violin pieces King's Music has (sorry for the plug, but credit for the choice goes to John Holloway, Stanley Ritchie and Andrew Manze, not me) .

Johann Pachelbel *33 Fugues* arranged for viol trio by Peter Ballinger. PRB (VCO63), 2007. 36pp + 3 parts, $35.00
Johann Pachelbel *27 Fugues* arranged for viol quartet by Peter Ballinger. PRB (VCO69), 2007. 44pp + 4 parts, $35.00

The source of these arrangements is Pachelbel's Magnificat fugues, functional music that is difficult to present its context of alternating with chant in Vespers: the canticle was sung every day, so lots of music was needed, though probably organists would mostly have improvised. Pachelbel's setting are examples of how to do it. They are almost entirely strictly contrapuntal, so invite arrangement for ensembles which delight in polyphony – and what qualifies for that description better than the viol consort. The three-part set is for treble, tenor and bass, the four-part for treble, two tenor and bass; the editor does indicate the compass of each part, so you can see at a glance if, for example, a second treble can replace a first tenor (provided the alto clef is no obstacle.) If I still played the viol, I'm sure I'd enjoy these two collections.

DEGLI ANTONII RICERCATE Op. 1

Giovanni Battista Degli Antonii *Ricercate sopra il Violoncello o Clavicembalo e Ricercate per il Violino...* Score edition and preface by Marc Vanscheeuwijck Forni, 2007. 108 pp + 2 vols of facsimile, €64.00

I have realised for some time that the facsimile of Degli Antonii's *Ricercate* for cello in the King's Music catalogue was a bit of a fraud. A MS violin part emerged a few years ago; I've even got a copy of it, but it vanished quite soon (probably put away in the wrong place or screwed up at the back of a shelf, which can easily happen to unbound A4 photocopies), so we never got round to doing anything about it. But now the work in what is presumably its original form is available in modern score, facsimile of the printed bass part, and half-size facsimile of the violin part, which is clear enough to read, though not entirely practical, since the page-turns don't work. It is odd to reproduce the original marbled cover, but not have the

front and back on the same sheet. Page turns don't work in the printed cello part either. One wonders why that is reproduced rather than the MS part that is a twin to the MS violin part, especially since the printed bass part is easily and cheaply available. The editor takes the MS bass as his main source.

Before the violin part was published, the music was accepted as an early example of music for cello solo. Were players thick not to realise that they were playing only half the music? It is certainly rare to have a part published with a title page that gives no clue that you need another part as well. The bass line is quite active, and although without keyboard accompaniment it looks a bit like a series of studies, with a good accompanist the *ricercate* work very well. It's not that the violin part is particularly brilliant, or even consistently grammatical. One might expect an accompanying keyboard part to be a simplification of the cello part, and not doubling every quaver and semiquaver, whether there was a violin or not. My Italian isn't good enough to understand fully the meaning of *sopra* in the title: the use most familiar to me is e.g. *Sonata* sopra *Santa Maria*. Was it normally used then in both the meanings of the English *on* as in 'Variations *on* Greensleeves played *on* the lute', i.e. based on a tune as well as played on an instrument? I was wondering if there was any way of making the title mean 'Ricercate over the cello or keyboard', i.e. a the printed part was a bass over which another instrument improvised, though I'm not very convinced by the idea The score is preceded by a thorough introduction in Italian and English – but why leave the quotes from early sources in Italian in the translation: those who prefer English to modern Italian will certainly have difficulty with untranslated 17th-century documents. I suspect that publication of the violin part will diminish interest in the work, since the additional part makes the music rather less worth performing, alas.

ANON or BUXTEHUDE

Dietrich Buxtehude (?) *Nun freut euch, lieben Christen gmein... Choral Fantasia for Organ...* edited by Pieter Dirksen. Breitkopf & Härtel (EB 8643), 2007. 28pp, €10.50

This substantial chorale fantasia survives anonymously in Lüneburg MS 209, a major collection of North-German 17th-century German organ music. It fits into a pattern which makes Buxtehude a plausible, even a likely composer, though it will be interesting to see if the idea meets with acceptance and the status-symbol of a BuxWV number (though there doesn't seem to be any system for adding them). An oddity of the work is the key: A major, which makes it the only one of the 77 works in the MS not playable on a mean-tone instrument. The compass does, however, fit comfortably if transposed down a tone, which also agrees with the normal key for the chorale. The earlier the piece is dated, the more plausible this theory becomes. So the piece is printed here in both keys. It may not be comparable with Buxtehude's mature settings, but it doesn't stand out as an impossible attribution.

THE LAST JUDGMENT

Buxtehude *Das Jüngste Gericht: Wacht! Euch zum Streit gefasset macht, BuxWV Anh. 3* edited by Ton Koopman and Minke Hylarides Carus (36.019), 2007. xii + 188pp, €59.80

Relegation to the Anhang is an extremely effective way of preventing performances. But this particular work seems to be reviving despite having been in disfavour when Georg Karstädt was preparing BuxWV. Carus hedges its bets by adding a small question mark after the composer (I tried to emulate it in the title above, but one under half the font size looked silly), but the editor has no doubts, and Kerala Snyder also comes down in its favour, finding reasons for the aspects of the work that have caused doubts in others. Koopman does, however, dispute Snyder's suggested date of 1682, on the grounds that the organ was in mean-tone until the following year and the keys in the work range from C minor to A major. The preface points out that the performance would have been at organ pitch (around A=465) and that there would have been a substantial number of performers: there are only single parts surviving (with a few missing), but they show nothing about the forces in Lübeck. One oddity – are there examples elsewhere – is that in the viola parts, some movements begin with the opening cued from the violin part then rests. This is assumed to mean that the viol player swaps to violin. But there's a very quick change between the Sonata to Act II (violins) and following aria (violas). The gaps in the parts are presumably because they were not intended for performance but for transmission to Düben in Stockholm.

The scoring is for SSATB choir, five-part strings and soloists, which the title pages gives as SSSATB, though there are six bars for three obviously solo basses (no. 67); it's probably for economy, not practical reasons, that the upper two are written in the alto and tenor partbooks. The layout of the trio for sopranos (no. 9) is not so clear, and the commentary is confusing, giving no reason why no. 8 should be for Soprano III. But the vocal distribution in the parts here, unlike, say, a Bach Passion, probably isn't significant. Performers will have to check carefully whether they have suitable voices from the choir before programming the work. The score is a pleasure to use, and full performance material is available. BC enjoyed the Carus/Koopman CD (*EMR* 118 p. 37)

OTHER BUXTEHUDE

Carus has also been issuing a variety of smaller works for the tricentenary. I quote the price of the scores, without listing all the other performance material that is available.

The **Missa brevis** was one of the first Buxtehude works I encountered, from a Classics Club LP recycling a New York recording, conducted by Alfred Mann, which I bought in October 1959. But looking at the new edition (36.020, €9,80), I can't remember it at all. It's an old-fashioned *alla breve* piece with modal tendencies. The editor claims that

the title in the bass part in the sole source (from the Düben collection but not copied by him), *Missa a.4. Alla brevis*, refers to the note-values, but since the scribe can't even get the number of parts right (it's for SSATB), I wouldn't trust that he was meaning 'in breves' rather than 'short mass', ie Kyrie and Gloria. The original clefs are G2 C1 C3 C4 F4, but the second soprano has top Gs and the same tessitura as the first, so the clef difference is strange. The idea of using cello and double bass (where they might play is cued into the continuo part) seems a bit old-fashioned to me. It looks more archaic than it really is.

The five cantatas in the current batch are all chorale based. ***Nun danket alle Gott*** (36.016; €17.00) is a large-scale work for two trumpets, two cornetts and bassoon, two violins and 'violone', SSATB and continuo. After the opening Sonata, it has an ABACA shape, A having just four words (*Nun danket alle Gott*). The work is described in the autograph (in tablature; a page is reproduced in Snyder's book, 1st ed. p. 313, 2nd ed. p. 319) as *â 13. 16: vel 20*, which looks very Praetorian. 13 makes sense: that's the number of parts excluding the continuo. The editor suggests that there are 16 if you double the strings while 20 would be not doubling the strings but adding a capella and counting the main continuo part plus another one with the capella. I don't find this convincing. The difference between 16 and 20 is four. In the Italian tradition (and Praetorius), a Capella is usually four voices, and is something that is concocted ad hoc, without too much nicety in following the rules (witness the consecutives and doublings in the occasional ripieno parts that happen to have been included in Monteverdi's *Selva morale*). I don't know if the practice was normal, but would guess that someone scrawled out a simplified version of the continuo part for the tutti homophonic sections for the ripieno bass and added three parts above that fitted the harmony. If the extra strings really are numbered, I assume they should be placed separately, not just sharing the existing players' stands. There is a mistranslation in the third paragraph of the English Forword: 'The cornetts... are always used for the bass line together with the bassoon' meaning that the three instruments function as a trio with the bassoon as the bass. And at the end of the previous paragraph, the hymn title could have been translated, as *Now thank we all our God* is 'still widely sung today' in the English-speaking world. It's a fine piece, worth the effort in assembling the trumpets and cornetts.

I'll be briefer about the other four chorale cantatas, ***Befiehl dem Engel*** (36.014; €9.80), ***Erhalt uns, Herr, bei deinem Wort*** (36.015; €11.40), ***Wals Gott, mein Werk ich lasse*** (36.018; €12.70) and ***Wär Gott nicht mit uns*** (36.017; €9.80). All are four voices and two violins. The bass to the violins is generally called a *violon* in the sources, and might better have been left as that rather than modernised to *violone*, which conveys more easily to the user the unnecessary idea of 16'. There is evidence that a 16' pitch string bass instrument was owned by St Mary's, Lübeck, but less on when and where it played. Koopman says in his Foreword to *Das Jüngste Gericht*: 'It must be remembered that with Buxtehude, the violone is not a contrabass istsrument sounding an octave below the cello, but an [sic] 12-foot instrument whose range was a fourth below the cello's'. But I would need explicit convincing that the bass instrument below a pair of violins was either 12' or 16'. The opening of *Befiehl dem Engel* (a trio for two violins and continuo) doesn't need anything lower than a cello or bass violin, to which *violone* might refer. Whichever is used, I would have thought that 12' or 16' was appropriate only for playing the continuo in tuttis. When the source is in tablature, should the editor extrapolate a *violon* part that plays only with the violins (as one would do for a Monteverdi psalm or a Purcell anthem)?

All these cantatas are available on Carus CDs, so rather than reading whether I think they are worth performing, buy the recordings, which our reviewers have liked. I've nibbled at the edges of some of the editing aspects, but I have confidence in their overall excellence.

L'ESTRO ARMONICO

Vivaldi *L'estro armonico Op. 3/1-12* Edited by Christopher Hogwood Eulenburg No. 1871-82) 2002. l + 317pp, £19.99

In my youth, I'm sure that I would have spotted the new publications of *Orfeo* and *L'estro armonico* instantly. But I don't spend much time haunting music shops now and I seem not to be on Schott's promotional list. So apologies for delayed comment. Why does it have two series numbers: were the two halves in which the set was first issued going to be separate? This score is associated with performance material which I haven't seen. Were it not for the parts, I'd be expressing disappointment that Eulenburg have chosen op. 3, for which (like op. 8) there is a good cheap score available from Dover Books – not a reprint but a new edition by the Vivaldi scholar Eleanor Selfridge-Field. For the other opera/opuses there are only the old Ricordi editions, which need replacing, especially op. 9, for which there isn't a legible facsimile (ours derives from a terrible microfilm heavily touched up by EB.)

But I'm not complaining. This is the first edition to investigate the MS sources, not so much as bases for the establishment of the text as for showing that in some cases (especially No 7, for which an earlier version survives and is printed separately) a printed text, however authoritative, may not give all the useful information about a work. A distinctive feature of op. 3 is the existence of four separate violin parts, even in works that are solo or double concertos. It would have been useful if the list of contents had been set out in such a way that there would have been room to include the headings for each concerto, making the structured order obvious. The music works on the assumption that it is intended to be played with one-to-a-part throughout, though the part headed *Violone e cembalo* is odd: Hogwood quotes Maunder that 'Op. 3 seems to be unique among published Venetian concertos from the first quarter of the 18th century in including a part that apparently has to be shared'. There is a cello part anyway, so perhaps the violone was a contribution from the Amsterdam publisher. It is curious that, judging by surviving sources, No. 5 was the most popular concerto at the time, since it is one of the less

popular ones now. One practical point: the critical commentary would be easier to use if the headings for each concerto were larger or bolder. I hope this is the precursor to further editions of Vivaldi's published sets.

ASCENSION AUTOGRAPH

Bach *Himmelfahrtsoratorium BWV 11: Facsimile nach dem Partiturautograph... mit Einführung von Martin Petzoldt und Peter Wollny...* Carus (24.411), 2007. €68.00

This beautifully but unpretentiously produced facsimile brings one nearer to the original than more elaborate publications, since the leaves are copied in what was presumably their original state, in three quires of four, three and one folded sheets inside a wrapper, which has lost its presumably-blank back. The terminology of the description in the introduction puzzles me, since it refers to eight, six and one Bogen/Quires/paquets, though 'eight' and 'six' imply that the words mean folios (as one would describe them were they folded and bound), whereas 'one' refers to two folios. It is one of those pieces where the first chorus doesn't fill the page, so the work is continued in a series of staves subsequently ruled underneath. It is marvellous to feel so close to the composition, even if the opening chorus is merely a recopying of an existing movement with new text. An ideal present for a Bach lover, though I'm a bit puzzled by the introductory material. I would have thought that the theological introduction wasn't particularly relevant to a facsimile, and a bit more information about the paper, watermark, notation and visual features would have been more appropriate. And there is one disappointment. This harks back to the old days when Bach's scores were considered the prime documents for understanding his music, whereas now we are also interested in what his musicians played and sang from, particularly as they often show an intimate relationship between copyists and the composer. Without them, the facsimile is incomplete.

MOZART REQUIEM

Mozart *Requiem KV 626... in the version completed in 1792 by* Franz Xaver Süssmayr... *edited by* Ulrich Leisinger. **Full score.** Carus (51.626), 2007. xi + 132pp, €48.60 (vocal score €7.20. chorus score €5.80, parts on sale)

Despite the criticisms of Süssmayr's completion of Mozart's *Requiem* by various musicologists (including Richard Maunder, whose lecture to last year's NEMA AGM is printed in *Early Music Performer* 20), performers still favour it, and although the young composer lacked Mozart's technical fluency as well as his genius, the demand for change comes from scholars rather than music-lovers (to the extent that they are separable). So it is proper that the traditional version be submitted to the full rigours of modern editing. The first thing that struck me was on the opening page: no separate staves for trombones, which are cued to the vocal parts. If they are printed separately, the editorial decision on when not to include them is far too prominent, and also tempts editors to decide when they might sustain repeated notes (cf Maunder's edition, bar 8). But in *Confutatis* Süssmayr's simplified parts are given in bar 6. The other general problem is when to extrapolate markings from Mozart's initial sketch. For instance, in *Tuba mirum* bar 22, Carus gives a slur to the last two quavers in the bass but doesn't slur the upper strings; NMA has an editorial slur for all strings, while Maunder (with different upper parts) gives a slur to the bass. The introduction draws attention to the absence of the organ in this movement as if it was a new idea, but NMA implies it by not mentioning it in the stave heading and Maunder (in his non-Süssmayr edition) explicitly prints 'senza Organo'. No authority is quoted for the idea that 'solo' in the continuo part 'does not mean that the organ should defer to other soloists; it indicates that the organ itself should achieve a clearly audible prominence'. This assumes that the instruction is specifically for the organ, rather than a warning to the bass instruments in general to modify volume. But the reminder that the instrument would be a proper church organ, not a chamber one such as we usually hear, is salutary (a point that applies to most 'authentic' performances of early music!) In a work like this where every articulation is important and there are clashes between sketches by one composer and a completed version by a lesser one, serious conductors will want to pore over every bar, and minor differences of editorial choice may loom large. So it is good to have this fine score, though there are places where it is worth consulting Mozart's fragment or the NMA edition of it even if one is basically using Süssmayr's version. There are, of course, alternatives (I've used Maunder for comparison, but Carus also issues one by Levy), but I'm pretty sure that Süssmayr's will continue to be performed, if only because of a suspicion that more of Mozart might have survived than in the extant draft.

We have also received the study score of H. C. Robbins Landon's 1992 edition based where possible on Eybler rather than Süssmayr (Breitkopf EB 5257; €14.00). The music is very legible for its size, though I'd recommend making enlarged photocopies of the extensive afterword and critical commentary, complete in German and English.

CARUS CLASSICAL SCORES

Several other scores have appeared recently in the same large format as Mozart's *Requiem*. Starting with Mozart, a new edition of ***Bastien und Bastienne*** is useful, since NMA was produced without access to the autograph and without distinguishing between the original version performed in Mesmer's summerhouse in Vienna in Autumn 1768 and an incomplete revision in Salzburg a little later. A Viennese MS of c.1800 helps to distinguish the original version from later changes. The editor rightly stresses that the naïvety of the setting is nothing to do with Mozart's youth but his awareness of the faux-rustic style appropriate for this derivative of *Le devin du village*. (51.050; €46.60; as with all these Carus scores, performance material is also available)

Haydn's *Heiligmesse* (40.068; €39.00) is one of those works where the editor needs to balance the authority of an autograph score with the differences in instrumentation in the authoritative parts. The Collected Works (Henle/

Bärenreiter) places the supplementary clarinet parts in an appendix and omits the horns, whereas Carus includes the clarinets in the score and the horns parts in the Benedictus (the only place where they don't just double the trumpets) in the appendix, though the separate parts have them complete. It would have been nice to have had them in the score, and the reason for their exclusion could well have been merely practical, as was the consideration of what to include both in the autograph and the first edition: the number of staves feasible on a page. There is no new source material on which to base the edition, but it is useful to have the critical commentary in the volume itself rather than an inaccessible separate booklet. And personally I'm glad of a large score: the Bärenreiter miniature of 1962 is just too small for me now! Advocates of large choirs should note the list of the Esterhazy parts: one solo and one ripieno part for each voice. Presumably the solo parts also include the chorus sections.

The music of Homilius looks much more old-fashioned than Haydn and Mozart, but the first of the works here was published in 1775, after Haydn's early Masses and Mozart's *Bastien*. *Die Freude der Hirten über die Geburt Jesu* lacks a generic title but is reasonably subtitled a Christmas Oratorio (Carus 37.05; €47.50). It is scored for SATB soli and chorus, 3 horns, 3 tpts, timps, pairs of flutes, oboes and bassoons, strings and organ. With ten movements, including three secco recitatives, it probably runs to half a concert. The opening chorus has a strong pastoral feel, with wind and drones. The angel who tells the shepherds to fear not is, unusually, a bass accompanied by trumpets and timps, the biblical text being followed by a tenor aria with the horns. The shepherds' siciliana includes flutes. In an accompanied recit, the baby smiles, then cries, the latter illustrated by a long and discordant oboe F sharp. The soprano, with flutes and muted strings, sings a sort of love song ('Kind, ich liebe dich') and the work ends with a jolly chorus with horns. It would make a nice, unhackneyed piece for a Christmas concert. I don't see why the editor is worried about the use of a horizontal rule in the figuring of movements 8 & 10. The example in the introduction seems absolutely normal for sustaining the chord although the bass changes.

The other Homilius piece is his *St John Passion* (37.103; €67.30). The source situation isn't ideal, with none linked to the composer. It was presumably written for Dresden, but no date of composition or first performance is surmised here. An adapted version was performed by C. P. E. Bach in Hamburg in 1776 and music from it was borrowed there in other years. The work looks worth performing: you can judge from the CD (Carus 83.261). The scoring is for SATB soli and chorus, pairs of horns, flutes, oboes and bassoons and strings. It is interesting to compare the first page of the cello and the keyboard part: in both the chorale is barred, though in the score it isn't. Both parts show the voice's notes in the secco recitative but no text.

Michael Haydn's *Karwochen-Responsorien, Responsoria pro Hebdomada Sancta* (54.276; €31.70) comprise the three sets of nine Matins responsories for Holy Week (sung, perversely, in late afternoon). Composed in 1778, they are set for four voices and organ. The Salzburg Cathedral performance material comprises just one copy of each voice part, with continuo parts for organ and also for 'violone', though the autograph score only mentions organ. Curiously, the composer's title appears only in the commentary and on a page of facsimile of the autographs first page: 'Responsoria in Cœna Domini, à 4 Voci in pieno, con Organo non obbligato'. Since the part for violone (presumably by this period 16') is two thirds the length of the other parts, one wonders what it omits (or is it more compact because there was no need for underlay or figured bass?) Much of the music is quite simple, so difficult to evaluate without a performance. But it looks effective – though if performed in a concert rather than liturgically, it would need some very contrasting music between the days.

With Michael Haydn's *Requiem* in B flat (54.838; €69.80) we have similar problems to Mozart's: it was left unfinished. Here the break is clean: none of the integration of new work with fragments or the possibility that material from lost sketches is incorporated in the completion. The score takes up 206 pages. Haydn's work ends at p. 54. The *Requiem aeternam* and *Kyrie* were performed at Haydn's own funeral, supplemented by his own 1771 *Requiem*; for his requiem at the University Church. Mozart's *Requiem* was performed. There is a chain of relationships between Haydn's first, Mozart's, and Haydn's second requiem, If Haydn had started from the end, his last work would be far better known as a conclusion of Mozart's! The rest of the work is by Gunther Kronecker (1803-47), a priest who was only three when Haydn died and who spent most of his life at Kremsmunster. He most successful work was his *Vesperae defuntorum*, still performed annually at the monastery. You can judge how successful is the completion from the recent CD (Carus 83.353). I suspect, though, that for concert use the two movements actually by Haydn might be a better bet – perhaps they should be available independently.

I have a strong recollection of a batch of new issues from one of the smaller firms arriving in time to have been included in the August issue, not being written about then, but not now in my box of music awaiting review. My apologies for omission.

IN BRIEF

Perhaps because of the lack of music reviews in the last issue and consequent accumulation, perhaps because I seem to be getting more prolix, we have more to review than I can manage in the time and space available. So I'm listing with short comments here some items for which I was not so bursting with anything I wished to say that I wrote about them early.

There isn't much that needs writing about the *Libro de passaggi ascendenti et descendenti* by **Gio, Battista Spadi da Faenza** except that a facsimile has appeared at €20.00 from Forni. Unlike most of the treatises that tell you how to get from A to B by the scenic route, it's in quarto format, so you can easily carry it with you on tour (much to the delight of those in the adjoining hotel room). As well as the usual types of exercise, it has divisions on

Rore's *Amor ben mi credevo* (with the original cantus part for comparison) and the ubiquitous *Ancor che co'l partire* (whose unadorned version you are presumed to know). If you are new to this particular world, by the time you've worked through the book you will also be able to play from the C1 clef without hesitation (but with lots of deviation and some repetition) as well as surprise your friends with all the cliché embellishments.

Wiener Orgelmusik um 1650 edited by Erich Benedikt is an interesting collection of pieces by Priuli, Valentini, Bertali, Ebner, Schmelzer and Kerll. But don't get excited that there might be newly discovered organ works; despite some being from tablature sources, most of them were originally for ensemble. Not that it need stop an organist (or, for that matter, a harpsichordist) playing them; they are all on two staves with minimal requirement for pedals. Valentini's *Sonata à 5* offers problems to historically tuned instruments, moving from G minor to F sharp major in four bars; its source is an Augener edition of c.1910! (Doblinger *Diletto Musicale* 1355; €18.00)

Carissimi's *Missa concertata* in C is edited by the expert on the composer, Günther Massenkeil, who first became interested in the work since 1951/2. He takes as his sole source the 1666 *Missa a quinque et a novem...* ; the title he gives to the work is editorial. Various English MSS are mentioned but don't feature in the critical commentary. The scoring is basically for 2 violins, 2 tenors (or sopranos), bass and Bc.: the title page of the edition is misleading in describing it for SSB (TTB) since the two upper parts are in tenor clef, which would seem to imply that to be the favoured scoring. The ripieno chorus, doubling homophonic sections, worries him, because he expects it to be grammatical. Doubling doesn't matter if there is a separate group of four voices in another gallery (Roman churches were plentifully supplied with small, and often high, musicians' galleries). While there is no need to clutter the score with them, it would be sensible to print them in a separate chorus score with the complete Bc part to act as cue. (I touch on this topic elsewhere in this issue.) I'm not sure that the rhythm of the work is so flexible that having two minims a bar without the fussy notation to show that alternate bar-lines are editorial is helpful to anyone: if having four-minim bars matters (which I doubt), the editor should have the courage of his convictions. This is a substantial piece that I'd like to hear. (Carus 27.063; €23.50)

If the **Finger** *Sonata for recorder in F* issued by Bärenreiter Prague (H 7850; £5.00) really is from the opus 3 published by Roger in Amsterdam, it's from a different op. 3 from the same publisher that is reproduced as Performers' Facsimile 169. It's a pleasant piece, but I suspect that the editor has somehow mixed his source references.

O dulcis Jesu for soprano, violin discordato (ie scordatura) and Bc is ascribed by the editor, Wolfram Steude, to **Biber**. The voice has a wide range (from the note below middle C to top G) and the violin part looks fairly difficult, though has no double stops till near the end. It's an emotional text, perhaps a communion motet, powerfully set in E minor. (Carus 10.362; €14.80 for score and parts, though the singer and keyboard have to share since the separate Bc part isn't figured.)

Clérambault's *Motets A Une et Deux Voix* puzzled me when I reviewed the Fuzeau facsimile a few years ago, perhaps because I'm not used to the world of girls' schools, and I was worried by the bass doubling the lower treble part at the octave. Carus have published an editon under the title *Six motets religieux*, which is easier to read and avoids the C1 clef used for the lower voice part. They come out a bit high as they stand; the editor suggests transposition down, but assumes that the organist can manage. (Carus 9.521; €14.00)

Albinoni's *Trio Sontatas op. 1* date from 1694, while Vivaldi was still a child. I expect our readers can manage the facsimile (where you get a dozen sonata for £15.00); but if not, it's certainly worth trying a new Musica Rara edition of Nos. 4-6 from Breitkopf (MR 2272; €17.50). Albinoni is not as outgoing as Vivaldi, but satisfying to play.

Vivaldi's *Flute sonata in E minor* RV 50 is edited in a version with guitar accompaniment, which is no handicap to using the edition if you want an uncluttered version, since it has reliable flute and figured bass parts, and you can ignore the score for flute and guitar (unless, of course, you are a guitarist). The editor, however, did not check the original Italian edition of Sardelli's study of Vivaldi's flute music (see review of the English version on p. 32) where it is shown conclusively not to be by Vivaldi and is tentatively ascribed to the rather less saleable name of Blochwitz; it has been renumbered RV Anh. 100. (Doblinger GKM 224; €9.90)

Breitkopf are more honest in their Musica Rara edition of **Vivaldi's** *Oboe Concerto in F* RV 458 by adding a bracketed question mark after the composer's name. All I have to review is an oboe/piano reduction, but it does have an introduction and critical commentary, so it is odd that it doesn't state if either of the two sources have an ascription. In fact, one hasn't, the other is headed Wivaldi. We must await the verdict of the new Ryom catalogue. (MR 2295; €8.00)

Telemann *Der jüngste Tag* (TVWV 1:301), from 1717 for the second Sunday in Advent to a text by Neumeister that he had also set seven years previously, begins with an impressive soprano recit with oboes and strings. There are two chorales (to the same familiar tune), a soprano aria and a chorus full of semiquavers. The extensive and interesting introduction is included in the vocal score as well as the full score: note particularly the remark (which applies equally to Bach) that 'Telemann did not have a "choir" in the modern sense of the word at his disposal, nor any female voices'. (Bärenreiter BA 7671; £9.50) It's a pity that the vocal score (BA 7671a; £5.00) gives no clue to the instrumentation of each movement.

There are three new **Bach Cantatas** from Carus. *Meine Seufzer, meine Tränen* (No 13) was written for the second Sunday of Epiphany (20 Jan) 1726. Even if you scorn the

single-voice-chorus in Bach, this only needs solo SATBm who join together for the closing chorale. The scoring is interesting. The opening tenor aria is for two recorders, oboe da caccia and Bc. The words suggest a lament (My sighs, my tears cannot be counted), but the 12/8 rhythm may suggest a touch of consolation. There's is a chorale for the tenor doubled by the three wind instruments with string accompaniment, and a bass aria accompanied by a violin solo unison with the recorders. Altogether a interesting work. (31.013; €14.00; all these cantatas also have vocal scores and parts at modest prices). English texts are included below the German from the non-copyright Drinker versions.

Ach wie flüchtig, ach wie nichtig (No 26) is probably best known to non-specialists from Walton's Ballet *The Wise Virgins*, where the first movement is orchestrated with great panache. It is exciting enough in its original scoring with thee oboes, strings and four voices, the top oboe doubled by traverso and the soprano by a horn – though what sort of horn can play ABCDE isn't discussed. This is followed by a tenor aria accompanied by flute, solo violin and Bc *senza Organo*. There's a bass aria for three oboes & Bc and the cantata ends with a plain setting of the chorale that was cantus firmus in the first movement. It was written for the 24th Sunday after Trinity (19 Nov 1724), one of the sequence of chorale cantatas form Bach's second cycle.

Bereitet die Wege (No. 132) was written for the fourth Sunday of Advent, 22 Dec 1715. There are various editorial problems, since the autograph score isn't specific in some areas and only one incomplete part survives. The notation of the oboe in C in a work in A implies that the intended sounding pitch was Chorton (A=465), with the oboe playing at low French pitch. Bach indicated separate bassoon part for the first 22 bars only: presumably he subsequently copied out the part himself so felt there was no need to clutter the score. The second movement, a recitative for tenor, moves into a long arioso. The third movement has another problem: it is for bass and Bc, but the continuo line has both a simple and an elaborate part on the same stave. NBA separated off the moving part and labelled it *Violoncello*, but Carus assigns it to the organ – though since it is for the left hand, it is curious that the figuring is placed below the cello/bass stave. The alto has an accompanied recit then an aria with an elaborate solo violin. The autograph then stops. NBA leaves it thus, though prints the chorale text in the critical commentary; Carus takes a chorale from Cantata 164, transposing it to the right key.

Bach's *Harpsichord Concerto in C* BWV 1061 was obviously written for two harpsichords without strings, and even without close study of the autograph keyboard parts it was possible to play it thus. I did so, in fact, c.1970; I can't remember who with, but remember the place well enough: a house near Beachy Head which happened to have an early MS of Cornish carols which is now in the Truro museum. In preparation for that, I spent an evening working on the concerto with Michael Thomas, the only harpsichord teaching I ever had. It now appears (as BWV 1061a) in a separate edition reprinted from NBA VII/5. It is good to have it, but it needs separate parts to be playable; Anna Magdalena Bach too had trouble with page turns, judging by the page reproduced (Bärenreiter BA 1061; £12.00)

Bach *Das Wohltemperierte Klavier Teil II*, edited by Yo Tomita is insulted by receiving so brief a notice. I will come back to it when the editor's book on the subject appears from Ashgate. It has the high quality of appearance that one expects from the publisher, and much of the layout is the same as Henle's previous editions. But in detail it represents the sources more exactly, with an editorial policy that aims at Bach's latest adjustments rather than following a particular MS. There is no fingering – the title on the delivery note is 'Bach WTK 2 o[hne] Fingers'. As usual, redundant accidentals are omitted. (Henle 258; €19.00)

W. F. Bach's *Wohl dem, der den Herren fürchtet* was written to introduce the series of catechism sermons in Halle in September 1752. The opening chorus is notable for its brilliant 'choral' writing (surely for soloists), there's a duet for SA and Bc, then another lively but less virtuosic chorus. The choruses are both accompanied by strings. The three-movement form has the feel of an orchestral work. (Carus 32.076; score €14.90)

Quantz's *Flute Concerto in F* QV 5:149 (with strings and Bc) was composed after 1763 and is one of 25 in that key. It has the standard quick-slow-quick movements and does what it is meant to – pass the time pleasingly in a civilised manner; but there seems to be more pressure on our time these days than there was for Frederick the Great. (Carus 17.011; €19.40 score, parts also available)

The Earl of Kelly's *String Quartet in A* was edited by David Johnson in 1990 and now reappears in a computer-set version. David's introduction neatly refers to Kelly's three quartets as the ABC of his best work, since they are in A, B flat and C; they were written within a few years of each other, this one in 1767. The title page gives string ensemble with optional keyboard as an alternative medium, but the introduction doesn't say whether that is sales talk or if Kelly envisaged it. One might well play some of the early Haydn quartets orchestrally, but doing so with the later ones would be odd. (£16.00)

Also from David comes a book of ten Scots tunes set for two cellos. This isn't intended to be 'early music'. There was a tradition of music for two cellos in the 18th century, but it died out. These are useful for learners: pupil and teacher or two pupils. (£8.50, which seems a bit high for that market unless two copies are supplied.) They areavailable from David Johnson Music Editions, 8 Shandon Cresc, Edinburgh, EH11 1QE, Scotland; david @djmusiceditions.freeserve.co.uk

Haydn *Frühe Streichquartette vol. 1* is a study-score reprint from the Collected Works XII. 1 of the ten quartets of op. 1 & 2 that are still considered string quartets (though the definition isn't clear-cut). Op. 1, no 5 is replaced by one in E flat labelled no.0 (Hob. II: 6); op. 2 omits 3 & 5. Parts are also available. (Henle 9205; €21.00)

Haydn's *London Symphonies* from the Henle Collected Works are published separately in score and parts by Bärenreiter (slightly confusing, since other Henle material comes through Breitkopf). I've received a couple of symphonies, 93 & 95 (BA 4698 & 4699, each; £28.00). The latter raised a few questions. In the Trio, the editor prints 'Solo' against the cello part, but I wonder whether the other cellos should not be playing the bass part pizzicato. The answer to the editor's problem over whether empty bars in the Oboe II should be filled in must surely be illuminated by the way Haydn normally dealt with such matters: the editor might give us the benefit of his experience.

Ernst Wilhelm Wolf's *Fortsetzung sechs leichter Klaviersonaten* (Weimar 1787) has been edited by Paul Simmonds and Mike Daniels. Two years earlier, Wolf had published a collection of pieces preceded by an 'Introduction to good performance on the Clavichord'. It is likely that his didactic collections of the following two years were also intended for that instrument, though these three-movement short sonatas can, of course, be played on old or new pianos as well. Available from Paul Simmonds, 58 Redhill Drive, Brighton, BN1 5FL +44 (0)1273 552548 or paul.e.simmonds@ntlworld.com. for £10.00 + post.

Süssmayr's *String Trio* SmWV 613 (who would have dreamed a few decades ago that Süssmayr's works would be identified by a catalogue number!) is in D minor, which might make us hope for a work of some profundity.But any musical imagination runs very thin, with far too much thematic repetition. Worth a play-through, though don't risk programming it for a concert unless you are sure it won't outstay its welcome, even though there are only two movements. (Doblinger *Diletto Musicale* 1392; €19.00)

Finally, *Petrarch Songs* (or *Písně na Petrarku*, since this is from Prague) is an enterprising anthology of 24 settings of Petrarch's Canzone, which are printed at the end of the volume in Italian, Czech, German and English. Underlay is in Italian except for the first item, *May Morning* from James Hook's *8 Petrarch Sonnets* op. 60 (1790), which has a twee innocence that subverts Petrarch's poise. Everything else is from after 1800, but if you happen to be singing Dufay somewhere with a piano, you could try Cornelius's Vergine bella for contrast. (Bärenreiter H 7934; £20.50)

I mentioned in the review of Orfeo *(p. 4 above) the modern Italian insistence of concealing the beginning of lines by removing capitals, yet this contrasts with the importance verse forms always has in the analysis of vocal forms. Is it something to do with avoiding of anything approaching a tum-ti-tum-style formal reading? Last week, the Radio 4 afternoon story slot has been occupied by narrative poems. I only heard the first, in which the reader sounded embarrassed by the rhymes in* The Pied Piper of Hamelin. *I hadn't heard or read it since childhood. It needs to be read aloud to get the benefit of Browning's virtuosic rhyming, which is a significant feature of the poem; but that was obviously considered too vulgar for a modern audience. Poetry readers evidently need to study poetic performance practice. Are there any PPP courses around?*

LETTER FROM BURGUNDY

Brian Robins

Simon Ravens having opted to 'go occasional' with his entertaining 'Ravens View', this is the first of a similarly occasional 'Letter from Burgundy' page devoted to news and comment related to this corner of the world in addition to more general observations on early music. I promise to do my best to keep the onset of 'grumpy old man syndrome' to a minimum, although can't provide any guarantee that it won't surface from time to time.

When we (not the royal 'we', but one inclusive of my partner Anne) moved to this corner of *la France profonde* five years ago the amount of live music we might encounter in an area where one speaks not of two-car, but rather of two-tractor families was naturally a concern. Of course, every July there is the Beaune International Festival of Baroque Opera within an hour's drive, an event that sometimes seems to mirror the rather superior aura of its base, but one that has already provided unforgettable memories. But what else might we find?

Well, actually, quite a lot. That you sometimes have to search hard for your concert seems to be just part of a laid-back Gallic philosophy of life that says: 'mais, oui, there is a concert, but you'll have to find out where and when it is if you're interested'. We had a classic example of this recently in trying to track down concerts by the splendid Ensemble Gilles Binchois and Dominique Vellard scheduled for several remote Romanesque village churches. Enquiries at the tourist office in Chalon-sur-Saône, the source of our original information, yielded only polite Gallic incomprehension (no other nationality can be politely unhelpful in quite the same way as the French), so shortly before the scheduled dates we decided to tour the listed churches. No notices on doors. No nothing. At length, after internet trawls and telephone calls, we discovered the appearance of Vellard and his ensemble was more than just a figment of the imagination and duly turned up late one fine Sunday afternoon at the church in Mercurey, a name that will ring bells with connoisseurs of fine Burgundian wines. Not surprisingly in view of the apparent secrecy surrounding the concert, the audience was small, but we were treated to outstanding performances of chansons by Machaut, Landini and Dufay. Vellard founded the EGB as far back as 1979, but excellent technique still allows him to use his light tenor with an enviable mellifluous ease in addition to a seemingly innate sense of style.

The modest audience was atypical. The French love their early music, particularly of the Baroque, which attracts audiences across a wide age range that listens attentively and invariably receives rapturously, if sometimes a little indiscriminatingly. There are, however, rules of concert going-to be learned. Number one is that although concerts generally start later than in the UK, they never, ever start on time. And when the audience eventually quietens around 15 minutes after the scheduled start, don't be fooled into thinking the music is finally about to begin. Not a bit of it. That's the cue for the introductory speech, which might last two minutes or – as a worst-case scenario – something closer to ten. During the course of this speech everyone from the Conseil Régional down to the floor cleaner will probably be profusely thanked for his or her role in enabling what you are about to receive in the fullness of time. At the end of this homily, the speaker will tell you what you're going to hear, notwithstanding the fact that you already know because it's in the programme in front of you.

I've left little space for this year's Beaune Festival, which given that it was the 25th anniversary seemed a curiously muted affair. Only two events were scheduled for the famous open-air *cour* of the Hospices, leading one to surmise that the organisers had a Cassandra-like premonition about a summer that has been as wretched in Burgundy as it has in the UK. Neither did the festival include an enticing revival of a rare Baroque opera, one of its greatest strengths in past years. Indeed, the sole Baroque opera on offer was Monteverdi's *Orfeo* (Alessandrini), an obvious, but hardly original choice in 2007. Having no press accreditation this year, we attended only two concerts, both courtesy of the performers, so critical comment is out of place. Suffice it to say that one featured Paul McCreesh and his Gabrieli forces in two of Purcell's St Cecilia odes, between which they sandwiched Britten's Hymn to St Cecilia, a work with I was delighted to hear again after a long gap. A fortnight later Jean Tubéry brought his Burgundy-based La Fenice and the Namur Chamber Choir to the cathedral in a programme of Venetian festive music, an occasion not only to relish some splendid music, mostly Giovanni Gabrieli, but also to renew acquaintance with the charming and cultivated Tubéry.

A welcome return to Brian Robins, who was one of our original reviewers, but dropped out when he found himself writing so much for the American magazine Fanfare, *whose editor has moved on from his enthusiasm for early music, and for* Goldberg.

BYRD IN LONDON & PORTLAND

William Byrd Symposium, King's College, London, 23–24 July 2007

Philip Taylor

As the country recovered from the unusual virulence of the wet British summer, Byrd devotees gathered for two days of fresh insight and discussion on the composer's life and works. Hosted by David Trendell and King's College Music department, proceedings began on the Monday afternoon after delegates had been welcomed into the St David's room at the Strand campus. The opening paper, from Kerry McCarthy, was a stimulating consideration of the issue of spiritual and political exile amongst Byrd and his Catholic contemporaries. A comparison with those composers who chose to leave England for the continent reveals the relative insularity of Byrd's musical personality, including apparent ignorance of the Italian language in his setting of *La verginella* from the 1588 *Psalmes, sonets and songs*. Kerry's discussion of the notion of inner emigration, the displacement of the creative self from one's immediate circumstances, did much to suggest how we might move beyond the firmly established, but surely simplistic, image of Byrd as proud and defiant recusant.

From emigration we turned to immigration, with a report from Owen Rees on the activities of the Spanish nun Luisa de Carvajal y Mendoza. The records of Mendoza's exploits with the Jesuit mission in England, as recorded by her confessor Michael Walpole, include intriguing descriptions of clandestine gatherings of the sort with which we know Byrd was involved. Davitt Moroney then sought to rejuvenate critical appraisal of *Diliges Dominum* from the 1575 *Cantiones Sacrae*, notable for its design as a four-part canon in retrograde inversion (*canon octo partes in quator recta et retro*). Examination of the structure of this composition, and the identity of its text (extracts from Matthew 22), suggests that Byrd's setting was purposefully designed to reflect the sentiments of the passage in question, not merely as an experiment in technical abstraction.

After a break for tea, Timothy Day presented the results of an investigation into the revival of Byrd's choral music in the early 20th century, starting with the high quality of the performances witnessed by delegates at the 1933 Cambridge meeting of the International Society for Musical Research. Of most interest was the story behind this event, concerning the gradual introduction of undergraduate students as choral scholars at Cambridge from the late 19th century onwards. This process of change met with institutional resistance in the form of attitudes towards the suitability of the music profession for young men, bound up with prejudices of sexuality and class. Ensuing discussion suggested that this topic promises to teach us a great deal in terms of cultural and musical history.

Next, we returned to the present day, with Andrew Carwood surveying his experiences with The Cardinall's Musick during a decade of recording the complete Latin works for *The Byrd Edition*. A frank and comprehensive discussion of contentious issues such as pitch, scoring, vocal range and liturgical context revealed much about the way in which Byrd's legacy can be translated into the realities of present day choral practice. This emphasis on performance prepared us for an evening concert in the College Chapel, presented jointly by Davitt Moroney at the harpsichord and David Trendell with selected members of the King's College (London) choir. Five motets from Byrd's *Cantiones Sacrae* of 1589 and 1591 were interspersed with five pieces of keyboard music to provide a varied but balanced programme. Despite inevitably brief rehearsal time, the choir achieved a finely blended and accurate sound, from the spine-tingling opening chords of *Tristitia et anxietas* through to the climactic setting of 'afflictionem' at the end of *Tribulationes Civitatem*.

Tuesday morning began with John Harley, with a fresh look at the career of the London musician John Heywood. Documentary evidence concerning his position at St Paul's is significant for the light it sheds on Byrd's older brothers, John and Symond. A revised interpretation of the dating of their position as choristers at St Paul's has consequences for the chronology of William's early career, and, as John argued, provides further support for placing his birth in late 1539 or 1540. This was followed by my paper, on Byrd's unpublished consort song setting of an elegiac sonnet for Mary Tudor, 'Crowned with flowers and lilies'. I suggested that some of the more unusual features of this piece can be explained by interpreting it in the context of the composer's other late songs from the Paston manuscript collection.

After lunch, attention turned to the complexities of Byrd's harmonic language. William Mahrt added to his insightful research findings by analysing Byrd's use of three-pitch imitation, in which the practice of pairing imitative points a fourth or fifth apart was extended by the addition of a third entry, creating chains of fifths. By relating this practice to the idea of tonal centre in Byrd's Latin sacred music, Bill demonstrated how the composer created tension between tonalities within passages, manipulating the tension for expressive effect. Andrew Johnstone then approached the issue of tonality from a different perspective, addressing Byrd's use of keys in his English service music. The consistent employment of 'low' keys in this repertoire, analogous to the *tuoni ecclesiastici* of continental theory, suggests that Byrd may have been writing with particular effects in mind, although his flexible treatment of accidentals reveals the extent to which he had moved beyond conventional modal practice. Finally, David Trendell examined Byrd's treatment of dissonance in his 'political' motets, asking if particular

effects produced by false relations and suspensions might constitute a musical representation of the composer's recusant personality. An analysis of harmonic procedure in *Haec dicit dominus* (performed the previous evening) showed how the deliberately cultivated instability of this motet expresses its text's political meaning.

The diversity and depth of approaches evident during the two days of this symposium confirmed that Byrd's music more than justifies gatherings devoted to a single composer. The meeting added to the momentum gained at the International William Byrd conference at Duke University in 2005 (reviewed by Richard Turbet in *EMR* February 2006), and this continuity was apparent in several of the contributions. Some of the sessions could have benefited from more support, though this was perhaps inevitable given the timing and the weather. Those in attendance were treated to a friendly and sociable atmosphere, particularly in the evenings. The original Greek *symposia* were drinking parties after all!

The Tenth Annual William Byrd Festival Portland, Oregon, 2007

Richard Turbet

The William Byrd Festival is held every year in Portland, Oregon, during August. It was founded in 1998 by Dean Applegate, director of Cantores in Ecclesia, the local adult choir which is also the Festival's resident choir. Although the Festival lasts just over a fortnight, its events mainly take place over three consecutive weekends. These events consist of concerts, lectures and, most importantly, services. All the music performed is by Byrd (occasionally an item in a recital is by a contemporary who was a teacher or pupil) or is sung to plainsong. Dean prepares the choir, which for the duration of the Festival is conducted by Richard Marlow who, until his recent retirement, was Organist and Director of Music at Trinity College, Cambridge. Plainsong is sung by the boys and girls of Cantores in Ecclesia, an ensemble separate from the adult polyphonic choir. Visiting lecturers and musicians, if they are present throughout the Festival, are invited to join Cantores in Ecclesia for its performances. Festival services, concerts and lectures take place in two local Roman Catholic churches, currently St Patrick's and Holy Rosary, and in Trinity Episcopal Cathedral. Each year a Festival programme is produced, containing comprehensive details about all events, performers and lecturers. There are also programme notes for the concerts and background material about Byrd, written by Kerry McCarthy, the eminent Byrd scholar.

This year's Festival, auspiciously the tenth, took place between 11-26 August. The first event was a well-received Public Lecture 'Byrd's unpublished motets' by David Trendell, Organist of King's College, London, given at Trinity Episcopal Cathedral. The following day was the first musical event, a Vocal Concert 'Framed to the Life of the Words' by the English mezzo Clare Wilkinson, accompanied on the organ and harpsichord by Mark Williams, lately Assistant Sub-Organist at St Paul's Cathedral, London, with readings from the publications of Byrd by the actor Mark Denham. By all accounts the acclaim which greeted the singing of Clare was equalled by that accorded the readings by Mark Denham.

The first service of the Festival took the form of a Pontifical High Mass at St Patrick's Church on Wednesday 15 August, using Byrd's propers for the Feast of the Assumption with the ordinary sung to chant. Such is the attention to detail at the Festival that liturgical experts were drafted in from as far away as Connecticut to ensure correct adherence to the chosen Tridentine rite of 1962. The singers were prepared and conducted by Kerry McCarthy, revealing another of her many musical talents.

I arrived in time for the events of the second weekend. The first event was a Solemn Pontifical Mass at St Patrick's Church on Friday 18 August, with Byrd's Mass for Five Voices as the ordinary and *Venite exultemus* as the communion motet. This glorious work, with its resonances of Robert Carver in the central section, has so far only ever been recorded commercially on an LP available exclusively in the U.S.A. It seems inappropriate to review a choir's performance at what was divine worship, but the service was part of the Festival, and anyway the singing of Cantores in Ecclesia was superb, responding to the generous and precise conducting of Richard Marlow. The service itself was preceded by a Pre-Mass Lecture by another distinguished musicologist, William Mahrt.

On the following day I gave my Public Lecture, 'Byrd's *Great Service*: the jewel in the crown of Anglican music', a suitably understated and neutral title. The evening canticles were scheduled to be sung at Evensong the following day, and the Venite as part of the concluding Sacred Concert a week after that. I was able to announce for the first time in public a small contribution to the research about the date of the work. Notwithstanding my great respect for the work of Craig Monson in reinstating most of the work's verse and antiphonal passages for *The Byrd edition* (volume 10b, 1982), I was never convinced by his dating of it to the 1580s, personally favouring a later date perhaps even early in the reign of James I, which Peter le Huray found acceptable in *Music and the Reformation in England 1549-1660*. Recent research by Andrew Johnstone towards a monograph on Byrd's Anglican music points to a dating in the latter half of the 1590s. It has been pleasant to contemplate that I was working on my article "Wings of faith", *Musical times* December 1997 (which established the extent to which Byrd drew upon Sheppard's *Second service*) exactly 400 years after Byrd seems to have been composing the *Great Service*. Mindful that a Jacobean Book of Common Prayer was published in 1604, I recently compared the texts of each canticle and movement with those of the Elizabethan Prayer Book of 1559. There was one word that differed in all seven movements. In the Te Deum, the phrase 'Thou sittest on the right hand of God' in the Elizabethan Book is rendered as 'Thou sittest at the right

hand of God' in the Jacobean Book. Byrd uses the Elizabethan text, confirming that the work must have been composed before 1604. (Craig notes the use of the Elizabethan text but does not make the point that it was changed in the immediately subsequent Jacobean Prayer Book.) During the lively session of questions and answers which followed the lecture, I pondered whether composition of the *Great Service* was provoked by Byrd or the Chapel Royal itself wanting a hugely impressive display piece to impress their putative new monarch James. Subsequently, however, I have wondered whether it was Byrd's – or the Chapel's – musical gift to the aged Queen, either for her fortieth anniversary in 1598, or quite simply before her passing. If only a relevant document, such as the one that pinpointed the circumstances of the composition of *Sing joyfully*, would come to light!

Another Solemn Pontifical Mass was celebrated on the Sunday morning, this time in a packed Holy Rosary Church. The ordinary was sung to the Mass for Three Voices, again idiomatically performed, this time by just the lower voices, and the communion motet was *Domine salva nos*, its six parts sung sonorously to a standard that would sit comfortably with any fulltime professional ensemble.

Sunday was a busy day, as in mid afternoon Mark Williams gave an organ recital entitled 'Byrd and his Tudor friends: keyboard music from late 16th and early 17th-century England' in a full Trinity Episcopal Cathedral. The friends were master, colleague and pupils Tallis, Gibbons, Bull and Tomkins. Mark played crisply and clearly, not only driving the music hard at times where such virtuosity seemed appropriate – especially so for his retiring voluntary at the following Evensong, Byrd's Fantasia in d with its possible origins in the chant *Salve regina* – but also quietly evoking the contemplative provenance of pieces such as Byrd's arrangement of Parson's *In nomine*.

Evensong itself began with *Praise our Lord all ye gentiles* as its non-liturgical introit, and proceeded through the Responses and the *Great Service* to the appropriately liturgical anthem *Prevent us O Lord*. The rousing introit warmed up the choir for the ordinary, which it despatched superbly, with confident verses and unanimous response to decisive conducting. Unlike many better known choirs, the inner parts were as audible as the outer, where the basses were strong without being strident.

I re-traced my circuitous way homeward after this (I flew to Chicago then took the train across the continent to Oregon, and vice versa) so I am grateful to Kerry McCarthy for providing a few thoughts about the events of the final weekend. On Saturday 25 August the choir sang another Solemn Pontifical Mass in St Patrick's Church, with the Mass for Four Voices as the ordinary and *Pascha nostrum* at Communion. Because the choir's togetherness, and its familiarity with the conductor, were at their zenith, the performance of this Mass was the most assured of the three sung during the Festival. The concluding Sacred Concert the following day in St Patrick's was an ambitious programme beginning with *Venite exultemus* which had made such an overwhelming impression on me at the first service which I attended, followed by Byrd's propers for Easter Day (in five parts), the Venite from the *Great Service*, the propers for Saints Peter and Paul (in six parts) and, in conclusion, the unpublished *Peccavi super numerum*, the choral sections interspersed with pieces for organ played by Mark Williams. Hearing the choir rehearse some propers for SS Peter & Paul assured me that it possessed the right weight and distribution of parts to do justice to this sometimes luscious music (which seems to invite the disapproval of some of the more ascetic musicologists). This was borne out at the recital, the crowning triumph of which was *Peccavi super numerum* performed with expressive intensity. One can hear easily that Byrd did not publish it because he mined it for other pieces and perhaps felt that he brought off a few musical procedures even better elsewhere, but a performance such as this revealed the work's own power and intensity.

In conclusion I have two more observations. First, although they sang no Byrd during the Festival, the boys and girls of Cantores in Ecclesia contributed the Gregorian chant propers. I have a low tolerance for plainsong, but I was enchanted by their singing. Their tone is nothing like any British junior choir, and would not suit even the likes of Manchester or Edinburgh Cathedrals, where the treble lines are integrated. Somehow Dean Applegate has established an ethereal, even other-worldly, tone that nonetheless has focus and conviction, and the flexibility and discipline of the children's chanting was hypnotizing. Secondly, all those named as contributors to the enduring success of the William Byrd Festival will agree that the individual behind its success is Dean Applegate. He is a character and he is unique. I do not know whether there are any other Americans like him, but I know of nobody British who remotely resembles him. His achievement on behalf of early music, including plainsong, in general, and Byrd in particular deserves recognition and acclaim not just locally, nor even just nationally, but internationally.

We'll see you later, then. Derek needs a bit of cheering up. He's just found out that Tallis is dead...

Early Nights in Edinburgh

D. James Ross, Brian Clark & friends

Over the years the Edinburgh Festival has blown hot and cold towards early music, but none of the bigwigs I spoke to during my several recent visits could deny the success of this year's generous helpings. The issue was perhaps crystallised in the spectacle of several hundred enthusiasts of all ages packing into the Hub to hear a performance in Old English of one hour and forty minutes of *Beowulf* on voice and lyre! Certainly the *Full Monteverdi* experience which was also on offer was extremely well attended, and to my mind provided a real festival highlight.

Jordi Savall has already brought his beautifully stylised production of Monteverdi's opera *Orfeo* to DVD, but the delight of seeing this visual and musical feast live in the Festival Theatre proved to be a moving and stimulating experience. The simple brilliance of a mirrored safety curtain, which allowed us to watch ourselves assemble and then to see the conductor sweep in through the stalls and to watch the galaxy of early instruments played by the Concert des Nations was an unexpected treat. From the opening fanfare delivered by trumpets and sackbuts from the boxes above and beside the stage, there was a dignified sweep of drama which seems to have escaped some critics but which captivated me and those around me in the audience. If a couple of the many secondary soloists proved a little less than perfect vocally, the commenting chorus of solo voices and the larger choral forces were splendid as were the main soloists. Furio Zanassi's consistently excellent account of Orfeo seemed to typify Savall's approach. While all the intricacy of Monteverdi ♭ s ornamentation was faithfully negotiated, he never allowed the detail of the decoration to interrupt the broader phrasing and the dramatic integrity of the part, and while the passion was as stylised as the fluffy clouds and Poussin-like landscapes, it was deeply moving and involving. Some lovely dancing from a group of energetic youngsters completed the bucolic atmosphere onstage, while the orchestra pit proved a box of aural delights, with some particularly fine contributions from the double harp of Andrew Lawrence-King and the cornetts of Jean-Pierre Canihac and Gebhart David.

For me, the rich pleasures of *Orfeo* had been preceded by the cleansing sorbet of a programme of madrigals from Monteverdi's first, second and third books performed by Concerto Italiano in Greyfriars Church. Under Rinaldo Alessandrini, the singers and instrumentalists of Concerto Italiano were presenting five concerts in which Monteverdi ♭ s eight books of madrigals were to be represented. What was striking about this opening programme, ironically entitled 'Monteverdi as Apprentice', was just how little the twenty-year-old composer had to learn. Later madrigals perhaps were more daring and experimental, but already in these earliest efforts we have a stunning perfection which belies their composer's youth. Stunningly perfect too were the performances, with a seated Alessandrini conjuring beautifully balanced and rounded tones from his six singers and two theorbists. Directing an instrument so perfectly honed must be a pure delight as voices and instruments moved in perfect synchronisation through Monteverdi's varying tempi and unexpected harmonic twists and turns. This was a masterclass in madrigal singing delivered by true masters.

My Monteverdi feast culminated in a performance of the *Vespers* in the Usher Hall by Jordi Savall and the Concert des Nations and La Capella Reial de Catalunya. Taking the unproblematic approach of performing the publication in order and at pitch, making no particular claims for the performance as a liturgical reconstruction allowed Savall to concentrate on the music itself, and his reading followed the same inexorable logic as had his Orfeo. Ornaments were never allowed to get in the way of dramatic vocal lines, and a minimum of added decorations was employed. I felt that occasionally the rather unconducive atmosphere of the Usher Hall and this lack of vocal fireworks led to episodes of unexpected ennui, but these were soon dispelled. I am constantly unconvinced by the minimal use made of the full forces in many such performances – I find it hard to believe that paid court musicians were simply allowed to sit around for long spells listening rather than earing their wages; but the spectacular effect of the eventual tours de force is undeniable. The delightful pragmatism of brass players sharing music held by singers struck me as most convincing, and the combined forces produced a pleasingly full sound. A completely unanticipated encore – *In pace,* composed specially for this ensemble by Arvo Pärt to mark the Madrid bombings – proved a moving if not entirely appropriate conclusion to the evening.

But what of *Beowulf*? Like a character out of Ray Bradbury's *Farenheit 451*, an obsession with the Old English poem has led Benjamin Bagby almost to become the poem, devoting his life to performing vast tracts from it, accompanying himself on the lyre. That an event which many might judge minimalist not to say esoteric attracted so many people is a testimony to the drama with which Bagby invests this remarkable epic tale. Using all the tricks of the folk story-teller, grimaces, extremes of voice production, chant, declamation, dramatic whispering and shouting, Bagby brought the remote world of Saxon England vividly into focus. In consort with the harpist and lyre player Bill Taylor as The Art of Musick I have

performed not dissimilar material and am very familiar with the unique demands placed upon a vocal performer in these circumstances. I was impressed by the scale of Bagby's performance, a hundred minutes with only short breaks, and the fact that it was a one-man show. But most of all I and the eclectic crowd packed into the EIF Hub hall were aware of being held under a spell, which in spite of the uncomfortable seats we were very reluctant to break. This is surely the ultimate accolade to any performance of early or indeed any other music. *D. James Ross*

Had I known James had planned to spend time at the Festival, we could have shared the tickets the Press Office kindly supplied. In the event, although I requested many, I was only able to attend two events myself (the first of *The Full Monteverdi* and the opening night of *Orfeo*); otherwise, what largely seems to have been huge amounts of pleasure fell on the shoulders of two friends from Edinburgh, Gill Cloke and Sara Parvis.

Like James (and Gill, and Sara, and a great many others), I found Concerto Italiano's performances (Greyfriars Kirk) captivating and full of a passionate warmth that, for whatever reason, many other groups seem unwilling (or unable?) to bring to music that is full of the language of love. I was somewhat surprised by the layout – the singers stood along the back, while the two lutenists faced each other from either side (meaning that their sound was projected across the church rather than outwards towards the audience), with Alessandrini sitting in the front. From where I was sitting, I couldn't really hear the instruments at all, and I know I wasn't alone in that.

Gill certainly seems to have enjoyed the remainder of the week, which clearly revealed Monteverdi's increasing audacity and confidence. She was less impressed in general by the female singers than the men (as also with Jordi Savall's team later in the week), and although one tenor was better at projecting the words than the rest of the group, the other one had a nicer tone. Homophonic passages in the earlier part of the week she considered awe-inspiring.

By August 16, the group had grown with the addition of violins (Gill wrote: 'I put lithe and lightsome and utterly balanced and at unity – and concluded Brian would definitely approve') and Alessandrini himself on harpsichord. The music was from Book VII, and Gill was apparently seriously tempted to take up the offer 'Balliamo' in *Tirsi e Clori*. Madrigals from Book VIII followed the next night, and *Tancredi e Clorinda* took Gill back to "A" Level music days: 'Last time I heard this I was 16 and I thought "what is all the fuss about..." – well this showed us.' Occasionally clarity was sacrificed to passion, but it was all in a good cause – and again there was lots of lovely tone-painting. At one point, the lady next to her 'sighed orgmasically'. I'll leave the last word to Gill: '*Hor che'l Ciel e la Terra* was a highlight. They did not go out with a whimper, but a zenith. I wrote (when I'd got my breath back) "This was an absolute masterpiece of control and total ensemble dedication to one end. Singing, dynamic, tempi, pauses – all utterly in unity; it was like watching telepathy or a hive mind! Absolute dedication to what they were singing." I was ravished ...'

Like James, I enjoyed the live *Orfeo* experience. I had seen the DVD, so knew the performance. I was very pleasantly surprised that the Festival Theatre seemed to be bursting at the seams, not that many of the audience really seemed to know what they were about to see/hear, judging by the overheard comments. Apart from the dancing, the production is rather static, and some of the acting was a little cardboard-cutout, but most of the singing was enjoyable and convincing. Unlike James, I found some of the harp continuo just a little too intrusive.

Gill also went to hear Jordi Savall's *Monteverdi Vespers* at the Usher Hall (August 16) and was impressed by neither the lack of programmes nor the new seating with its dark reflective numbering. The performance did not exactly impress her either – the forces were underwhelming in the huge acoustic and the singers were vastly inferior to the players, notably the cornettists. She also considered the harp intrusive and there were suggestions from other members of the audience that he might be trying to help hold the performers together. One very tiring aspect of the entire performance was the obligatory gaping chasm before the final chord of every movement.

Harmony and Humanity was the title of the second week of 6pm concerts. The Orlando concert gave two recitals, one of Josquin and Ockeghem (August 21) and one of Machaut and Dufay (August 22). As a general comment, Gill wrote: 'Very beautiful, very smooth, very slick in presentation – and completely bloodless, in a terribly well-bred English way. A lovely homogenous sound, terribly mellifluous, but lacking in the broader effects.' At the end of the second concert (which she thought better than the first), she commented: 'Are they a bit too respectful of the music? It lacks robustitude – a bit prissy in combined effect, I could have stood more of the vulgar, energetic, nasal variety of early performance...'

Anonymous 4 (August 21) were much more impressive in their 'utter commitment to and engagement with their (rather peculiar) milieu – they really sucked one in! The ensemble works so much better, which counts for more than purity and individual brilliance. Is it just me, or are they an inherently unlikely lot to hold the attention? Very homely looking and sounding at times, but I thought they were terrific.'

Sara didn't share some people's excitement at La Venexiana's decision to sing Gesualdo's music for Holy Week in

unequal semitones, in imitation of contemporary keyboard instruments where C sharp is not the same as D flat. Some people felt this simply made it sound out of tune. 'I thought the anguished effect was exactly what you want for tenebrae responsories,' she wrote, 'except that the first few worked best. After a while, the effect began to pall a bit.' Things picked up at the end again, though: the (second) *O vos omnes* was 'particularly lovely'.

She enjoyed the Huelgas Ensemble (August 29): 'Some lovely bits in the Lassus, especially the Sanctus of the Mass, where there was a real effect of groups of angels coming in from all the different heavenly spheres. But we thought the Credo lacked attention to some of the big moments: a lot of the things Noel O'Regan picked out in his programme notes weren't actually highlighted (up until the final *Cum sancto*). Again, the lamentations were sadly tame, but what a gorgeous sound!'

She had mixed feelings about The Tallis Scholars' Palestrina concert (August 30), and agreed with Gill that the following evening's Spanish Golden Age recital was better. Gill felt it was certainly a more 'robust' representation of sacred music, 'such as I thought I wanted. But after a while you started to lean back unconsciously and covet a piano... Overall the impression was they were way happier in the loud bits – there kind of wasn't much below *mf*.' Sara felt this was her favourite of the *Harmony and Humanity* series.

None of us were able to attend Cantus Cölln's Bach motet recital (September 1), but I hear it was a showpiece of that group's dazzling virtuosity – a little *too* good for some people I've heard from, especially after Concerto Italiano's exemplary displays of technical prowess *and* passion – though it culminated in a bouncy yet relaxed reading of *Jesu, joy of man's desiring* that showed them perfectly capable of combining both attributes.

In general, then, the Edinburgh International Festival is to be lauded and congratulated on a hugely successful early music contribution. When I spoke to the director, Jonathon Mills, ahead of the event, he told me that early music was unlikely to be so high profile again for a number of seasons – he has a number of other ideas he'd like to explore before re-visiting our sound-worlds. I hope the commercial rewards have shown him (and those that hold the purse strings) that Early Music is no longer a fringe activity. 2009 should already be high on his list of priorities – not just to celebrate Handel, but to provide a context: a programme of Zachow cantatas? music from early 18th-century Rome? opera by his London rivals? and let's not forget his English contemporaries (and Purcell has an anniversary then too). *Brian Clark & friends*

MUSIC IN LONDON

Andrew Benson-Wilson

Royal Opera House *Così fan tutte*

Sir Jonathan Miller's 1995 modern-dress production of *Così fan tutte* has been through five revivals, each updated to the current day, not least in technological gizmos. So mobile camera phones were a key part of the action videoing the various goings on, and the wedding contract is drawn up on a laptop. The large mirror remains as an essential part of the staging – all the characters interact with this mirror at various guises. CNN cameras and Starbucks drinks add to the contemporary feel. Jonathan Miller's perception of the human condition in its minutiae is always one of the strengths of his direction, and his *Così* includes several delightful little cameos of everyday manners. Of course, in *Così,* there are many ways for the director to elaborate on the plot. In this case, we had Fiordiligi flirting with Ferrando as soon as the Albanians appear, followed by a pretty clear indication that Dorabello recognised the disguised Guglielmo. Refreshingly, Miller made sure there was little stage action during arias, unlike many directors who cannot bear to allow the singers to just stand and sing. He also made good use of occasional silences. Miller is also credited with the set design – a simple off-white backdrop that remains constant throughout the opera. Of the singers Sir Thomas Allen was an authoritative Don, with fine contributions from Dorothea Röschmann and Elīna Garanča (Fiordiligi and Dorabella), Matthew Polenzani and Lorenzo Regazzo (Ferrando and Guglielmo) and Rebecca Evans as Despina. Sir Colin Davis produced some uncharacteristically clean playing from the Royal Opera House orchestra, keeping the pace reasonable and ensuring cohesion between the stage and orchestra.

Glyndebourne Festival Opera *Così fan tutte*

The revival of Nicholas Hytner's 2006 production of *Così fan tutte* (which I reviewed in its semi-staged Proms incarnation) saw the replacement of the Orchestra of the Age of Enlightenment and Iván Fischer with the London Philharmonic Orchestra under Robin Ticciati (I went on 10 June). With the exception of Ainhoa Garmendia as Despina, all the principal roles were new. The staging, with two interconnected spaces front and back of the stage, produced a realistic Neapolitan feel with the help of some very effective lighting and the staging and dress was similarly believable (for a change!). Although I normally rather like un-staged or semi-staged versions of opera, the addition of the staging to the semi-staged version I reviewed at the Proms made a big difference. However, I am not sure if the cast changes were an improvement, although (as is often the case) a stand-in particularly impressed me, the impressive young Australian soprano Gillian Ramm, replacing the indisposed Rachel Harnish as Fiordiligi. The most impressive contributor was the 24-year old conductor, Robin Ticciati, recently appointed as the Music Director of Glyndebourne on Tour. Although the sound of period instruments was sadly missed, he produced an attractive sound from the London Philharmonic Orchestra. There is much scope for directorial subtlety in *Così*, not least in the interaction between the four protagonists – in this case it was noticeable that the two pairs stayed in their original pairings for longer than is usually portrayed, and it was the two women who instigated the switch of partners. And although notionally reunited with their original partner, there was a very knowing glance between Fiordiligi and Ferrando at the end.

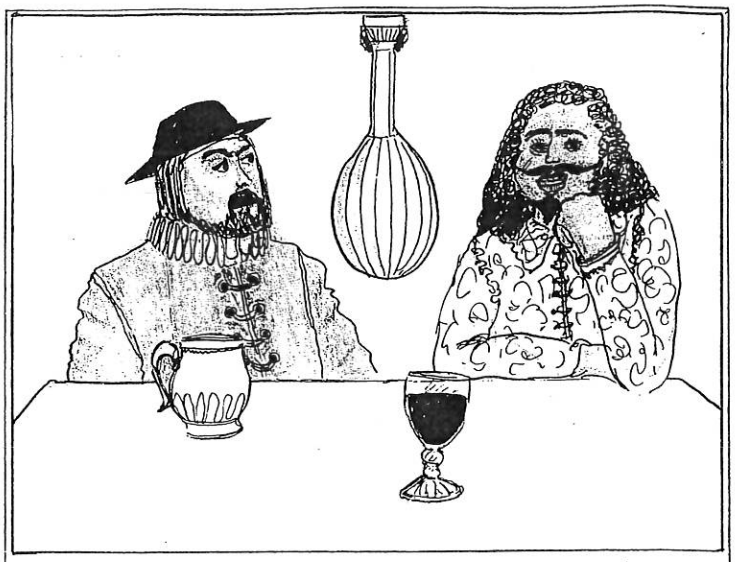
Glyndebourne Festival Opera *St Matthew Passion*

Staged versions of Bach Passions are not new – Jonathan Miller gave an inspiringly human reading of the Matthew Passion in the mid 1990s and Deborah Warner's 2000 ENO staging of the St John Passion drew the audience directly into the unfolding drama in an intensely powerful way – and I am certainly not against the idea in principal, as some might be. So I went to Katie Mitchell's staging (I was at the 3rd performance on 7 July) with a receptive mind, notwithstanding the incongruity between Glyndebourne's setting and the music. The bleak stage represented a classroom, with photos of children on one of the walls. A pile of mournfully tiny chairs the only remaining visible sign that this space was once filled with the joyful cries of children, all of whom are clearly now dead. The room is packed with grieving parents as a group of four travelling players arrive to present the Matthew Passion as some sort of group therapy, using the parents for the chorus and many of the solo parts (which frequently entailed some persuasion from the players). The whole action takes place across the stage, rather than outwards – the audience are mere voyeurs looking on as one layer of grief is overlain by another. Whatever the emotional or musical intensity of this performance, I do have problems with the misappropriation of one genuine moment of human grief as a mere backdrop for the performance of another – surely any exploration of Dunblane (of which I have very minor personal memories) or Beslan/Chechnia deserves to be centre stage. There were further disturbing elements to come. Jesus was covered an unspecified white powder (salt/sand?) and a jug of water was repeatedly filled to overflowing. Earlier his head had been plunged repeatedly into a bowl of water as an updating of torture techniques. The chorus sang into their score sheets across the stage, producing a muffled sound that was rather too full of vibrato. Although I presume there were side-stage monitors, there were still frequent lapses of timing twixt pit and stage. Apart from having the singers projecting across the stage rather than out from it, the only other aural interference was the bizarre sight, and sound, of Sarah Connolly playing the continuo accompaniment to

Jonathan Manson's gamba solo on a harmonium. Conductor Richard Egarr seemed curiously detached from the whole proceedings, and occasionally appeared not to have complete control. The Orchestra of the Age of Enlightenment was, unusually, on similarly lacklustre form. The saving grace of this production was the singing of Mark Padmore as the evangelist – with a slight inflexion of the voice or a subtle phrasing of a passage he delves deeper into the emotional depths of the drama than all the stage antics put together. Sarah Connolly, Ingela Bohlin and Henry Waddington also impressed. As a postscript, I was rather surprised to see Jesus smoking on stage (which, as far as I know, is illegal, even for Jesus, unless it is artistically integral to the plot). It would be fun to explain to the West Sussex Police that the miscreant they are after has since been crucified and ascended to heaven.

BBC Proms *Striggio*

The 113th Proms season was the 80th since the BBC took over and the last under the direction of Nicholas Kenyon. As has been the case in recent years, early music did not seem to have a high profile, although the late-night performance of Striggio's 40/60 part Mass: *Ecco sì beato giorno* on 17 July hit the press headlines and attracted a huge audience. This was its first performance in modern times, following the detective work of Davitt Moroney. Although the work had been known about, it had laid unseen in the Bibliothèque Nationale in Paris since 1726, its true nature concealed by some appalling cataloguing 100 years ago. Not only was the title missing from the catalogue entry, but it was listed as being for an unremarkable 4 voices rather than 40 and was described as being by 'Strucso' rather than 'Striggio'. No wonder it didn't attract any attention. The work was the result of a complicated bit of political manoeuvring by Cosimo de' Medici Duke of Florence in his attempts to get the Haspburg Holy Roman Emperor Maximilian II to grant him a royal title. In 1566, Striggio himself made a mid-winter journey from Florence over the Alps to Vienna to offer this gigantic setting of the Ordinary of the Mass to the Emperor. This spectacular gift did not have the desired effect, and it took several years before Cosimo became Grand Duke of Tuscany, via an intervention by the Pope and a very large monetary gift to the Emperor. Then as now, money seems to speak louder than music when it comes to obtaining honours. With five choirs, the work varies from 8 parts (in the *Kyrie* and *Hosanna*) to 40 in the *Gloria*, *Credo* and first *Agnus Dei*. Only in the final *Agnus* are 20 extra voices brought in as the harmonic pulse slows.



"Milord Striggio," scowl'd Tallis, "admit that my Spem
Eclypseth yon vast quadragesimal gemme,
Thy much-vaunted motettus magnus!"
"Master Tallis," sigh'd Striggio, "I can but agree.
By-the-bye, I believe I forgot (silly me!)
To show you my sixty-part Agnus?"
© HMK 12.ix.07

Moroney's reconstruction used a double choir of cornetts and sackbutts (His Majestys Sagbutts and Cornetts) to double the central Choir III, thereby rather overpowering the other choirs, notably in the *Christe* and *Pleni sunt celi*. Along with organ, a rather prominent harpsichord, an exquisite lirone and theorbo, the continuo line-up included a magnificent double-bass trombone along with a great bass viol, the latter two more noticeable (despite poor reception) via Radio 3's 'Listen Again' service than from my seat in the Albert Hall. Acoustics were always going to be an issue with a work like this, and the wash of sound made it difficult to pick out individual lines. But the work was certainly impressive and deserved the hype it received. Davitt Moroney proved a very effective conductor of this work, with a fine sense of the architecture of the piece and a clear beat. Earlier, Peter Phillips (whose beat is anything but clear) directed the combined Tallis Scholars and BBC Singers in Striggio's 40-part Motet: *Ecce beatam lucem* (the clarity clouded by having no physical separation between the choirs) and Tallis's own 40-part offering, *Spem in alium*, apparently written under the influence of Striggio. Throughout the concert, a few of the sopranos and one alto voice were far too prominent, both live and in the internet broadcast.

BBC Proms *The Seasons*

The Handel and Haydn Society of Boston was founded in 1815, and gave the US premieres of Haydn's *Creation* and Handel's *Messiah*. For their first visit to the Proms, they brought their choir and period instrument orchestra, both enlarged for the occasion from the London pool of players and singers, for Haydn's *Seasons* under their jovial Artistic Advisor, Sir Roger Norrington (23 July). Sally Matthews started with a huge vibrato, but managed to control it as the work progressed, showing that this is possible even from the most operatic of singers – her Cavatina *Licht und Leben sind geschwächet* and the earlier aria *Welche Labung für die Sinne* were delightful. James Gilchrist was on his usual eloquent form, notably in his languorous Cavatina

Dem Druck erlieget die Nature (which also featured some wonderfully lyrical oboe playing by Stephen Hammer and a brilliant decrescendo from the players) and the opening of 'Summer'. Jonathan Lemalu lost some of the clarity required in this vast acoustic. The orchestra were most impressive throughout, with particularly impressive playing from the oboes, bassoon (including the frequently rampant contra-bassoon) and the fortepiano. The irrepressible Norrington, as ever, played to the gallery outrageously, not least by actively encouraging applause during the performance by gleefully turning to the audience with open arms.

One function of a conductor is to control applause: to try to stop the idiot who wants to get the first shout before the rest of the audience is ready to break the spell and, as was probably happening here, to suggest that the audience as well as the players should follow authentic performance practice and applaud individual movements. CB

BBC Proms *Bach Collegium Japan*

An extraordinarily inept bit of programming resulted in the first Proms appearance of Bach Collegium Japan (under Masaaki Suzuki) being relegated to a late-night slot where, despite finishing not far short of midnight, it deservedly gathered a more-or-less full house –a much larger audience than the earlier Britten/Mahler concert had done (7 Aug). Suzuki is an inspired interpreter of Bach, allowing the music to expand and flow without feeling the need to stamp 'personality' on the result, although I was a bit surprised that he conducted all the recitatives. He is well served by his choir and players, particularly Masamitsu San'Nomiya *oboe*, and Liliko Maeda *flute*. Collectively they produced an outstanding sound – and proved yet again that small-scale period performance can work in the Royal Albert Hall, even when the playing is light and delicate. The vocal highlight was the combination of Carolyn Sampson and Robin Blaze, the latter notably in the only remaining aria from the otherwise lost cantata from the 1740s, *Bekennen will ich seinen Namen* (200), and the pair of them in the duet *Wir eilen mit schwachen* from the cantata *Jesu, der du meine Seele* (78). An outstanding concert.

Gary Cooper at the Tudeley Festival

The Tudeley Festival makes a habit of taking musicians under its wings. This was very apparent in the benefit concert given on 4 August by one of their favourites, the fortepianist Gary Cooper, for the benefit of another, the excellent young soprano, Katherine Manley, whose career is currently in suspension as she recovers from cancer. Gary's programme included Haydn, Mozart and Beethoven (the Grétry variations, and a staggering performance of the *Sonata Pathetique*). This was also the concert debut of a new 'Rosenberger' fortepiano built by David Winston. Musicians are often at their best when performing for other musicians, and this was a good example. The delightful and artistically surprising (visit it to see why) church of All Saints, Tudeley was packed out for the rather moving and intensely musical occasion, as one very talented musician performed for the benefit of another.

Barbican *Magic Flute*

Although 'Mostly Mozart' was the title for a series of concerts at the Barbican, it is also an apt description of the production of Mozart's *Magic Flute* by the Armonico Consort (26 July). Clearly aimed at children, the direction by Thomas Guthrie found it hard to keep away from pantomime elements, even to the extent of bringing a hapless ice-cream seller on to the stage for some ritual humiliation. However, it turned out that she was, in fact, Papagena - a neat bit of staging. In fact, Guthrie was one of the highlights of the show, not only as an imaginative director, but also in his acting and singing as Papageno. Mark Wilde was a highly professional Tamino, as was Elin Manaham Thomas as Pamina and Ronald Nairne as Sarastro. Kit Hesketh-Harvey provided a slick translation, often amounting to re-writing, including a nice little exchange of Papage-no/Papage-yes. The Jungle Book set didn't quite invoke the right atmosphere for the more ceremonial parts of the text, and meant that parts of the action were not visible from the wide space of the Barbican Hall. Several cute kids made attractive dance appearances, but I do think that the three boys should really be, well, boys: only one was. Curiously, although they were billed as featuring 'some of the finest period instrumentalists in the country', the Orchestra of the Baroque didn't appear to be playing period instruments. They also played from an awkward position to the rear of the side of the stage, out of sight of most of the singers, and clouded in dry ice for most of the time. The conductor was only visible to the singers via distant television screens and the ensemble suffered accordingly.

York Early Music Festival – concerts

In addition to the Early Music Network Young Artists Competition held during the last three days of the York Festival and reviewed in the last *EMR*, I also managed to get to a few of the other Festival events, starting with the Early Opera Company in Johann Adolf Hasse's *Marc' Antonio e Cleopatra* at the National Centre for Early Music (NCEM), St Margaret's Church Walmgate (10 July). I missed their 2003 Wigmore Hall performance of this fascinating work, although I recall that it was well-received. As with so many German musicians before him, Hasse was sent by his courtly employer in Brunswick to Italy for further study. He settled in Naples for five years, becoming good friends with Quantz, who described the 25-year-old Hasse's first public performance in 1725: this very work (described by Quantz as a 'serenata' but referred to as both a 'cantata' and a *'dramma per musica'* in the manuscript). Hasse used the 19- year-old Carlo Broschi (Farinelli) as Cleopatra and the 25- year-old contralto Vittoria Tesi as Antonio, a complicated bit of cross-gender casting made slightly easier in the York performance by at least having a female Cleopatra (Mhairi Lawson) alongside the contralto Hilary Summers in the trouser role of Antonio. Talking of trousers, there is no record of whether any staging was used in the original, although some sort of costume seems

likely, if only to help the audience sort out male from female. Following the War of the Spanish Succession, Emperor Charles VI added the Kingdom of Naples (amongst others) to his Austrian Hapsburg domains as one of the booby prizes for loosing the Spanish crown. If he was still feeling a bit touchy about the subject, then this work might have cheered him up with its grotesquely sycophantic conclusion when the hapless Antonio declares that their suicide would herald the Empire, first of Augustus and then of Charles VI (who apparently modelled himself on Augustus). Cleopatra then sings the praises of Charles's wife, Elisabeth, complete with a big grin. Their final duet is dedicated to the splendour and fortune of the Imperial Pair. For some reason, this was the only time in the whole work when the two singers really interacted with each other – even though the work wasn't 'staged' I could have done with more recognition of each singer's partner earlier on, when most of the arias refer directly to the other character. But the singing itself was outstanding, with one of the best performances I have ever heard from Mhairi Lawson. Hilary Summers always impresses me with her rich triple-chocolate voice, although her stature and bearing portrayed Antonio as rather less of a wimp than the text suggested. Cleopatra put it rather well by greeting him on his return from the battle of Actium with 'did you triumph over Octavian or did you flee' (in fact, both Cleopatra and Antonio had fled). Both singers made good use of vibrato as an expressive device, with only a few occasions when the distinction between ornament and vibrato wasn't clear. Although the whole work was full of drama, it was in the second half that the full pathos became apparent, notably with their two farewell arias. Despite his youth, Hasse seems to have been very well versed in baroque idiom and devices, but manages to keep one step ahead of mere pastiche, notably in the closely wrought fugue of the opening Sinfonia and in Cleopatra's first aria. His vigorous score was enlivened by some excellent playing from the seven instrumentalists and Christian Curnyn's direction was, as usual, spot on.

Following an informative talk by John Bryan talk on recordings of Byrd's consort music ('Consorting with Byrd') on the morning of 11 July, the University of York Baroque Ensemble gave an extremely impressive lunch-time concert of 'Music for a Civic Occasion' by Telemann (at the NCEM). If Telemann's musical response to the collapse of the Parisian stock exchange (the Overture: *La Bourse*) might not have been seen as music 'for a civic occasion', the *Wassermusik* certainly was. Both were given spirited performances by this student orchestra, most of whom were playing period instruments. I found it very refreshing that there was no conductor, and only minimal direction from the leader, Daniel Edgar, who along with Nia Lewis *violin*, Tim Smedley *cello*, Rachel Baldock and Kate Fischer *oboes*, Ailsa Reid and Simone Curley *recorders* particularly impressed me with their playing. Four of these peeled off to form themselves into Compagnia d'Instrumenti for Telemann's Concerto a 4 TWV 43:a3).

One of the successes of the last Early Music Network International Young Artists Competition (in 2005) was the 12-strong vocal group Stile Antico, winners of the Audience Prize and later recipients of an impressive recording contract. They returned to York for a concert with the Rose Consort of Viols in a programme comparing William Byrd's music for the Elizabethan Protestant Court and Chapel with his music for recusant Catholics. One of the most interesting questions for me about this concert was thinking about what makes a good choir singer, as opposed to a soloist. I have raved about Stile Antico a number of times over the past two years, and still find their consort singing superb. But as their individual musical careers develop, changes in vocal style are beginning to become audible. On occasions, one voice was noticeably different from the others – but this was the voice that was, by normal definitions, the more 'professional' or more 'trained'. So does the 'untrained' voice make the better choral voice? I fear it was certainly the case for many of the talented Stile Antico singers that their solo spots were rather less successful than their consort singing. But following my thinking through, this should have been fully expected – if they had been better solo singers, their choir singing would have suffered! That said, this was a fascinatingly programmed and very well performed concert bringing together one of the youngest with one of the most experienced musical groups. The second half, with four *In Nomines a 5* alternating with motets was particularly impressive, notably *Laudibus in sanctis*, *Infelix ego* and *Vigilate*, together with the 'Fantasy: two parts in one' from the first half.

In a brave bit of programming, the Festival invited the Choir of King's College, Cambridge to give a concert in York Minster under the watchful eye of several of the Minster's music staff (12 July). Their programme 'The Power and the Glory – Pre-Reformation church music in England' slotted neatly into the overall Festival theme 'Powerplay – 500 years of musical intrigue, politics and passion'. Of course, one of the issues is that it is unlikely that many of the pieces were ever intended to be sung into, or heard within, such a huge space (York is the largest Gothic church in Northern Europe). Only those sitting in the front few rows of this concert could have had a chance of experiencing the relatively intimate setting of a Gothic chantry chapel or collegiate chapel semi-enclosed choir. I was about one-third of the way down the nave (the choir sang from a low stage in front of the crossing), and struggled to pick up individual lines. And, even with 18 boy trebles and 14 men, the volume never got beyond *mezzo-forte*. But it attracted a huge crowd and I guess it made a sound financial contribution to the Festival's coffers. The composers represented were Taverner, Tallis, Fayrfax and Robert Hacomplaynt (his fascinating *Salve Regina*, with much exposed two and three part writing, particularly between alto and treble). Also of interest was the contrast between Taverner's and Tallis's treatment of *Audivi vocem de caelo*. Of course, music in England owes a huge amount to cathedral and collegiate choirs like this, and I wonder how many of the boy trebles would return one day as adult competitors in the Young Artists Competition or performers in the Festival. I also wondered why, given the prevalence of English boys choirs, so many adult early music performers are female?

The trials and tribulations of the life of professional musicians was brought into focus in the concert on 13 July (in the University of York concert hall) when the concert started as one of Florilegium's key instrumentalists was stuck in a traffic jam on the M1. But this also bought into focus the staggering professionalism of today's young performers as Sara Struntz (one of a couple of competitors in the Young Artist's Competition that also appeared in a fully professional role in Festival concerts) found herself having to sight-read a Quantz Trio Sonata. Together with Rodolfo Richter (once he had arrived), she also came up with some beautifully elegant playing in CPE Bach's *Sanguineus und Melancholicus* Trio Sonata, notably in the *Adagio*. From the technical complexities of Quantz's works for flute, written for King Frederick II of Prussia to play, it is clear than he was a very accomplished performer. Judging by his Flute Sonata XXIII, played with conviction by Ashley Solomon, he was also no mean composer as well. It was CPE Bach who engineered the famous meeting at Potsdam between his father and Frederick the Great, when JSB improvised on the 15 Silbermann forte-piano's in the King's collection, including the first, improvised versions of what eventually became the *Ricercar a 6* from *Musikalisches Opfer*. The concert opened with this immensely complex and austere work, bravely played by James Johnstone on the harpsichord. He also concluded the first half with the rather more audience-friendly *Ricercar a 3*, the severe counterpoint of both works in sharp contrast to the mood of the rest of the programme, with its emphasis on the expressively melodic *gallant* style and the concept of *empfindsamkeit*.

The Festival concluded with the Italian based group, Ensemble Lucidarium. *La Istoria de Purim – music and poetry of the Jews in Renaissance Italy* has done the rounds of Festivals since its inception in 2004. The programme focusses on the 15th and 16th centuries in Italy, a time when Jews formed an important part of the aristocratic courts and the development of humanist and renaissance ideas. It was also a meeting point for different Jewish cultures – from the Yiddish-speaking Ashkenazy from North of the Alps, the Sepharadi who has settled in Italy after being expelled from Spain and Portugal; and the Italian-speaking Italikim who settled during the Roman Empire. The programme note mentioned two notable examples of the cultural interchange that stems from this period – the melody of *Aria della Folia*, which is still performed as part of the Liturgy for the removal of the Torah from the Ark, and *Il Ballo di Mantova* which started life with Jewish dancing masters and musicians in the Gonzaga court, spread throughout Europe, became a well-known song *(Fuggi, dolente core)* at the end of the sixteenth century, survives to this day in certain Italian traditions and has also become the national anthem of Israel. Composers included Guglielmo Ebreo da Pesaro, Giovanni Lorenzo Baldano, Bartolomeo Tromboncino and Giovanni Maria da Crema, but much of the music was reconstructed from present-day traditional melodies. With a mixture of the spoken word (excellently declaimed by Enrico Fink), instrumental works (featuring brilliant flute, recorder and dulcian playing by Marco Ferrari) and songs, Ensemble Lucidarium were colourful and enthusiastic exponents of their repertoire with a presentation full of infectious good humour. Indeed, many of the pieces were decidedly jovial, dispelling the myth that Jewish music is all rather morose. They concluded with *Had gadia, Had gadia*, a traditional song from Florence and Ferrara that came pretty close to our own 'There was an old lady who swallowed a fly', despite starting with the rather unlikely scene of a goat being eaten by a cat.

BARTOLOMEO BARBARINO

Quandi i più gravi accenti

Madrigali di diversi autori posti in musica (Venice, 1606)

edited by Richard Wistreich

Quando i più gravi accenti
da le vitali sue canore tombe
con dilettoso horror Cesare scioglie,
par che intorno rimbombe
l'aria, e la terra. E chi n'udisse il suono,
senza veder chi'l move, e chi l'accoglie,
diria, forse il gran mondo
è che mugge con arte? E dal profondo
spira musico suono?
O crederia che l'ampio ciel cantasse,
se l'ampio ciel con melodia tonasse.
[Giovanbattista Guarini]

When with delightful horror, Cesare unleashes the lowest notes from the living depths of his sounding sepulchre it seems as if the earth and the air are reverberating inside him. And whoever should hear and enjoy the sound without seeing who is producing it would say, 'perhaps the whole world is rumbling artfully and breathing musical sound from the deep. Oh, they would believe that the wide heavens were singing and thundering with melody!

The 'Cesare' of the poem is Giulio Cesare Brancaccio. The poem was published in 1595, and sub-headed *Il basso del Brancazio*.

We are grateful to Richard Wistreich and Ashgate for permission to reproduce the music on pp. 26-7, which comes from pp. 212-3 of Richard's book on Brancaccio, reviewed on p. 31.

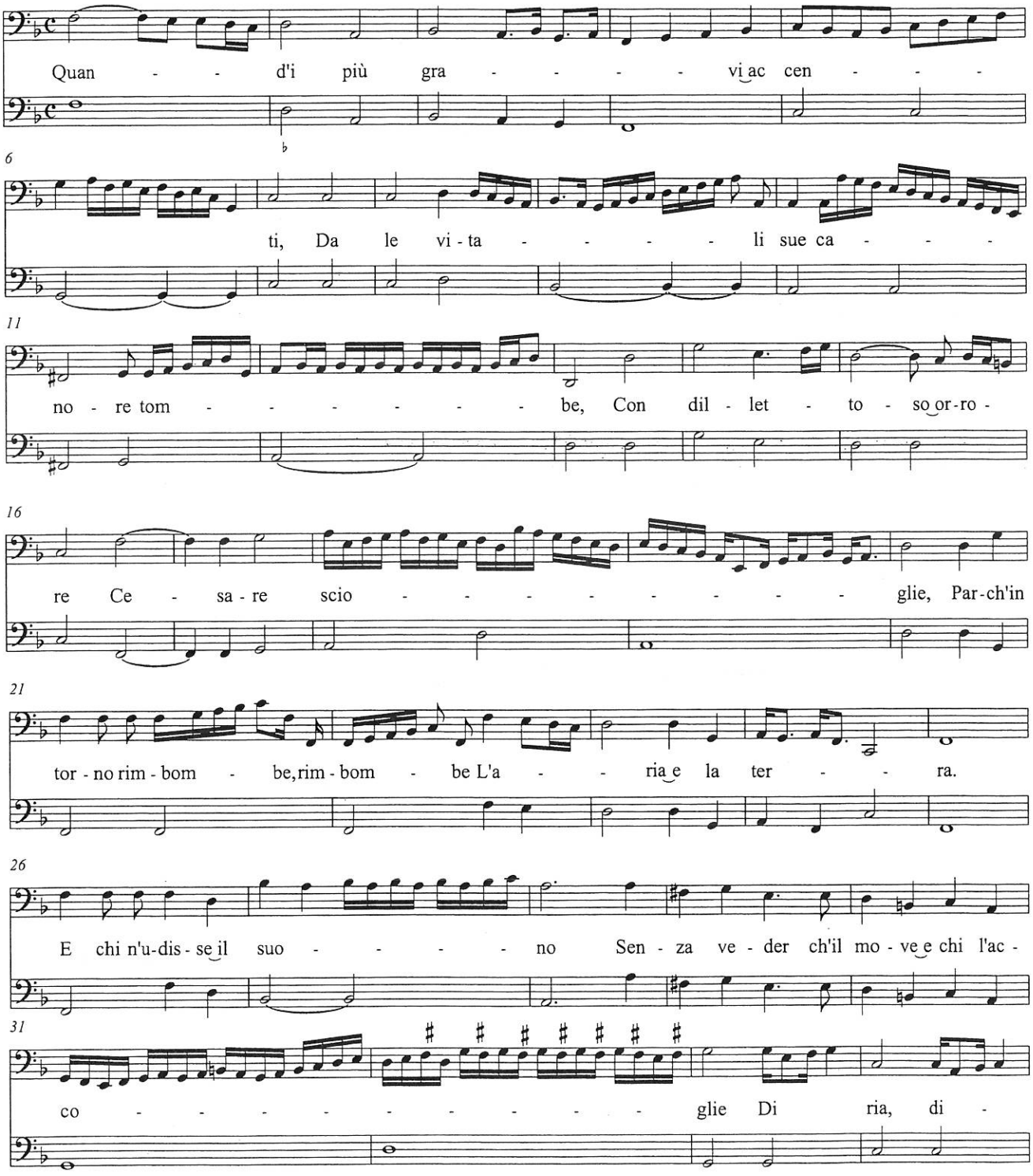
Katherine Gillivray's *Get a Life* Fund

Set up in memory of Katherine, this is intended to assist professional musicians over 30 in taking a sabbatical or similar break from their normal working lives, to re-inspire themselves. Broadly educational or developmental projects across the range of the creative spectrum, not necessarily musical, are supported. Information for donors and applicants at:

www.getalifefund.org.uk

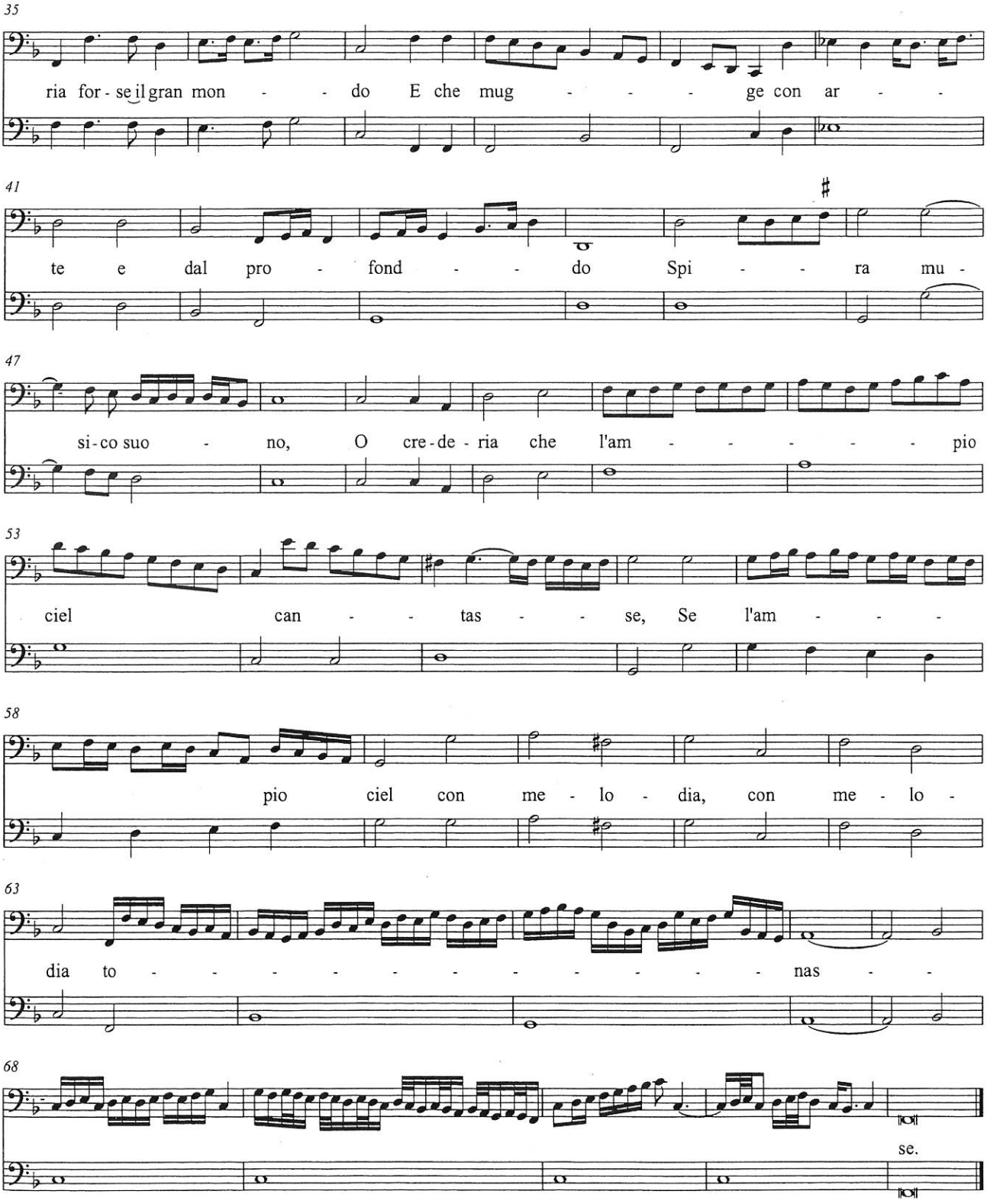
Bartolomeo Barbarino Quando i più gravi accenti

Del Sig. Cavallier Guarini



Madrigali di diversi autori posti in musica
(Venice, 1606)

edited by Richard Wistreich


35
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41
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47
si - co suo - no, O cre - de - ria che l'am - - - - - - pio
53
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58
pio ciel con me - lo - dia, con me - lo -
63
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68
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INTERNATIONAL FESTIVAL OF VIOLS

Claire Bracher

After fifteen years in hibernation, the Royal College of Music viols have come out of the closet. This new lease of life will be celebrated, at the 'International Festival of Viols' taking place from the 14th to 16th of November at the Royal College of Music; the first ever viola da gamba festival to take place at a UK music college.

The Festival will see four important components of the wonderful world of gamba coming together: the Bremen gamba class, the new RCM viol consorts, the Simpson Manuscript, and an original Barak Norman viol.

The Bremen gamba class is one of the many period instrument classes of the early music department at The Academy for the Arts in Bremen, North Germany. I joined the class of the then five pupils in 2001, which was Hille Perl's second year as the newly appointed professor of gamba there. When I left last year, the class had grown to twelve. One only has to meet Hille to figure out how and why this has happened. Hille, like any great teacher, helps develop the individual musical expression, technical abilities and skills of her students. In addition, and just as important, she puts her students on the pathway of preparation for the real world; namely, the life of a 21st century early music freelance musician. Her ex-students are, without exception, full-time performers.

After five years, my sojourn in Germany continues, but courtesy of Ryanair and a one hour flight, I have returned to London with an ambition to create a similar hive of gamba activity at the Royal College of Music. In 2006, I began my first year as a postgraduate 1st study viola da gamba student, the first one in 15 years! In 2006, RCM appointed a new head of Historical Performance studies, Ashley Solomon. With Ashley's invaluable support, there are now two new viol consorts, who rehearse weekly and perform on RCM-owned instruments. The present consort members consist of historical department students, whose first study instruments include, baroque violin, cello, recorder and harpsichord, none of whom, before 2006, had ever previously held a viol. In November 2007, five of these RCM gamba students will be part of an RCM performance of Buxtehude's *Membra Jesu Nostri*, a beautiful collection of seven Cantatas which each in turn, describe a part of Jesus' body, with the viols entering only for the depiction of his heart.

England played a very important and major role in the development of 17th century viol music, with some of the most prominent composers being Tobias Hume (c.1569-1645), Alfonso Ferrabosco (c.1575-1628), John Jenkins (1592-1678), William Lawes (1602-1645) and Christopher Simpson (c.1605-1669). Indeed, the most famous and significant 17th work for viol, and in fact the only viol tutor to have been written by an Englishman, was Christopher Simpson's *The Division Violist* (1659); the second edition, with an eye to the European market, also includes a Latin translation and title, *Chelys... The Division Viol* (1665/67). Original prints of both of these editions are in the RCM museum's collection. One curious difference between the editions is that in the illustration showing how to hold the viol, the player's hat is removed in the second edition.

17th century England was also home to many skilled viola da gamba luthiers, including the well known Barak Norman (1651-1724). A Barak Norman division viol (1692) (as described by Simpson in his tutor) is one of the numerous instruments on display at the RCM museum.

The Festival will begin with a lecture recital by Claire Bracher on 'Simpson and the English Tradition,' and will include open solo and consort master classes with Hille Perl, Reiko Ichise (RCM viol professor and member of Florilegium) and Richard Boothby (RCM viol professor and member of Fretwork), a lecture on the Barak Norman instruments by Michael Mullen and will conclude with a combined concert at 7pm on November 15th, given by the RCM gamba players and the Bremen gamba class.

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For more information and a schedule of this Festival, please visit www.claire-bracher.net

More links:

Hille Perl - www.hillenet.net

Bremen Academy for the Arts www.hfk-bremen.de

Reiko Ichise www.florilegium.co.uk

Richard Boothby www.fretwork.co.uk

Royal College of Music www.rcm.ac.uk

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A facsimile of the second edition is published by King's Music £10.00 + post

REVIEWS OF BOOKS

Clifford Bartlett

THE END OF EARLY MUSIC

Bruce Haynes *The End of Early music: A Period Performer's History of Music for the Twenty-First Century.* Oxford UP, 2007. xix + 284pp, £19.99

Seeing the title some time before the book arrived (why does it take from May till late August to get a review copy?) I speculated with various current scenarios that could fit a book on the demise of early music. One would be the Nick Kenyon idea that early-music practices have spread to standard orchestras – but did the other orchestras in the Prom *Ring* really imitate the OAE? Or that the generation whose enthusiasm supported early music in the 1960s and 1970s is dying out, and that the movement was becoming so authentic that many players were the children of early-style players? But the catchy title seems to be using 'end' in its other meaning of object or purpose, as (from the Prayer Book) 'Man's chief end is to glorify God'.

Fortunately, this is cheap enough for me to be able to say: go and buy it. Even if you are suspicious of some of the ideas, it is thoroughly stimulating, and not everyone will accept that at least one end of early music should be creating rather than copying it. To the examples Bruce produces, we can add the new 'Haydn' sonatas (I think by the same composer as the creator of Simonetti, *cf* p. 212) and the music of Christopher Page, about which I was so enthusiastic in *EMR* 118 p. 17: as I wrote then, 'a consequence of our historicist culture is that all styles are now available as models and inspiration: post-Byrd is as valid as post-Schoenberg' – a remark that wouldn't look out of place in this book. Bruce divides music into three styles: rhetorical, romantic and modern. Only the modern style claims to believe that notation is all that is needed for the musician to create the composer's – though his recordings show that not to be true even for the archtypical modernist, Stravinsky. Modernist attitudes, though have been transferred to most performances of romantic music, and at first HIP seemed to be a part of the modern style. However, more recently HIP has become much freer, and to some extent is more in accord with the romantic style revealed by early recordings. But that is to oversimplify. Bruce's arguments are rich, not obvious, and very convincing. They are, however, mostly based on baroque music and reading them into earlier music is more difficult.

One feature of romanticism and modernism is the existence of a canon: a small repertoire of great composers and works. But the idea isn't new. Josquin was as famous in the decades after his death as Beethoven was: we learn from a book reviewed below that, although his music eventually circulated there widely, Josquin was barely known in Spain till twenty years after his death, and his music was still being reprinted in Germany in the mid-century. Monteverdi bought Morales' Magnificats for use at San Marco. Arcadelt's first book of madrigals stayed in print for a century, as did Phalèse's Livre VII. Palestrina certainly became a classic. Some older music was still sung.

For Bruce, the 1600 revolution is crucial. One thing about the perception of that that worries me is the extent to which it affected the renaissance idea of tactus. He assumes that it exploded rhythmic regularity. I thought so too till fairly recently. But I now feel (especially when listening to recordings like Alessandrini's *Orfeo*, see p. 34) that the music becomes shapeless in such freedom. The precise notation of 'Possente spirto' implies to me that the notated values matter; more than that, subtle flexibility is stronger when set against a steady pulse. That, however, is a matter of belief and taste which goes back to not much more than 'That is what I feel'. It might even be a south/north issue (a bit like Denis Arnold's 'beer line': north of it, beer was drunk and cornetts and sackbuts flourished, south there were wine and strings). This topic is touched on in this month's editorial, as well as in other reviews.

Bruce seems a bit behind when imagining a future with canonic films and cinematology: the recent death of Ingmar Bergmann reminds us that films and film directors now have canonic status. Hitchcock is idolised as a major master, and some more recent directors will gradually emerge from celebrities to classics, leaving others (can we predict who?) to be forgotten. But is *Citizen Kane* a masterpiece because we all enjoy it or because we are told that it is? Who are the canon-creators?

One oddity: vibrato, that would seem to be romantic, only became all-pervasive with modernism. As I've said before, I suspect that the reason has nothing to do with music but the social aspiration of orchestral violinists. Just as they aped the conductors and soloists in dress (though surely a white tie and tails only makes you a superior servant, and doesn't automatically raise you to upper-class status), so they adopted the soloist's perpetual shake. Bruce is worried about performing modern (and early) music in the costume of a century ago. Conductors have a little more leeway (eg the Chairman Mao suits that some adopt – hardly a democratic gesture!) But in a world of ad-hoc ensembles, concert gear has to be something that every musician has easy access to. No single sponsor has enough sway to demand that an orchestra play in his livery, I hope: but I won't be surprised to see the Atlanta Symphony Orchestra togged out in Coca-Cola garb one day!

Read Bruce's ideas: applaud, question, be infuriated. But you will never think about early music as you did before.

MORALES

Cristóbal de Morales: Sources, Influences, Reception Edited by Owen Rees and Bernadette Nelson The Boydell Press, 2007 lii 426pp, £45.00. ISBN 978 1 84383 311 6

This substantial study of Morales is most welcome. Perhaps one day we will have a thorough, English-language life-and-works study of the composer who has enormous status in Spain but who still seems a bit peripheral in terms of the number of recordings and performances he receives. There is an interesting chapter by Demilio Ros-Fábregas on how his music has been described by earlier scholars. Spanish writers in particular have been intent on cutting him off from the allegedly 'unemotional' Netherlands school and claiming his style as specifically religious, devotional and mystical. That last word seems a bit extreme, but is used in the most sensible short description that is quoted (on p. 227) from Paul Henry Lang's *Music in Western Civilisation* (1942). 'Morales and Victoria wrote in the purest Franco-Flemish polyphonic style as represented in its Roman incarnation. The style was the universal polyphonic style of Catholicism but the spirit was Spanish.' That seems a sensible basis for discussion. The survey curiously omits reference to Gustav Reese's *Music in the Renaissance*, revised edition 1954), whose main fault is to discuss Morales in the chapter on Spain and Portugal rather than in the main sequence of chapters on the 'central musical language'. For many earlier Spanish writers, it wasn't enough for their national pride to have a Spaniard as the leading composer in Rome for a decade, with a significant body of published works that remained in the repertoire for some time, especially the Magnificats (cf. the preceding review). Survival in performance was much longer in Spain and the Americas. One wonders how much Morales those who commented had actually sung – and you do have to sing as well as study this sort of music: what you notice on the page is complemented by what you experience with voice and ear. In fact, I suspect that very few of our amateur renaissance polyphony addicts have much direct experience of his work, and one of the most popular of his pieces, *Emendmus in melius,* is probably not by him.

Perhaps the most important feature is the new list of Morales' works and the discussions on attributions by its compiler, Martin Ham. There is no way of arranging the music chronologically. As Kenneth Kreitner ironically writes (p. 390), 'The purpose of musicology, as we all know, is to divide a composer's life and works into three periods'. In Morales' case these three periods are self-evident (before Rome, at Rome and after Rome), but it is very difficult to distinguish between music written for the first and third period, since the distinctiveness of the Spanish liturgical tradition is so strong that it may outweigh any stylistic development during the Roman years. There are also serious problems of attribution, not merely because of a scattering of pieces with conflicting authorship, but because scholars (and renaissance scribes and publishers) paid more attention to the first word on title pages of a couple of inter-related Venetian anthologies by Scotto (RISM 1543^5) and Gardano (1546^9) than the continuation – 'et reliquorum ' (Scotto) and 'et multorum' (Gardano). All the titles in these publications are included in the work-list, suspicion being shown by a dagger against the attribution: this is fine if you consult the list frequently, but does not give enough warning to the casual user, especially since the four pages describing how the list functions is separated by fifteen pages of notes. I found it quite difficult to use, and not just because you have to turn the page 90 degrees; it needs more typographical ingenuity, though the device of printing the source details on a grey background seemed pointless – perhaps that was a relic of coloured background on a computer file. There are no page headings, so you need to think (and not all users will be liturgical experts) whether you are in the right section: Motets, Lamentations, Matins of the Dead, Magnificats and Masses. Also, references to editions of important discussions within the book are far too vague: you have to reach them via the index rather than direct.Tthe catalogue needed more work after the page-proofs were available. The commentary on individual pieces precedes rather than follows the catalogue. It is followed by incipits (of all parts) of items not in the Collected Works.

There is a curious chapter by Cristina Urchueguía on editing the masses. She is hooked on one issue – why did Anglés in the first volume of the Collected Works (MME 11) make such of mess of the Gloria of the *Missa de Beata Virgine*. She doesn't mention the obvious reason: that he suppressed the Gloria trope 'Spiritus et alme' because its presence made the mass unperformable in Franco's Spain,[1] or maybe he found it offended his religious susceptibilities just as some modern musicologists would censor the half-verse of *Victimae paschali* 'Credendum est magis soli Maria veraci quam Judeorum turbae fallaci' (which isn't cut on p. 295, this being a scholarly volume). More interesting is why the 'original' edition printed in the commentary is so confused. The chapter begins with comments on editorial principles but no attempt to explain why the transcription of the Kyrie and Gloria is as it is. Original clefs, little dashes rather than bar lines, no attempt to give a singable underlay, rather less ficta than Anglés offers – all decisions that I find questionable and which are not in accordance with editorial practice elsewhere in the book. Incidentally, I haven't noticed any references to the significance of high and low clefs, and many examples don't indicate them.

There is more on reception history than the composer's life – though new information since Robert Stevenson's Spanish Cathedral Music in the Golden Age is covered by Rees's introduction and one by Stevenson himself that follows it (Stevenson really has a long career: his *JAMS* article on Morales appeared in 1953), and there is no broad survey of his music or much detailed analysis. But, as I have often written, I find a series of specific articles like this is more rewarding. I could have said that it makes it easier to read the book in separate chunks, but in fact I devoured it in about three days.

1 A few minutes after finishing this review I read in an interview with the Spanish film director Pedro Almodovar: 'One of the things it is important to realise is that the Franco regime was called National Catholicism: the nation was united with Catholicism.'

I'm continually surprised how quickly music as an ancillary to the church, flourished in the American colonies. Morales' two books of Masses of 1544 had reached the former Inca capital, Cuzco, by 1553. The presence of musicians on exploratory expeditions made it a dangerous profession: on Cortés' expedition to Honduras (1524-6), an alto shawm-player was reduced to eating the brains of a sackbutter 1525 (p. xliv): a wind ensemble could build a sort of Farewell-Symphony programme around the incident. Compared with Britain's tardy efforts at building a civilised society in its colonies, one is continually amazed at the extent of the presence of catholicism in Mexico and elsewhere and at the inclusion of the local population.

You probably have to have a scholarly turn of mind and be used to musicological writing to get the most out of this book; but it's definitely worth dipping into, and perhaps buying, if you love the music; all academic libraries must have it.

The Collected Works of Morales volumes used to be quite cheap, or I wouldn't have bought them; but the current publisher's list on the www doesn't give prices. There is, however, quite a lot of his music – mostly motets, but also the 16 published Magnficats and the two Missae pro defunctis *– available for free download via the Wikipedia site; the list of items is sufficiently up-to-date to refer to this book.*

SEVILLE DOCUMENTS

Juan Ruiz Jiménez *La Librería de Canto de Órgano: Creación y pervivencia del repertorio del Renacimiento en la actividad musical de la catedral de Sevilla* Centro de Documentación Musical de Andalucia, 2007. xviii + 482pp. ISBN 978 84 8266 699 0

This is a study of the library of renaissance polyphony at Seville cathedral. The major composer featured is Guerrero (1528-99), who spent most of the second half of the 16th century at the Cathedral, though with many leaves of absence for excursions, notably to the Holy Land. His is by far the biggest entry in the index of works and index of names, followed some way behind by Francisco de Peñalosa (d. 1528) and Alonso Lobo (1553-1617), who succeeded Guerrero as *maestro de capilla* in 1604 after Ambrosio de Cotes's brief stay in the office. There was also a considerable influx of repertoire from beyond the local composers: Morales, despite being from Seville and perhaps having been a choirboy there, spent most of his life elsewhere. The author relates the information on the music to the fluctuating liturgical life of the cathedral, important not just for understanding what happened in one notable cathedral but because of its influence in the New World. There is a mass of information, with many facsimiles, appendices and conveniently-presented tables. My Spanish isn't up to reviewing it, and attempts to find someone to do so in time failed; but one can get a feel for a book merely by handling and glancing at it (like knowing if an auditioner is going to be any good after the first note). It is evidently a valuable study: something like it should be available for any institution where performance materials can be related to musical activity.

'Soldier, soldier, will you sing with me?'

Richard Wistreich *Warrior, Courtier, Singer: Giulio Cesare Brancaccio and the Performance of Identity in the Late Renaissance* Ashgate, 2007. xii – 332pp, £55.00. ISBN 978 0 7546 548 8

'Only under very special circumstances, if you are my social equal, and if there is no public present' would have been Brancaccio's answer. Brancaccio's name isn't very familiar, but it crops up in connection with the Ladies of Ferrara (also relevant to the madrigals by Luzzaschi reviewed on p. x) and occasionally in discussion of wide-ranged basses. In another context completely, he was (in his opinion anyway) responsible for the defeat of the English in the siege of Calais in 1558, though he failed to become a villain in old-fashioned English history books. The first section of the book covers his life, the second the nature of song for solo bass, and the third brings together some of the more general issues that have run as a theme throughout the book: the way Brancaccio and the people among whom he moved thought of how they should behave and how they should think of themselves. While the theme is of considerable interest, it does make the book quite hard going to those after rather more simple information, and the difficulty is exacerbated by what I imagine is the author's feeling that, having a reputation in a different musical world, he needs to show that he really is a pukka musicologist converted to the jargon and to current scholarly preoccupations. This is a pity, since as a performer, he is aware of the importance of communicating with an audience far more than most musicologists and the need to write for singers as well as scholars, so it's a pity he was not bold enough to have gone his own way.

For our readers, I assume that the most valuable material here is the central section. I suspect those of us who are aware of the *basso alla bastarda* repertoire first met it in David Thomas's recording of Puliaschi, though Puliaschi himself was a tenor rather than a bass. The characteristic feature was a range of 22 notes (not a modern calculation but a feature used to define the style at the time, which has a theoretical justification as being the number of notes in the gamut). There is obviously a strong relationship with the divisions by Ortiz (1553). The vocal examples date from somewhat later, but maybe not much, since Brancaccio was one of the few singers named with the skill, and it seems to have come to prominence around 1575. Apart from range, the singer required 'a steady voice, accurate pitching, knowledge of style, ability to sing *passaggi* and the taste to know when they were appropriate, ability to sing a *trillo* and *tremolo*, and a consistent, rounded tone in both high and low registers' (condensed from Zenobi, quoted on p. 195). The discussion suffers from a lack of reference to accessible editions of the repertoire, apart from the examples printed in the book. Generally, only original sources are stated, and the bibliography doesn't usually indicate facsimiles or modern editions. It seems a bit dishonest to quote from Bassano's *Motetti, madrigali, et canzoni francese...* (1591) and list it in the bibliography when we are told on p. 187 that it was destroyed in the Second World War and has to be quoted

from secondary sources. The point of the footnote game is surely to back your assertions by their source, which (unless you say otherwise) you have seen. And the object of bibliographical information is not just to show that the writer has consulted the sources but to assist the reader. I suspect that basses outside the world of academe will find the discussion of the music tempting but frustrating.

The book is much concerned with how one behaved to achieve and maintain a place in the highest status of society. It isn't discussed here as a technique to keep the nobility on top (though I suspect that was the ultimate object of the game) but as keeping the right place in the pecking order within that top stratum of society. Brancaccio's problem was in maintaining his status later in his life when his military career was over (and when the decline of amateur warfare made success in battle less desirable). His particular skill, his singing, was of ambiguous value as his major ground for status. He had the misfortune to finish up at Ferrara, where the Duke expected him to play a different role as virtually a member of his private music. This was just about tolerable if the pretences of his not being a 'musician' were maintained, but the Duke seems not prepared to humour him and let him save face by maintaining an aristocratic nonchalance. Brancaccio believed firmly in the difference between gentlemen and players, and wasn't taken in by the fudge of the Duke's chanteuses (not only professionals but women!) He was demeaned by being expected to rehearse with them, and even perhaps having to sing written-out embellishments. (The author could perhaps have made that a more significant issue than he does.) It makes me wonder whether there's a hint about 'Possente spirto' here: only mediocre singers should pay attention to the elaborate version! This is well worth reading, but I'd love to see it recast as a historical novel.

For a song about Brancaccio, see pages 25-27

VIVALDI'S 'FLUTE' MUSIC

Federico Maria Sardelli *Vivaldi's Music for Flute and Recorder...* **Translated by Michael Talbot** Ashgate. 2007. xxii + 336pp, £60.00. ISBN 978 0 7546 3714 1

This was first published by Olschki in 2001 as *La musica per flauto di Antonio Vivaldi*; the reader is fortunate in that so fine a book has been translated by so distinguished a scholar, a fact that itself lends it authority. This is a thorough survey of the use of recorder and flute in Italy, followed by detailed discussion of all the music for the instruments, including movements in vocal works. The author knows the sources, he knows the music, and knows what needs to be written. Each work is discussed in detail: if only such books existed on other distinct repertoires – and not just Vivaldi. There is such a wealth of information and understanding that I can make this a very short review, and just recommend it to all who play the music (even if you might find that you are playing it on the wrong instrument) and those who write about it. I suspect that some of the deductions on chronology by the communal world of Vivaldi scholarship may not last for ever – but Bach scholarship has existed for a century longer, and there is still no certainty on the dating of many of the instrumental works, and the cantatas, despite mostly surviving in autograph scores and authorially corrected parts, were only sorted out within my lifetime. Enormous progress has been made in the last couple of decades in giving a shape to Vivaldi's vast output, and this helps to give some basis for placing individual pieces in a developmental pattern. Flautists (straight or transverse) are fortunate in Sardelli's musicological as well as musical distinction. And one particular point relates more generally – how early in the 18th century the flute replaced the recorder.

I'll probably return to this book when reviewing the new Ryom catalogue promised from Breitkopf this autumn.

THE ILLUSTRATED DA PONTE

Herbert Lachmayer [&] Reinhard Eisendle *Lorenzo Da Ponte: Opera and Enlightenment in Late 18th Century Vienna* Bärenreiter (BVK 1874), 2005. 254pp in slipcase, £42.00. ISBN 3 7618 1874 12

If only I'd had the resources to present exhibitions like this for Roger Norrington's 'Experience' weeks, and be able to publish them afterwards! This comprises a series of leaves folded to give six pages sized 28 x 22cm. The front of each is the caption, with large-enough print for their white on black not to strain the eyes; the rest is illustration (or sometimes tabulated text or facsimiles of odd editions), presumably originally on the same display board. The publication is based on exhibitions at the Vienna State Opera, and the book was published (in English) in connection with a conference in New York celebrating the 200th anniversary of Da Ponte's arrival in the USA in 1805. It is a fascinating document that is difficult to summarise. To some extent the detail on each topic varies because of the space constraint of that tableau. I find it fascinating for browsing, though the sectional nature discourages continuous reading (like a CD composed of short tracks). Libraries will curse all the loose sheets: perhaps it should be checked in and out by weight! It is the ideal Christmas present for any Mozart-loving friend or relative, so if you buy it yourself first, make sure that everyone knows you have a copy already.

CD REVIEWS

With particular thanks to Diana Maynard for the first three pages

CHANT

The Offering of the Apostles Saint Mark Syriac Convent, The Syrian Orthodox Community of Jerusalem 51' 49"
Musica Sancta MS01 (series rec. 1999)

What is heard on this amazing CD is a live recording of the liturgy celebrated by the bishop with his Syrian Orthodox congregation in Jerusalem. The booklet notes remind the reader that this is an Eastern Church which has preserved Aramaic together with its legacy of liturgical tradition in the face of massacre and persecution, while keeping its fervour and artistry. The service certainly appears to confirm religious ardour, community spirit and musical dexterity on the part of all those who participate. It would be even better to be able to watch the visual aspects of the complex rite.

This would make useful illustrative material for an ethnomusicology class, since not only can links be made with Arabic *maqamat*, Byzantine modes and roots in Jewish liturgy, but there is a richness of vocal devices, a wide tonal range allowing space for ornamentation, the use of antiphony by celebrant and deacon, and a sense of drama created at one point by a declamatory tone and at another by a high-pitched sound close to ululating. We hear the chains of the censor rattle, reminding us of the ritual acts, but can only read about the significant gestures of the celebration.

The booklet, in a closely-spaced type of archaic appearance, takes one through the service in English and French, but if this is Aramaic we are hearing, track numbers might help us to follow, as only a few universal words are recognisable. The CD is worth repeated listening, maybe with additional recourse to Grove. *Diana Maynard*

Deploration & Funeral of Christ Monastery of Saint John in the Desert, Schemamonks Choir (Ison: Stéphane Verhelst) 53'12"
Musica Sancta MS 02

What may surprise the listener at first is that the liturgy for Holy Week is sung in clearly articulated French. Further investigation of the booklet reveals that this beautiful, recently renovated Franciscan monastery in the Judean Hills has specialised in adapting Byzantine music to the French language. The choir here sings compositions by one of its members, Br. Symeon, who graduated at the Nikos Skalkotas Conservatory of Byzantine Music in Athens and is a follower of Lycourgos Angelopoulos.

The devotional mood is enhanced initially by fine recitation of the scriptural texts in accessible monody. Gradually the tracks develop a more specifically Byzantine feel, with some elaborate musicianship by the tenor soloist and accompanying basses. Then finally the flavour becomes distinctively French. As the monastery was originally built by the Byzantines and added to by the Crusaders, this musical fusion of cultures can be justified.

Research and direction was by Father Elisha, production by Yves Touati and Ziv Naveh for Musica Sancta, and technical studio work by Israel David at the Cinema Factory, Tel-Aviv. Besides being of interest to the general listener, this meditative CD should help to sustain the monastery's dignity in the eyes of multi-ethnic hikers who seek out its baptismal pool for purposes sacred and profane. *Diana Maynard*

Night Vigil in the Desert Saint Macarius Monastery, Choir of St Macarius Monastery, Scetis Desert, Egypt 64'11"
Musica Sancta MS 03

The chanting recorded in this fourth-century foundation represents a revival of ancient Coptic liturgical music. As it is intended to express the humility and unity of spirit drawing the members together in their nocturnal communion, there is no individual solo ornamentation, just monodic choral recitation of the scriptures in a narrow range of bass tones, sometimes gliding through microtones. The rhythms are strong and repetitive, often requiring many syllables to be rushed between the even stresses, and, in the age-old manner of Egyptian music, sometimes marked by the clink of small cymbals.

This would no doubt be impressive and uplifting if one was participating in the actual service, with images in one's mind from the daytime of Wadi El-Natrun and its complex of restored monasteries amidst newly irrigated lands. But Coptic liturgical chant, being quite monotonous, does not make easy listening in the home, and a musicologist might expect more information in the booklet. Nevertheless in the interests of preserving antique traditions and expressing religious devotion one can only praise Father Elisha of the Monastery Saint John in the Desert for researching and directing this collection. *Diana Maynard*

Daily Hours of Eternal Praise Benedictine Abbey Hagia Maria Sion, The Choir of Benedictine Monks of Hagia Maria Sion and the students of Bet Joseph 40'48
Musica Sancta MS 05

These Benedictines were originally a German Order established on Mount Zion in 1906 after the site, associated with the Last Supper, had been acquired by Kaiser Wilhelm II. In 1998 the monastery was renamed Hagia Maria after a fifth century basilica whose ruins were excavated there. The monks in this recording sing Gregorian chant in German, though with one part of the nocturnal prayer in Hebrew (*Shema Israel*) and a final antiphon in Latin (*Alma Redemptoris Mater*).

The impression is that one is overhearing devotions mostly chanted by light tenors in a mood of calmness and spiritual intimacy. The vocal tone of the tenor soloist is pleasant, but we should not expect virtuoso ornamentation or listen for multicultural influences, and comment on the recording as performance would seem an intrusion into private worship.

The open-minded, ecumenical approach expressed by the Abbot finds no reflection in the service heard here, and, Hebrew apart, for the Westerner there are few surprises. The CD preserves another facet of the religious scene in the Holy Land, and like the other recordings in this series has been researched by Father Elisha of the Monastery St John in the Desert.

Diana Maynard

Dicit Dominus: Verba Iesu in cantu Schola Antiqua, Juan Carlos Asensio Palacios *dir*
Pneuma PN-910 70' 54"

Recordings of Gregorian chant range from the bland to what Juan Palacios labels the fantasy and unreality of media reconstructions. Here chant is approached in full sobriety, sung as it would be by a group of brothers in prayer by the whole choir in unison, apart from recitatives, antiphonal psalms or responsorial verses. The only contributory 'composition' to which the director admits, for the sake of antholo-gising, consists of completing sequences, adapting sound to make links and creating modulations. He has, though, not been averse to revising traditions that have become stereotypes over time, for instance, to clarify the meaning of the Magnificat. At the end he has ventured upon the technique of primitive organum to express the disquiet of the two disciples of Emmaus on meeting the resurrected Christ, making a more dramatic finale after all the soothing monody.

As the director acknowledges, Gregorian chant in Latin becomes increasingly rare in the ecclesiastical setting and is mostly heard on CDs or at concerts. While chant sounds at its most authentic in the context of celebrations related to the Church calendar or saints' days, the focus of this recording is Christ as protagonist, an idea that began to take shape after the publication in 2005 of a Monastic Antiphonary and the earlier Liber Hymnarius of 1983, both editions from Solemnes. Listeners wishing to follow the sequence are provided with Latin and Spanish texts for each track. *Diana Maynard*

MEDIEVAL

Alfonso X *Cantigas de Bizancio: The Christian Orient* Musica Antigua, Eduardo Paniagua 122' 20" (2 CDs)
Pneuma PN2-880

If Eduardo Paniagua intends to perform all four hundred and twenty monophonic Songs to the Virgin Mary collected under the name of Alfonso X the Wise, he has done well to assemble this anthology of verses associated with Constantinople and the countries of the Byzantine Orient to make a unified double CD. The prevailing topic is the miraculous power of the Virgin Mary's picture to convert Saracen, Moor or Jew, to bring defeat upon the enemies of Christianity, to heal and restore sight, to save life and honour, and to bestow spiritual treasure upon the faithful. A zealous mood of confidence is maintained by the cheerful rhythms and repetitive melodies, and one can imagine these catchy narrative tunes making a popular accompaniment to daily activities. Yet it seemed to me ironic that a monarch in whose reign Jewish scholars were welcomed at court, and helped to bring both ancient Greek and Arabic knowledge, should be remembered by these triumphalist Cantigas.

In the illustration we see an array of medieval and Eastern-style instruments, among which the slim neck of the tromba marina towers. Mainly the instruments just introduce the stories atmospherically and the players for each item are not identified. In track 1:4 the tromba marina and santur are used impressively, though, and the santur has a better chance to show its qualities in 1:5, where the singing also becomes more complex and striking. The lengthy booklet is well-illustrated and all the verses are set out in parallel Galician-Portuguese and Spanish. *Diana Maynard*

Alfonso X *Cantigas de Valencia* Musica Antigua, Edouardo Paniagua 63' 41"
Pneuma PN-860

Ever tireless in presenting the *Cantigas de Santa Maria* to the public, Eduardo Paniagua together with his singers and players, Cesar Carazo, Luis Antonio Muñoz, Jaime Muñoz, Felipe Sánchez and Wafir Sheik, is at his most joyous. Full advantage has been taken of an eclectic assemblage of instruments, including the kaval (endblown flute), ajabeba (Moorish flute), sonajero (rattle), platillos (miniature cymbals) and a medieval instrument *semillas*, which one would guess uses dried seeds, besides the better known string, wind and percussion of such ensembles. Most of the items played are given an atmospheric opening by means of an instrument whose identity, out of the list in Spanish, one would have appreciated knowing. Experience teaches us that Paniagua can use even the most humbly rural or mendicant artefacts to produce a goodly sound.

The topics would no doubt meet a response among the ordinary people of thirteenth century Valencia: a dragon spitting out leprosy, a swarm of bees restoring the flame to a paschal candle, an arrow wound healed, protecting a vine from wind and hail, and a girl drowning in an irrigation ditch. The stories are told with a combination of spoken narrative, ornamented sung solo verses and chorus. The pronunciation of the Galician-Portuguese is so clear that one can follow the printed words, particularly in the story of the splitting boat whose gaping hole is miraculously plugged by three fishes, thanks to the Virgin Mary. The rhythms are suitably varied but usually have a delicate spring and dance along, despite the potentially alarming situations from which people are saved by prayer and devotion. *Diana Maynard*

Angeli: Music of the Angels Ensemble P.A.N., Tapestry, William Hite, Harton B Hokin, Paul Cummings TTB 69' 14"
Telarc CD-80448 ££

With the opening notes of this recording I looked to see what feat of electronic engineering had produced an ambience which seemed to carry the sound beyond my loft studio into the surrounding air, and indeed to the celestial regions. Certainly some advanced technical processes took place in Massachusetts, culminating in enhancement by Spatializer. As I listened further, though, I knew that exploration of medieval devices and perfection of vocal techniques also gave the performance a special quality, creating the impression of extra dimensions in space and tonal range. The baritone, tenor, countertenor, alto, mezzo and soprano voices were exceptionally well chosen to blend and form a sonic spectrum.

Repertoire is derived from Worcester, Notre Dame and Hildegard von Bingen, with the addition of compositions by Patricia Van Ness and the instrumentalists, Crawford Young and Shira Kammen. 'Arcanae' by Van Ness, a piece in three movements with harp and tanbur accompaniment, depicts the angels in ascending surges of sound, sustained as a drone and amplified with even higher waves sung by other groups of voices. The same composer's melismatic *Ego sum Custos Angela* (soloist Laurie Monahan) achieves a blend of medieval with modern sounds momentarily reminiscent of Britten's *Rejoice in the Lamb*. This is followed by a remarkable performance of *O vos Angeli* by Hildegard (soloist Cristi Catt) which ascends seamlessly to the heights of the female tessitura, with the vocal line passed, as it were, in relays. One can hardly fail to mention the virtuoso singing in the troped *Sanctus Christe* from Notre Dame of the countertenor, Michael Collver, exceptional for his wide tonal range demonstrated in precipitous leaps or smooth melismatic cadences, and for his power of expression, intensified by pulsing notes. *Diana Maynard*

El Agua de la Alhambra Música Andalusí . Ibn al-Jatib 1313-1375, Eduardo Paniagua *qunun, flute* El Arabí Trío 52'32"
Pneuma PN 320 (rec 2000)

This appears to be a companion to 'Poemas de la Alhambra' (PN 230) published the previous year, though now Luis Delgado is missing from El Arabí. Eduardo Paniagua returns to the Alhambra now with water-features, illustrated attractively in the booklet and heard, along with birdsong, in the recording. Ibn al-Jatib was mentioned in the earlier CD as Grand Vizier succeeded in 1371 by Ibn Zamrak, who decorated the walls of the Alhambra with his poems, and was apparently implicated in the strangling of al-Jatib in Fez. Now we learn that al-Jatib also decorated walls with his poems and, although most were destroyed after his demise, two remained hidden away in niches of the Hall of the Ambassadors. The story becomes a little confused when we are told that some of al-Jatib's poems survive anonymously in the oral tradition of Morocco, and it does indeed seem 'miraculous' that these melodies and verses have been preserved for 700 years.

Surely every entertainer has to have a good story to introduce his performance, and, even if one fails to amuse oneself trying to read the three beautiful pieces of Arabic alongside the Spanish and English, two of them alternative versions of the same Sufi mystic poem, 'Pour me a drink', one can at least reminisce about a tourist visit to the Alhambra and dream of returning when it is quiet enough to hear the fountains. *Diana Maynard*

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

Calamus: Medieval Women's Songs: Música-Andaluza S. XIII-IV & Cantigas de Martin Codax S. XIII Eduardo Paniagua, Luis Delgado, Rosa Olavide, Begoña, Carlos Paniagua 46'20"
Pneuma PN 050

This is an absorbing and beautiful CD with plenty of instrumental and stylistic variety, based on Arab-Andalusian and Galician-Portuguese music. Rosa and Begoña Olavide achieve virtuoso singing with apparently effortless ease, and all five versatile musicians handle a bewildering range of stringed, wind and percussion instruments, which either survive or reproduce those seen in medieval art and architecture. We have a chance to hear the zanfona, described as a four-stringed instrument with wooden wheel and keyboard (presumably a hurdy-gurdy), or the trompa marina with its two bowed strings and seven sympathetic strings, or the medusa, a wicker basket with hanging metal bars, or the rain tube, a closed cane tube containing seeds and little sticks which make the sound of rain. All this is apart from the customary array to be heard in Arabic and Medieval ensembles.

The first eight tracks give the flavour of Arabo-Andalusian music without presenting the listener with anything very demanding or fully developed. Some of the transliterations of Arabic terms used in the booklet are initially puzzling to anyone familiar with the customary English spelling, but within the limits of 13 pages much clear information is to be found. The *Cantigas de Amigo* by Martin Codax are atmospheric, full advantage being taken of the opportunity to interpret the medieval notation creatively. For instance, since the composer is believed to have lived in the fishing village of Vigo, we are given an impression of the sea. Translation of the lyrics into modern Spanish hardly seemed necessary, as the language is so similar.

This is an attractively presented recording and the title will appeal to those who adopt a 'gendered' approach to music and literary criticism. *Diana Maynard*

Maimonides: The Golden Age of Sefarad in Andalus Musica Antiqua, Sefarad, Eduardo Paniagua Jorge Rozenblum 68' 21"
Pneuma PN 580

The recording was a tribute to Maimónides (Cordoba 1135 - Cairo 1204) eight hundred years after his death. As in 1998 for 'Tres Culturas' (PN 100), representing music of the Jews, Christians and Muslims in Medieval Spain, Eduardo Panagua and Jorge Rozenblum demonstrate the intermingling of cultures, but here the emphasis is upon the extent to which Jewish poets and musicians worked in the Arabic language, adopting the rhythms and musical forms, like the *qasida* and *muwashshah*. Several distinguished poets of the time are represented, such as Dunásh ben Labrat (Fez, Cordoba 10th century), Shemuel ibn Nagrella (Cordoba, Granada 10th-11th century) and Moshé ibn Ezra (Granada 11th-12th century). From the booklet notes we learn how aspects of the Golden Age in Andalusia survived the diaspora and continue to find their place in Jewish life.

Each track can be heard with pleasure, and for several items the booklet provides words in Spanish, English, Hebrew and transliterated Hebrew. The selection illustrates many facets of Sephardic history, and the supporting notes include reference to forced conversion, religious songs based on hedonistic themes such as the one handed down secretly by word of mouth in the synagogue by the Jewish-Yemenite community, the custom in 16th-century Israel under the Ottomans of getting up at midnight to sing hymns and songs based on Arabic genres, and an 11th- century love song from the time when Jews occupied high posts in Granada. This is a significant and well-researched CD in honour of a physician who believed in the healing power of music. *Diana Maynard*

Romances del Cid Joaquín Díaz 46' 33"
Pneuma PN-140 (rec 1999)

There is no doubt that this CD lives up to its name, in both the medieval and the modern sense. Having seen 14 pages of lyrics in Spanish I anticipated a degree of tedium, but from the opening notes of the baritone, Joaquín Díaz, I realised that my expectations were wrong. With his romantic vibrato he creates a soothing atmosphere and occasionally a feeling of intimacy, while at the same time moving rapidly through the folk narrative and his own ballad-like compositions with a clarity of diction that made the Spanish a pleasure to follow.

As he accompanies himself on the guitar, extra backing was not essential, but a small number of unusual instruments help to create an onomatopoeic effect. In track 5 the combination of zanfona and tromba marina was particularly striking, and one can understand why the zanfona is sometimes called 'Zamoran bagpipe' as it produces a bagpipe drone with its strings and wooden wheel.

Joaquín Díaz is a prolific conservationist and recreator of traditional Castilian music, besides being a congenial performer of even quality. Quite apart from providing general pleasure in the home, this CD could make an acceptable gift to a young student of Spanish, since one can listen repeatedly and absorb the pronunciation. *Diana Maynard*

Vita S. Elizabethae Ioculatores, Ars Choralis Coeln, Amarcord 78' 53"
Raum Klang RK 2605

Regarded simply as a performance of medieval music on ancient instruments this is an enjoyable recording. But there is more to it that. Three ensembles have come together to make this CD. The aim of Ioculatores is to present thematic programmes depicting pre-15th century culture, philosophy and history, on authentic instruments. Ars Choralis, a women's choir, concentrates on Gregorian chant and early medieval music, researching and making accessible the manuscripts in Cologne. Amarcord is a male choir whose repertoire includes medieval and Renaissance compositions.

The theme chosen on this occasion is the life of St Elisabeth of Thuringia (1207–31) so the reader is familiarised, in a choice of three languages, with the sad and selfless life of this young Hungarian aristocrat, betrothed at four to the eleven-year-old Ludwig of Thuringia. After leaving court life to help the poor and sick, she died at the age of 24. Despite not being a nun and having borne three children to Ludwig, she was canonised. We learn about the legends and relics associated with her.

The text of each track is explained and in a separate section we are given full and scholarly detail about the programme, its sources and its relevance to St Elisabeth. As we listen, too, there is a narrative commentary in German. All this makes the CD hard work for the listener, though what is regarded as overkill by one individual might be seen as fascinating by another. *Diana Maynard*

15th CENTURY

La Rue *The Complete Magnificats, The Salve Reginas* ViveVoce, Peter Schubert 119' 53" (2 CDs)
Naxos 8.557896-97

This double CD comprises the complete surviving settings by Pierre de la Rue of the Magnificat – of the original eight settings (one for each tone) seven survive – and three settings of Salve Regina. To find such a release on a budget label marks the extent to which Pierre de la Rue's music is now seen as mainstream, and indeed how music of a period once regarded as the territory of specialists now attracts a large general audience. The American group VivaVoce sings music from the earliest chant to contemporary works, and gives fine accounts of these works. Just occasionally intonation lapses from the perfect, mainly due to slight soprano undercutting, a fact emphasised by a rather unforgiving close recording; but there is a lot of convincing singing here of

music which is otherwise not available in a complete edition. The interleaved chant is delicately phrased and sung with commitment and taste. *D.James Ross*

Joculatores Dei: Minstrels of God. The Laude in Medieval Italy Vox Resonat, Eric Mentzel
Marc Aurel MA 20012 64' 13"

The four singers (ATTB and two players (lute, gamba and vielle) offer a selection of laude from the earliest major source (the *Cortona laudario* of the late 13th century) to the Petrucci print of 1508 – 10 sources for 22 pieces. They are mostly anon, but Gherhardello da Firenze, Landini (a contrafacted of *Echo la primavera*) and Bedingham (or perhaps Dunstaple, so guess the piece!) make an appearance. The performances are fine, but represent the more refined end of the form, and some might surely have had a bit of a demotic air: the social range is less wide than the chronological. *CB*

A History of the Requiem, part I Laudentes Consort, Guy Janssen 64' 23"
Cypres CYP1648
Ockeghem *Requiem*; Lassus *Missa pro defunctis a5*

Notwithstanding one or two ragged entries, these performances of the Ockeghem *Requiem* and the Lassus five-part *Missa pro defunctis* have a pleasantly full tone, very well captured by the sound engineers; the singing is confident and expressive and the readings are thoroughly idiomatic. The lovely deep bass incipits are a particular feature of both settings, and the same voice is to be heard providing a firm foundation throughout the polyphony. The first of a projected four-volume set tracing the Requiem through the centuries taking in Campra, Michael Haydn, Bruckner, Duruflé, and Pierre Bartholomée on the way, perhaps the main interest of the series will be hearing the same voices tackle music of such varying styles and periods. If the later music is sung as convincingly as this, the set will provide a very interesting survey of the Requiem through the ages. *D. James Ross*

Rose van Jhericho: The Song Book of Anna of Cologne I Ars Choralis Coeln, Maria Jonas *dir* 77' 39"
Raum Klang RK 2604

This is music from a song-book whose background is that of the late-medieval religious communities formed by women to live the holy life, but in the world, not in monastic seclusion. *The Rose of Jericho* is the Virgin; a little more help on the texts would be useful; the originals are printed, but with summaries in other languages, not translations. The music is varied, and this is more appealing than the Lauda disc reviewed in the previous column. *CB*

Salve mater, Salve Jesu: Chant and Polyphony from Bohemia around 1500 Schola Gregoriana Pragen sis, Capilla Flamenca, Barbara Maria Willi *org*
Et'Cetera KTC 1346

As so often with early Renaissance music from the musical backwaters of Europe, there is little to distinguish the music of Bohemia from the Franco-Flemish mainstream, and indeed the influence of this dominant school is to be heard throughout the present recording. While the note tries to make a case for the unique local flavour of the music here, the reality is that music by the European 'big names' – Josquin, Brumel and Obrecht are represented here – dominated in Bohemia as elsewhere, and the local works by anonymous contemporaries share the idiom. This is not to say that recording the Renaissance chant and polyphony is not a worthwhile exercise, and much of the repertoire here impresses with its polished professionality. The polyphony is beautifully and idiomatically sung by the four solo voices of the excellent Capilla Flamenca, while the Schola Gregoriana Pragensis inject considerable momentum into their renditions of the local chant. There is also a pleasant contribution by Barbara Maria Willi on an appropriate-sounding organ, although I am unable to find any description of the instrument. Associated with a number of exclusive Prague-based brotherhoods, the music on the CD is divided between devotional music for the Virgin and for Jesus, and is a highly vivid evocation of the worship of such brotherhoods around 1500. *D.James Ross*

16th CENTURY

Byrd *Second Service & Consort Anthems* Choir of Magdalen College, Oxford, Stefan Robert, Rogers Covey-Crump *TrT*, Ryan Leonard *org*, Fretwork, Bill Ives *dir* 71' 05"
Harmonia Mundi HMU 907440

This is a varied anthology of Byrd's music There are full and verse anthems, consort songs, the Second Service (*Mag & Nunc*) adapted as a verse setting with viols (unusual, but justified by the editor David Skinner), two In nomines for viols, and two Fantasias for organ, including my favourite in A minor, whose speed would have been fine for harpsichord but seemed a but rushed and light-weight on the organ. The choir isn't entirely reliable: the chorus to *O God that guides the cheerful sun* is out of tune, lower voices almost shout in the Gloria to the *Nunc dimittis*, and the middle parts often sound a but muddy. It is frustrating that so often the modern equivalents of the institutions for which Byrd, Gibbons and Tomkins composed don't sound as stylish as non-ecclesiastic choirs. But there are merits: treble Stefan Robert, Rogers Covey-Crump (whose name has come to define a voice-type), Fretwork, and the inherent interest of the programme (and David Skinner's booklet notes) balance out the problems. *CB*

Byrd *My Ladye Nevells Booke* Elizabeth Farr *hpscd* 224' 51 (3 CDs)
Naxos 8.570139-41 £

This complete recording has many good points but overall falls short of being a cause for real celebration. The playing is clean and accurate but often sounds too much like a careful re-creation which misses the exuberance that this music was surely intended to have. The more contrapuntal pieces come off best while most disappointing are the character pieces like *The Battell* or *The Hunt's Up* where sedate tempi and a rigid pulse make for little excitement. Ornaments are scrupulously played but they often seem a bit self-conscious and can get in the way of the forward drive which is so necessary for this music. That said, there is some fine playing here too, which allows Byrd's mastery of part-writing to shine through. Farr uses four instruments, three made by Keith Hill and his 1658 Zenti, which provide a good level of variety. Two are Ruckers copies, one with a 16' stop which is heard to good advantage in the *Galliard for the Victory* and in *Sellingers Rownde*. The third is a lautenwerk or lute-harpsichord which works best of all for this music and inspires Farr to some of her finest playing as in *Lord Willobies Welcome Home*. A good budget price recording to have available even if it doesn't quite present the full scope of Byrd's vision. *Noel O'Regan*

Carver *Missa Dum sacrum mysterium* The Sixteen, Harry Christophers 68' 10"
Coro COR16051
O bone Jesu a19, & anon *Magnificat 7 toni*

The re-release of this authoritative and intelligent recording of Carver's magisterial ten-part Mass on the Sixteen's own label is a welcome development. Singing one to a part under Harry Christophers' direction, they provide the most coherent performance of the work yet recorded – a larger-scale but less well-crafted performance by Scotland's own Cappella Nova coupled with *O bone Jesu* is available on Gaudeamus CD Gau 124. Christophers' reading of that extraordinary 19-part motet builds upon the idea in the late Isobel Preece's 1996 programme note that this was intended essentially for private devotions to provide a pleasingly intimate interpretation which works very well on its own terms. Again the Cappella Nova performance and one by the Taverner Choir and Andrew Parrott on EMI CDC

7496612 both emphasise the ceremonial side of the piece. The anonymous 7th tone faburden Magnificat from the Carver Choirbook provides an intriguing filler. Akin to the Eton Choirbook in its decorative style, several scholars (Dr Preece included) have plumped for it being an English work brought to Scotland in association with James IV's marriage to Margaret Tudor. More recently opinion has shifted to the work being by a Scottish hand, possibly Carver, imitating the English idiom to make the English princess feel more at home. Either way, it is a work which occupies a fascinating cusp in Scottish or English composition.

The ultimate glory of this recording is the masterly ten-part Mass, written when Carver was in his 22nd year. In advance of their 1996 recording the Sixteen clearly worked to master thoroughly Carver's idiosyncratic idiom, and they sing magnificently throughout, while the interpretation of the protracted setting of the concluding 'pacem' is masterly. For the Mass the group employs an edition prepared by group member Sally Dunkley which is relatively generous with musica ficta, and having directed performances of the work with virtually no ficta I would challenge the need to smooth out Carver's rugged harmonies to quite this extent.

D. James Ross

Gombert *Tribulatio et angustia: four & five-part motets* The Brabant Ensemble, Stephen Rice 66' 05"
Hyperion CDA67614

In my experience Gombert has been better known for other people's compositions based on his music, than for what he wrote himself; but this attractive recording provides an excellent opportunity to wallow in his motets. For the most part, these are on the lugubrious side – as the title and Hans Memling's depiction of hell used (unattributed) to illustrate the CD might lead one to expect; the detailed and informative notes attribute the pervasiveness of melancholy to Gombert's remorse for a crime which resulted in his exile from the service of the Emperor Charles V. Gombert endured his long punishment, at least part of it spent as a galley slave, writing penitential music which eventually won him a pardon. The music is austere but beautiful, with plenty of anguished dissonances and false relations. Resemblances to the work of Josquin spring to mind quite frequently.

In spite of the careful French pronunciation of the Latin, this group of fourteen singers makes a very English sound. With plentiful connections to both Oxford and Cambridge, it is a fair guess that all the performers have been choral scholars in the Universities. The music is well-sung, but the performance lacks the energy given by Stile Antico, which includes several of the same singers. The soprano tone is very white, and in the lower range sounds too remote from the other parts, which are warm and well-blended. But this remoteness becomes advantageous when the top part soars higher, as in *Hortus conclusus*, which builds to an extraordinary climax. The hymn to St Katherine, for four high voices, is more successful than the three-to-a-part soprano line-up, which begins to tire the ear after a while. This CD is less for the general listener than for those who are passionate about 16th-century Flemish music – as the performers evidently are.

Selene Mills

Guerrero *Villanescas II* Musica Ficta, Ensemble Fontegara, Raúl Mallavibarrena
Enchiriadis EN 2018 64' 22"

I kept this to review myself thinking it would make me investigate the edition of Guerrero's *Canciones y villanescas espirituales* that I've had for thirty years but barely opened. They were published in 1589, the year after his trip to the Holy Land. I was very disappointed, possibly by the music, but definitely by the performances; there is too much vibrato to be acceptable from a solo-voice ensemble to sound musical, and the double harp and vihuela can hardly remedy this.

CB

Martin Peudargent *Music at the Court of Duke Wilhelm V of Jülich-Kleve-Berg* Rabaskadol, Fritz Heller; Capella 92, Gerben Van der Veen 69' 47"
Aliud ACD HN 016-2

I'm puzzled by this recording. In many ways, it's fascinating: courtly motets performed in a variety of ways other than the conventional all-voices or voices-doubled-by-instruments. The problem is that I've tried listening to it twice, and each time my attention wandered. If I had looked at it earlier, I would have ordered the score from the editor and publisher of the music, Martin Lubenow (who also plays keyboard and cornetts and contributed to the booklet note), or passed the disc on to Stephen Cassidy, who might have lent a more sympathetic ear (and not just because he's a friend of Martin); but I left it till too late. There are a variety of interesting textures here, but the music is a bit lifeless: the performers could have given it more vitality and intensity, but I'm inclined to allocate some of the blame to Mr Hardup himself. I'm glad I've heard it, but I don't think that dutifully playing it from top to tail, as a reviewer has to, shows it at its best advantage.

CB

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

Regnart *Missa super Oeniades nymphae* Cinquecento 60' 40"
Hyperion CDA67640
Exsultent justi, Inviolata, Lamentabatur Jacob, Quare tristis es, Quod mitis sapiens, Stella quem viderunt, Stetit Jesus, Ut vigilum densa

I only know Regnart (c.1540-1599)for a few German songs, so it is good to sample another side of his output. He spent most of his life in the Habsburg court. The source of title and parodied music of the mass isn't known – the booklet note writer surmises a humanist motet by the composer himself. The sound of the six singers (AATTBarB) does not betray that they are from five countries, though it could do with just a little more impetus. If you don't want to sit back and let it wash over you, try the masses first, where the passing incidents are pointed a little more.

CB

Sweelinck Choral *Works Vol. 1* Netherlands Chamber Choir, Peter Philips, William Christie, Ton Koopman *cond* 66' 36"
Et'Cetera KTC1318 (rec 1986-7)

Half of the 12 items here are from Sweelinck's four books of French psalms, significant publications which have been far too neglected: perhaps singers have been put off by the forbidding old clefs of the Collected Works. I'm not sure if this is the best possible advocate for them. The choir does what is asked of it by the three conductors: one can amuse oneself or one's friends by playing it in a random order and guessing who is conducting each track. There is an obvious clue in that one omits the organ part from the only familiar piece here, *Hodie Christus natus est*. My immediate reaction to the first track was: this should be for solo voices. The booklet tells us twice that they were intended for domestic use, so are unlikely to have been written in the expectation of choral performance. The same was probably also true of the *Cantiones sacrae*, for which there was no liturgical function. For listeners of good will, this is a worthwhile sampler, but it is ominous that the series is entitled 'Choral Works'. The choral style gradually grew on me, but the music needs the vitality and of a smaller ensemble and much greater feeling for the words.

CB

Alla Napolitana: villanesche & mascherate Suonare e Cantare 64' 49"
Alpha 524
Music by Barbetta, Colonia, Dalza, Donato, Lassus, Mainerio, Maio, Milano, Nola & anon

This is the sort of jolly multi-instrument programme that was going out of fashion when David Munrow died. But the concentration on one place and century gives it credibility, as does the panache of the performers. It's a romp, but there's real music here amid the down-to-earth songs.

There is a lot in common with programmes of Spanish music of c.1500. It doesn't need much imagination to visualise a lively and sexy stage show. *CB*

English Madrigals The Tallis Scholars, Peter Phillips 72' 50"
Gimell GIMSE 403 ££ (Rec 1982 & 1988)

Yes, this purports to be a recording of secular music by The Tallis Scholars – the only one they have made; but it is a rather different Tallis Scholars from what you would expect. A first-class team of eight soloists was gathered, back in 1982, to record twelve madrigals. The result was superb, but only one of the singers, Francis Steele, is recognisable as a Tallis Scholar. I am sure that Emily Van Evera, Michael Chance, Andrew King and the others had no need of a director, but apparently Peter Phillips took that role, presumably to lend authority to the naming of the group. Each madrigal is beautifully performed, and perhaps this is a result of his vision; but with singers of such quality and intelligence I suspect the result would have been comparably good without a director. Bennet's *All creatures now* feels a little over-directed: the unusually moderate speed clarifies the texture, as in several of the pieces, but it must have been the director's decision to accentuate every syllable of 'See where she comes' so heavily, and to rhyme 'fa-la-la-ing' with 'laying': the singers sound a tad uncomfortable with the pronunciation. In spite of a few quibbles I applaud this as the best recording of madrigals I know. The singers relish each other's voices to create a wonderful variety of textures and moods, with remarkable blend but plenty of individuality, and crystal-clear words. A real revelation for me was the rising bass line, representing the heart, in Gibbons's *Ah, dear heart*. Julian Walker controls the phrase beautifully, subtly letting it dominate the ensemble and then die away.

The recording has been reissued together with seven anthems by Tomkins, sung by the 'genuine' group of 1988. It's rather a disappointment to leave the filigree single-voice singing of the madrigals and lurch into the uniform choral sound of SI6 singers, but TTS are on good form, and give energetic renderings of some great music that is rarely performed, with the exception of *When David heard.* *Selene Mills*

Music of the Reformation Himlische Cantorey 49' 12"
cpo 777 275-2
Music by Luther, Othmayr & J. Walter

This is an instructive and enjoyable programme of chorales by Luther and settings by Johann Walther, the first composer of Lutheran chorale settings, and Othmayr, from the following generation. Luther, unlike some other reformers, was a musical enthusiast, could turn his hand to a well-shaped tune, and enjoyed the music of Josquin. The five singers, lute and organ of the 'heavenly choir' sound just a bit too beautiful, with a lack of earthy vigour. But that apart, this is a welcome introduction to the sophistication of chorale settings while the tunes were still new and before the rhythms were regularised. *CB*

17th CENTURY

Buxtehude *Membra Jesu nostri* Les Voix Baroques 54' 02"
Atma ACD2 2563
Buxtehude *Membra Jesu nostri* Dresdner Kammerchor, Hans-Christoph Rademann
Carus 83.234 69' 01
Wär Gott nicht & *Walts Gott* (BuxWV 102-3)

I have reviewed many performances of this wonderful work in these pages. For a long time, I yearned to hear it done with solo voices; when eventually I had that opportunity, I was slightly disappointed with the results, since the soloists involved seemed unable quite to gel in ensemble, which is key to the success of the larger movements. These two new recordings allowed me another chance to compare the approaches and I must say that (once again) the chorus wins out. There is one more feature in their favour – the disc is filled out with two wonderful chorale cantatas.

The Dresdener Kammerchor is one of the leading choirs in Germany and excels in this repertoire. Christoph Rademann uses seven soloists (I'm not quite sure why, since there are only five voice parts) and a one-to-a-part accompanying group, with continuo supplied by theorbo and organ. There is very occasionally a discrepancy between German and Italianate Latin pronunciation, but nothing to cause a major scandal. If Masaaki Suzuki remains my favourite interpreter of *Membra Jesu nostri* so far, this version is not far behind.

Les Voix Baroques use the same accompanying forces but only five solo voices, who perhaps do a great deal more in shading the different nuances of the texts, while the violinists enjoy decorating the repeats of the ritornelli at the ends of the verses of each cantata's three verse aria (the violonist isn't above decorating the bass line either!) So you get much more character, if that's what you're after – personally (although I enjoyed the performances and smiled at some of the more imaginative ornamentation) I've always considered this piece one of the few that inspires some sort of religious wonder even in my heathen soul, and I prefer to hear Buxtehude's painfully beautiful music in its purest form. Incidentally, they use Italianate Latin, but somehow manage to pronounce *blandicentur* without consonantal beginning to the third syllable. *BC*

Buxtehude *Das Jüngste Gericht* Weser-Renaissance, Manfred Cordes 78' 09"
CPO 777 197-2

As a 'bleeding chunks, recording, this CD can never compete with Ton Koopman's Opera Omnia 2-disc set. The major difference in the performances is Koopman's choice to use a bigger 'orchestra' with multiple strings, while Cordes opts for one-per-part. While I *think* I would ordinarily support the latter approach, in the event, the fuller sound actually gives a richer, possibly slightly darker (as in velvety, chocolaty) colour which I loved. The singing, as always with Cordes, is excellent and the band is clean and rhythmically crisp. There is nothing to criticise in the performance at all – Koopman simply brings us more music. I wouldn't buy a *Messiah* highlights recording, and I'm afraid I can't imagine why (especially in an anniversary year for the composer) the whole work was not recorded. *BC*

Buxtehude & Co Caecilia-Concert (Fiona Russell *cnt*, Adam Woolf *trmbn*, Wouter Verschuren *dulcian*, Kathryn Cok *kbd*, Annabelle Ferdinand *vln*) 76' 18"
Challenge CC72179
Music by Becker, Buxtehude (BuxWV 247, 262, 267), Krieger, Theile, Weckmann

The sonatas of Buxtehude and his north German contemporaries are normally played on stringed instruments; Buxtehude specified the scoring of violin(s), viola da gamba and continuo. The Caecilia-Concert, however, use the mixed instrumentation – cornetto, trombone, dulcian, violin and keyboard – specified by Matthias Weckmann for his sonatas of about two decades earlier. Further historical justification for this mixed scoring is found in the advice of Johann Theile (who noted how a trombone could substitute for the viola da gamba) and in the requirement that German town-pipers be skilled on wind, brass and stringed instruments. On this disc the broken consort gives a richer and less forceful sound than strings; Adrian Woolf and Fiona Russell cope admirably with the demanding parts for trombone and cornetto, which push to the limits of the register and intonation of their instruments. The performers give a good sense of shape to the multi-sectional works, although in the Buxtehude sonatas they do not attain the vibrancy or drama achieved by many string players. Instead the best bits of the disc are the Weckmann sonatas, where the Caecilia-Concert capture the liveliness and poignancy of these multi-sectional works. *Stephen Rose*

Buxtehude *Opera Omnia V: Vocal Works* 2 Amsterdam Baroque Orchestra & Choir, Ton Koopman 151' 12" (2 CDs)
Antoine Marchand/Challenge CC72243
BuxWV 2, 10, 12, 19, 20, 40, 43, 50-1, 52, 64, 70, 81, 110, 113-4, 123-4, Anh 1

The great advantage of Koopman's *Opera omnia* is that it presents well-known works by Buxtehude—such as *In dulci jubilo* BuxWV 52 or *Jubilate Domino* BuxWV 64—alongside pieces that have never been recorded before. This recording opens with *Benedicam Dominum* BuxWV 113, a grand festal concerto for six separate choirs of instruments or voices. Among other little-known pieces are the *Missa Brevis* BuxWV 114 and also the canonic drinking-song BuxWV 124 (showing an earthy side to Buxtehude rarely encountered in his surviving output). Koopman's recording is one of the first at the high choral pitch of A = 465Hz (in fact, the large organ in the Lübeck Marienkirche was tuned slightly higher than this in Buxtehude's lifetime), giving his performances an attractive lightness and transparency. This is particularly evident in *Jubilate Domino*, where the alto part fits Daniel Taylor's tessitura like a glove.

The small sacred concertos are performed by solo strings and solo voices, but in the large-scale pieces (BuxWV 43, 51, 110, 113 and the Magnificat attributed to Buxtehude) Koopman doubles the strings and uses a choir of 18–20 voices. Although the Amsterdam Baroque Choir are nimble singers, they cannot project the lines of *Wie wird erneuet* BuxWV 110 with the clarity of solo voices, a problem compounded by the relatively spacious acoustic. Indeed, this acoustic can lead to a loss of detail in some of the smaller pieces. I found the performance of the *Missa Brevis* a little rough, but there are also many moments on this recording to enjoy, such as the lilting rendition of *Drei schöne Dinge* BuxWV 19. Overall, this double-disc set offers numerous fresh insights into Buxtehude's vocal music. *Stephen Rose*

Buxtehude *Organ Music 6* Julia Brown
Naxos 8.570311 £ 74' 21"
BuxWV 136, 145, 159, 162, 165, 166, 179, 194, 204, 213, 215, 222, 225

Julia Brown's third contribution to the Naxos Buxtehude series explores some of the lesser-known works, including two of the *manualiter* free-works and the partite on *Auf meinen lieben Gott*, a work probably intended for the harpsichord. I have been impressed with Brown's interpretations and performance in her previous Naxos recordings (including their Scheidemann series), but doubts are beginning to creep in, notably in her increasing use of personal mannerisms that get in the way of the music. These include a habit of lingering on the first beat of the bar, giving a slight hiccup in the flow of the music (heard particularly on tracks 2 and 3). Occasionally this goes so far as to break the music up into separate one bar sections and is really rather unnerving. That said, she plays with conviction and musical strength. The organ is the same eclectic instrument that she used in Vol 5, the 2003 Martin Pasi organ, St Cecilia's Cathedral, Omaha, with some of the stops having additional pipes to allow them to be played in quarter comma meantone as well as a well-tempered tuning, although no information is given about the registrations for individual pieces. *Andrew Benson-Wilson*

Buxtehude 1 *('Daybreak')* David Kinsela (2004 Aubertin organ, Saint-Lois-en-l'Île, Paris) 74' 08"
organ.o - **ORO 106.**
Review follows the review of his recordings of Bach's organ music, see p. 43

Buxtehude *Suites and Variations* Colin Booth *hpscd* 77' 39"
Soundboard Records **SBCD 207**
BuxWV 230, 234, 239, 242-3, 246, 249, 250

Colin Booth is both player and maker of the harpsichord recorded here, a copy of the 1681 Vaudry in the V&A. It proves to be an excellent instrument for this generally French-style music, very clear-sounding and very well recorded. Booth marks Buxtehude's tercentenary with five suites and three variation sets, including eighteen of the thirty-two *La Capricciosa* variations on the Bergamasca, the composer's most extensive work for keyboard. The playing is very idiomatic and has a convincing French swing. The music is pretty straightforward, lacking the panache and virtuosity of some of the composer's organ music, but Booth makes the most of it with subtle registration and some excellent articulation, with the Bergamasca variations making an exciting climax.
Noel O'Regan

L. Couperin *Suites for Harpsichord* **(in C, e, a, F)** Francesco Corti 73' 15"
Genuin **GEN 87090**

It strikes me as slightly perverse that Francesco Corti should mark his success in the 2006 Leipzig Bach Competition with a disc of Louis Couperin. Why not Bach or someone much less often recorded? There have been several Louis C surveys in recent years. Be all that as it may, he is clearly an outstanding young player who is here allowed use of a fine Ruckers harpsichord with *grand ravalement* – a process that included adding a second manual and expanding the compass. It some ways this is too sumptuous a sound for the music though in itself it is ravishing. Corti finds a convincing path through the *preludes non mesurés* and chooses sensible tempi for the dances. Sometimes I find that his expressive moments depart too far from this basic tempo and some endings are abrupt, but in the grand moments especially the playing is impressive and often manages to avoid the obvious without becoming eccentric. The mean-tone tuning chosen suits the music very well, offering a blend of piquancy and harmonic repose, depending on the key and chord of the moment. The booklet offers an excess of design over information, especially about the music.
David Hansell

Farina *Pavane & Gagliarde 1626-1628* Il Concerto delle Viole 77' 59"
Olive Music **OM 009**

I was surprised to find a disc of Italian dances played on viols. But they are not Italian dances, of course. Farina's five books were published in Dresden in 1625-7, and in his excellent booklet notes, Mario Matrinoli argues strongly that they were recent compositions. He puts in a bit of special pleading for *viole* (on two of the title pages) implying viols, but comparison with Scheidt and Schein doesn't help his case, since they were influenced by English violinists. But the Pavanas in particular make excellent viol music [Peter Ballinger: there's an idea for your PRB viol series here]. The playing doesn't quite make the most of the rich music, and the two bars of treble top A doesn't have the resonance that the opening of Pavana 5 requires. You won't find anything like the *Capriccio stravagante* here but excellent, rich music, though the dances don't offer enough contrast to make a 78 minute programme of 10 Pavanas ideal for a single sitting. *CB*

Lully *Thésée* Howard Crook *Thésée*, Laura Pudwell *Medée*, Ellen Hargis *Æglé*, Harry van der Kamp *Ægée*, Suzie LeBlanc *Cleone*, etc Boston Early Music Festival Orchestra & Chorus, Paul O'Dette & Stephen Stubbs 173' 18" (3 CDs)
CPO 777 740-2

An opera is the very heart of the Boston Early Music Festival and this release is the second in a series of recordings of these productions – oh for a DVD. The presentation is first-class, with a fat booklet containing supporting essays, biographies, a full synopsis and the complete libretto with parallel translations into English and German. And the performance of Lully's huge allegorical masterpiece certainly lives up to its packaging. Even though the performances were some while ago the sweep of the opera has remained intact with the large-scale choral tableau a particular strength and much of the solo singing is also excellent, though not entirely blemish-free. In such a lengthy work there are inevitably moments when

an eyebrow is raised though usually only briefly. Some may not like the Christie-esque percussion, some may feel the continuo to be over-orchestrated in places and I personally am not a fan of the funny voices in Act II – something that probably worked better in the theatre than on disc. But the overwhelming impression is of a massive challenge bravely met with dedication and conviction. The singing of Harry van der Kamp as the devious King of Athens is especially impressive – stylish and even through a wide range. This is an important addition to the Lully discography.

David Hansell

Monteverdi *L'Orfeo* Max Meili *Orfeo*, Elfriede Trötschel *Euridice*, Werner Kahl *Plutone*, Gerda Lammers *Proserpina*, Helmut Krebs *Apollo*, Eva Fleischer *Messaggiera*, etc, soloists from Berlin Radio Chamber Orchestra, Helmut Koch 138' 35" (2 CDs)
Berlin Classics 0033142BC (rec 1949)

The packaging, with a facsimile of the 1609 title page on the front and a close-up of a well-known painting of a viol player inside the flap, leads one to expect an authentic performance. But this is authentic 1949, not 1607 or 2007. There is no concept of singing in time, even in choruses (what happened to the rests between the lines in *Vieni Imeneo?)* The accompaniment to the recitative is distant, giving the singers no tonal or rhythmic support, so it's not surprising that their observance of Monteverdi's so-precise rhythms is slack – indeed, it is obviously not considered important. But they find music in the work, and it is salutary to wonder how the performances we favour may sound sixty years on. Euridice's *Io non dirò* is moving, if slow: a pity she (Elfriede Trötschel) didn't sing the Messagiera as well. The change between discs is at *Possente spirto*, which gives easy access to the showpiece. Although slow (12' 35") – Alessandrini takes 8' 44" – it is quite impressively sung: I suspect that where he (Max Meili) doesn't sing what is the the 1609 score, it was because it was censored in the edition he was using. I can't say that the performance was enjoyable, but it was very interesting. I doubt that performances of 'normal' music were played with such rhythmic freedom in 1949, so there must have been some concept that it was the right way to do it. I fear for my (as well as Alessandrini's) conceptions of the 'right way'. *CB*

Monteverdi *L'Orfeo* Monica Piccinini *La Musica*, Furio Zanasi *Orfeo*, Anna Simboli *Euridice*, *Proserpina*, Sara Mingardo *Messagiera, Speranza*, Sergio Foresti *Caronte*, Antonio Abete *Plutone*, Luca Dordolo *Apollo*, Concerto Italiano, Rinaldo Alessandrini 103' 28"
Naïve OP 30439 (2 CDs in bound booklet)

This cuts 35 minutes off the timing of the previous set (and over ten minutes off La Veneziana's version reviewed in the last issue). What worries me is that, although there is a greater sense of style, the rhythm is still pulled around so much. The notation is so precise that distortion destroys rather than intensifies, and similarly with ornamentation. My problem with this set is that I feel a desire of the performers to impose something onto the bare score rather than get inside it and bring it to life by respecting every single aspect that is there and moving outwards from it. Taking the Messagiera as a touchstone, there is too much emphasis on the medium rather than the message: I don't want to notice the voice of the singer, at least, not until she has delivered the message and starts on the effect it has on her. As a standard modern version, this is fine; but it can't compete with the ideal in my head. Incidentally, if it were possible to copyright the idea of transposing the infernal sinfonas and choruses, I might be wealthier than I am now and Andrew Parrott could have made his fortune with the *Vespers*! *CB*

Pachelbel *Organ Works* Matthew Owens (Ahrend organ, Reid Concert Hall, Edinburgh) 76' 42"
Delphian DCD34021

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. 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 one of the sets of Magnificat versets (although, as the notes indicate, they were never intended to be performed like this).

Andrew Benson-Wilson

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

Pohle *Wie der Hirsch schreyet Musica sacra* Monika Mauch, David Erler, Hans Jörg Mammel *SAT*, L'arpa festante, Rien Voskuilen *dir* 64' 31"
Carus 83.413

This is my disc of the month. Since the Cambridge Early Music Summer Schools two years ago, when David Pohle's *Herr, wenn ich nur dich habe* for alto with 5-part strings and continuo proved such a hit, I have been busy editing and publishing Pohle's music, and have recently started a Complete Works, in conjunction with two of the authorities on his music. The booklet notes for the present recording are the work of the third, Michael Malkiewicz. The performers are absolutely top notch: Monika Mauch (who appears on several excellent recordings this month), David Erler and Hans Jörg Mammel are accompanied by L'arpa festante, a group I waxed lyrical about a couple of years ago when they released their Rupert Mayr disc. Here they perform five of Pohle's beautiful sonatas (four of them for six-part strings and continuo) and once again I was impressed by the brightness of the sound and depth of sonorities they achieved. On this evidence, Pohle clearly deserves a better press. *BC*

Provenzale *Missa pro defunctorum* Cappella de'Turchini, Antonio Florio 47' 36"
Eloquentia EL 0710
+*In convertendo* a5, *Laetatus* a5; Caresana *Dixit Dominus* a5; Salvatore organ pieces

I complained too soon about the absence of recordings of Provenzale's music in my review of Dinko Fabris's book on him (*EMR* 119, p. 35). Here Fabris introduces a disc which includes what, at least in terms of space in his book, one must assume to be his major work, the *Requiem* a4. It is, indeed, impressive, and is probably the best performed of the items here: in the Vespers pieces, the music tripped along in a very jolly way but making less impact than it deserved. But a disc well worth buying, despite the short measure: there's probably space for a full vespers. *CB*

Purcell *Dido & Aeneas* Irma Kolassi *Dido*, Yvon le Marc'Hadour *Aeneas*, Gisèle Vivarelli *Belinda*, Hughes Cuenod *Spirit*, Choeur d'élèves du Conservatoire de Genève, players from l'Orchestra de la Suisse Romande, Maroussia Le Marcd; Hadour *hpscd*, Pierre Capdevielle *dir* 60' 42"
Cascavelle VEL 3107 (rec 1951)

Purcell *Dido and Aeneas* Kirsten Flagstad *Dido*, Elisabeth Schwarzkopf *Belinda, Lady, Spirit*, Elidh McNab *Spirit* Arda Mandikian *Sorceress*, Sheila Rex, Anna Pollak *witches*, Thomas Hemsley *Aeneas*, David Lloyd *sailor*, Mermaid Singers and Orchestra, Geraint Jones 77'04"

Naxos 8.111264 £ (rec 1952)
Flagstad singing *Erbarme dich* (1950), *Ombra ma fu* (1948), *Dido's Lament* (1948)

It is extraordinary hearing these two recordings made just a year apart. The Swiss one has singing that sometimes at least sounds as the singer meant it, has conviction, but with much poor intonation and a style even more remote than the 1949 *Orfeo* reviewed above. One only has to listen to the overture, which was probably beaten in eight, to realise that this comes from a different musical world (not that Jones takes the opening much faster).

But there are significant differences between the two recordings. First, the English one is based on a run of live performances (though Schwarzkopf joined the cast just for the recording), and it shows. It is also the recording from which I (and I suspect any early-music enthusiast above retirement age) got to know and love the work. The conductor was an early music expert; he didn't switch to early instruments in the 1970s (except to the extent that he was a pioneer as a player of early organs), but he was well clued up on was understood as baroque style, and had probably read the same sources as modern HIPsters. I'd be interested to know who else played: as always, the booklet doesn't include a band list. It is unfortunate that the continuo cello is so much more audible than the harpsichord. The baritone Aeneas is less of a wimp than most; this caught Thomas Hemsley at the beginning of a distinguished career

I'm sure that the general public could still listen to this without realising that it was a historic re-issue. I don't think of the work in this way now, and one major difference is that we pay attention to the time signatures. But it was a convincing performance in its day, and historically informed as well. The use of two star singers must have done a lot to make the general public take this little opera seriously. I don't feel nostalgic for it, but am glad I have a copy again. *CB*

Alessandro Scarlatti *Magnificat, Dixit Dominus, Madrigali* Concerto Italiano, Rinaldo Alessandrini 58'35"
Naïve OP 30350

This is a superb disc from a group at the absolute top of their form, as their recent Edinburgh Festival appearances showed. Everything about it is stunning: Scarlatti's music sums up all that was best in the 17th century: the five singers are passionate without going over the top, instrumental accompaniment is very effective and the closely-miked recording is excellent, bringing the performers right into the room. The two large works are sectionalised with good contrast in texture, while remaining grounded in the contrapuntal writing which shows the composer's Roman training. They frame a group of five accompanied madrigals which have the same contrapuntal base but with some detailed attention to individual words or phrases in early 17th-century fashion. The interplay and blend between the singers here is magical. Everybody should have a copy.

Noel O'Regan

Schmelzer *Sepolcro* Il Concerto Barocco
Aliud ACD HN 017-2 SACD 67' 29"
Sepolcro *Stärcke der Lieb* + *Requiem*, Lamento sopra Ferdinand III, Sonatas 7, 8 & 10

This recital disc combines two fairly substantial vocal works with three of Schmelzer's best known ensemble sonatas and the famous Lament on the death of Ferdinand III. The longest work is one of those Viennese curiosities, a sepolchro oratorio, which were apparently performed in the royal chapel in front of a painted scene of the crucified Christ. This work, *Die Stärcke der Liebe*, is even more unusual for being set in German, but it follows the normal pattern of 'scenes', mostly for solo voices with instrumental ritornelli at the ends of 'arias'. The other vocal work is a (partial) Requiem setting which is scored for four voices, three 'viole' and continuo. When I directed a performance in Edinburgh five years ago, we used gambas, but Il Concerto Barocco opts for *braccio* instruments. I was slightly disappointed by the rather brisk tempi – some of the harmonic shifts are so effective that it seems a shame to sweep over them, regardless of just how unusual a chord of A flat major might sound in a piece in F major. Obsessed as I might be by Schmelzer's vocal music, even I must confess that the sepolchro isn't among his finest works (it only really comes alive in the final Tutti), but I hope this recording will draw wider attention to the gems that remain to be enjoyed by performers and audiences around the world. *BC*

Our thanks to Andrew Read, who kindly introduced us to the Dutch label Aliud – not without ulterior motives since, as here, he features on some of the discs (though we haven't reviewed The Andrew Read Trio, which is definitely not 'early'). Further information on www.aliudrecords.com.

Schmelzer *Sonatae a violino solo* Hélène Schmitt *vln*, Jan Krigovsky *vlc*, Stephan Rathy *theorbo*, Jörg Andreas Botticher *claviorganum* 73' 57"
Alpha 109
Ebner *Toccata III toni*; Pittoni *Sonata 2 for theorbo*

I once wrote in these pages that Elizabeth Wallfisch might be Locatelli reincarnated, so effortlessly and stylishly can she pull off his most demanding pyrotechnics; I'm about to write something similar about Hélène Schmitt – Schmelzer's rhapsodic music fits her like a glove. This recording is absolutely essential listening for anyone interested in 17th-century Austrian violin music – and required listening for every student of the baroque fiddle. Partnered by the equally excellent Jan Krigovsky on cello, Stephan Rath on theorbo and Jörg-Andreas Bötticher on claviorganum, she explores every facet of Schmelzer's art from the *phantasticus* virtuosity to timeless beauty (just listen to the opening movement of the 4th sonata to see what I mean!) I cannot praise this recording enough – it is utterly enchanting. *BC*

Zanetti *Saltarello* Ensemble Braccio
Aliud ACD HA 008-2 SACD 58' 11"

This is a most interesting disc, as much for the set-up and sounds of the Renaissance-style violins (played off the shoulder, it would seem) as for the repertoire, including four-part dances (sounding a little like edgy viols, with real bite on the attack) and smaller scale works where the two pluckers (on guitar and lute) add a light accompaniment. I don't think it's a disc to listen to from beginning to end, simply because there isn't much challenging about the music and it's essentially background for banquets anyway, so not intended to be taken so seriously. I'd like to hear the group playing more from the early 17th century, though – it's a sound world that should be explored further. *BC*

Flow my tears Lacrimae Ensemble (Ronald Moelker *recs*, Sarah Walder *viols*, Regina Albanez *plucker*) 59' 38"
Aliud ACD HL 005-2 SACD
Music by Dowland, Falconieri, Gibbons, Hume, Kapsberger, Ortiz, Sanz, C. Simpson

The opening of this CD is somewhat surprising: the Cantus of Pierre Sandrin's *Doulce Mémoire* played on an unaccompanied recorder. I don't see the point of leaving out the lowest parts, which, after all, constitute an essential part of the composition. There follow Diego Ortiz' *Recercada Seconda* based on the same chanson, together with three other recercadas by Ortiz played on the viol. Only the last one is upbeat, with some jolly strumming on the accompanying baroque guitar.

The rest of the CD is a mixed bag, lacking coherence: three 2-part fantasies by Gibbons (viol and recorder, though two viols would have been preferable); a Prelude and a set of divisions by Christopher Simpson; two pieces by Tobias Hume (*Tobacco* would have been so much more effective sung than played on the recorder), Kapsberger's *Canarios* for theorbo, Sanz' *Canarios* for guitar, all three players jamming *La Folia* (better without the pseudo-flamenco effects), four pieces by Falconieri (with a spirited *Brando lo*

Spiritillo), finishing with three settings of Dowland's *Lachrimae* (solo lute played out of time, *Flow my tears* with recorder, and again without repeats with non-melancholic divisions by Jacob van Eyck on recorder an octave higher).

There is some nice viol playing by Sarah Wilder, particularly with the Simpson Prelude, although she is the least demonstrative of the trio. Regina Albanez is mostly solid with her plucked instruments. Ronald Moelker plays well in the Falconieri pieces, but has a rather irritating habit of swelling through long notes, causing them to go sharp, and making final notes wobble. Their ensemble is generally good, but, for whatever reason, their instruments do not seem to blend well together.

Stewart McCoy

Forgotten Virtuosi Jonathan Talbot *vln.* Tormod Dalen *b.vln*, Maxine Eilander *double harp*, Andrew Maginley *theorbo, gtr*, Stephen Taylor *org* 68' 07"
Aliud ACD HN 012-2 SACD
Baltzar, Brade, Castello, Marini, Na, Rognoni, Schop,

This CD is another extremely worthy project from Aliud: solo works by some of the 17th century's finest (non Vienna-based) violinists including Baltzar and Johann Schop in northern Europe and Castello and Marini in Italy. Jonathan Talbott is the violinist who makes an excellent case for the re-discovery of most pieces, although I admit that, even as a violinist myself, the whole disc seemed just a little too long, or perhaps the Schmelzer and Geminiani recitals I'd heard before simply were full of more gripping music? This is one of very few discs of such works and, as such, is pretty much a 'must hear' for anyone seriously interested – and enjoyable, albeit in *Classic fm*-style chunks. *BC*

Lute Songs Charles Daniels *T*, Nigel North *lute* 68'31"
ATMA ACD2 1548
Music by Campion, Corkine, Ferrabosco II, Ford, Jones, Morley, Pilkington, Rosseter

Based on Daniels' 2006 Montreal Baroque Festival programme, this is one of the few anthologies brave enough to select repertoire entirely from the 'second division' of lute song composers (i. e. omitting Dowland and Danyel), proving that there is a wealth of excellent but neglected music in these lesser-known ayres by 'composers who perfected the art of pairing text with emotional expressiveness', as the ATMA website blurb rightly says. The lion's share of the songs are by Morley – over half of the songs from the sad fragment that is his *First* (and only) *Booke of Ayres'*, in fact, and they are indisputably the highlights of the disc, wisely spread across the recital.

Daniels employs 'authenticke Elizabethan pronunciation' throughout, which is an even braver decision, given the choice of songs, but the extra richness of tone-colour that this adds to an already gorgeous sound compliments his beautifully enunciated words perfectly. It's a delight to hear, and matches North's perfectly balanced lute accompaniment.

This is one of the finest discs of lute songs I've ever heard, and I just can't praise it highly enough. I've almost worn it out already. Listeners, just buy it – every home should have one. Singers – this really is 'how to do it'.
More please gentlemen. *David Hill*

In describing this disc, ATMA's website claims: 'Thomas Morley (whose setting of Shakespeare's 'It Was a Lover and his Lass' from As You Like It *is included)...' Er - I'm afraid it isn't.* DH

Magnificat. Andreas Liebig (1599/1717 de Mare/Klausing organ, Klosterkirche Oelinghausen, Germany). Westfälische Kantorei Herford 73' 07"
Ars Musici AM 1412-2
Music by Aguilera de Heredia, Bach, Buxtehude, Frescobaldi, Krebs, Luython, H. Praetorius, Scheidemann, Sweelinck, Titelouze

CDs including works by composers from widely varying musical cultures have generally gone out of fashion in the more specialist CD arena (not least because of the wish to match the repertoire with the organ), but this CD shows that such programmes can work well, given a good instrument. The music of Aguilera de Heredia, Titelouze and Frescobaldi sounds nothing like it would on their own Spanish, French or Italian organs, but this early 18th century instrument, with pipework going back to mid 16th century, allows them a very good airing, helped by some fine performances by Andreas Liebig. The Westfälische Kantorei Herford choir sing the *alternatim* verses in the Titelouze *Magificat quinti toni* and the *Benedican Domino* by Hieronymus Praetorius, following the spectacular intabulation of the same work by Heinrich Scheidemann. The 12th century Klosterkirche Oelinghausen is dedicated to the Virgin Mary, hence the (sometimes rather loose) linking of this programme to the theme of 'Magnificat'. One notable work is the remarkable chromatic Ricercar by Carolus Luython (court organist to the Emporor Rudolf II) – described as being a 'world-premiere recording in a musically sensible version'. In addition to the musical qualities demonstrated in his Bach CD (see below), Liebig here reveals an impressive virtuosity, notably in the Luython and Aguilera pieces. Although some readers might baulk at the eclectic programme, this is a CD worth hearing.

Andrew Benson-Wilson

Musica Moderna Rafael Bonavita *theorbo*
Enchiriadis EN 2019 67' 07"
Music by Castaldi, Kapsberger, Piccinini & anon

Rafael Bonavita accounts for his slightly puzzling title by placing the theorbo in its innovative environment. Once the instrument had evolved from various forms of lute, its fourteen strings were increased to nineteen, giving scope to the more adventurous composers like Kapsberger. He compares development of this extra musical dimension to the realisation of both a new astronomic reality and an infinitesimally small world arising from optics. To illustrate the musical transition he performs pieces by the lutenist Alessandro Piccinini (1566-1638) who designed modifications to the theorbo or chitarrone, the theorbo-player and publisher Bellerofonte Castaldi (1580-1649) who met Monteverdi, and Johannes Hieronymus Kapsberger (1580–1651).

The theorbo has been one of my favourite plucked stringed instruments since the days of the Early Music Centre in Notting Hill Gate, and later Goswell Road near the Angel, from which so many of our Early Music activities have sprung. This performance reinforces my opinion. Combining deep resonance and strength with softness, the instrument demands nimble fingering but allows a range of expression and tonal quality. Bonavita takes the listener through several of the scenes in which the theorbo is at home, whether pastoral, courtly or intellectual, from the bergamask to the toccata.

Diana Maynard

I meant to send this to Stewart. But it must have got mixed up with the box containing the discs of early Mediterranean music on the first three pages of the CD reviews in this issue.

Il settecento napolitano Marco Beasley *voice*, Guido Morini *hpscd*, Accordone
Cypres CYP1649 57' 35"
Cantatas: **Morini** *L'Arfeo annammurato*; **Porsile** *Cantata sopra l'arcicalascione;* **Rubino** *Lena;* **di Liguri** *Quanno nascette Ninno.* **Matteis** Sonata 2 vln & bc; **Ragazzi** Op. 1/1

This is an eclectic mix of solo cantatas and instrumental music by composers working in 17th-century Naples: Giuseppe Porsile, Giulio Cesare Rubino, Nicola Matteis, Alessandro Scarlatti and Angelo Ragazzi. It also includes an extended arrangement of a popular Christmas hymn composed by the founder of the Redemptorist order, Alfonso dei Liguori. The cantata texts are in Neapolitan dialect and all deal with unrequited love. Beasley and Morini have written their own pastiche cantata, *L'Arfeo annamurato* (L'Orfeo innamorato), which stands up well against the rest. Instrumental playing is excellent and performances are very idiomatic. Beasley sounds authentically Neapolitan but his is not an

easy voice for repeated listening; the close miking exaggerates his rough graininess and there is little variety of tone. But this is a fun compilation and a reminder that great composers like Scarlatti also wrote light-hearted music to racy words.

Noel O'Regan

VOIX BAROQUE VOICES

01 Allegri *Miserere* A sei voci, Bernard Fabre-Garrus 61' 37"
Naïve E8909 (Astrée E 8524) (rec 1993)
+ Missa Vidi turbam magnam, De ore prudentis, Repleti sunt, Cantate Domino

02 Amiot Messe des jésuites de Pékin Ensemble Meihua Fleur de Prunus, Choeur du Centre Catholique Chinois de Paris, François Picard *dir*; XVIII-21, Musique des Lumières, Jean-Christophe Frisch dir 79' 25"
Naïve E8910 (Astrée E 8642) (rec 1998)
items by d'Ambleville, Boyleau & Pedrini

08 Handel *Il trionfo del Tempo e del Disinganno* Deborah York, Gemnma Bertagnolli, Sara Mingardo, Nicholas Sears *SSAT*, Concerto Italiano, Rinaldo Alessandrini 133' 03 (2 CDs)
Naïve OP30440 (rec 2000)

09 Monteverdi *Quinto libri de' madrgali* Concerto italiano, Rinaldo Alessandrini 65' 19" (rec 2000)
Naïve OP30445 (Opus 111 OPS 30-166)

14 Vivaldi *Concerti e cantata* Sara Mingardo, Concerto Italianio, Rinaldo Alessandrini 59' 29" (rec 1996)
Naïve OP30447 (Opus 111 OP 30181)
RV 117, 134, 422, *Amor hai vinto, Cessate omai*

These are a selection from series of mid-price releases, all of which are worth investigating. The original discs, packaging and booklets are unchanged, so the original numbers are visible quoted here in brackets so that you can search for old reviews). But they are given a numerical sequence (1-15 so far) and new order numbers on an easily-recognisable slip-case, whose main design feature is one or more eyes from old paintings. While not all to my own taste, the performances are top-class, and there are 15 discs in the series as issued in August. *CB*

LATE BAROQUE

Bach *Cantatas 71, 87, 128, 176 (Vol. 35)* Yukari Nonoshita, Robin Blaze, Makoto Sakurada, Peter Kooij SATB, Bach Collegium Japan, Masaaki Suzuki 70' 47"
BIS-SACD-1571

These four cantatas all date from May 1725 and include celebrations of Christ's Ascension (BWV 128), Rogation Sunday (BWV 87) and Trinity Sunday (BWV 176). As we have come to expect from Suzuki, these are meticulously prepared performances with careful attention to detail. There are outstanding instrumental contributions, notably the awe-inspiring clarino playing of Toshio Shimada (who appears to play for eight bars of coloratura without a breath in the bass aria of Cantata 128); the oboists also offer some nicely shaped obbligato lines. The solo singing is of an impressive standard, with particularly clear projection of the texts. As for the large choruses, Suzuki achieves a resplendent lustre in the opening movement of Cantata 128 (with its two concerted parts for horns), whereas he projects a coy edginess in the first chorus of Cantata 176 (representing the shyness of the human heart). Highly recommended.

Stephen Rose

Bach *Der Zufriedengestellte Aeolus BWV 205, Unser Mund sei voll Lachens (BWV 110)* Nancy Argenta, Roberta Invernizzi, Claudia Itn, Rosa Dominguez, Charles Daniels, Klaus Mertens SSSSTB, Coro della Radio Svizzera, Lugano, I Barocchisti, Diego Fasolis 57' 15"
Arts 47717-8 SACD

Bach's *dramma per musica*, written to honour a popular member of Leipzig University, is performed relatively rarely, so it is good to have this disc available. The vocal cast is generally strong, with good performances from Klaus Mertens and Charles Daniels. The ensemble achieves a pleasant exuberance in the festal choruses; the arias have a strong sense of their underlying dance rhythms, although the brisk tempi sometimes lead to a loss of detail. The disc is filled out by a performance of Cantata 110, which has many of the same qualities; but with a total running-time of just over 57 minutes, there is space for another cantata on this disc. *Stephen Rose*

Bach *Organ Music* Andreas Liebig (1482/1984 'Arp Schnitger' organ, Martinikerk, Groningen) 70' 59"
Ars Musici AM 1390-2.
BWV 530, 552, 582, 622, 990

Andreas Liebig was the first winner of the Dublin international organ competition in 1988 and has since gone on to a recital career and teaching posts in Germany and Norway, where he is now based. This (and the CD reviewed on p. 34) demonstrates an impressive musical mind at work, with interpretations that are convincing. This includes four well-known and one practically unknown work, Bach's delightful *Sarabande con partite*, which is well worth hearing, not least for the array of colour stops that it demonstrates from the magnificent (and largely Arp Schnitger) Martinikirche organ – and a reminder that large organs are not just about volume. But volume there is a-plenty in his reading of the Passacaglia (albeit with some slightly unfashionable stop changes in the first half of the work), and the concluding *Praeludium et Fuga* in E flat. Liebig clearly has a very personal involvement with his music – indeed he got so involved with the *Passacaglia* that he holds the final chord for 16 seconds! The programme notes suggest an investigative mind at work, and he draws on many references about the works, some reflecting rather romantic interpretational notions from the likes of Keller and Spitta. However his playing does not reflect the style of the Keller and Spitta generations – he has a keen sense of touch and articulation and his registrations show an understanding of Bach's sound world. This is a highly recommended CD.

Andrew Benson-Wilson

Bach *Organ Meditation 1 ('Birth')* David Kinsela (1979 Fincham/Smenge organ, Mary Immaculate Church, Waverley, NSW, Australia) 72' 00"
organ.0 - ORO 201.
BWV 141, 547, 550, 565, 572, 599-612, 659-661, 709

Bach *Organ Meditation 2 ('Fate – In Memorium Uncle Bob')* David Kinsela (1978 Pogson Organ, The King's School, NSW, Australia) 72' 28"
organ.0 - ORO 103
BWV 48, 255, 533-535, 544, 574, 588, 591, 694, 714, 721, 727, 737, 741

Bach *Organ Meditation 3 ('Tribe – The Centenary of Australia')* David Kinsela (1740 Wagner Organ, Trondheim, Norway)
organ.0 - ORO 203 72' 28"
BWV 532. 545. 578. 592. 598, 613-617, 632-644

Buxtehude 1 *('Daybreak')* David Kinsela (2004 Aubertin organ, Saint-Lois-en-l'Île, Paris) 74' 08"
organ.0 - ORO 106.
BuxWV 137, 146, 151, 171, 172, 177, 191, 204, 205, 209, 211, 218, 223

I have received a number of CDs from David Kinsela, an Australian organist with a special interest in various aspects of early keyboards and their music. According to his website, he had a 'decisive encounter at the pipe organ with J.S. Bach at the age of 14. Alongside musical studies, he went on to qualify in civil and traffic engineering and 'erected the signs on Australia's first expressway' and later worked as Traffic Management Supervisor for the Royal Borough of Kensington and Chelsea. The website for his record label (organo.com.au), states that is it 'dedicated to spiritual refreshment through keyboard music', which helps to explain why he gives his CDs one-word titles and sets the pieces within a religious or spiritual context that might not have been in the mind of the composer. The booklet notes follow this vein, with strong religious or other connotations being attached to pieces in what seems to be a rather tenuous, if not completely fanciful way. An example is the extraordinary categorisation of the fugue subjects of the 'Legrenzi' Fugue as male and female – the former 'starts to

rise, hesitates, then lunges up to the dominant. It could reflect male libido'; while the female fugue subject leads to 'climactic spasms' at the tenth and final entry – the piece finishes with 'an orgasmic climax' and dramatic convulsions. Other assumptions do not bear close scrutiny, for example: 'Although mild-mannered, the fugue is a tour de force. This might explain why only four sources survive.'

The three Bach CDs appear under the sub-titles of *Birth*, *Fate* and *Tribe*, with respective sub-headings of 'anticipation – Bethlehem – celebration; 'otherness – anger – romance – challenge – sacrifice – acceptance'; and 'leadership – community – peril – prosperity – reconciliation – millennial Eden'. *Fate* is dedicated to Kinsela's 'Uncle Bob' (who lost in life in the Second World War) and *Tribe* to the birth of the Commonwealth of Australia. The first two CDs are played on attractive-sounding Australian organs, the third on the well-known Wagner organ in Trondheim's Nidaros Cathedral. Each of them begin with three tings on a little bell. There are numerous points of interest in Kinsela's interpretations, one example being the use of an F natural in the opening of the chorale melody of *Nun komm der Heiden Heiland* – a rarely heard adherence to the score. The Fantasia in G (*Piece d'Orgue*) is played from what is usually accepted as an early version, with the central movement given a light *gayement* reading (with frequent French *notes inégales*) as opposed the *gravement* marking found in all but one source. Alongside these perceptive insights, Kinsela's playing also frequently offers other individual interpretations, sometimes tending towards the quirky (for example, the interesting ornament he gives to the opening of the theme of the B minor Praeludium). All this is a shame, as behind all the religious fervour and mannersisms is a musical soul with something thoughtful and sincere to impart. Whether the others factors will get in the way of this is a matter of individual taste so, if you can, listen to the CDs before you buy.

The Buxtehude CDs has the subtitle of *Daybreak*, referring to the first of the six days of Creation, with, for example, the F sharp minor Praeludium representing 'Let there be light', and the early chordal passage veering towards the sound world of the opening of Hadyn's *Creation*. As with the Bach CDs, this rather gets in the way of the music itself. For example, I really cannot see the connection between the *Te Deum laudamus* and 'The Tree Yielding Fruit', or how the chorale *Nun komm, der Heiden Heiland* relates to the sub-heading of 'Every Living Creature'. That said, both are given fine readings, notably the massive *Te Deum laudamus*. Although the same questions arise as with the Bach CDs, I do find these Buxtehude performances thought-provoking. David Kinsela clearly takes his music making seriously and there are many fascinating interpretational insights into Buxtehude's music. The organ is also well worth hearing.

Andrew Benson-Wilson

Bach aux Grandes Orgues de la Basilique du Couvent Royal de Saint-Maximin (Vol. 3) Pierre Bardon (1773 Isnard organ Saint-Maximim, Provence, France) 79' 37"
Syrius SYR 141407
BWV 537-8, 542, 564, 582, 711, 715-7

Pierre Bardon has been organist at the basilica of Saint-Maximim for about 45 years and this series seems to be intended as a celebration of that. Bardon adopts some rather dated neo-baroque notions of articulation, phrasing and registration, the first two particularly noticeable in the Dorian Toccata (track 2) and *Allein Got in der Höh sei Ehr* (track 7) and the latter in the G-minor Fugue (track 6), with its multiple stop changes. In fact, the whole CD has a rather dated feel to it – the programme notes (written, I gather, by a theologian) use amazingly flowery language, such as likening the Passacaglia to baroque fountains which 'flow, sometimes with powerful jets, sometimes in droplets shining with flashes of light and joy which are unending: this piece makes one think of the Trevise Fountain in Rome and to Maurice Ravel's fountains.' Really? Much as I love fiery French *en-chamade* reeds, they are really better served in French music – bringing them on as part of a Bach chorus just doesn't work. And the organ could do with some serious tuning. I fear this CD may be of rather more local than international interest. *Andrew Benson-Wilson*

Bach ***Die schönsten Orgelwerke*** Kay Johannsen, Binne Katrine Bryndorf, Andrea Marcon, Wolfgang Zerer, Martin Lücker 127' 22 (2 CDs)
Hänssler Classic CD 98.504 £

This is a sampler of Hänssler's Complete Organ Works, itself a sub-section of the 172 CDs that comprise the Edition Bachakademie's The Complete Works of J. S. Bach (German vesion 92.510, English version 92.520). The booklet is uninformative except for listing player and instrument for each piece, but it's a way of testing the series, and provides a well-chosen and cheap sample of Bach's organ music on a selection of instruments. The chord before the concluding *recitativo* of the D-minor Toccata and Fugue sounds very odd. *CB*

Bach ***English Suites*** Carole Cerasi *hpscd*
MetronomeMET CD 1078 140' 55" (2 CDs)

Carole Cerasi has always seemed to be one of the very finest harpsichordists alive today, and this, her debut Sebastian Bach solo recital, fully confirms my earlier impression. Her playing has always been impeccable stylistically, but these Suites are enhanced with such authority of touch and good-humour that they sound worthy challengers even to the better accounts of the six Partitas on record. When Cerasi is at the keyboard, even Bach's most bland material gains special character, and those special moments, whether they be charming little trios or assertive, broad chords, are given just that exact individual life. The instrument is a French one, probably from Couchet (1671), incorporated by Blanchet (1757) and finished by Taskin in 1778. This will certainly remain for me a reading to treasure. *Stephen Daw*

Bach ***Sonatas for recorder and harpsichord***
Ronald Moelker *rec*, Riko Fukada *hpscd*
Aliud ACD HA 007-2 SACD 63' 52"
BWV 1016-17, 1030, 1032

The four works here are the sonatas in B minor and A major originally for transverse flute and obbligato harpsichord, and the sonatas in D minor and F major, originally in C minor and E major for violin and obbligato harpsichord. The transposition allows Ronald Moelker to play the last two on the treble recorder, while the flute sonatas are played in the original key on the voice flute. All four sonatas work very well on the recorder, the violin sonatas in particular sounding as if they could have been composed for the instrument. This is a Super Audio CD so you could listen to it in surround sound if you had the equipment, but Moelker's recorders, based on unnamed historical examples, sound good even on a normal CD player. The pair are obviously in sympathy with each other, and although I was not at all convinced by the combination of slow tempo and sometimes rather thumping harpsichord chords in the *largo e dolce* of BWV 1030, this is otherwise an enjoyable performance, played with conviction. *Victoria Helby*

Conti ***David*** Marijana Mijanovi, David, Simone Kermes *Micol*, Sonia Prina *Abner*, Birgitte Christensen *Gionata*, Furio Zanasi *Saul*, Vito Priante *Falti*, Il Complesso Barocco, Alan Curtis 155' 05" (2 CDs)
Virgin Classics 0946 3 78877 2 1
Review of this intriguing and well-received recording is deferred till the next issue.

Fux, Caldara, Badia ***Alla turca: Œuvres instrunmentales et vocales á la cour de Charles VI à Vienne*** Monika Mauch S, Ensemble Caprice, Matthias Maute 72' 04"
Atma classique ACD2 2347
Badia Cantata *La Fenice*; Caldara Sinfonia 12 *La passione...*; Fux K 80, 185, 187, 206 320, 331, 376

This disc explores music at the Viennese court of Charles VI. Badia's cantata *La*

Fenice is scored for soprano, two violins, two recorders and continuo, Caldara's Sinfonia no. 12 by two recorders and continuo. For the remainder of the recital, the music is by Fux and ranges from sacred music with soprano (this month's omnipresent Monika Mauch, whose smooth soprano blends beautifully with the small group) to an extraordinarily virtuosic sonata for recorder, two violins and continuo – quite unlike anything else I've ever heard from his pen. The combination of violins and recorders is always a pleasant one; combining them with Fux's sorely neglected music and Monika Mauch's intelligent singing is a master stroke. I think I possibly would have ditched the *Turcaria* which gives the disc its name, but I suppose that's about the only marketing handle anyone could come up with for such an obscure – if thoroughly enjoyable – recording. *BC*

Geminiani *Violin Sonatas op. 5* Anton Stock *vln*, Christian Rieger *hpscd*, Markus Möllenbeck *vlc* 59' 59"
CPO 777 225-2

Anton Steck is without doubt one of the outstanding fiddlers of the day. Whatever selection of pieces he turns his hand to, one is certain of impressive performances, in terms of both interpretation and technical wonder. Here he tackles, slightly unexpectedly, Geminiani's re-workings of his cello sonatas. As a recital, Stock and his continuo colleagues choose to vary the published order (it doesn't actually improve the key sequence, so I'm a little puzzled), and to fill out the disc a little (and give Stock an even greater opportunity to show off his amazing technique) he performs a sonata for unaccompanied violin in B flat. Whether or not you know the pieces these are performances that I doubt you will ever hear excelled – if Geminiani was half as good as Steck's versions suggest, he must have been quite a performer! *BC*

Richard Jones *Suites for the Harpsichord (1732)* Juudit Péteri hpscd 69' 18"
Hungaroton HCD 32454
Suites Nos.1, 3 and 5

Very little is known of Richard Jones except that he became leader of the Drury Lane orchestra in 1733 and died in London in 1744. His *Suits or Setts of Lessons for the Harpsichord or Spinnet* were published by Walsh in 1732, and three of the 'suits' are recorded here for the first time. They are a real discovery, and for once the description 'neglected masterpiece' is no exaggeration. The music is imaginative, original, harmonically adventurous and well crafted. It's refreshingly unpredictable: you feel that the composer always knows exactly where he's going, yet can spring many surprises along the way. I was particularly impressed by the second Toccata of No. 1, a concerto movement complete with a cadenza whose *bariolage* effects recall those in J. S. Bach's D minor harpsichord concerto, and the grand Prelude of No. 3, with several sections including a recitative and an extended fugue. Péteri plays a William Dowd harpsichord 'after Flemish models', with a good forthright sound that suits the music well. Her playing is equally forthright, with plenty of fire and an excellent sense of line. *Richard Maunder*

Leclair *Complete Flute Chamber Music* Fenwick Smith *fl*, John Gibbons *hpscd*, Laura Blustein *vlc* + Laura Jeppesen *gamba* Christopher Krueger *fl* 123' 41" (2 CDs)
Naxos 8.557440-41 £
op. 1/2 & 8, op. 2/1, 3, 5, 6, 8, 11; op. 8; op. 9/2, 7

Leclair published 48 sonatas for violin and continuo in Paris between 1723 and 1743. This recording contains eight which he marked as being playable on the German flute, a trio sonata for flute, gamba and continuo, and the seven-movement suite, the *Deuxième récréation de musique*, Op. 8 for two flutes and continuo. The useful notes in the booklet tell us that in his introduction to his op. 9 sonatas, the source of two on this recording, Leclair objected to 'the confusion of notes that are sometimes added to melodic and expressive passages, and which serve only to disfigure them'. This has naturally made the players wary of adding extraneous embellishments of this kind, though there are plenty of appropriate French style ornaments. Even so, this recording on the modern flute does not greatly appeal to me. There are some enjoyable movements, but on the whole the effect is somewhat heavy and the tone of the flute too lacking in light and shade, and it is only in the *Deuxième récréation* that the performance really takes off. *Victoria Helby*

Pere Rabassa *Requiem* Harmonia del Parnàs, Marian Rosa Montagut *dir* 53' 58"
La Mà di Guido LMG2076
Lamentació 2ª de la Feria V

Rabassa was a contemporary of Domenico Scarlatti who worked first in Catalonia and later in Seville. Popular in his day, his music now sounds rather clichéd, if generally effective, with features like a version of the English cadence being overexploited. Neither the Lamentation nor the Requiem, both composed around 1713, sound very serious in tone; this is fashionable devotional music, with a strong Italian influence, and lots of lyrical passages for violins and recorders. Even the Hebrew letters of the Lamentation have become a vehicle for coloratura passagework. The singing and playing here is enthusiastic but without much subtlety or dynamic variety which might have helped to provide more contrast. Interesting to listen to once but probably not repeatedly. *Noel O'Regan*

Rameau *Operatic Arias* Jean-Paul Fouchécourt, Opera Lafayette, Ryan Brown
Naxos 8.557993 £ 64' 04"
Items from *Castor et Pollux, Les Festes de l'Hymen et de l'Amour, La Guirlande de fleurs, Naïs, Platée, Zoroastre*

This disc is a triple showcase: for Jean-Paul Fouchécourt, for Jean-Philippe Rameau and for Pierre de Jélycotte, the original creator of these haute-contre roles. (In the course of a 22 year career at the Paris Opéra he was Rameau's principal on 13 occasions and sang in 41 works altogether.) Credit is also due to the orchestra, who receive due prominence in the recorded sound: J-PF sounds as one among equals, rather than as a star stand-out. The extracts include items from *Plateé* (his signature role) and *Dardanus* (the famous Prison Scene from Act IV of the 1744 rewrite) as well as from some less well-known scores. I really admire the singing. Not only can Fouchécourt deliver Rameau's notes, we also get the diverse characters, occasionally with the help of some slightly harsh tone which, whether it is deliberate or not, I find effective. 'Bleeding chunks' recitals are not to everyone's taste, but it is worth observing that at least one of these numbers had a life of its own in the 18th century and that all the music is Rameau on absolutely top form. The booklet (English/French) is an almost perfect example of what this kind of issue needs, with a clear account of each item's context. The one blemish is that it is not absolutely clear that for track 12 we have returned to *Naïs*, but overall this is an excellent release. *David Hansell*

Stuck *Tyrannique empire...* Jean-François Novelli *taille*, Arnaud Marzorati *basse taille* Lunaisiens 66' 23"
Alpha 111
Duval Sonate *Héraclite & Démocrite*; Mascatti Sonata XI 2 vln & bc; Stuck *L'Impatience, Héraclite & Démocrite, Mars jaloux*

I reviewed my first Stuck for the last issue. Now hard on its heels comes another excellent programme, sumptuously presented by Alpha. The three cantatas culminate in the composer's 'greatest hit' – *Héraclite et Démocrite* – a cantata that enjoyed great popularity at the *Concert Spirituel*. The two singers produce some of the best singing I have heard recently, especially the tenor Jean-Francois Novelli whose unmannered delivery and relaxed upper register are especially effective in this chamber context. The instruments also make important contributions in the lively *ritornelles* and the two sonatas, by

composers almost as shadowy as Stuck himself. We even get an opportunity to hear the all too rare *flute de voix*. At the risk of lapsing into *cliché*, I really do feel that here we have unjustly neglected music in the cause of which the performers give their all. This recital is very enjoyable listening. *David Hansell*

Telemann *Ouverture Suites* Il Concerto Barocco, Andrew Read 58' 48"
Aliud ACD HA 009-2 SACD
TWV 43:d2, 55:d6

If these performances were not so pleasant, I would have started this review with the standard 'Oh no, not the same old pieces again...' ramble. To be fair, these are among the composer's most popular works and it's inevitable that anyone wanting to perform and record Telemann is going to choose from the top drawer; even so, although Il Concerto Barocco play well, this is a relatively short disc, and there are better performances available. I hope the group will go on to explore the less well known byways of the composer's output – there are still plenty of gems to discover, as the Russian disc I reviewed some months ago confirmed. *BC*

Telemann *Drei sind, die da zeugen im Himmel: Cantatas* Rheinische Kantorei, Das Kleine Konzert, Hermann Max
cpo 777 195-2 57' 08"
TVWV I:377, 462, 843, 1629

There are four excellent cantatas on this fine CD, covering most of Telemann's life; the earliest, from 1711, is *Drei sind, die da zeugen* (which features no less than six trumpets!), while *Er kam, lobsingt ihm* was written for Ascension 1759 (and appeared on an earlier cpo CD with a different TVWV number). Hermann Max directs his Rheinische Kantorei and Das Kleine Konzert with eight top-notch soloists (the disc is made up from two separate recitals) in the sort of classy performances we now expect from him. There is a natural bounce to the rhythms, the chorus (although there is some slight harshness to the extremely high soprano part in the first chorus) is among the best around, and tempi seem ideal throughout. It's interesting to hear Telemann's palette change as the years go by – the 1711 cantata is full of different, contrasting colours, while the later works feature arias frequently in two parts (the upper strings doubling the singer, viola doubling the bass) – and also to relish his never-fading invention. I have listened to this disc several times, and will continue to do so in the coming weeks. *BC*

Vivaldi *Musica per mandolino e liuto* Rolf Lislevand & ensemble 59' 56"
Naïve OP 30429
RV 82, 85, 93, 425, 532, 540

Vivaldi enthusiasts will surely enjoy this lively recording of music featuring plucked instruments. Rolf Lislevand begins by playing two mandolini at the same time. (What would have Vivaldi thought of double-tracking?). He is accompanied by a tight ensemble of strings and guitar continuo, which drive the music along in Vivaldi's inimitable way. The balance is generally good – a constant problem with concerti written for quiet plucked instruments – although the 16 foot bass is sometimes a little too strong. The continuo section benefits from using guitars rather than a harpsichord. Lislevand's playing is, as to be expected, excellent, although he has a problem with trills on the mandolino. The usual practice with plucked instruments is to pluck the first note, and sound the rest with the left hand only, with what modern guitarists call pull-offs and hammer-ons. The mandolino has such a short string length that unplucked notes are really too quiet, and the excitement of cadential trills is lost. The alternative is to pluck each note, as does Daniel Ahlert to great effect in a CD of his I reviewed recently. (One uses the word mandolino for the instrument with four, five, or more usually six courses, tuned mainly in 4ths, and played in the 17th century, to distinguish it from the more familiar Neapolitan mandolin(e), tuned in 5ths, which appeared towards the middle of the 18th century.) There is considerable variety in timbre, and no doubt this CD will be heard by browsers in many an English bookshop. *Stewart McCoy*

Vivaldi *Opera Arias and Symphonies* Emma Kirkby, The Brandenburg Consort, Roy Goodman 74' 58"
Hyperion *Helios*, CDH55279 (rec 1994)

Angela Bell, a friend of BC's who dropped out from reviewing after a few years, reviewed this in *EMR* 7, was full of praise for the variety of Emma's singing and praised the excellent support from the Brandenburg Consort. A pity that Roy has left the early music world, but Emma is fortunately still very much with us. This disc contains a fine selection of unhackneyed opera sinfonias and arias, and is certainly worth buying if you missed it before. None of the Bartoli histrionics, which are no doubt convincing in a theatre, but a manner that is much more acceptable for home listening. *CB*

Weiss *Concerto for two lutes, Suites* Bernhard Hofstötter, Dolores Costoyas
ATMA ACD2 2538 74' 37"

Many of the music manuscripts collected by the Harrach family in Austria during the 18th century were sold off in the 1960s. However, two important books of tablature were overlooked, and it was an exciting discovery when they turned up some time later in the family's castle at Rohrau. The first MS has the title *Weiss Sylvio – Lautenmusik* and contains 64 pages of music for the lute, mostly composed by Silvius Leopold Weiss. The title of the second is *Lauten Musik von unbekannten Componisten*, 65 pages of music, all of which can be attributed to Weiss.

The music on the present CD is apparently taken from these two MSS, including a hitherto unknown suite in F, and the missing part for the Concerto in C for two lutes. The sound of two 13-course baroque lutes is very grand and sonorous, with melodies and countermelodies supported by deep bass notes. The CD begins with the Concerto in C. After a restful Adagio of slow-moving harmonies, loud descending scales introduce a lively Allegro. The players' ensemble is good, noticeably when they both have cadential trills together in the second Adagio. The suite finishes with a ponderously unhurried Gigue. Two pieces from the second MS reflect two contrasting aspects of Weiss' style: a 4-minute long Sarabande, beautifully restrained and peaceful, and a lively Ciacconna punctuated with a variety of effects: sequences of roulades, fast broken chords, and repeated notes. The CD ends with nine short movements of a Suite in D minor taken from the first MS. The Gigue bounces along nicely, scurries at the double, and ends with an appoggiatura on the final note.

Hofstötter and Costoyas play fluently, with well-shaped phrases. The overall effect is gently soporific. *Stewart McCoy*

European Baroque Sonatas Michael Schneider *recorder* , Sabine Bauer *hpscd & claviorganum*, Yasunori Imamura & Toshonori Ozaki *lute*, Rainer Zipperling *gamba*, Annette Schneider *cello*, Christian Beuse *bassoon* 535' 25" (8 CDs in box)
Capriccio 49550 £ (rec 1993-2003)

The German recorder player Michael Schneider is the founder of Camerata Köln, a conductor, professor of recorder and early music, and has also found time to record almost all the repertoire of the recorder on CD. This generous collection of eight budget priced CDs mainly contains reissues of some of his recordings made between 1993 and 2003. Most, though not quite all, of the music was composed for recorder and continuo. Three CDs are devoted to single composers, Handel, Telemann and Barsanti. The next three are arranged by country, Italy, England, then Germany and the Netherlands together, and finally there are two CDs of music by French composers. The booklet is concisely informative, and it is just a pity that the translator has used 'flute' where the original German uses

'Blockflöte', making one or two sentences rather confusing. Two of the CDs in the set I received have the wrong labels. Neither of these quibbles detracts from the quality of the playing, and these are recordings I can warmly recommend. They kept my husband and me entertained all the way back from the Gironde in the car, and we still had two left over. Michael Schneider's playing is a real pleasure to listen to. With such a wealth of music it's impossible to go into details, but the Handel in particular is embellished with imaginative and seemingly effortless Italian style ornamentation, and the Telemann also gives plenty of opportunity for virtuoso display. The use of the claviorganum in these two discs adds a little extra interest to the always effective continuo playing. This is a set which should definitely go on your Christmas present list. *Victoria Helby*

Musica Napolitana: I Virtuosi del Violino Accademia per Musica, Christoph Timpe 204' 20" (3 CDs)
Capriccio **49546** (rec 1997-2000)
Music by Avitrano, Barbella, Fiorenza, Marchitelli, Ragazi

For the last few years, I have been enjoying the Naïve series dedicated to the (primarily) vocal music of the 'Neapolitan school'. I was totally unaware of the fact that three discs had already been released by Accademia per musica that celebrated the outstanding instrumental music from that city. Now the three are re-released as a set, and it shows what a fantastic repertoire the violinist-composers of that city built up, especially for an ensemble of three violins and continuo. There are also more virtuosic works for solo violin(s) and orchestra, but it is (for me, at least) in the chamber music that the most charming pieces are to be found. Christoph Timpe and his colleagues make a very strong claim for the Rome-Venice axis of Italian music to be re-assessed: Ragazzi, Barbella and Fiorenza may not be familiar names, but their works should be far better known! This is a highly recommendable and enjoyable set. *BC*

CLASSICAL

C. P. E. Bach *Double Concerto for two fortepianos* Wq 46/H 408, *Symphony* Wq 183/4, H 666; Mozart *Salzburg Symphonies* K 134 & 189 Alexei Lubimov, Juri Martynov *fp*, Haydn Sinfonietta Wien, Manfred Huss Zappel Music: VMS Musical Treasures VMS 155 70' 14"

This interesting and spirited orchestral concert comes to us courtesy of the Centropalio Festival in Rax, in South-Eastern Austria; it seems to reach this country because the rather obscure Viennese Haydn Sinfonietta is in fact led by the far-from-insignificant early violin specialist Simon Standage, whose positive spirit and musicality enhances the whole. These are well-proportioned accounts of the Concerto for two keyboard instruments by Emanuel Bach, which is usually played on harpsichords but on this occasion features two expressive fortepianists from Russia, besides a third for the continuo in the Symphonies, which considerably enriches our listening throughout. The placing of the two Mozart Symphonies (from 1772 and 1773) certainly stresses the brilliance of H 666, which was produced a few years later, in 1775. This is, in so many ways, a contrasted expressive disc worthy of consideration. *Stephen Daw*

Dard *Sonates pour le Basson* Ricardo Rapoport *bsn*, Pascal Dubreuil *hpscd*, Karine Sérafin *S*, François Nicolet *fl* Ramée
RAM 0702 62' 15"

Even the most knowledgeable of *EMR* readers might need to be told that Antoine Dard (the younger) was born in 1715, was probably active in the musical life of Dijon until a move to Paris by 1759, played as principal bassoon in both the Academy and at Versailles, and died in 1784. These sonatas were published in 1759 as his Opus II and such are their technical demands that the composer felt the need to assure the public that 'nothing has been committed to paper without first having been played many times on the instrument'. These demands include detailed phrasing and articulation marks and above all, use of the extreme high register in a way that would not become in any way normal for another 60 years. Needless to say Ricardo Rapoport is more than equal to the challenge, playing with a very consistent tone and intonation and at times quite spectacular virtuosity. The short vocal parodies that separate the sonatas have much charm in both content and performance and contribute effectively to a really enjoyable programme. *David Hansell*

Kraus *Fiskarena (The Fisherman): Ballet music* Swedish Chamber Orchestra, Peter Sundkvist 69' 39"
Naxos **8.557498** £
Pantomimes in D & G, Ballet Music for Gluck's *Armide*, *Fiskarena* (VB 37-40)

Rather few composers of ballet have written music deserving to be played and heard without the visual element. On this evidence Joseph Martin Kraus is certainly one of the exceptions. As Bertil van Boer, editor of some of the music on the disc, points out in an admirable note, the stage played an important part in Kraus's short life (he only just outlived his contemporary, Mozart); all too few of these works survive complete. The major score heard here is *Fiskarena* (no 40 in the standard worklist; the scenario is lost), which he composed for the Swedish Court Opera in 1789 and which kept its place in the ballet repertoire for four decades. 21 mainly short, varied and attractively melodious movements spin out the story of a local fisher-girl and, Jack, her British sailor boyfriend (hence the hornpipe, designated *Angloise*). In a traditional *commedia* manner, the young lovers manage to outwit her father's plan to marry her off to a rich merchant, whose suitability Jack's friends succeed in compromising. All the movements come over with panache, decisive characterization and the occasional touch of tenderness (e.g. the oboe cantilena in the Adagio of VB 37) in these fresh, well-balanced performances from the Swedish Chamber Orchestra under Pettar Sundkvist. Delightful! *Peter Branscombe*

Le Duc *Complete Symphonic Works* La Stagione Frankfurt, Michael Schneider
cpo 777 219-2 73' 29"

Simon le Duc (1742-1777) is on this evidence more than just an interesting historical figure from the period dominated by Haydn and Mozart. The six works here presented are his Symphonies 1 and 2, both in D, and no 3, in E flat, and his three Orchestral Trios of opus 2, in D, G minor and B flat. If the symphonies are fairly conventional for their period, the trios are more adventurous, with the extended slow movement of no 2 leading directly into its concluding *Presto risoluto* (which is not the only unusual movement heading). As with all the recordings I have heard from La Stagione, this twenty-strong period band again plays beautifully, under the firm yet sympathetic direction of Michael Schneider. The recorded quality and the booklet essay are alike commendable. *Peter Branscombe*

Mozart *Symphony 33 in Bb, K 319, Piano Concerto 20 in d K 466, Haydn Symphony 73 La Chasse* Stanley Hoogland *fp*, Orchestra Libera Classica, Hidemi Suzuki 90' 10" (2 CDs)
Arte dell' Arco TDK-AD 022

This series of recordings from public concerts in Tokyo (the present one dates from 21 October 2006) continues with another programme of Mozart and Haydn, and like its predecessors (reviewed in *EMR* in numbers 118 and 120) it is of a pleasingly high standard, with polished performances, good recorded balance, and clearly with a well-mannered, enthusiastic audience. Stanley Hoogland, the soloist, plays the D-minor concerto on an unidentifed fortepiano of high quality, and plays it with poise, discernment, and a modest awareness of the desirability of occasional embellishment of a bare texture. He adds as encore the *Andante* from the Concerto in A, K414. The very short

second disc, too, includes an encore: the *Allegretto* second movement of Haydn's Symphony 62 in D. Tempos are generally well chosen and neatly sustained, though there are signs of over-hasty articulation in the long finale of K319. *Peter Branscombe*

Mozart *Cassations* K 63, 99; *Divertimento* K 205 La Petite Bande, Sigiswald Kuijken
Accent ACC 24187 74' 11"

La Petite Bande give stylish and perceptive accounts of three of Mozart's serenade-like works from his early years; they are dated between 1769 and 1773, and reveal on every page his exceptional ability to adopt, adapt and perfect the Salzburg *plein air* tradition established by his father along with Michael Haydn and other local worthies. The dozen musicians form a smaller, but unquestionably a better-balanced, ensemble than would first have played this music; this is a joyous new CD, well recorded too, with credible aura. I may not be alone in thinking that some slow movements are over-leisurely, but better that than excessive speed; there are many felicities in the readings. The English translation of the note reveals shortcomings as early as its second word, but neither that nor muddled identification of K 99 and K167, seriously mars one's pleasure in a heart-warming disc. *Peter Branscombe*

Mozart *Sonatas & Rondos* Marcia Hadjimarkos *fp* 76' 29"
Avie AV 2138
K. 331, 457, 485, 494, 511, 545

The fortepiano is a copy by Christopher Clarke of a 1793 original by Sebastian Lengerer, who was a follower, perhaps even a pupil, of Stein. It makes a refreshing change from the usual standardized Walter copies, and has a clear and sustained sound throughout its compass. I have mixed feelings about the performance, though. Hadjimarkos is a first-rate player, with an excellent control of cantabile lines, and scrupulously accurate articulation (well, barring a few minor liberties now and again). She makes only occasional use of the knee-levers, very properly reserving the 'moderator' for special effects such as the F minor episode in K.494. In principle, I also applaud the use of rhythmic licence as a means of expression, but to my ear it's rather overdone here. Certainly a slight lengthening of the rest in bar 2 of the first movement of K.457 points up the rhetoric of the initial question-and-answer gesture, but it doesn't make sense to do it again on the repeat, still less almost every time the motif recurs. This, with other slight hesitations at bar-lines, becomes a rather irritating mannerism after a while; and the general rhythmic flexibility creates an uneasy feeling that the tempo is unstable. It isn't really, but the impression is faintly unsettling, and anyway seems to conflict with Mozart's own advice that, in *tempo rubato*, the left hand must always remain strictly in time. But I don't want to sound too negative, for the recording is definitely worth hearing and, although I don't like everything, it's certainly never boring!
Richard Maunder

Colin Tilney plays Mozart *Vol. 6 fp* 71' 50"
Doremi 2DDR-71149
K283, 332, 545, 576

When I reviewed Vol. 1 of this series in the November 2006 *EMR*, I was sceptical about the date 1778 assigned to the Walter used as a model for Tilney's fortepiano, and I'm glad to see that the claim is no longer made in Vol. 6. The photo in the current programme leaflet reveals that the original is, in fact, an instrument that Michael Latcham convincingly dates c.1790; the only reason it used to be thought earlier is that the dampers can be raised only by hand-levers at either side of the music-desk. It's true that other Walters of the 1780s (including Mozart's own) now have knee-levers, but they were all added subsequently – we don't know when, so it's anyone's guess whether Mozart had them.

Tilney's playing remains an absolute joy. He scrupulously observes all Mozart's articulation and dynamic markings – and every repeat sign. There are many felicitous touches of phrasing to delight the ear. The music always sounds natural: there are no gimmicks, just consummate musicianship. This is Mozart playing at its very best. *Richard Maunder*

J. G. W. Palschau *Harpsichord Concerto 1 & 2;* J. A. P. Schulz *Six diverses pièces pour le Clavecin ou le Piano Forte, op. 1* Lars Ulrich Mortensen *hpscd*, Concerto Copenhagen 67' 08"
Dacapo 8.226040

Judging by this CD, Palschau (1741-1813 or 1815) and Schulz (1747-1800) should be counted among the best of the North German 'post C. P. E. Bach' school. There are characteristically striking and original ideas, but the music is not as quirky as that of some other followers of Bach, and has an assured sense of forward drive (what Mozart called 'il filo'). Palschau's concertos, published in 1771, are attractive and substantial pieces, certainly worth reviving. Mortensen plays them very well on a nicely balanced instrument with a good sound. It's not identified in the booklet, but the photo suggests a North German model. The band is spirited and the ensemble is excellent: my only reservation is that a string line-up of 4/4/2/1/1 is much too big for keyboard concertos of this period. But a good mark for the stylish (and short) cadenzas.

Schulz's pieces were published in 1778, 'pour le Clavecin ou le Piano Forte', but they work very well on the former instrument. Here's a persuasive demonstration of how to make the harpsichord expressive! *Richard Maunder*

Richter *Six Grandes Symphonies (1744) Nos. 1-6 (Set 1)* Helsinki Baroque Orchestra, Aapo Häkkinen 73' 26"
Naxos 8.557818 £

This impressive set of symphonies was published in Paris in 1744, three years before Franz Xaver Richter joined the Mannheim establishment. An oddity, in view of normal practice, is that three of the six (nos 34, 36 and 40 in the standard numbering) are in F major, and two in Bb (nos 63 and 64); the other piece is no 13 in C minor. No 64 alone has a fourth movement; its layout has the order *Adagio*, *Fuga (Allegro ma non presto)*, *Andante* and *Tempo di Menuet*. Under Aapo Häkkinen the Helsinki Baroque Orchestra, who play period instruments, give lively and appreciative performances of works that hover, often with fascinating touches in melody, phrasing and harmony, between the languages of the baroque and the early classical. Despite the odd infelicity in ensemble that one more rehearsal might well have prevented, this release is a very welcome addition to the five symphonies (none duplicating the new Naxos CD) that Chandos gave us in the recent recording by Matthias Bamert and the LMP. The recorded quality is close but quite satisfactory, in spite of shrill violin tone.
Peter Branscombe

Soler *Sonatas for Harpsichord Vol. 13* Gilbert Rowland
Naxos 8.570292 £ 77' 51"
Rubio nos. 66, 68, 75-6 + *Cantabile* in G, *Rondo* in G

This is the final volume of Rowland's complete Soler keyboard sonatas, a significant achievement and a labour of love on his part. He plays on a 1750 Goermans copy by Andrew Wooderson which suits this music and is very well recorded. There are all the hallmarks of the earlier volumes: clean playing and a sparkling delight in the virtuosic figuration which rises to some very exciting heights. Soler can go on a bit and, as in other recordings in the series, Rowland takes him a bit too literally at times for my taste, but this is music that offers an interesting alternative view of the later 18th century from a Spanish courtly perspective and at its best can be exhilarating. These six extended sonatas offer good contrast and form an excellent introduction to the composer's range of post-Scarlattian idioms. *Noel O'Regan*

19th CENTURY

Beethoven *Symphonies* Scottish Chamber Orchestra (Charles Mackerras 336'
Hyperion CDS44301/5 (5 CDs in box)

I feel a bit of a fraud receiving this. To be chatty to Anna Kenyon, who sends out publicity and discs from Hyperion, I mentioned an interesting performance he gave with a student orchestra at Dartington in the late 1960s (even before her father started attending the summer school), and this set arrived in return. I've dipped into it, but don't feel equipped to make any comparative judgment of the hundreds of Beethoven symphony recordings out there. So I'll just say that anything that Mackerras does is worth listening to: he is one of the pioneering generation of early-music performers in the decade or so before early orchestral instruments were available, and who can now let his experience with them enhance his work with main-stream orchestras. The SCO is clued-up anyway: I've sold them facsimile parts, which I don't think I'd risk with the Philharmonia.

As a reward to Anna and Hyperion for her gift, I'll mention the new search facilities on Hyperion's web site that she described in her covering letter. To quote, 'With this search engine you can browse the Hyperion and Helios catalogues. Into the search box you can enter most combinations of possible search terms (e.g. composer, artist, composition, catalogue no. etc.) and the initial search will return 'hits' divided into four categories: People (composers or artists); Albums (new and forthcoming releases listed first, deleted albums last); Musical Works; and Miscellaneous (eg, date of composition, first performance, etc.). From the Album details pages you can buy CDs, listen to 30" audio clips of many tracks (including forthcoming releases), or research further information about either the recorded track or the music contained on it.' Try it – and also buy Mackerras's Beethoven. *CB*

Brahms *Eine Deusches Requiem* Julie Cooper, Eamonn Dougan *SB*, The Sixteen, Gary Cooper, Christopher Glynn *pf duet* (1872 Bösendorfer), Harry Christophers
Coro COR16050 69' 52"

I suppose I deserve this after the Elgar in the last issue. I don't feel it is so much of a revelation, perhaps because the 1872 instrument was more up-to-date so less interesting that Elgar's, but also maybe because I've no emotional baggage over playing it in my youth: in fact, I didn't get involved in the work itself till preparing the exhibition for Roger Norrington's 'Brahms Experience'. The recording doesn't demonstrate the piano's power in the way the Elgar recording managed. Brahms's arrangement received its UK premiere the year before the date of the piano used for this recording. It was at a private performance in the drawing room of the London house of the pianist/composer Kate Loder (1825-1904), the wife of the eminent surgeon Sir Henry Thompson. It was conducted by Brahms's friend, Julius Stockhausen, who also sang the baritone solos; the pianists were Lady Thompson and Cipriano Potter. (The booklet writer omits the names of the pianists, readily available in the first book I checked, the invaluable *The Mirror of Music* by Percy Scholes.) The most convincing movement is *Denn alles Fleisch*, which feels even more sinister with piano, the least convincing sections were those with solo voice, and the absence of orchestra drew attention to the places where the composer's invention runs a little thin. But I enjoyed hearing it, not just for the arrangement but for some fine choral singing. *CB*

Schubert *Impromptus D 899, 935; Sonata in G D894, Sonata in E flat D568* Jan Vermeulen *fp* (Streicher 1826)
Et'cetera KTC 1331 130' 38" (2 CDs)

It's a real treat to hear some of Schubert's finest works for piano so well played on a Streicher und Sohn exactly contemporary with the music. The instrument is beautifully balanced, with a powerful bass and sonorous tenor; the only sign of age is that the extreme treble is a bit lacking in resonance. Part of the trouble is that very top notes are apt to go slightly out of tune, even during the course of a single movement. Nevertheless the sound is much better than that of the 1848 Streicher on the Schubert recording I reviewed in the August 2006 *EMR*. So is the performer: Vermeulen is admirably expressive, and makes full use of the instrument's wide dynamic range in some really dramatic contrasts. His articulation is very clear, and in particular staccato bass notes make their proper effect instead of being blurred by the sustaining pedal as usually happens on the modern piano. Above all, he can make a tune really sing, with subtle control of rhythm and dynamics. Despite my one (minor) reservation, this is a very impressive achievement, and can be highly recommended. *Richard Maunder*

VARIOUS

Dindirin Horses Brawl (Laura Cannell, Adrian Lever) with Philip Thorby 42' 33"
Brawl003

I had actually listened to this before the last issue, but wasn't quite sure what to write about it. It's a mixture of folk and early music, but at times has rather more edge than that pedigree might suggest, with a refreshing lack of false jollity, and it sounds *sui generis*. The sources are a real ragbag (sometimes mixed within a single track), but work in sequence. I'm not sure if I like it – a lot of it feels to me as if it needs a bass (I would think that, wouldn't I!) But it has character and originality. *CB*

The Feast of St Michael and All Angels at Westminster Abbey The Choir of Westminster Abbey, Robert Quinney *org*, James O'Donnell 73' 11"
Hyperion CDA67643

I asked for a copy of this on the assumption that there would be a fair amount of early music on it, but only the opening motet, Dering's *Factus est silencium*, fits that description. I wouldn't suggest buying the disc just for that, but the programme is an interesting one anyway, divided into music for Matins, Eucharist and Evensong, all British except for the *Messe solonnelle by* Langlais. The more substantial pieces include Tippett's *Mag* and *Nunc* for St John's Cambridge and Howells' *Sequence for St Michael.* *CB*

Heaven Ronald Moelker *rec* 67' 57"
Aliud ACD HA 006-2 SACD
Bach *Partita* BWV 1013; **Telemann** *Fantasy III*, **Moelker** *Heaven*, etc

Ronald Moelker has a very distinctive style of playing, positive yet improvisatory, obviously influenced by his experience as a saxophone player and jazz musician. In the first half of this SACD recording he gives us a short tour of the repertoire for solo recorder, starting with the 14th century *Lamento di Tristan* and ending with Brüggen's fourth *Study for Finger Control*, which I shall never look at in the same way again. The other pieces include Van Eyck's first version of *Wat zal men op den avond doen*, Bach's A minor partita for solo flute and a fantasy by Telemann. These may be the pieces of most interest to many readers of *EMR*, but it was to the second half of the disc that I kept returning. I loved Moelker and double bass player Andrew Read's version of Gershwin's *Summertime*, but the superfluous intrusion of a voice in Lennon and McCartney's *Yesterday* rather spoilt the mood of this part of the programme. Moelker's *Tibet*, complete with Tibetan bowls, his wonderfully rhythmically developing *Talud*, the acceptable face of modern recorder techniques, and the *Heaven* of the title with congas and synthesizer. Don't be put off – this is a really interesting and enjoyable recording. *Victoria Helby*

I agree entirely on Summertime *and* Yesterday. *I'm always a bit suspicious of the reality of improvisations, so asked Andrew whether this really was. He said that, on arrival at the session, he was asked if he had his jazz bass, then given a key and told to begin an introduction to* Summertime. *CB*

Tout passe: Chants d'Acadie Suzie LeBlanc *S* with David Greenberg *vln*, Chris Norman *fl*, Betsy MacMillan *gamba*, Sylvain Bergeron *gtr*, David McGuinness *hpscd*, Shawn Mativetsky *perc* 60' 27"
Atma classique ACD2 25232

I would recommend any CD featuring Suzie LeBlanc on nearly every track (at least, on 13 out of 18) without even breaking through the wrapping round the box. If the word hadn't been overused by early musicians recently, one might call this a personal pilgrimage through the music of her native Acadia. – and there's even a song for pilgrims to Santiago da Compostela. Acadia is the area on Canada's east coast occupied by French immigrants, many of whom were expelled in 1753 and found their way to Louisiana. Our only live experience of Cajun/Acadian music was at a dance-hall near the Mississippi to which we were directed by a friendly café owner also called Suzie LeBlanc – which hardly qualifies for assessing the authenticity of her distant name-sake. One surprise to listeners of this CD may be the Scottish influence, but that perhaps owes more to the keyboard player in the inspired band. The singing is as good as expected, if not better, with style adapting to emotion with great effect – though the suspicious part of my mind makes me wonder whether that might be a post-romantic way of performing narrative folksongs. Arty singers can be disastrous in folk programmes (witness Andreas Scholl); here, the styles work. *CB*

The Voice of My Beloved: Setting of the Song of Songs Lincoln College Chapel Choir, Paul Wingfield, Rebecca Taylor *cond* John Oxlade *org* 5 2' 21"
Herald HAVPCD 324
Music by Caldwell, Clemens, Guerrero, Hadley, Lassus, Pantcheff, Walker, Victoria, Walton, Willan

Ego flos campi, sings the choir with a rather bouncy jollity on the first track (Guerrero). Clemens non Papa's setting is more sedate but more impressive. Choosing a theme gives the chance for a disc by a good but not famous choir to find a corner in the crowded market. The most testing piece is by the distinguished Oxford musicologist, John Caldwell. An enterprising disc, whose emphasis is earlier than the list of composers might imply, since there are three motets by Victoria. *CB*

'CHORAL MUSIC'

Choral Music written and complied by David Hansell 156' 08 + 20,000-word book
Naxos 8.558198-99 £

Congratulations to David for his *Brief History of Choral Music*, accompanying a selection from the Naxos catalogue. That was probably a bit of a constraint, since few of the examples would be most people's first choice of performance, though they are all acceptable. I don't know how much freedom the author has, but it is noticeable that, with two exceptions, all of the music on the CDs is Christian, and most is church music. The excepts are a three-minute snatch from Berlioz's *Roméo et Juliette* and Stanford's *Blue Bird*. Brahms's *Ein deutsches Requiem* has Biblical words but a non-Christin intent, the excerpt from Mahler's 8th has words from *Veni Creator Spiritus*, and Britten's *St Nicholas* includes hymns. Vaughan Williams' *Mass in G minor* was intended for Westminster Cathedral but first performed by the City of Birmingham Choir: David tells us that within a year it was sung in St Thomas, Leipzig (p. 112). I think that a conscious effort should have been made to include more secular music, or else replace *Roméo* by the *Shepherds' Farewell* and the Stanford by *Beati quorum...* and change the title.

The text skates over some areas but sensibly allows space to write with some detail on a few pieces. It reads well, though occasionally wording might be just a little more careful to avoid dangerous areas. Two specific points. Isn't Machaut now thought to have written his mass for the benefit of his own soul, not for a royal coronation. And having Monteverdi move to Venice in 1610 rather than 1612 encourages the improbable idea that the 1610 *Vespers* might have been intended for San Marco. There are a variety of composer portraits of unstated and sometimes dubious origin. Nearly fifty pages are devoted to a lengthy chronological table, with columns for choral music, history, art & architecture, and literature (philosophy counts as literature, but science is notably absent). Looking across the columns often makes one wonder whether there really are any relationships between music and the rest: 1648: Schütz *Geistlkiche Chormusik* and the foundation of the Quakers. But one might flippantly relate the lavish Havergal Brian's Gothic Symphony with the US stock market crash. There's clearly a party game lurking here, or even an egghead TV quiz. *CB*

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and two late arrivals

In Principio: Hofkapelle Graz 1585 Rabaskadol, Fritz Heller; Rostock Motettenchor, Markus Johannes Langer 50' 34"
Aliud ACD HA 010-2 SACD

The programme is drawn from a collection of music assembled for the court chapel of Graz in 1585. Lasso, Wert and A. Gabrieli are the named composers of half the pieces on the disk, with the remaining ones anon. The most impressive tracks are the pieces performed on sackbut and low shawm ensemble. The anon pieces are wonderfully woven and the playing is assured, spacious and clear. The instrumentation, which the notes say are indicated fairly unambiguously in the MS, seems perfect for them. Others feature Friz Heller's trademark straight cornetts, which produce a bright, if sometimes slightly staring, tone. The ensemble is joined for some tracks by the sporano Saskia van der Wel, who is a wonderful tonal match with the instruments; the result being the most credible ensemble of this kind I've heard. In the remainder of the pieces, the instrumental ensemble supports the choir who, though obviously well-schooled, seem a little directionless, possibly not helped by a stuffier recording acoustic than the other tracks.I would highly recommend this disk for those special instrumental tracks on a rarely heard combination. *Stephen Cassidy*

Grillo *Complete instrumental music and selected motets* Faye Newton, Nicholas Mulroy, Eamonn Dougan *STB*, His Majestys Sagbutts & Cornetts 77' 43"
SFZ0107 (www.sfzmusic.co.uk)

A disk from the new-look His Majestys: and what an excellent line-up. I did wonder how an entire disc of Grillo would work, and upon seeing its cover, punning at length on 'grillo' (wait and see!), I wondered again. No fear, the playing and singing is first rate throughout, and the whole shape of the programme means you will not have an impatient moment. The opening *Sonata prima* is nothing short of magnificent (the one whose grand instrumental tracery is twice paused by direct quotations, one from *Vestiva i colli* and one from *Suzanne ung jour*, as if you had meandered into a side chapel and found yourself distracted by a devotional painting). The singers blend very well in the sense that both the voices and the instruments seem to have exactly the same musical aims. The small scale pieces were new to me and I was surprised by the 'up with the times' dialogue-madrigal style. The writing seemed much more flexible and sensuous than I would have inferred from the grand instrumental sonatas. The influx of new blood into the ensemble, and the weight of experience in those who remain from earlier times, has provided His Majestys with a an effortless fluidity and a really solid concept of he music. Mr Grillo has provided variety, excitement and expressive surprises. A real winner. *Stephen Cassidy*

We have caught up with the backlog of music and all except one book, but there are still a few CDs with reviewers, some delayed for good reason, others perhaps through email problems.

LETTER to LIBBY

This was addressed to Elizabeth Wallfisch, who (with the author's approval) has passed it on to us for publication.

Dear Elizabeth,

I have just read, with great interest, your paper, the 'Great Divide'. You make some very fine points indeed. And, I agree that it is very sad that fine players and teachers are now often fearful of teaching 'early music'. However, I think there are number of very difficult issues in your paper that need further thought:

1. I cannot agree with your premise that '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.'

Our knowledge of how music was performed, at any point prior to recording (and even the period after – see point 3), is limited by the simple fact that we have never, and can never, hear, for ourselves, how those musicians, from times past, actually played. Even the best scholarship in the field of performance practice can only offer a guess (albeit a highly educated guess) as to the real meaning of the words describing a certain performance practice, when those words were written by the various commentators, often in a foreign language, from centuries past.

2. The music 'literacy' that David Breitman speaks of is indeed very important (essential, even) in all contexts. Sadly, there is such a strong resistance on the part of aspirant young performers to learn the language of music to the depth needed to be fully literate, that the idea that we could arrive at a situation such that all our young performers (and older performers, for that matter) are fully informed, is not likely to be the case in the foreseeable future. In my view, this resistance to gaining deep musical knowledge is primarily due to a lack of willingness on the part of instrumental teachers to deal with the subject of music literacy in an instrument-specific context: harmony, for example, has to be handled differently in solo violin repertoire to the keyboard; voice-leading, likewise.

3. You mention 'Romantic styles', but here the problem is even more serious, as it is impossible for us to draw a clear line between the aural tradition of the Baroque as understood by those in the later 19th century, and our understanding of what constitutes the 19th Century 'Romantic' style. Yes, we have all heard what we would call the 19th Century 'Romantic' style on early recordings, but we still don't really know how those performances might have been influenced by the very act of recording the music (the Heisenberg 'uncertainty principal' could well apply to this situation): for example, the need to perform any given piece in a limited amount of time, due to the lack of editing facilities, would immediately impact on the chosen tempo. As you say yourself, 'authentic to the artist, in his time, using the "styles"' as he knew them, of his time' - that, surely, given my first point above, is all any musician can ever do. (See also point 6)

4. Despite recordings, music is essentially a live-performing art, and interpretation will always, therefore, be subjective (thankfully). For example, our view and understanding of the music of the early 20th century has changed from the days in 1971 when you and I were both students at Royal Academy of Music. Then, 1936 was 35 years ago, and now it is 71 years ago. So, in 2007, we have to rely on our memory to inform us of how we understood the music from the 1930s, when we were performing it in the '70s.

It is now almost a century since Stravinsky wrote *The Firebird* and *The Rite of Spring*, and, we know that Stravinsky changed his mind about how the works were to be understood or performed. If we can't even produce the definitive performance of a Stravinsky work, how much more uncertain should we be about music written centuries ago?

5. When the concept of 'early music' came into common usage, 'contemporary' music was music of the early/mid 20th century. That music is now no more contemporary to us. than the music of Beethoven was contemporary to Stravinsky. You say that 'the music of Purcell, Bach, Handel, Mozart, Haydn – Schubert even can no longer be played in the "Romantic" styles', so, must we now consider Schubert as part of 'early music' movement? If that is the case, where does 'early music' end? Or, do we just keep on moving the end-point further forward in time?

6. My view is that it is not the Romantic period of the 19th Century that is to blame for 'Romantic' stylistic idiosyncrasies, but the rise of recording, and the attempt at fixing in time stylistic concepts which may or may not have actually been the norm at the time (see point 3). Recently, Italian guitarist/musicologist, and specialist in 19th century performance practice, Carlo Barone. was in Darwin for the 7th International Guitar Festival, and he is of a similar opinion regarding this matter, i.e. live performance is where music belongs, and not on a CD – we, musicians that is, sold our souls to the recording industry in the 20th century and we are now paying for it.

7. One other influence from the 19th century that cannot be denied is the increase in size of the symphony orchestra itself, and the performance of music, from times past (even back to early Baroque) on these mighty musical machines. If one had to define the 19th century in one word, it would surely have to be'big'. It was age of massive expansion and huge machines, and it was logical, therefore, for composers to desire to increase the size of their 'machines' – the orchestras – as well, hence the music of Wagner, Bruckner, Mahler et al. This influence carried forward into the 20th century through the work of such a Leopold Stokowsky, who exemplifies the 'divine right of conductors', and who also brought into play influence of Hollywood on music-making.

8. I agree with Jesse Read 'Informed performances can be applied to Schoenberg, Brahms, Chopin and Mahler as

well as Bach and Biber', and that that is the key to closing the 'Great Divide', where no one tries to steal, so to speak, the musical moral high ground by claiming impossible knowledge. Surely we must respect every piece of music we perform, from whatever age it comes, as sincerity of performance is much more valuable than academic rightfulness (whatever that means).

I hope those thoughts are of some use. *Martin Jarvis*

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Artistic Director Darwin Symphony Orchestra
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Australia

Many of these points occur in Bruce Haines's The End of Early Music, *reviewed on p. 29. The point about contemporary music may be seen in a different light if its synonym 'modern' is used instead. Modern music is still what was called modern then, being succeeded by post-modern. And it is not at all unlikely that 'modern' music may at some stage demand performance in a different way from 'postmodern'.* CB

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I was intrigued when flicking through the latest *Music & Letters* (88/3) to see an article on Byrd quoting Luther's hymn against Pope and Turk:

> *Preserve us Lord by thy dear word,*
> *From Turk and Pope defend us, Lord,*
> *Which both would thrust out from his throne*
> *Our Lord Jesus Christ, thy dear Son.*

(The scansion disappears in line four, and the rhyme isn't of the best.) I recognised it from the Praetorius setting that BC and I edited a few years ago: what was Byrd doing with it? Only one part survives, in alto clef; it has some similarity to Luther's tune. Musically, it doesn't look very interesting, but the author of the article, Oliver Neighbour, uses it as a peg to hang a suggestion that Byrd was not always catholic: was the convert more intensely catholic than those born to the faith? Neighbour also wonders whether the brevity of some of the Gradualia derives from the terse Edwardian music of his youth. *CB*

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Spotted in the Guardian radio 3 listings for 8 September

> **10.30**
> Artist Focus. Counter-tenor Andreas Scholl begins this evening's programme with the aria He Was Depressed from Handel's Messiah.

Offerings of other such gems would be welcome, as would suggestions for the Parodist's Christmas Concert

OTHER LETTERS

Dear Clifford,

You and your CD reviewers are usually very much alive to the difficulties faced by the small independent record publishers. D James Ross's casually sarcastic sideswipe at the label La Mà de Guido (*EMR* 120, August 2007, page 28) therefore came as a surprise and a disappointment.

To say that a company 'is not seriously looking for an international market' might signal to non-indigenous readers that they need not bother to look for the company's products.

La Mà de Guido operates a quite adequate web site, with English where English is needed. Those who prefer not to use the web can buy the company's recordings through national retailers. I have found the company extremely courteous and helpful (and I do not speak Catalan).

I make the usual disclaimer: I have no connection with La Mà de Guido, other than that of a satisfied customer.

Robin Adams

Dear Clifford

In his review of Christ Church, Oxford's recording of Taverner's *Gloria tibi Trinitas* mass, D. James Ross asks whether the balance of mixed-voice specialist choirs 'would sound more like the real thing than modern all-male cathedral choirs'. Well in terms of balance they might, but there it probably stops most of the time. The trouble with secular mixed choirs is that they sound like exactly that – they do not sound as though they are engaged in a religious observance. Until they learn to do so they will never sound remotely like the real thing (unless they are singing secular music, of course). To my mind this is a more fundamental issue than either balance or pitch. *Jason Smart*