

Early Music

REVIEW

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I have heard of a place in Holland where all the traffic lights, warnings etc have been removed and that, free from the clutter of most street scenes and with responsibility restored to road users, the safety record has improved. Seeing a facsimile of a 1930s Highway Code, I was impressed at the common-sense of the advice and the paucity of actual rules. In the same garden centre there was an remaindered introduction to violin-playing for beginners. Poor players: not only did they have to learn how to read notes and rhythm, each note also had the fingering and a bowing mark. Does so much have to be taken in from written instruction, or cannot people learn better from basic principles?

The problem that once you start being too specific you don't know where to stop applies to figuring basses. The sensible way is only to figure what is necessary: no need for a 6 above a bass note with a sharp or a third of the seventh degree of the scale unless it isn't a first inversion, or (in Monteverdi etc) nothing above dominant and tonic cadences unless they are not major. In much music, little needs notating. But as soon as you start adding figures to chords that don't need them, you lose confidence in the normal rules if a chord isn't figured.

There's a similar problem with adding accents to Latin texts. The rules for accentuation are simple. Two-syllable words are always accented on the first syllable, so need no accent. For longer words, there is a choice (depending on the length of the second syllable) of whether the accent should be on the penultimate or antepenultimate syllable. The most economical use of signs is to assume that the penultimate syllable is accented unless the antepenultimate syllable is marked.

Similarly with rhythmic modification. In triple-time baroque dances, French Overtures, etc, it is common for the length of the shortest note-values not to be pedantically notated. Once one is aware of that, virtually all inconsistencies fall into place without any written indication in the parts. The same also applies to imprecisely-notated repeats. It's simpler to rely on general principles and common sense than to notate each instance in detail. Common sense is no longer allowed to guide what is legal or not, but it is recommended for most styles of early music. CB

REVIEWS OF MUSIC

Clifford Bartlett

MUSICA DEI DONUM

Lassus *Musica Dei donum optimi* £3.25/\$3.00 ... 386816 8
 Monte//Byrd *Super flumina Babylonis & Quomodo cantabimus* 48pp, £4.95/\$7.95 ... 386817 5
 William Mundy *Beatus et sanctus & Sive vigilem* 14pp, £3.25/\$2.50 ... 387005 5
 Sheppard *Missa Cantate* 63pp, £8.50/\$19.95 ... 387004 8
all ISBNs are prefixed by 978 0 19

This is a new series from Oxford University Press edited by Sally Dunkley and Francis Steele. The design is distinctive, with brown covers (a slightly different brown for the thinner items, with the outer sheet of the same paper as the contents, but with stiffer covers for the more substantial), and a few staves of facsimile on the front (alas, all titles have the opening of the tenor part of *Musica Dei donum* rather than a sample from the work within). The size is a fraction bigger than A4, presumably because they are printed in the USA. The relationship between UK and USA prices seems utterly irrational: the relative values of the currencies haven't changed all that much during the period in which the four issues have appeared. Both sterling and dollar prices are given in the heading above, but the GB£ equivalent is around £1.50, £4.00, £1.30 & £10.00, which might make it worth ordering the Lassus and Mundy from the USA if you require a substantial number of copies, though the Sheppard is cheaper here.

The music itself is in the expected modern clefs. Note values are halved, preliminary staves are shown, and the usual conventions for ficta and editorial additions are followed, though there is no general statement of principles. It worries me that there is no distinction between filling out obvious underlay indicated by *ij* and more creative editorial placement of text: if, as here, both types are shown just by italics, the user encouraged to touch-up routine text-repetitions. In an edition like this without full academic apparatus, I'd be inclined not to show when routinely following *ijs.*, though commenting when there is a problem.

A surprising feature is the full piano reduction, though I learned from working with John Rutter, who knows the American market well, that over there its presence is essential. If it is needed at all, surely when there is a full texture, there's no need to squash in every note? The piano part also has performance suggestions, presumably for the benefit of a conductor who needs everything spelt out. This is an odd compromise. If the conductor has to be told such detail, it is likely that he is conducting a choir that is incapable of glancing down to the piano part to see how it is supposed to be singing. But I have grave doubts about the sort of dynamics and other indications given there anyway.

My editorial this month touches on the merits of following general principles to avoid clutter, which is self-defeating. I'm not sure that overall dynamics are particularly helpful in this repertoire. The underlaid text is printed simply, but the first time a phrase comes, it is added in small type above the staff with accents and a translation underneath. But, as I say in the editorial, there is no point printing an accent on every Latin word: they are only needed when the accent is on the antepenultimate syllable. All other words can then be assumed to be accented on the penultimate. (*Alleluia* & *Amen* are ambiguous.) Accentuation is important, since that is how the music is shaped. However, making too much fuss of accents can produce tedious performances, since it then makes the music sound a bit like 1970s baroque orchestral playing, with a series of exaggerated stresses (in the case of baroque music, by the bar) at the expense of shaping the whole phrase. Generally, it is necessary to decide which is the major accent in the phrase, but also to sustain the tension until the last accent on the penultimate chord; moving towards the penultimate chord becomes a feature in its own right if the penultimate syllable is a melisma (and that is the syllable on which a melisma usually falls). What for me doesn't work is imposing external patterns upon that, as my CD reviews mention so often. Polyphonic writing in itself produces a dynamic variety from the number of parts singing at any time. Rather than variety of volume, the singers should operate at the level which is most effective in carrying the music in the building.

Of the four items available, the shorter two are edited by Francis Steele, the other two by Sally Dunkley. I first heard Sheppard's *Missa Cantate* sung by Scuola da Chiesa on the radio Christmas Eve 1968 (which must have been round about the time I first met Sally Dunkley, who sometimes augmented a church choir in which I sang) and was bowled over by it. Another broadcast a year and a half later introduced it at the Wulstan pitch, a minor third higher with trebles going up to B flat but basses no lower than A flat (a priori an odd concept, but one that has been a long time a-dying). Fortunately Sally has left her score at notated pitch. Personally, I'm not really sure if I need another edition (on top of the facsimile of the MS, a xerox of the unpublished TCM transcription, David Wulstan's transposed edition from Oxenford and the untransposed EECM), but this is by far the easiest to sing from (with note values halved rather than quartered as in EECM). The price, too, is reasonable. If you don't know the Mass, assemble five (or 11) friends (SATTBarB) and try it. I'm intrigued by the three cadential ornaments: are they a rare sign of a universal practice or just quirks? If the music were Italian, there would be no doubt.

William Mundy's *Beatus et sanctus* and *Sive vigilem* are unrelated, short motets by a composer that most singers

know only from *O Lord the maker of all thing*, which is in a rather different style; recently, the amazing Marian antiphon *Vox patris caelestis* has been heard, if not widely sung. They are scored for five voices (C2 C3 C3 [C4] F4 and C1 C3 C3 C4 F4 – the bracketed part is an editorial reconstruction for a missing part). Listening to the Rose Consort CD reviewed below (p. 30) I wondered if they would work well with a solo mezzo or alto on the top line and viols or sackbuts below – though not in four flats as here, transposed up a minor third for SAATB. It is odd that these, which seem to be clearly intended for male voices, are put up while *Music Dei donum*, with the standard clef configuration of C1C1C3C4C4F4, is put down a tone for AATBarBarB. Despite a passing reference to the Vulgate, the sources of the texts are not mentioned. The first is Revelation 20, 6, but I can't locate the second. The piano part has an array of instructions that might work as off-the-cuff suggestions from a conductor at rehearsal but look silly on paper. 'Imperious ... more ... more ... with implicit authority' for instance. And why 'very still, rapt' for 'Blessed and holy is he who has a share in the first resurrection'? It's something to shout from the housetops, not mutter under one's breath. There is clearly a build-up in the music, but it doesn't need to be still. What would a Gospel choir do with it?

Musica Dei donum optimi (I don't insert editorial punctuation into titles, and Latin doesn't need it anyway) is one of Lassus's last motets. The source of the text seems to be unknown. It's a very familiar title, but much to my surprise the only scores I have is are a photocopy of Clive Wearing's MS (untransposed) and a Möselers one up a tone for SSATTB, which seems more useful than Oxford's down a tone for AATBarBarB. It's not a piece with any resonance in my mind, but it would be worth getting to know it and then reading John Milsom's discussion on the composing technique in *Early Music* 33/1 (2005).

Finally, back to Sally and the pair of motets that Monte and Byrd sent to each other – though the story comes from a description a century and a half later and the lack of compatibility in mode and scoring casts some doubt on it. I don't think they have been published as a pair before, though each is available separately from Beauchamp Press untransposed and rather more cheaply. Sally leaves Monte's *Super flumina Babylonis* untransposed: she describes each choir as SATB, though the clefs are C1C3C4F4 x2, which lies comfortable for ATBarB x2. Byrd's *Quomodo cantabimus*, in high clefs (G2G2C2C2C3C3F3F3), is put down a tone, which more or less tallies with the vocal ranges of the Monte, though the voices are in a single choir. You can juxtapose them on a CD but not at a concert without distracting movements. OUP's score runs to 40 pages, twice as long as the Beauchamp one which gets two systems on a page; with its piano reduction, OUP can manage only one. The OUP score interposes itself between mouth and conductor and/or audience rather more than the flimsier Beauchamp version. The final two pages are occupied with individual phrases set out with expression marks. I think that arrows are more expressive than hairpins. An interesting series, which tries perhaps a bit too hard to be helpful.

PURCELL SOCIETY

The Works of Henry Purcell. Volume 16. Dramatic Music: Vocal and Instrumental Music for the Stage Part I: Abdelazer – Epsom-Wells. Edited... by Margaret Laurie Novello, 2007. liii + 298 pp, £75.00 ISBN 1 71199 858 2
The Works of Henry Purcell. Volume 22B. Duets, Dialogues and Trios. Edited... by Ian Spink Novello, 2007. xix + 228 pp, £55.00 ISBN 1 84609 211 6

In our last issue we welcomed the first issue from the new publisher of the Purcell Society Edition, Stainer and Bell. We now discuss the last two volumes from the Society's publisher since 1876. Novello will still be selling the existing volumes, and one hopes try to circulate them (both complete volumes and work-by-work) more widely. Much of the music here is unfamiliar. The *Dramatic Music* originally appeared in three volumes (16, 20 & 21) in 1906, 1916 and 1917. The new volumes more-or-less have the same contents as before, arranged in alphabetical order. This fails to follow the sequence of the Zimmerman catalogue, since his alphabetical order included articles while, following normal usage, the order here doesn't. In fact, Z numbers are given little prominence, which is perhaps as well since the internal numbering of movements rarely tallies. This is because, instead of following the order of the instrumental movements in the main source, the *A Collection of Ayres, compos'd for the Theatre* (1697), they are reordered to fit the normal dramatic order of First and Second Music, Overture and Act Tunes. However, that publication had a different function from presenting the music in the original order; rather it was intended for playing the instrumental music in isolation, and ensembles playing just those movement may well like to know how they were published in 1697, information that, as far as I can see, the edition withholds. This also means that, if Novello decides to publish suites separately, the numbering may well be different from that of the score.

The music has been thoroughly re-edited. There are extensive introductions for each play, and the critical commentary continues the excellent layout that is such a refreshing feature of the series, especially the identification of notes by page as well as bar number. There are helpful comments on performance. Even with change of publisher, the Society has retained its separate keyboard parts; but if, as seems likely, the dances were not accompanied by keyboard, they should have been included only with the vocal movements.

The *Duets, Dialogues and Trios* cover a wider chronological range than the theatre music, which mostly dates from the 1690s. Again, the order is alphabetical, a much safer choice than the attempt of the solo song volume (25) to adopt a chronological sequence. This, too, contains a large amount of rarely-performed music. The best-known item is probably 'O dive custos', one of *Three Elegies upon the much lamented loss of our late most gracious Queen Mary*, 1695. It is a pity that the arrangement of the edition has separated it from the solo 'Incassum Lesbia' (which is mentioned in the introduction but should also have been

referred to in the note on the duet). A separate publication of the pair plus Blow's setting of 'Incassum Lesbia' (perhaps a facsimile and a plain edition) would be welcome. This piece demonstrates how much less attention is given to the texts than in the edition of sacred songs (vol. 30), where they are printed separately – it would be useful to see how the text should be set out in a concert programme and a translation is needed, since the Latin is tricky for those who are only used to church Latin. Some of the textual allusions also need explication.

Turning to the music, I'm not entirely convinced by some features of the accompaniment, and I would hate the change from minor to major tried in the middle of the first bar of *O dive custos* to become the normal way of playing it: if the justification is bar 7, you should begin with a major chord; but that's on the dominant, and in bar 8 the minor first chord is unambiguous. More to the point is whether the chord is restruck at all when the bass is a semibreve. It is interesting, if offputting, to see figuring from *Orpheus Britannicus* added in brackets, eg in no. 25, where I think that in bar 2 the editor is right to realise a 43 rather than the specified 6: a general reminder that printed figures may not stem from the composer. The introduction has useful remarks on performance practice, including the significance of time (mensuration) signs. If the keyboard 'probably did little more than play a simplified version of the vocal score', why is a realisation necessary or, if it was, why wasn't one in that manner supplied: there is no need to provide one for theorbo players, since playing from the bass is part of their education.

Both these volumes are very welcome, and deserve investigation and performance.

PIETRO NARDINI, 1722-1793

Pietro Nardini *VII Sonates pour violon et basse avec les Adagios Brodés. Dernière édition (Paris, c. 1800)*. A cura di E. Gatti. Realizzazione e restauro di C. Denti, con un'appendice comparativa di sonate manoscritte inedite. Arnoldo Forni Editore, Bologna, 2007. xxxi, 172 pp (4 sections in folder), €55.00

Pietro Nardini's set of seven sonatas is of particular interest because the adagios are thoroughly embellished. It was published posthumously in Paris in the enterprising anthology by the distinguished violinist J. B. Cartier, *L'Art du violon... Chez Decombe, Luthier, Éditeur... in Place de l'Ecole, près le Pont-Neuf, n°45*. There is no date, but this address is a clue, since he occupied those premises from July 1795 and moved elsewhere in Dec. 1800 and published the sonatas twice in this 5 year period. He published a 3rd edition and later republished the first 6 *avec les Adagio Brodés* and then again 7 sonatas – the *Dernière Edition... avec les Adagio Brodés*. The 3rd edition of Cartier's Anthology (which included a substantial amount of other music, including Tartini) and the two separate editions of Nardini were all issued between 22 Dec. 1800 and 20 May 1806. The previously-available facsimile (from Broude) is from Cartier's anthology.

This new publication contains what it calls a 'line-cut' of the Decombe third edition, Paris, c.1800-1806, in score and part book format (violin, bass) along with the MS versions of three of them. Seitenstetten, Stiftsbibliothek, V 535 n.5/n.8 (= nos. 1 & 7); Vienna, Gesellschaft der Musikfreunde, Ms Q 16736 n.3 (= no. 2); Venice, Bibl. Naz. Marciana, Ms 11652, n.2 (another version of no. 7).

The Istituto Musicale "Pietro Mascagni" has coordinated the preparation of this deluxe restored-facsimile of an edition of great interest to violinists, containing a middle staff with highly ornamented versions of all the adagio movements. It consists of the following items:

- 1) the score, preceded by an extensive introduction with critical notes by E. Gatti and a technical note on the computerized restoration by C. Denti, both of these in Italian and English. The facsimile is absolutely clean, with the addition of bar numbers; mistakes, misalignments, all visible signs of damage are corrected. [So it isn't a true facsimile, though the presence of critical notes puts this on a different level from surreptitiously corrected facsimiles.]
- 2) the violin part, extracted from the score: two staves for the simple and embellished versions of the slow movements, a single staff for the other movements
- 3) the bass part, extracted from the score, with the insertion of cues from the solo line over bars of rests
- 4) Appendix: facsimiles of the MS copies of Sonatas 1, 2 and 7 – of the many copies in existence, these are the only ones that contain the embellished slow movements

The Critical Notes are extensive, listing differences between all the printed versions and between the MS copies, none of which are autographs, but which contain some more convincing readings than Cartier's. Differences in dynamics, ornaments, slurs between the printed and manuscript copies are not listed because they can be seen by comparing this edition with the facsimiles of the manuscripts provided. Obvious mistakes which have been corrected are also *not* listed in the critical notes.

Most printed sets of duo sonatas (Nardini's op. 5, for instance) avoid page-turns except between movements, so players can use the score. But with this posthumous set, not only do the embellished adagios (which occupy between one and four pages) often have turns, but some of the allegros are long enough to require three pages. The computer-derived separate parts add bar numbers and a few cues over rests in the bass part. The original has wider or narrower staves according to the need to fill pages, and the separate parts maintain this – 6mm versus 7mm. Another oddity is that where some movements for a single part are too short to fill two pages, the space between the staves is expanded disproportionately to do so, creating gaps of as much as 4 cm. I would have kept an optimum space between staves and just left the extra space blank. In fact, were I the violinist, I would use a photocopy of the score and a wide-enough music stand.

Most of this review is by Barbara Sachs; but I sought elucidation on a few points and added some background information. CB

FUZEAU FACSIMILES

A comment to Fuzeau that we were short of music to review for this issue produced a box load! I'll write first about the original series, then follow on with the slimmer Collection Facsimusic.

Manuscrit Rost... Premier volume: Oeuvres pour violon/alto, ou viole d'amour, ou viole de gambe/et basse contionue. Présentation par Catherine Puig Fuzeau (6261), 2008. €44.50

This (the only item in the batch with the blue cover for non-French music) is the first of five volumes to reproduce an important MS. Bibliothèque Nationale V^{ma} MS 8 (1-2) was copied by François Rost, who died in Strasbourg in 1696. The MS passed to Sébastien Brossard, who gave it (and much else) to the royal library in 1726 in exchange for a pension. (I wonder who would give me a decent pension for my library?) The title of the MS is very familiar as the source of editions of late-17th-century, mostly German music. Unfortunately it is in a very poor condition, beyond Fuzeau's ability to clean up for publication (as p. xx shows). Fortunately, a clear and accurate score was made from the partbooks in 1952-4 by a librarian of the music department, and it is this which is reproduced. It has a separate MS number, Vm⁷ 673. The advantage is that it is legible, the disadvantage is that players will have to copy out parts (though there is mention in passing in the notes to separate parts). There will be five volumes: this is for violin, another string instrument and continuo; vols 2-4 will contain music for two violins and continuo, vol. 5 will have other combinations. This division is not according to the arrangement of either Rust's MS or the modern score, but it is convenient for players. A complete list of the contents of the MS is included in the introduction, but there is no index to the volume itself, which hinders quick reference. The composers are: Bertali, Merula, Nicolai, Rosier, Schmelzer and Woita. The modern MS is clear, but don't trust it implicitly. A facsimile of the original MS would still be useful for checking what still is visible.

18th CENTURY

Were they not already available from King's Music, Books II & III of Barrière's cello sonatas would be the most significant of the 18th-century items (50513 & 50514). They have the advantage of being larger and tougher than ours and with a little introductory material, but at €20.50 and €19.50 they are rather more expensive than ours at £6.00 each (currently a fraction over €7.50).

Boismortier's *Sonatas à deux Flûtes-Traversières sans Basse* op. 8, 1725 (50512; €20.50) present no reading problems if you can manage the G1 clef; but since both instruments are in the same clef, you can play them on most treble instruments by working out the right key-signature and pretending the clef is one that both players can read. The score is big enough for two players to share, even if you are double-bassists. Boismortier is skilled at providing worth-while music for the amateur, and these are probably best kept for private amusement.

Louis Antoine Travenol is a name new to me. His *Premier [and only] Livre de Sonates a violon seul, avec la basse continue*, 1739, looks inviting (505121; €26.00) and present no problems of legibility. He claimed to have been born both in 1698 or 1708, was a professional violinist and also wrote lampoons. This is his only work to survive complete.

Michel Corrette's *Pieces pour l'orgue dans un Genre Nouveau* of 1787 (50510; €31.50) is aimed at 'Dames Religieuses et à ceux qui touchent l'Orgue' with instructions on how to imitate thunder (which I'll leave as a surprise for the buyer). There is also a certain amount of information on organ registration. Corrette had a long life (1707-95); I think of him as baroque, so was surprised by a reference in the introduction reminding us that the registrations should be considered in the context of the turn of the century: by 1787 he had been publishing music for over 50 years. If I prefer his earlier music it may be because, because of the harmonic slow-down, it seems to me that it was easier for composers to write uneventfully as the century progressed.

19th CENTURY

Benoît-Tranquille Berbiguier (1782-1838) is another name unknown to me. Initially self-taught on flute, violin and cello, he studied at the Paris Conservatoire and built up a reputation as a flautist, though he did not join any of the regular orchestras. He composed a large amount of flute music, and presumably earned most of his living from teaching. His *An Original Cavatina as a Trio for Three Flutes* op. 110 (50509; €15.00) was published by R. Cocks in London with a dedication to Mr Fred^k Hill. The introduction includes four pages on performance practice from his *Méthode pour la flûte*. The degree of complexity diminishes through the parts (Flute I having 4 pages, flute II 3 and Flute II 2). There's no score.

George Onslow (1784-1853) is a composer who intrigued me when I first came across his music as a cataloguer. Since then, it has moved away from being an unheard curiosity and is now performed and recorded. He wrote 34 string quintets (listed on the title page of op. 82), of which Fuzeau's latest batch includes the last 3 (op. 78, 80 & 82 of 1851-2; 6062-4; €41.00, 60.00 & 43.00). Each set includes the original edition and a score copied by the double-bass player Achille Gouffé with suggestions for the inclusion of his instrument (though only in the last quartet is the score written out with the instrumentation changed). These late works are specifically for 2 violins, 2 violas and cello, though his earlier quintets were circulated for use with two cellos or cello and double bass. For op. 80, there is also a facsimile of the autograph parts, which show a few small differences but adds nearly a third to the price. It is, however, useful having the scores, even if they have no independent authority. Any chamber enthusiast should try these works. Onslow may have started as a gentleman amateur, but he studied with Reicha in his mid-20s and was accepted to the Parisian and London musical world. The music seems to have been popular among players.

FACSIMUSIC – ITALIAN

I'm listing these by country (green, blue and red in Fuzeau's colour code). This cheaper series lacks the introductory material of the facsimiles discussed on the previous pages and all are reduced to A4.

Locatelli op. 5 [1736] (50145; €19.00) is a set of trio sonatas for two violins or transverse flutes and *Basso per il Cembalo*. I've only played the sonatas with violins, but they look suitable for flutes as well; and why not try believing that the bass is only for keyboard occasionally without a cello? There is one problem. The inside cover forbids any photocopying without permission of the library from which the work is taken (the British Library in this case) and Fuzeau. But, unadvertised on both the original title-page and Fuzeau's cover, the sixth and last sonata requires two harpsichords. It is very difficult to play two harpsichords from one copy, so how can this sonata be performed without either buying two copies of the set or photocopying four pages? The sensible thing would have been to supply two bass parts, thus making it easier for those who want to use a cello to play nos. 1-5. Alternatively, add a second copy of that sonata. (The King's Music facsimile, at £12.50, is cheaper at the current exchange rate and does include two bass parts. The modern edition from Schott comes in two volumes at €24.95 each: I don't know how they solve that issue.)

Alessandro Rolla (1757-1841) led the orchestra at La Scala, Milan, from 1803-33. He wrote a vast amount of music, of which his duets survived for teaching purposes. His fourth book of *Trois Duos concertants* for violin and viola (50156; €14.00) dates from around 1809. Each has three movements: quick, slow, quick. The violin part is, on the evidence of the number of pages, more active than the viola (23 pages of music rather than 20), but looking more closely the viola part is by no means just accompanimental. The facsimile has the London seller's slip pasted over the original imprint: we are not told the real publisher.

FACSIMUSIC – GERMAN

C. P. E. Bach's two important collections of *Kurze und Leichte Clavierstücke mit veränderten Reprisen* of 1766 & 1768 (50155; €12.00) are issued in one volume (going well beyond the series specification of 5-25 pages, as do several other items described here). These are not so easy on the eye as French and Italian editions, having movable type, and the upper stave has the soprano clef. But at least if you are within the euro zone, they are good value. Their educational value comes from the fingering, pervasive in Book I, more selective in Book II. How important that is depends on the extent to which you think that fingering shapes the phrase or is a matter of convenience. It is a pity that the cover doesn't mention either the Helm numbers – 193-203 & 228-238 or the more convenient Wotquenne – 113-4.) Any serious student of mid-century keyboard music needs to have these. I'm less enthusiastic about his *Sonata pour le clavecin=forte=piano=orgue ou harpe*, 1776 (50157; €8.50): I've quoted the original title:

Fuzeau puts the subtitle first: *La bataille de Bergen*, making it ambiguous whether there is a Sonata and a Battle or just a Battle which is a Sonata: in English, a colon would have avoided ambiguity, though I'm not sure whether the same applies in French. While the absence of information in the series is fine for well-known music, this is frustrating. I suppose you could argue that most battle pieces of the period will illustrate, as here, the battle's beginning, the cannons and muskets firing, the cavalry attack and the moaning of the wounded. I've never heard of the Battle of Bergen, I don't remember anything about it from a week spent at a Music Librarian's conference in Bergen back in 1976, 'Battle of Bergen' produced nothing on the www nor did the extensive Wikipedia article on the town, and there's nothing in the *Rough Guide to Scandinavia* (quite informative historically) which we bought for our week's cruise from Newcastle earlier this month). Perhaps it's not the Norwegian Bergen. The Wotquenne number is 272. Helm's catalogue number changed from 381 (in the first New Grove) to 386 in the subsequently-published catalogue. It is among the spurious works, and also has attributions to other Bachs: CPE wrote, probably about this Sonata, 'The Bataille you mention is not by me. Such-like is not my style' (the last sentence being obvious from a glance at the music). It is, however, fun to play and could be used as an encore; it also provides some practice at hand crossing.

J. C. F. Bach's *Cello Sonata in A* (50159; €8.50) is taken from CPE Bach's periodical *Musikalisches Vielerley* (pages 118-125) of 1770. The print is quite small, so you will need two or three copies for performance, depending on whether you have one or two instruments on the bass line. It doesn't look too difficult, and it would be useful for a pair of cellists to practice alternating between the parts.

F. A. Hoffmeister's *Six Caprices* for unaccompanied violin (50158; €9.00) might be useful for buskers as an easy break from Bach, but their function must have been primarily didactic. None of them have a tempo mark nor are they essentially melodic. There is virtually no double-stopping. Hoffmeister was a music publisher as well as a prolific composer. This edition of the Caprices was published by an obscure London firm A. Hamilton between 1795 and 1808, but was presumably based (legally or illegally) on an edition by the composer.

FACSIMUSIC – FRENCH

The majority of the French items are for clavecin (harpsichord), but we start with F. Couperin's *Messe à l'usage de paroisses* [1690] (50152; €12.50). The original titlepage describes the publications 'Pièces d'orgue Consistantes en deux Messes' but lists a price for each mass separately in a way that looks as if it was part of the original design, not added later. This is an important work, both for Couperin lovers and those interested in the French organ repertoire, so even if you play it from a modern edition using only two clefs, it's worth having the facsimile for comparison.

Chambonnières Livre Second (or *Second Livre* as the cover modernises it) [1670] squashes up the original oblong format and prints two pages on one. This works fine: the music is perfectly legible. Standard repertoire, and again worth having even if you fight shy of playing from the clefs. (50147; €11.50; Livre I is in Fuzeau's more expensive series at €35.50).

Boismortier's op. 59 (1736) comprises *Quatre Suites de Pièces de Clavecin* (50148; €10.50). The Suites are rather shorter than Couperin's – four or five movements. All the pieces have titles. A 'Serenissime' marked *Noblement* doesn't quite match a 6/8 time signature. The notes look a bit large for the stave and some passages are quite congested.

Balbastre's first book of *Pièces de Clavecin* (1759) is typographically far more elegant, but is often quite congested. It begins with an Overture in C minor, which is followed by seven other pieces in C minor or major. Then comes an Overture in E flat, but followed by two pieces in G minor and F major, which don't make a group. The remaining pieces lack a prefatory Overture but are in A minor or major.

Duphy's *Quatrième Livre* (1768) (50138; €9.50) lacks any suggestion of relating movements by key. Like the Balbastre, pieces are still titled, but Duphy sticks to treble and bass clef except for one piece. One would like to know what all these titles mean: they might give some clues to performance.

Schobert's *IV Sonates pour le Clavecin avec accompagnement de Violon* op. 17 (50151; €12.00) really is an accompanied sonata, the violin part looking definitely secondary. Schobert's dates are c.1735-1767, which puts a fairly limited option of c.1765 for the date of these sonatas, since his last work was op. 20. Mozart met him in Paris in 1763-4 and adapted the first movement of of 17/2 as the slow movement in his piano concerto (K. 37) in June 1767; eleven years later, he quoted from op. 17/1 in his piano sonata in A minor K. 310. Assuming that the Mozart connection is the reason for choosing to reproduce this set, it is a pity that the buyer isn't given the information. Apart from helping the user, it would probably increase sales.

François Danican Philidor's *Pièces pour la flûte traversière* 1716 (50154; €11.00) are written primarily for the flute but the fact that they can also be played on the violin is made explicit, as is the division into suites – four of them, described in the old way: G re' sol, D la re', A mi la & E si mi. The title doesn't mention that there is also a figured bass. This is another volume in which landscape pages are squashed to fit two-on-a-page, which makes a copy for each player essential. Not all the page turns work, and there's no easy way to make them so.

Bernier's *Le caffè* (50150; €11.00) is one of the few French cantatas to have long (since 1959) been available in a usable edition by a non-French publisher (Bärenreiter BA

3440; €13.50, including parts, which makes it better value than the facsimile since you will probably need two copies and the page turns don't work so you'll have to copy the treble and bass parts). The fourth of the six cantatas in Bernier's third book (c.1725), it's an obvious companion for Bach's cantata on the same subject. Judging by the date on my score, I must have played it in 1972, but only the last movement looks at all familiar. The original title page has the work composed *Par Mr....* The publication date was also concealed: sometime between 1703 and 1715. The instrument is *Violon ou Flute* (presumably recorder – apart from the name, there are some low Es), the voice soprano.

Rameau's cantatas had their first 'modern' edition a century ago, though one hardly has 100% confidence in the 'Saint-Saëns' edition. In a series that is happy to split the contents of volumes, it seems a bit odd to keep together one cantata for soprano (*Le berger fidele*) and one for bass (*Aquilon et Orithie*) (50146; €12.50). The Faithful Shepherd was probably written in 1728; Grove describes it as for tenor, though the clef is treble (the two books I have on French cantatas are buried somewhere, so I can't check if there is any external evidence). It is scored for two violins (not explicitly, but both parts go below middle C) and continuo, whether for more than one a part depends if *tous* on p. 15 can mean two violins together or implies more. *Acquilon* and *Orithie* is a decade earlier and needs just one violin. The singer needs to be able to negotiate the F3 clef.

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LETTER FROM BURGUNDY

Brian Robins

If this second missive has taken rather longer to reach *EMR* than was planned, it's not due to slow deliveries but simply the fact that we've been rather preoccupied with the small matter of moving lock, stock and barrel – or more accurately books, music and CDs – to the small wine-growing village of Viré, just north of Mâcon (if you've not come across Viré-Clessé, an exceptionally pleasant white, do try to sample it). It also has to be said that once the summer festivals are over there's not too much musical activity in these parts, although missing a Mahler 7 with the LSO and Gergiev in Dijon because it coincided too closely with the move was the cause of some disappointment. But you probably wouldn't have wished to read about Mahler in *EMR* anyway.

There have been a couple of interviews in recent months. It was particularly gratifying to make the long journey south to talk to H. C. Robbins Landon at his splendid chateau near Toulouse. Although now 82 and in poor health, the great Haydn scholar remains a fund of reminiscences, many serving the purpose of reminding us just how neglected Haydn was when H. C. R. L. first started his great crusade. His memoir, *Horns in High C*, makes for a highly entertaining read if you can unearth a copy. The other interview was with one of the doyennes of medieval music making, Brigitte Lesne, some of whose observations accorded closely with Clifford's editorial in *EMR* 124. Lesne is no ivory tower medievalist. Her work at the Centre de musique médiévale de Paris is presently as much concerned with the problems of ever-shrinking funding as with artistic matters, a complaint now commonly heard among musicians in France. I read somewhere recently that the enchanting Carla is attempting to instil greater aesthetic awareness into her new presidential husband, but whether or not it runs to medieval music is an open question.

To Paris again for Alan Curtis's Handel *Tolomeo*, a performance that came on the back of his outstanding new Archiv recording. Not the least of the attractions of hearing a concert performance was the avoidance of any question of the kind of ghastly visual aberrations so frequently encountered in the opera house today. I have to confess to not being that familiar with *Tolomeo* and prior to reviewing the CD set turned to that fount of wisdom on Handel's operas, Winton Dean. *Tolomeo* is one of a number of the operas that Dean criticizes heavily on dramaturgical grounds, here not least in the case of the two leading ladies (Cuzzoni and Bordoni). One of his principal complaints is that their characters, Seleuce and Elisa, are insufficiently differentiated. 'Both', he writes, 'address breezes, birds or flowers on the slightest provocation'. And so they do, often to enchanting effect, even if the charming sentiments articulated by Elisa at times seem ill suited to such a malicious woman. Dean's

argument set in mind a train of thought. When we judge, at least in part, the dramatic success or failure of a Baroque opera in terms of the skill with which the librettist and composer created convincing flesh and blood characters, we are surely imposing a layer of analysis that belongs not to the period, but to our own post-Freudian culture? The objective of Handel and his contemporaries was not to create realistic 'characters' in the modern sense of the term, but characters capable of articulating the emotion(s) demanded of them at a specific point in the drama. If we find, say, Handel's Cleopatra to be a fully-rounded young woman who develops her personality during the course of the opera, is this not a happy accident of fate for us rather than an intentional piece of 'character building' by Handel and Haym?

While I certainly don't claim exhaustive knowledge of 17th and 18th-century writing on the topic, the evidence I do know suggests that Handel and his contemporaries (and near-contemporaries) had absolutely no interest in this aspect of the creation or reception of opera. Let's take Burney as an example. So far as I'm aware, Burney wrote more exhaustively on Handel's operas (and those of other London-based composers of Italian opera) than anyone else. So what made a successful opera in Burney's eyes? A list would include the musical character of the aria and its suitability to the text being expressed, the manner in which it was sung, the orchestral writing, the ingenuity of the harmony, the grace or fire and melodic appeal of the arias, and so forth. In other words just about everything but the characterisation of a role. Rather, and significantly, for 'the lovers of Music... an opera is the *completest concert* [Burney's italics] to which they can go', with the additional advantage that 'excellent acting [a topic on which Burney actually has little to say], splendid scenes... and dancing' might also be encountered. How often even 'excellent acting', let alone characterisation, played a part in the success of an opera is open to debate. At least one contemporary recorded that Senesino stood on the stage 'like a statue', while Horace Walpole's description of Cuzzoni as 'short and squat, with a doughy cross face' hardly inspires images of a dramatically convincing heroine. To some the inability of Burney (and Hawkins) to discover psychological depth in Handel's characters is a weakness of their writing, yet they and others – including surely Handel himself – were simply products of their time, a time that had yet to think in terms of characterisation in any modern sense.

Do these shared musings (and they run further than I've space for here) have any bearing on the way in which we think today about Baroque opera? I'm still thinking about the subject and am not sure, but I think they may and would be interested to hear from *EMR* readers who have views on the topic. (brian.robins@earlymusicworld.com).

LONDON CONCERTS

Andrew Benson-Wilson

THE SIXTEEN

The Sixteen have been making the most of their position as Associate Artists of the South Bank Centre with an enterprising series of concerts that blend early with more recent repertoire, both of which have been a cornerstone of the Sixteen's performance over the years. Their 17 March Queen Elizabeth Hall concert was themed around 'La Guerre', with Janequin's percussive evocation opening the concert. This was followed by Francisco Guerrero's *Missa de la batalla escoutez*, based on Janequin's piece, interspersed with Poulenc's four *Motets pour un temps de pénitence*, an inspirational contrast of musical texture. Readings by Alan Howard and Virginia McKenna from Lorca, Eluard, Auden (his moving 'Refugee Blues') and Brecht, together with imaginative lighting and projected images, further expanded the 'concert experience'. The second half started with three Guerrero works: *Ego flos campi*, *Lauda mater ecclesia* and *Duo seraphim à 12* and finished with the highlight (at least for non-*EMR* readers) of Poulenc's extraordinary 20 minute hymn to Liberty, *Figure humaine*, written towards the end of the Second World War to texts by Eluard. It finished with a spectacular top something-or-other from Sarah Leonard. The Sixteen fielded a range of singers, from the usual 'early music' line-up of 18 singers for the Guerrero to 28 for the Poulenc, although one or two of the additional singers brought a degree of vibrato with them that was as inappropriate for Poulenc as it is with the earlier repertoire. Sopranos Grace Davidson and Julie Cooper were both excellent soloists. Harry Christophers' direction was exemplary, although I overheard comments from the outgoing audience about his rather flamboyant conducting style and stage presence. Finally, just in case any of those responsible get to see this review, can I mention the increasing and irritating habit of the South Bank Centre, and some other venues, to dim the lights so much that the audience cannot read their programmes.

There aren't many concerts that carry a blessing from the Archbishop of Canterbury, but The Sixteen's series of annual Choral Pilgrimages (started as a Millennium project, and now in its eight year) is one that deserves such an accolade. Their tour of 21 venues, including some of England's most spectacular cathedrals, carries with it a degree of spirituality that no concert hall can match, however good the performance. I heard their concert in Winchester Cathedral (12 April), one of the events that features what the programme referred to as a pre-concert 'Conductor-Singer encounter', in this case what seemed to be a carefully prepared chat with countertenor David Clegg. This year's programme concentrates on Robert Parsons, Christopher Tye and Robert White, three composers who worked through the troubled times of Edward VI and Mary before settling into relative calm during the reign of Elizabeth. The music we heard would

not have been sung in a space like Winchester Cathedral – or, indeed, in any recognised church – during the reign of Edward VI, but the old liturgy returned during the reign of Mary. The best-known piece was Parsons's *Ave Maria* that opened the programme, but the first half was dominated by White's powerful 5-part *Lamentations*. After the initial Hebrew letters, each verse built its own musical language around the opening motif and the whole moved to an exquisite climax (one of a number of occasions where Harry Christophers' audible sharp intakes of breath, seemingly unrelated to upbeat pulse, rather intruded) before relaxing into a meditative conclusion, repeating the earlier gentle refrain of *Jerusalem, Jerusalem*. Tye's *Agnus Dei* (from his *Euge bone Mass*) has four rather than the expected three sections, the middle two being for low and high voices respectively. Although one was probably an alternative in liturgical performance, the structure of the whole sequence make good musical sense. In contrast to his treatment of the initial letters of his *Lamentations*, White's *O bone Jesu* treats the opening phrase of each verse homophonically. I particularly liked the vocal interjections of the word *dixi* into the rising phrases of the powerful antepenultimate verse *Clamavi ad te, Domine, dixi: Tu es spes* – and the extraordinary initial 'A' of the Amen as it rocked back and forth across all the voices. White's fourth setting of *Christe qui lux es et dies* and Tye's *Peccavimus cum patribus nostris* complete this moving concert, the final Amen being one of a number of challenging moments for the three impressive high sopranos. The success of The Sixteen's annual series of concerts is born out by the fact that they could fill Winchester Cathedral for a programme of composers that most of the audience have probably never heard of. The editions were prepared by Sally Dunkley, one of the founding singers of the group, and she also contributed an intelligent programme note.

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

The Orchestra of the Age of Enlightenment has been resident at the South Bank concert halls since 'early' time began, and their annual concert series always explores interesting territory and repertoire. The 2007-2008 season has focussed on the concept of Revolution, their two most recent concerts looking in particular at the Eve of Revolution, first with *Messiah* and then with music for The Stage. The pre-concert publicity for *Messiah* (18 March) had rather led me to believe that this might have been a recreation of the 1784 revival of *Messiah*, with around 500 musicians, and the first of what became annual commemoration concerts of increasingly vast proportions and the birth of the English 'choral society' tradition. This was not to be. The orchestra was 32 strong (8, 7, 4, 3, 2 strings) with a choir (English Voices) of 22. However, there was a something of a mixture of styles in this multi-layered performance, not least in the choice of

soloists, with two firmly in the big operatic tradition and two younger singers who were, for my tastes, far more suitable as Handelian singers. Youth definitely won over, with mezzo Clare Wilkinson and tenor Andrew Tortise both revealing sensitively appealing performances, always balancing with the orchestra despite their relatively light voices ('relatively' for those who prefer full-blooded blasts in *Messiah*). The 'make Handel BIG' brigade (and some of my reviewing colleagues) often assume that the opening tenor recitative should be a bombastic blast from the heavens, perhaps forgetting that the words are actually 'Comfort ye'. For me Andrew Tortise pitched the volume just right. Bombast a plenty there was from Matthew Best (taking the place of Christopher Purves) in his opening 'I will shake the heavens and the earth'. I am sure his vocal style is excellent in the right repertoire, but I really do wonder how a self-confessed Wagnerian Heldenbariton can be given a gig like this by such a musically enlightened orchestra. Generally speaking, only the first note of a four-note passage was audible – the rest slithered by unnoticed. The Pastoral Symphony was taken at breakneck speed – and Lorna Anderson's shepherds not so much abiding in the fields as gallivanting all over them. Vocally I found Lorna Anderson's voice rather too brittle and edgy for most of her contributions. Regardless of religious beliefs, or lack of them, Clare Wilkinson's 'He was despised' was unbearably moving. Given space by Laurence Cummings (particularly in the closing moments), she portrayed an extraordinary depth of expression by the tiniest of means – almost every word had its own vocal colour. The excellent choir responded in kind with a passionate 'Surely He hath born our griefs'. The instrumental playing met the OAE's usually exceptionally high standard – Laurence Cummings is clearly one of those conductors who lifts them. This indefatigably young conductor always displays total commitment to and complete immersion in his music. He exudes enormous energy, often leaping Zebedee-like into the air. But this is no empty showmanship or look-at-me antics – every gesture is totally dedicated to the service of the music. The only minor instrumental quibble was a very slight feeling that the continuo cellist was pushing the pace slightly faster than either the singers or conductor intended. David Blackadder completely stole the show, as trumpeters are wont to do, in his beautifully eloquent 'The trumpet shall sound'. Indeed, from his position right at the front of the stage, he portrayed far more musical and spiritual insight into the work than the singer, who had his head in the score throughout.

An even younger conductor who looks set to lift the OAE into stratospheric musicality for many years to come is 25-year-old Robin Ticciati. I am sure he is getting to used to being compared with the young, and similarly baby-faced, Simon Rattle – his choice of hairstyle certainly does little to dispel such comparisons. He barely looks old enough to be let out at night on his own, let alone given the chance to command and enthuse an emphatically self-managed orchestra who eat ineffective conductors for breakfast. Their concert (Queen Elizabeth Hall, 28 April) wasn't of the most inspiring repertoire and was high-jacked at the last minute by the withdrawal of Lisa Milne,

leading to a restructuring of the programme and two singers called in with just a few hours notice. But husband and wife team Claire Rutter and Stephen Gadd both gave fine performance, the latter spectacularly so in his brilliantly acted depictions of the Count in *Figaro*. As is so often the case, the lighting at the QEH was dreadful, with the singers standing in complete shadow at the front of the stage. They also left the loud speakers switched on, leading to some very audible feedback from a mobile phone signal. Gluck's Ballet Music from *Don Juan*, produced some of the finest orchestral playing I have heard from a clearly invigorated OAE that is in any case rarely less than outstanding. Ticciati relished his search for detail in the score – for example, in the concluding *Allegro non troppo* when the theme was with the second violins and violas, he turned to the first violins to direct some little pizzicato notes. He kept the sound crisp and clear in some tricky runs of whirligig music keeping the listeners on the edge of their seats – indeed, leader Margaret Faultless almost leapt clean out of her seat at times. Haydn's *Il distratto* Symphony 60 is not an easy work to appreciate, not least for its rather non-PC portrayal of mental illness. Haydn himself didn't seem to appreciate it that much, referring to it as 'that old pancake'. It would make far more sense in its original incarnation as incidental music to the play *Le Distratt*, than as a symphony, both for the comedic aspects and because it would make more sense of the two movements added after a very obvious symphonic three-movement construction and conclusion (not surprisingly bringing applause from the audience). Nonetheless, taken for what it is, it is an amusing work, notably Charles Ives moment in the first movement of a marching band passing the window where a sophisticated chamber music concert is taking place.

The concert was followed by one of the Orchestra of the Age of Enlightenment's enterprising informal 10 pm one-hour Night Shift concerts, repeating sections of the earlier programme and headed by an embarrassingly lightweight 'personality' of the sort that present day television seems to produce by the bucket-load but are usually kept safely tucked away in dreadful makeover programmes. At least on this occasion his overblown confidence wasn't quite so intimidating towards the orchestral players and, I am glad to say, was completely outshone by the endearingly hesitant Robin Ticciati. Apparently around 80% of the audience at these Night Shift concerts are below 35, leading to one of the few occasions when I felt rather old at a classical music concert (although I was by no means amongst the oldest). I managed to find a 'young person' to chaperone me, and she pronounced Robin Ticciati (and, rather sadly, the 'personality') as 'a dish'. There we go!

This was also the moment that the Orchestra of the Age of Enlightenment announced their two new leaders, after a lengthy period where they have clearly been considering many options. In my view, they have made an excellent choice in the talented young violinists Kati Debretzeni and Matthew Trustcott, both of whom have had rave reviews from me in the past. They join Alison Bury and Margaret Faultless in the team of four OAE leaders.

A month earlier I had heard the Orchestra in their late-17th-century incarnation in a concert of Blow, Locke and Purcell at Basingstoke's Anvil (26 March). Led by Margaret Faultless (who on this occasion remained firmly in her seat), the instrumentalists were joined by the excellent young soprano, Grace Davidson and actor Dominic Rouse. The three suites from *Venus and Adonis*, *The Tempest* and *The Fairy Queen* made for a programme of lots of little pieces, but the OAE managed to avoid the problems that this can cause. And I must mention the very enthusiastic tambourine player – I couldn't see who it was, but I think it was one of the second violinists relishing the chance to make far more noise than usual.

WIGMORE HALL

The King's Consort, under their Artistic Director Matthew Halls, featured four violin soloists in their Wigmore Hall concert on 15 April. Although entitled 'Vivaldi: *L'estro armonico*', the programme also included music by Geminiani and Corelli alongside the five Vivaldi works. The lead violin role was shared amongst the four violinists – Stéphanie-Marie Degand, Matthew Truscott, Sophie Gent and Sarah Sexton, the first three in particular having the chance to make significant solo performances. A couple of the concertos also specifically mention the violincello as a solo instrument, and all the works had key continuo parts for the cello. So I thought it was a breach of etiquette that the excellent cellist, Sarah McMahon did not receive any personal recognition from the director, either at the end of specific concertos or in the various applause acknowledgments at the end of the concert. Some of the other players recognised that this was happening, and I hope that Sarah got more than her fair share of post-concert drinks as a result. That aside, this was a most effective concert, with some sensitively shaped phrasing and dynamics from all. As an example, there was a particularly attractive moment of repose in the *Allegro* of the Vivaldi Concerto 10, when the volume dropped down to the barely audible. Matthew Halls' direction from the harpsichord was well judged, as were his continuo realisations and occasional additions to the text.

The Gabrieli Consort ventured into the West End from their usual London home in Spitalfields for a concert of Purcell's *Come, ye Sons of Arts away* (the 1694 birthday ode for Queen Mary) and *Dido and Aeneas* (29 April, Wigmore Hall). *Come, ye Sons of Arts away* was presented in the new reconstruction by Rebecca Herissone, following the hint in the previously unknown 'facsimile' of 14 bars of the composer's autograph, printed in 1825 (and below on p. 28) but whose significance was only noticed in 2003) that showed that the usual version (based on a manuscript from about 70 years after Purcell's death) must have differed in many ways and included wind parts added or rewritten by the scribe. The fragment gives the first words, hence the extra 'S' in the title. The sparser scoring certainly let more light and air into the musical texture. The staging was rather unusual, but very effective. The players stood (including the cellist) in a semicircle at the back of the stage, with the singers in a similar semicircle in front of them. Paul McCreesh stood to one side and

conducted with impressive reticence, by and large letting the singers and players get on with it – an impressive display of directorial modesty. Of the four soloists, Julia Doyle and Jeremy Budd were particularly impressive. *Dido and Aeneas* featured Sarah Connolly in a preview of her forthcoming Royal Opera House role as Dido. None of the other soloists stood a chance against her mesmerising performance, although Daniel Taylor had fun as the Sorceress, letting loose his otherwise tied-back hair as he stepped out of the chorus. Ronan Collet impressed as Aeneas. I do rather fear that Elin Manahan Thomas' recent high-profiling (she is one of many very attractive young things that record companies push to the fore) might have come a little too soon in her career. Her Belinda was just a little too prima-donnaish for my taste, particularly given the nature of the role and when set against a consummate professional like Sarah Connolly. A couple of dances for two theorbos were given lovely performance by Paula Chateaufneuf and Fred Jacobs – and harpsichord player Luke Green and continuo cellist Joseph Crouch also impressed.

LONDON HANDEL FESTIVAL.

The London Handel Festival goes from strength to strength under the inspiring direction of Laurence Cummings, Adrian Butterfield and Catherine Hodgson. This year's Festival, the 31st, started with an outstanding performance by the London Handel Singers and London Handel Orchestra of *Joshua* (13 March, St George's, Hanover Square). The opening chorus was an early test of each section of its 18 members, who passed with honours, although I would have preferred the chorus to have stood throughout the orchestral introduction. Allan Clayton demonstrated a commendably clear tenor voice with an attractive tone and excellent breath control in the title role. George Humphreys successfully negotiated the testing series of octave leaps in his opening aria. Katherine Manley remains one of my favourite Handelian sopranos and she excelled as Achsah, notably in 'Oh! Had I Jubal's lyre' and the earlier 'Hark, 'tis the linnets and the thrush!', with Adrian Butterfield and Katy Bircher providing gorgeous instrumental invocations of their dulcet tones. Alexandra Gibson took the role of Othniel. The chorus continued with several spectacular contributions, aided by Laurence Cummings' energetic and powerful directorial interpretations, ranging from the awesome Brucknerian power of 'Glory to God' to the exquisitely sensitive fade-away conclusion to 'Behold, the list'ning sun'.

The Middle Temple Hall was an impressive venue for *Aci, Galatea & Polifemo* (31 March), the three soloists making very good use of the space. Indeed, anyone who thought that the three music stands signified a static concert performance was in for a shock. Rather than the north-east coast of Sicily, the setting of Ovid's original myth, peopled by a one-eyed rock-hurling giant (a loose disguise for Mount Etna), a Nereid sea-goddess and a shepherd (who was turned into the river Aci that still tumbles off the slopes of Etna, giving its name to many small towns), this was set in and around a modern day wedding, albeit with a rather disruptively tipsy (and ultimately gun-

toting) guest in an eye patch who took a clumsy shine to the bride as he thundered down the central aisle and hurled the music desks to the ground. Lukas Jakobski seems to be genetically programmed to sing roles like Polifemo, his impressive physical presence being matched by an equally imposing voice and a most impressive range of interpretations, from the galumphing *Sibilar l'anguai d'Aletto* to the enormous vocal range required in *Fra l'ombre e gl'orrori* and the touching *Vissi fedel, mia vita*. Clare Wilkinson (another of my favourite Handelian singers) delightfully caught Galatea's mocking response to Polifemo's seduction technique (which could indeed do with a little refining) and, along with Gilliam Ramm as Aci, continued to wind the tension up towards the three key arias and trio just before it all gets a bit messy. This was an extremely well staged performance, directed by Daniele Guerra with set and lighting designs by Charles Edwards. Laurence Cummings and Adrian Butterfield conducted and led the London Handel Orchestra with characteristic vigour.

The four female soloists in *Joshua* and *Aci, Galatea & Polifemo* were all ex-finalists of the Handel Singing Competition. Its 7th incarnation (3 April) saw five finalists, drawn from 84 auditioned singers and 14 semi-finalists, paraded before five adjudicators. As ever, the overall standard was impressive, although I still have my doubts about the transferability of big operatically-trained voices, with their attended vocal quirks and persistent vibrato, into the music of Handel and his ilk. For me, clarity of tone and articulation remain key to Handel singing. I have never managed to pick an eventual winner of these events (at least based on my own musical judgement) so I guess that the adjudicators have consistently looked for different qualities. However I am glad to say that many of the non-prize-winning finalists have gone on to even greater things than the winners. To their credit, the Festival does stay very loyal to its finalists, many of whom get regular Festival concerts. Another issue which has arisen in a number of these Handel competitions is the ability of singers to adjust their voice for the space into which they are singing. They may have gone through the conservatoire mill with training geared towards an eventual career in an opera house, but the acoustics of St George's, Hanover Square are very different. Indeed, I think that many of the vibrato-laden voices would actually sound a great deal more suitable for Handel if they allowed themselves to sing a bit quieter – vibrato often seems to reduce along with volume.

I thought that this year's bunch were particularly impressive, and would have had trouble deciding between at least four of them as potential winners. Soprano Erica Eloff started with the sort of performance that could well have had her fellow singers committing mass suicide in the green room. A staggeringly confident and well-managed stage presence won over the audience (and, it seems, the adjudicators, who awarded her the first prize). Although she showed that she could control her vibrato, particularly in quieter passages, those quieter passages were rare indeed – indeed there were times when I wondered if her voice was being unnecessarily forced. This was some of the loudest singing I have heard in such a small space and

there were times when the individual notes of runs became undifferentiated. What endeared me to Erica was her brilliant personifications in each of her three arias, including seductively slipping her shawl off her shoulder at one point. Another thing that Handel Festival audiences and adjudicators love is loud high notes, and Erica came up with the goods at the end of her third aria from *Alcina*.

Mezzo Clara Mouriz won over the audience even more with an impassioned and intense performance, earning her the audience prize. Her voice veered towards the operatic, but her vibrato, although persistent, was relatively shallow and she demonstrated commendably clean articulation in her concluding aria from *Rinaldo*.

The second prize went to soprano Rhona McKail, although I wonder if this was more to do with her excellent communication with the audience (which included spinning her pieces into a little tale) rather than what, for me at least, sounded a slightly underdeveloped voice.

The two male singers particularly impressed me, although (as seems to be the manner of these occasions) neither of them picked up any of the key prizes. Greg Tassell had the sort of attractively youthful and unaffected vocal timbre that I am inclined to think often produces the most effective 'early music' voices. His ornamentation was excellent, his runs clear and defined, his singing thoughtful and sincere and he showed himself capable of exploring a range of emotions. But I think his programme let him down. Apart from pondering the wisdom of singing a work as well known as *Ombra mai fù* in this competition (or anywhere, for that matter, apart from within the context of *Xerxes*), the music and mood was far too similar to his opening piece. And, horror of horrors, he failed to provide the adjudicators with a 'showstopper' – I have noticed over the years how important this is with the judges of this particular competition.

Bass-baritone Lisandro Abadie was also very impressive, with a clear voice, a rich tone, clean textures and the ability to sing Handelian runs accurately and with definition, although, compared to some of his colleagues, his stage presence was a bit static.

As ever, the supporting orchestra, led by Laurence Cummings, was excellent. As well as the first, second and audience prize, the remaining finalists also gained a prize just for being there. For some reason the lowest monetary prize went to the best of the many accompanists that did so much work during the earlier rounds. I hope they also got a good fee for their troubles. Although I didn't hear any of these earlier rounds, regular readers will know that I am sure that Eric Dippenaar was a worthy winner of the puny prize.

As well as the ten evening events, there were also eight lunchtime concerts in St George's, Hanover Square. I managed to get to three, starting with The Oboe Band, a group I first came across at the Early Music Network Young Artists Competition last year. Their programme (31 March) was entitled *War and Peace*, and demonstrated the role of previous oboe bands in these respective arenas. After an attractive little fanfare by Lully, we heard Kreiger's five movement *Lustige Feld Musik Partita No 1*. My only criticism of the entire concert was that the gaps

between the movements in this piece were too long, for no apparent reason. The introduction of oboes to England was reflected in the suite from Purcell's 'Fairy Queen'. Boismortier's Sonata in g Op34/1 was a prelude to the most fascinating work of the concert, an arrangement of Bach's motet *Lobet den Herrn alle Heiden* for two oboes and two oboes da caccia. I particularly liked the communicative style of all four players, both to the audience (which included them taking turns to introduce pieces) and to each other.

Two finalists from the 2007 Handel Singing Competition gave lunchtime concerts, the first being the audience prize winner, Anna Devin, accompanied by Bridget Cunningham, harpsichord, in a concert of Purcell and Handel ('Sweeter than Roses', 15 April). I was impressed with Anna Devin's interaction with the audience. She has a powerful voice coloured by vibrato, although she still managed to produce clear trills (usually one of the first casualties of excessive vibrato). More experience will give her a wider range of colour and tone – and volume. Bridget Cunningham was an effective accompanist (Purcell continuo realisation is not easy) as well as soloist in Purcell's 'New Ground' and extracts from Handel's 7th suite and his own transcription of his Overture from *Rodelinda*.

Joanna Seara's concert ('Drama for a While', 16 April) revealed a singer of real talent. She was particularly good at dramatisations, notably in her first piece, Purcell's 'Mad Bess' (a work also sung by Anna Devin in the previous concert). Her voice is rich in tone and flexible. Her vibrato is gentle and, most importantly, controllable; choice of ornamentation was impeccable and she also produced some simple but effective cadenzas. Her dramatisations ranged from feisty and impassioned to coquettish and gentle. Her singing in Carissimi's 'Lament of Mary, Queen of Scots' was exemplary, notably in the moment leading up to Mary's execution. A fascinating conclusion was a couple of extracts from Lampe's parody of Handelian opera, 'The Dragon of Wantley'. I was less impressed with the harpsichord player, and not just for some rather dull continuo playing. Like it or not, the soloist is number one, so leaping to your feet, uninvited, to take applause when the singer has just completed a lengthy and difficult work (in this case, Mad Bess) is not just visually obtrusive but also, I suggest, a lack of musical etiquette and, frankly, bad manners.

The Handel Festival concluded, as usual, in the wonderful Britten Theatre for a week of fully staged performances of *Atalanta* (opened 21 April) with an outstanding cast of singers from the Benjamin Britten International Opera School, together with the London Handel Orchestra conducted by the indefatigable bundle of energy that is Laurence Cummings. Contemporary settings of period opera can be fraught with issues, but here was one that had me absolutely enthralled, thanks to some inspiring direction from Christopher Cowell. The setting was Brighton Beach, with a mixed group of Mike Legh meets Little Britain via Catherine Tate layabouts doing what such youngsters do. Atalanta and Meleagro (the disguised royal couple of the plot) get together on their laptops

through an internet chat room and then text pictures to each other on their mobile phone. The 'shepherd' couple are Irene, a Vicky Pollard clone, and the guitar strumming hippy Aminta, who both merge into the single mum, gum-chewing, litter-louting attitude-touting chavs that make up the excellent supporting cast of actors. Instead of showing her prowess at boar hunting, as Ovid would have it, Atalanta outdoes the boys in a Wii contest in a games arcade. Now, the typical London opera goer has only just managed to work out what a tape recorder is, so the chances of them recognising a Wii is remote in the extreme. (If any *EMR* readers don't know what a Wii is, you could always Google it!) Purists might object (and, indeed, have objected) that some of the niceties of Ovid's tale got a bit waylaid in the re-telling, but Handel's libretto also sidelines some of the most important aspects of the tale. Atalanta is not portrayed as Ovid's androgynously macho tomboy who denies her gender and insists on outdoing the men in their sports and hunting, but as the sort of slightly boyish but very attractive expublic school upper middle-class student backpacker that sends many men's hearts aflutter. And there was certainly no gender confusion in Ruby Hughes' excellent, and very feminine, portrayal of Atalanta (disguised as Amarilli for most of the action). There was a similar lack of gender confusion in Madeleine Pierard's absolutely stunning trouser-role portrayal of the Harry Potteresque Meleagro (mostly disguised as Tirsi) – this was one of the most spectacular examples of trouser-role acting and singing that I have ever seen. Stephanie Lewis also excelled as both actor and singer as the track-suited 'am I bovvered?' Irenie alongside Tyler Clarke, an excellent cover for the role of Aminta. Vojtech Šafarik appeared at the end as Mercurio to deliver the *deus ex machina* but, in place of the intended royal wedding with fireworks of Handel's original (written in haste for the wedding of Frederick, Prince of Wales to Princess Augusta of Saxe-Coburg in 1736), he becomes a sleazy presenter of an appallingly glitzy wedding makeover show. Laurence Cummings directed the top-form players in his customary brisk and perceptive style. As well as the compelling direction and excellent acting, I was also enormously impressed with the singing. For once, I can review Handel without mentioning vibrato. Any one of the excellent young singers would make deserving winners of the Handel Singing Competition. I just hope that their continuing studies do not land them with voices that are no longer appropriate for the earlier repertoire.

MORE HANDEL

Another very striking modern up-dating of Handel came to the delightful East London venue, Wilton's Music Hall, with their resident Transition Opera company's presentation of *Acis and Galatea* (22 April). Transition Opera is led by director Netia Jones and period instrument conductor Christian Curnyn (a pairing of talents that also features in the Early Opera Company) and is 'dedicated to media-rich productions'. Although the gently lapping waves of the video backdrop setting could have been the sub-Mount Etna coast of north-east Sicily, it was more likely to have been the seemier side of a 1930's Brighton beach (or Thomas Mann's Venice lido), with a chorus of

camp sailor boys adding a confusing sub-plot, not least in their seduction of the woggle-wearing boy scout Acis – not what you would expect him to succumb to when challenged for the swimsuit-clad Galatea's affections by the one-eyed (or, in case, two-eyed, but with a video camera strapped to his forehead) and, eventually, blood soaked Polyphemus. It was unfortunate for the talented young singers (Sinéad Campbell *Galatea*, Nicholas Watts *Acis*, Jonathan Brown *Polyphemus*, and Nathan Vale *Damon*) that I had only just heard the outstanding singing in the London Handel Festival *Atalanta* – impressive as they were, they did not match that high standard. The players, however was absolutely top class, with notable contributions (as ever) from Catherine Martin, violin, and Katharine Spreckelsen, oboe. Richard Sweeney also impressed on theorbo, as did Christian Curnyn's sensitive harpsichord continuo playing and energetic musical direction. Netia Jones's staging and video input were impressive, only occasionally getting in the way of the singers and action. However, I wasn't too convinced by the gory ending as Polyphemus chops up lumps of bloody flesh as some sort of gruesome feast. I am all in favour of bring modern technology into opera and classical music in general – and may well have appreciated this performance more if I hadn't seen it the day after *Atalanta*.

Christopher Hogwood and The Academy of Ancient Music are half way through an annual mini-series of little-known Handel operas at the Barbican (one from each of the three main decades of Handel's operatic career) leading to the 2009 Handel anniversary year. After last year's impressive *Amadigi*, it was the turn of *Flavio, re de' Langobardi* (1723) to get an airing (17 April). The libretto is a curious intermixing of the ancient history of the Kings of Lombardy around 700 (in the days when they could, apparently, send somebody off to become the 'King of the Britains') and the Spanish legend of Le Cid. It is a typically pathetic tale of unrequited love, requited love, murder and mayhem, but with the twist of revolving around the obscure relationship between fathers and children in which the latter gain all the sympathy votes. Unlike many Barbican concert performances of opera, this was not an import from a fully-staged European show where the lack of scenery, costumes and props can be noticeable. Although generally using scores, the interaction between the singers and the excellent acting of many of the cast brought the text to life in a way that drew me further into the music than at a fully staged performance. Outstanding for their acting were James Gilchrist as a wonderfully blustering, bumbling and vain-glorious Ugone and Renata Pokupic, his daughter, the flighty and coquettish but ultimately appealing Teodata, with other delightful role portrayals from Robin Blaze as Guido, Teodata's brother, and James Rutherford as Lotario. No staging director was credited, so I assume that the staging and characterisations came from the singers themselves. There were some lovely moments of comedy, not least when King Flavio offers Ugone the post of King of the Britains by opening an envelope handed to him by one of the oboists and handing over a little union flag. This comedy element continued as a sub-text through to the end, helpfully covering the awkward reappearance

of the long-dead Lotario to provide the bass line in the final chorus. Iestyn Davies is a relatively recent addition to the congregation of countertenors, and managed to appear both imperial and boyish as a pint-sized King Flavio. Robin Blaze is one of the finest countertenors around; his unaffected light and lyrical voice and absolute clarity of tone and projection lead straight to the heart of the music. And he proves that you do not need a huge voice overlain with vibrato to sing opera in large spaces. The frequently occurring 'Barbican curse' of star singers pulling out struck again, leaving the show Sandine Piaules. I often find myself raving about the replacement singers, and Karina Gauvin certainly bought an impressive emotional depth to her many key arias. However I found the insistent semiquaver pulse that her vibrato imparted to every note just got in the way of the music. Maite Beaumont, in the trouser role of Teodata's lover Vitige, demonstrated that it is possible to have a powerful voice without excessive vibrato. As well as her acting abilities, Renata Pokupic also displayed equally outstanding vocal qualities, despite moments when the vocal line (written for a contralto rather than a mezzo) was challengingly low in her range. Christopher Hogwood conducted in his usual exemplary unassuming and unobtrusive manner, his devotion to the music being paramount.

As a prelude to their summer opera season, Garsington Opera gave the Royal Academy of Music Baroque Orchestra (or RAMBO as they apparently call themselves) a chance to show their mettle as well as allowing a preview of their forthcoming opera performance of Vivaldi's *L'incoronazione di Dario* (27 April). The small size of the instrumental forces means that any individual nervousness or insecurity is cruelly exposed, but it was encouraging to see confidence growing as the concert progressed toward the concluding Handel Concerto Grosso (Op. 6/11), where violinist Eleanor Harrison came into her own. Director Laurence Cummings (the RAM Head of Historical Performance) played Bach's Concerto for Harpsichord (BWV 1055), the lingering melodic line of the *Larghetto* being particularly effective. This was also another chance to hear the Croatian mezzo Renata Pokupic in an aria from *L'incoronazione di Dario* and two arias from *Ariodante*. As with her Barbican performance the week before, she combined exquisitely beautiful vocal colour and texture with a most engaging stage presence. Bassoonist Inga Klauke made an impressive contribution to *Scherza infida*, as did Eleanor Harrison in Bach's *Erbarne dich*.

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BYRD ON A WIRE

Richard Turbet

PUBLICATIONS

Before noting those writings about Byrd which have been published since last year's "Byrd on a wire", *Early music review* 119 (2007): 28-32, it is always a pleasure to catch up on the few from previous years which had hitherto fallen below my radar. The most distant is P.T. Sherwood's "William Byrd 1543-1993" in the *Journal of the Hayes and Harlington Local History Society* 48 (1993): 6; as its title indicates, this dates from before John Harley's discovery that Byrd was born in 1540 (or late 1539), and is anonymous, but the author's name is indicated in an Editor's Note. Byrd lived in Harlington for several years either side of 1590. Timothy Day's "Tallis in performance", *Early music* 33 (2005): 683-92 incorporates some material from "The history of Byrd in performance: some materials in the British Library", a paper which he gave at the International William Byrd Conference (IWBC) at Duke University in 2005. Most recently, the prolific Kerry McCarthy published "William Byrd the Catholic" in *Sacred music* 133 (Winter 2006): 48-50, a version of her note in the programme for the annual William Byrd Festival at Portland, Oregon, which celebrated its tenth anniversary last year.

Unlike last year there have been no monographs devoted to Byrd, though five are known to be in preparation and will be mentioned in due course. Meanwhile Kerry McCarthy published two significant articles: " 'Brought to speake English with the rest': Byrd's motet contrafacta", *Musical times* 148 (Autumn 2007): 51-60; and "Tallis, Isidore of Seville and *Suscipe quaeso*", *Early music* 35 (2007): 447-50, which also incorporates material from a paper given at the IWBC, this one entitled "Revisiting the 1575 Tallis-Byrd *Cantiones*". Another item featuring Byrd's *Cantiones* was written by a newcomer to published Byrd scholarship, though no stranger to conferences, David Trendell: "Aspects of Byrd's musical recusancy", *Musical times* 148 (Autumn 2007): 27-50. Moving to the *Gradualia*, or more specifically *In manus tuas*, David Pinto in "Byrd and the bees: 'In manus tuas'", *The viol* 6 (2007): 41-43, vigorously refutes the established, or rather Byrd Establishment's, wisdom that this motet is an arrangement of an original for instrumental consort, likewise *Laudate pueri* from the 1575 *Cantiones*. In the same issue, pp. 26-30, John Milsom offers "A composer's-eye view of the *In nomine*", which contains penetrating analysis of Byrd's use of fuga in relation to the cantus firmus in *In nomine* a5 no. 1 and a4 no. 2. This was based on his paper "Byrd's fuga 'upon the plainsong'" which he gave at the William Byrd Seminar in 2007 (see below). In my own article "Byrd's choral songs with viols", *The viol* 9 (2007-8): 14-16, I look at his small but significant repertory of songs for soloist plus chorus accompanied by viols, ponder whether they indeed form a separate genre and, with reference to some similar works, suggest a possible sequence of their composition.

Kerry McCarthy's article on contrafacta touches on the

periphery of Byrd's music for the Anglican Church, and three more articles engage with it more directly. In "Byrd, Gibbons and Murphy's law", *Church music quarterly* (June 2007): 40-41, Andrew Johnstone discusses the problems thrown up by conflicting sources when editing Byrd's *Second Service* (and Gibbons' *Short Service*). Meanwhile in "Music manuscripts of George Iliffe from Stanford Hall, Leicestershire, including a new ascription to Byrd", *Music & letters* 88(2007): 420-35, Oliver Neighbour introduces into Byrd's *oeuvre*, with all appropriate reservations and qualifications, a setting of *Preserve us Lord*, a single part of which survives, and this is reproduced with a transcription. As I noted above, the William Byrd Festival celebrated its tenth anniversary last year. I was invited to give a Public Lecture and, since the evening canticles of the *Great Service* were scheduled to be sung at the Festival Evensong, I delivered a paper entitled "Byrd's *Great Service*: the jewel in the crown of Anglican music". Mindful that research is actively being carried out towards a book on Byrd's music for the Anglican liturgy (see below), and specifically at that time on the dating of the *Great Service*, I was able to report in the course of this paper that, thanks to the difference of one word in the text of the *Te Deum*, it is possible to confirm that Byrd used the text of the Elizabethan Prayer Book of 1559 and not that of the Jacobean Book of 1604. The phrase in question is "sitteth on the right hand of God" rather than the subsequent "sitteth at the right hand of God", and unlike at least one other such phrase, it was not modernized in the second edition of the Elizabethan Book of Common Prayer in 1596. I included this (minus the recent discovery about the edition of 1596) in the course of my account "The tenth annual William Byrd Festival Portland, Oregon, 2007", *Early music review* 121 (2007): 16-17; reprinted in *Cantores in Ecclesia's Newsletter* (November 2007): [1-2]. There was also a successor to IWBC, and Philip Taylor reported on the proceedings in "William Byrd Symposium, King's College, London, 23-24 July 2007", *Early music review* 121 (2007): 15-16. In "The Byrd sings", the completion of *The Byrd edition* was celebrated in *The bell* (Summer 2007): 6, the house newsletter of the publisher Stainer and Bell, and in "William Byrd: the songs and English church music", *CHOMBEC news* 4 (2007): 4, John Irving gives news of two forthcoming books about Byrd, which I shall mention later in this article, along with an explanation of CHOMBEC. The shortest item is a headed paragraph in which I make good the omission from an article last year of a piece of hitherto unpublished information, "The binder of My Ladye Nevells Booke: a postscript", *Early music review* 122 (2007): 38. And remaining with MLNB, Ruth Rostron, formerly a professional musician and now a professional graphologist, wrote the intriguing "William Byrd and John Baldwin: a new perspective on the composer-copyist relationship", *Early music review* 122 (2007): 7-11, based on her participation in a programme

about MLNB on BBC Radio 4 which also contained a contribution from Chris Banks who, as Head of Music Collections at the British Library, led the successful fundraising to obtain MLNB for the nation; Mrs Banks is now Librarian at the University of Aberdeen.

There are five new books about Byrd known to be in preparation. Boydell Press has confirmed that it will publish two volumes to make good the absence of volume two in the Faber/University of California Press series *The music of William Byrd*. Richard Rastall was responsible for getting this project, known initially as Byrdsang, off the ground before handing it over to John Irving at the University of Bristol, where it is under the auspices of the Centre for the History of Music in the Britain, the Empire and Commonwealth (CHOMBEC). The original volume, "The songs, Services and anthems of William Byrd", was to have been written by the late Philip Brett. It was decided by the Byrdsang committee that advances in subsequent scholarship required that two volumes be written, one on the Anglican music and the other on the songs. Andrew Johnstone and Jeremy Smith accepted invitations to write the books. John Harley is writing a monograph provisionally titled *Musicians, merchants and magnates: family, city and Court and the music of William Byrd*, in which another leading publisher is showing positive interest. I have been invited to edit a Festschrift celebrating the tenth anniversary of the William Byrd Festival in Portland, Oregon. It will consist largely of the Public Lectures delivered over the decade by Joseph Kerman, Philip Brett, William Mahrt, Kerry McCarthy, David Trendell and myself, and is to be published by the Church Music Association of America. Finally a fifth book is currently still at the confidential stage but if it comes to fruition will, like Boydell's two volumes, be iconic among Byrd studies.

Some exciting articles are known to be awaiting publication. Two have been accepted for publication in *Music & letters*. In "Byrd's patrons at prayer", Kerry McCarthy looks at what is known of the libraries and writings of Lords Lumley and Northampton, in relation to what it reveals about their religious proclivities. Suzanne Cole's speciality is the revival of the music of Tallis, and in "Who is the father? Changing perceptions of Tallis and Byrd in late nineteenth-century England" she follows the changes in critical opinion that led to each composer successively being hailed as the father of English music. Papers from the International William Byrd Conference (IWBC) of 2005 are still achieving publication. The latest is that of Julian Grimshaw: accepted by *Early music*, its title at IWBC was "Byrd and the development of fuga in England". At the William Byrd Seminar at King's College London in 2007 (see above) Owen Rees gave a short report entitled "Nun on the run: Luisa de Carvajal y Mendoza among the English Catholics in 1604" which will appear in a Festschrift still under wraps to be published shortly. Of the rest of the eleven papers given at the Seminar, "Byrd and Paston's musical memorial for Mary Tudor" by Philip Taylor was published as "O worthy queen" and listed in last year's "Byrd on a wire", while the contributions of John Harley – "John Heywood, William

Byrd, and others" – and Andrew Johnstone – "Key issues in Byrd's English sacred music" – will form part of their monographs mentioned above. It is to be hoped that the remaining six papers mentioned in Philip Taylor's report (see above) will be made available to the public before long. Remaining with conferences, the 29th Annual Conference on Book Trade History under the title "Music and the Book Trade from the Sixteenth to the Nineteenth Century" took place on December 1-2 last year at the Foundling Museum, London. The first paper "Turning a new leaf: William Byrd, the East music-publishing firm & the Jacobean succession" was given by Jeremy Smith, and will be published among the rest of the proceedings, edited by Michael Harris, Giles Mandelbrote and Robin Myers, later this year in time for the 30th Annual Conference. Still on a bibliographical note, John Harley and Kerry McCarthy have collaborated on an article entitled "From the library of William Byrd", to be published in the Spring issue of *Musical times* in 2009; its dignified title conceals a discovery of unique significance.

Notwithstanding the welcome and commendable completion of *The Byrd edition*, it is pleasing to report that significant editions of Byrd's music continue to appear. The most recent has been *Fantasia 4/G (In manus tuas) & dances* reconstructed for viol consort a 4 Tr Tr/T T B by Richard Rastall ([Frimley]: Viola da Gamba Society of Great Britain, 2007), and it is no. 218 of the Society's music editions. As I noted above anent David Pinto's recent article, scholars disagree about whether this piece is the original version of the motet *In manus tuas* (*Gradualia* 1605) or is an instrumental arrangement of it. The sole surviving part has a slightly different ending from the motet. Richard is of the currently minority opinion that the version for consort came first, and his edition is significant in being the first to reflect the ending of the single surviving instrumental part: the others are by editors who feel that it is an arrangement of the motet and accordingly adopt the reading from *Gradualia*. The new publication also contains Richard's arrangements of the Galliard to the First Pavan, the Second Pavan and Galliard, the Fourth Pavan and Galliard, and the Pavan and Galliard in B-flat.

At the end of *Tudor music: a research and information guide, with an appendix updating William Byrd: a guide to research* (New York: Garland, 1994) I reproduced the manuscript of the tenors of nine anonymous untexted pieces a4 sewn into the back of an isolated partbook of the first *Cantiones*, then in private hands. This is probably an appropriate place to report that the volume is now in the British Library, call number K.2.f.13.

RECORDINGS

The presence of the word "saxophone" in this column might raise some eyebrows, but the only work by Byrd to receive its premiere recording during the past year has been *Crowned with flowers I saw fair Amaryllis* performed by the American countertenor Lawrence Zazzo and the Paragon Saxophone Ensemble on *Byrdland* (Landor LAN280). Many of the tracks are by Byrd. The song in

question is only listed as “Crowned with flowers” and it could easily be assumed to be the consort song lamenting Mary Queen of Scots *Crowned with flowers and lilies*, but it is in fact the hitherto unrecorded song from the *Psalmes* of 1611. There is a perfectly good explanation in the sleeve notes for Mr Zazzo recording with an ensemble of saxophones, and the integrity and quality of the performances are as far as it is possible to be from that canker known as crossover.

Immensely positive reviews (including one in a slightly lower key by Clifford in April’s *EMR*) have rightly greeted *Heavenly harmonies* by Stile Antico (Harmonia Mundi HMU807643), which consists of the nine psalms contributed by Tallis to Archbishop Parker’s psalter of 1567, interspersing seven of Byrd’s *Cantiones* from the first and second books plus propers for Pentecost. While including no novelties, the disc is nothing short of a triumph. Another disc without actual novelties but with some imaginative Byrdian content is *The spirit of the Counter-Reformation* sung by Lluís Vich Vocalis (La Ma de Guido LMG4005) which includes *Jesu nostra redemptio*, *Visita quaesumus Domine* and *Memento salutis auctor*, of which only *Visita* has been recorded more than once previously. There were two important releases of discs of keyboard music. Elizabeth Farr (harpsichord) plays the whole of *My Ladye Nevells Booke* on three discs at bargain price (Naxos 8.570139-41) while on *Clarifica me* Leon Berben plays a well-chosen variety of pieces by Byrd on the historic Dutch organ of c. 1521 at Oosthuizen. Finally, having mentioned saxophones, I will further my right-on credentials by referring to the disc *Tribute* on which Steve Hackett, formerly the guitarist with Genesis, plays Byrd’s *Pavan: the Earl of Salisbury* (Camino CAMCD39). What with that, and Paul McCartney stealing a phrase from *Aspice Domine de sede* for *Yesterday* (“didn’t seem so very far away”), Byrd is becoming the composer to know.

As for forthcoming releases, Andrew Carwood announced at the Beverley Festival that the last three discs in The Cardinall’s Musick Byrd Edition were scheduled for recording in November 2007, November 2008 and February 2009, with disc 11 scheduled for release by Hyperion in July 2008. It includes *Levemus corda* and the cantus firmus piece *Descendit de caelis* which are both new to disc, plus five other *Cantiones* from liber secundus 1591, and the eagerly awaited *Gradualia* propers for SS Peter and Paul, Byrd’s only set a6, 1607.

MISCELLANY

I was sorry to hear recently about the death in 2006 of Willy Bankes. A retired solicitor, he contributed to the *Annual Byrd newsletter* of 2004 what was the first and remains still the only article devoted to Byrd and the law, surely a fruitful area for more research, perhaps even a monograph or thesis.

By way of illustrations in the recent second edition of *William Byrd: a guide to research* (New York: Routledge,

2006) I provided some superb photographs taken by Janet Chapman of the remains of the old Thorndon Hall which Byrd would have known at West Horndon in Essex, and which she, John Harley and I visited while I was writing my book. How lucky we were. A more recent visit last summer by Kerry McCarthy and John Harley established that the site is now fenced off with a complete new circuit of barbed wire in addition to what was there before, so it is impossible to approach the ruins. Indeed, it is impossible to see them because of the vegetation which has grown up inside the new fence.

The evening canticles from Adrian Batten’s Second Verse Service were published earlier this year (Pontardawe: Cathedral Press) edited by Peter James, who pointed out to me that they seem to be yet another set the opening of which genuflects in the direction of Byrd’s Second Service: *vide* my article “Homage to Byrd in Tudor verse Services”, *Musical times* 129 (1988): 485-90.

Thanks to the researches of John Harley I was able to establish recently that *Sing joyfully*, Byrd’s most popular anthem, was sung at the baptism in 1605 of James I’s daughter Princess Mary. Regrettably she died only two years later, having been born in the year the first book of *Gradualia* was published, lived through the Gunpowder Plot, and passed away the year the second book of *Gradualia* was published.

On Friday 4 April the third programme in the series “Sacred music” on BBC4 television was given over to Tallis and Byrd. Tallis came out of it the better. The depiction of Byrd was disappointingly old-fashioned in the light of recent, easily accessible research. The makers had the presenter, Simon Russell Beale, focusing on Byrd’s Latin music to the virtual exclusion of his Anglican music, such as the *Great Service* and *Sing joyfully*, which he was continuing to compose in parallel with his overtly Catholic music well into the reign of James I. Indeed his last published music, as late as 1614, consisted of four sacred partsongs to English texts. We enjoyed the inevitable *O Lord make Thy servant Elizabeth* when it could have been more imaginative and no less enjoyable to include the early masterpiece *Out of the deep*. They also failed to engage with Byrd’s status and his relationship with Queen Elizabeth, serving up instead the usual excess of attention to his court cases (many of which were not the unneighbourly spats which they seem) and his fines for recusancy, and too little on his formidable networking and being “brought in for questioning”. Although the music was well chosen – though to describe one of his preludes as one of his few surviving pieces for organ is inaccurate – it was maddening that none of the pieces were performed in full or without voice-overs. Commendable though it was to end with *Libera me de morte aeterna* (notwithstanding the somewhat creative funeral that was simultaneously being enacted) how much better a conclusion it could have been had the piece been sung through to its final, incomparable cadence.

Finally to three concerts. It was splendid to see Byrd and his “Fantasia in C”, or *Fancie for My Ladye Nevell*, sharing

the bill with the likes of Elgar, Stanford and Lemare as part of Thomas Trotter's recital "England's Finest" on January 31 celebrating the completion of the restoration of the 1834 William Hill organ in Birmingham Town Hall.

Last year's William Byrd Memorial Concert, entitled "Conflict!", by the Stondon Singers, conducted by William Carslake, took place as usual at the Church of SS Peter and Paul, Stondon Massey, Essex (where Byrd is buried) on July 3, and included *Quomodo cantabimus, Emendemus in melius, My mind to me a kingdom is, O quam gloriosum* and *Ne irascaris*, interspersed with works by English and European contemporaries plus Britten. This year's Concert takes place there on Tuesday 8 July.

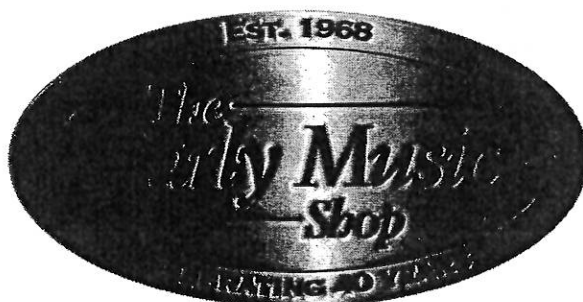
John Harley, myself and indeed the British Library all refer to a pre-revival publication of Byrd from 1818, reissued 1833. It is *A prelude and The carman's whistle*, originally no. 5 in Chappell's series *Antient relics for the piano forte*. An enquiry from Melbourne confronted me with the fact that none of us specify the Prelude in question, a small but significant point given the paucity of Byrd publications at this time (and indeed since the seventeenth century). Glasgow University Library holds the complete series in its Euing Collection, and thanks to

Fiona Neale I can confirm that the Prelude is the one numbered IIII in *Parthenia*, T 515 in my recent guide to Byrd research, BK 24, "in" the same key of C as *The carman's whistle*.

To conclude on a personal note, around the turn of the year I simultaneously accumulated thirty years at Aberdeen University Library and sixty years of age. The dynamically revitalized Department of Music at the University marked this coincidence by including in its Concert Series a programme of music by Byrd which I selected. It took place in a crowded King's College Chapel on February 6, and the programme was performed by Cantores ad Portam recorder consort, Roger Williams (organ), David Smith (harpsichord) and the Aberdeen University Vocal Ensemble: *Te Deum II, Salvator mundi* [a4], *If that a sinner's sighs* [harpsichord], *Fantasia in d* (BK46), *Sellenger's round, Who looks may leap, Be unto me, A feigned friend, Of flattering speech and Fancie for My Lady Nevell*. The programme began with a specially composed piece by Pete Stollery entitled "b3:dz" for organ and electronics. At a reception afterwards for performers and organizers I was able to express the full extent of my gratitude.

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REVIEWS OF BOOKS

Clifford Bartlett & Barbara Sachs

FROM COLOGNE TO TOLEDO

Lorenzo Candelaria *The Rosary Cantoral: Ritual and Social Design in a Chantbook from Early Renaissance Toledo* University of Rochester Press, 2008. x + 212pp, £30.00 ISBN 13 978 1 58046 205 1

Had I picked this up in a shop and not noticed the few pages of music I would almost certainly have put it down again and certainly not have asked for a review copy. But I am very glad that Boydell & Brewer sent it and can recommend it highly. The Rosary Cantoral is the name given to a large volume with a page size of 96 x 62 cm (for comparison, this page is 30 x 21 cm). The main contents are troped chants for the ordinary of the mass. The iconography, however, relates it to the rosary. Additional clues are offered by a few sheets extant of a comparable gradual. Since the MS (Yale University, Beinecke Library Ms. 710) was acquired in 1989, it seems odd that the information about it has hitherto been so inadequate, and that it has been studied chiefly by art experts. They mostly realised that it was Spanish, but the non-iconographical clues such as comments in Spanish, five- rather than four-line staves for chant and the concordances of the tropes seem not to have been noted before. Candelaria pulls various lines of enquiry together and locates the MS in Toledo around 1500. The book is in many ways a detective story which identifies the MS's provenance and function by fascinating and devious approaches: I won't try to summarise it and spoil the story. It sags a bit because an academic study needs all the evidence to be more thoroughly documented than a novel, but it is worth bearing with it.

I must confess that the Knight of Cologne meant nothing to me before: his reputation hasn't had the impact, if only as an excuse for flippancy, of the 11,000 virgins of the same city. But the story (it might be called an urban myth – the author is happy to use the recently-coined 'road map' metaphor) of the *miraculum militum* was an important impetus for the establishment of the rosary cults which developed particularly among the Dominicans in the later 15th century. The earlier practice of reciting 50 Hail Marias separated into tens by five Our Fathers was extended by being recited three times: 3 x 5 (10HM+1LP). The iconography also includes emblems of Christ's five wounds, which were associated with the Paternosters.

It turns out that there were particular reasons why the confraternity of the rosary established by the weavers of Toledo should be zealous in the enthusiasm and orthodoxy of their belief. The inquisition was particularly active in persecuting converted Jews on the assumption that they were still practicing their old belief. Toledo's most profitable business was weaving and the inquisition was self-financed from fining or sequestration of the property

of its victims. So the ostentatious observance of the rosary had more than a religious motivation.

A few trivial comments.

p. 97-98 Most people seeing the word *hexameter* in a Latin context will assume that it refers to the standard classical line of dactyls and spondees, whereas 'Omnes virgines sanctum quoque flamen. Amen' has six feet based on stress, not quantity.

p. 102+3 the Spanish ornament signs *tocus* and *uncus* are presumably the equivalent of inverted mordent and mordent. One wonders if they indicate a specifically Spanish practice or whether it was only Spaniards who bothered to notate them.

p. 103 The barring of the transcription of a mensurally-notated monophonic troped Gloria is perverse. Is the cut-C signature a later addition? It looks suspicious in the facsimile. There is no rest to show that the first tactus is incomplete (not that there is any sign of a tactus lying behind the music), so why start with an upbeat? It hardly helps relate stress to barline, but with double-length bars, a singer would be less distracted by them.

pp. 103-114. I suspect that the conclusions drawn from analysis of the two pieces of polyphony in the MS are the result of pushing the evidence too far.

Some other arguments may be pushed too far, but this study throws light not only on this particular MS but on the usage of the Rosary in Spanish politics and history. And there is a moral for art historians studying MSS with music and vice-versa: see beyond your own discipline.

One disappointment. I was expecting to see a reference to a Yale University website where the whole MS would be visible in colour reproduction. Surely the most effective way of ensuring the preservation of at least the content of rare sources is the circulate of reproductions as widely as possible, and having the MS downloaded on computers round the world would be some protection against, for instance, a mad protestant who found the Rosary so objectionable that it had to be destroyed. CB

YOUNG BUONAROTI'S POETRY

Janie Cole *A Muse of Music in Early Baroque Florence - the Poetry of Michelangelo Buonarroti il Giovane*. [Fondazione Carlo Marchi Quaderno 33] Olschki: 2007. xiii + 389pp, £48.00. ISBN 978 88 222 5704 8

Whatever Janie Cole could have done to make it possible to consult her 80-page selection of poems by Michelangelo's great-nephew (1568-1647), she has thoughtfully done and admirably presented. After her selected edition there is a complete catalogue, archive by archive, item by item, an index of first lines in her selection and in Michelangelo Buonarroti il Giovane's own collection, an index of names attached to all the poems in the latter, a 23-page bibliography, and of course an index to this book.

All the above I have not really accessed, though I did read those poems referred to in the first part of the book,

which is about Buonarroti's life, linguistic interests, literary production (which includes over a thousand unpublished poems, many showing traits typical of poetry to be set to music), theatrical productions, collaboration (sometimes conjectured) with contemporary composers including G. and F. Caccini, Peri, Marco da Gagliano, and Frescobaldi, and the general subject of *poesia per musica* in Italy in the first half of the 17th century. (Her capacity to transcribe and edit Italian poetry correctly cannot be judged without seeing the originals, but her acknowledgement of help from Danilo Romei, who is most generous, bodes well.)

Cole is quick to admit that Buonarroti il Giovane was not a major poet, and she is careful not to praise him uncritically. While his intimate friendship with Maffeo Barberini (who became Pope Urban VIII) and Galileo Galilei placed him among the intellectual elite of Florence, Pisa, and Rome, his ruinous revision and 'correction' of his great-uncle's *Rime* cannot but make us suspicious. In fact his efforts were aimed at increasing the regard for the noble origins of his family, by suppressing anything which smacked of sexual impropriety or religious unorthodoxy, and making the style and content of so original a mind as Buonarroti il Vecchio's conform to academic tenets.

The discussion of the musical settings of some of his works and their reciprocal adaptation (in some cases the music may have come first) contains 13 musical examples (usually complete pieces, some in facsimile, others transcribed) of Buonarroti texts set to music. The latter are lifted from other editions, so their typographical errors, editorial errors, wrong clef indications, non-uniform style (e.g. whether in halved note values or not, with or without the inclusion of an editorial accompaniment) are matters not to be blamed on Cole. Her analysis of the interrelationship between text and music, however, doesn't really get off the ground. She points out how the sections of a madrigal or canzonetta match music to text, how an occasional trill or melisma stresses a key word, how truncated lines omitting the final vowel are easy to use for cadences, and other rather obvious features that fall short of appreciating what the music contributes. She notes that in Marco da Gagliano's madrigal *Ovunque irato Marte in terra scende* 'the text is divided into two parts...consisting of the same melody and bass line, only with some variations in ornamental passages'. To a musician this suggests the addition of a few passing notes, whereas in fact by enhancing the accents of the text a different harmonic rhythm results. The interchangeability that she describes elsewhere (examples of different poems being suitable for the same compositions) is, I suspect, only possible when the composer makes types of changes which Cole does not notice.

When discussing Frescobaldi's canzonetta *Soffrir non posso* she seems to subscribe to G. B. Doni's 'denigrating account of Frescobaldi's poor literary understanding' and doesn't point out whether his extraordinarily syncopated counterpoint and use of hemiola was called for precisely by the syllabification and meaning of this text; whether he

began with the Passacaglia bass-line for a reason; whether the descending vocal line (the 2nd tenor is above the 1st) starting after the word *morro* [I will die] should in fact have a C natural rather than the editorial sharp which anticipates Frescobaldi's two notes later. The poor transcription used also omits to tenorize the treble clef of the top voice and regularizes the bar-lines to no avail. And Cole's last speculation, that the piece might have been danced because of its irregularities, leaves me completely perplexed. The "Ahimè, mercè, mercè" refrain does not exactly suggest the tempo of a *corrente* or a *gagliarda*!

However I really do not mean to criticize Cole for this type of superficiality, considering how much the book does offer: I've hardly alluded to all the aspects of *Seicento* poetry she mentioned. And if the music actually served Buonarroti's poetry better than she realised, then perhaps one aspect of her research will become increasingly fruitful. Of the numerous pieces she indicates that may have been intended for music, how many settings may still turn up?

BS

GESUALDO CONFERENCE

All'ombra principesca: atti del Convegno di Studi «Carlo Gesualdo nella storia d'Irpinia, della musica e delle arti». Edited by Piero Mioli LIM Editrice: 2006 xvii+219pp, €20.00 ISBN 88-7096-454-X

Conventions in Italy are generally supported by regions, provinces, or cities, to commemorate their history or 'products'. Gesualdo, Prince of Venosa (a town in the province of Potenza, in the Southern Italian region of Basilicata), lived in Gesualdo (a town in the zone of Irpinia – heavily damaged by a major earthquake in 1980 – within the province of Avellino, in the region of Campania). The title of this volume, *In the Princely Shadow - Carlo Gesualdo, in the history of Irpinia, of music and of art* mentions Irpinia rather than Venosa. A further confusion arises because only 7 of the 11 studies herein were among the 15 papers delivered at the convention, and the book itself (in a less definitive form, perhaps) was presented by Giovanni Acciai as part of the convention, where many of the same authors presented different papers. The volume succeeds in relating the effect of Carlo's personal tragedy to his artistic development and the studies are grouped under four headings, regarding the verses, the music, his life and how he is depicted in the visual arts.

Alberto Granese discusses literature occasioned by Gesualdo's ferocious murder of his first wife Maria d'Avalos and her lover Fabrizio Carafa d'Andria, with great sensitivity for its impact on Gesualdo himself. From Tasso (who had praised Maria in a sonnet and been a friend and collaborator of Carlo's) to Marino, poetry transformed the event into a popular theme in Neapolitan circles, making martyrs of the adulterers and thus adding to Gesualdo's personal tragedy. Padre Michele Bianco analyzes technical aspects of the poetry used in Gesualdo's madrigals, as it progressed from stage to stage, 'between Mannerism and the Baroque'.

On the music – but again in relation to the texts – Bruno Gallotta discusses Gesualdo's choices, tendencies, and growing preference for anonymous, short texts, increasingly melancholic and tormented, and perhaps often written by himself. Piero Gargiulo compares *T'amo mia vita* as set by Luzzaschi in 1601, by Monteverdi in 1605, and by Gesualdo (with curious changes made by the composer) in 1611, writing about the setting to music of Guarini's texts in general. Piero Mioli leaves the madrigal scene (of Naples and Ferrara) to shed light, instead, on the contemporaneous Florentine *recitar cantando* of Caccini's *Euridice* (without comparison to Peri's).

The tormented life of the composer in relation to his creativity and destiny is first evoked in a sympathetic light by Gianfranco Stanco, followed by 35 pages of documents. The murder does get its quota of gruesome detail (in Italian and in Latin), but more is related about intrigues, accusations of witchcraft, economic affairs, the second marriage to Eleonora d'Este, and the death of his son Alfonso. Ironically, it appears that Gesualdo's notoriety insured the survival of his music, which itself might have remained on the amateur level had his life not forced him to take refuge in his creativity! Further documents (letters) are discussed by Marta Columbro, regarding the family (after the wife was murdered, Carlo's son was alternately removed and returned to his custody) and the musical tradition and influence of chromaticism on and beyond Gesualdo. Luigi Sisto has added to the paper presented at the convention on the reception of Gesualdo in Naples in the 19th century, regarding the historical and iconographic work of the musicologist Francesco Florimo (1800-1888), and the musical analysis that informed the original compositions modelled on Gesualdo of Nicola D'Arienzo (1842-1915). Gennaro Iannarone, in a few pages, tosses the reader from the tormented Italian spirit at the end of the 16th century, from the poetry of Tasso and Petrarch, to its 'equivalent' in Leopardi, and makes claims of affinity between Gesualdo's music and that of Mozart, Beethoven, Debussy, and Stravinsky. At least it can be said that in 1960 Stravinsky visited the Castle of Gesualdo, which is now restored and can be visited by all.

In the last section Riccardo Sica describes a large, solemn, canvas, the *Pala del Perdono*, by Giovanni Balducci, commissioned by Gesualdo and Eleonora d'Este, which he interprets as proving that Gesualdo had received a well-merited pardon. Balducci probably knew Gesualdo in Naples, Rome and Ferrara, and allegedly would have painted the scene differently had it been conceived as a request for pardon. A print would have been helpful! Matilde Tortora writes about the rarity of films on Gesualdo's life, and introduces this with a reference to the work of Joseph Campbell, *The Hero With a Thousand Faces*. I don't know whether Campbell ever took Gesualdo as an example, but according to this paper Victor Hugo, Anatole France and Mimmo Cuticchio (of the Sicilian puppet theatre) did. In cinema, after Werner Herzog's 16mm documentary *Gesualdo – death for five voices* (1995), with music recorded by Il Complesso Barocco and the Gesualdo Consort, and Rocco Brancati's *Tormenti, tenebre,*

visioni (1997), Bertolucci is apparently planning to do a film on Gesualdo, to be called *Heaven and Hell*. Other works, *Diario dell'Assassinata* (1975) by Gino Negri for the theatre, *Gesualdo*, an opera by Bletschacher composed by Schnittke, and *Maria*, an opera written by Francesco d'Avalos (about his murdered ancestor) are mentioned.

First, but not least, in his introduction, Piero Mioli provides a discursive overview of writings about Gesualdo from the mid '50s up to 2006, including how many columns or pages are devoted to Gesualdo compared to Marenzio(!); and he laments the limited number of performances and recordings, naming groups which have produced the most, but is optimistic that the 'Carlo Gesualdo' Foundation will reverse the trend. BS

RECERCARE XVIII

Recercare XVIII 2006 - journal for the study and practice of early music. Edited by Arnaldo Morelli. LIM Editrice, [2007]. 179 pp, €24.00 ISSN 1120-5741
recercare@libero.it; lim@lim.it

One of this issue's four articles is in English: '«Con quegli 'Gloria, gloria' non la finiscono mai». The reception of the Neapolitan mass between Rome and Northern Europe'. The amusing critical quotation from the Roman point of view ("With those 'Gloria, gloria' they never finish"), from a letter of 1752 of Girolamo Chiti to Padre Martini, did not stop the broad success and spread of the Neapolitan *concertato* mass (as combined with *stile antico* and *alla breve* movements) of the 1720s to 1740s, a style which lasted throughout the century and throughout Europe as a widely executed classical model (e.g. Durante, Leo, Pergolesi). Nor does it sum up this study by Claudia Bacciagaluppi, which discusses in detail and in comparison to styles in other regions what characteristics prevailed in this tradition until their condemnation at the beginning of the 19th century.

Another study, by Luca Della Libera, regards 'I Concerti Sacri di Alessandro Scarlatti', Opus 2 (Amsterdam 1707-8), nine motets for 1-4 voices and a *Salve Regina* for 4 voices, all with two violins and continuo, five of which were printed in Naples in 1702. Documents link their composition to the period when Scarlatti directed the Royal Chapel of Naples and Francisco de la Cerda became the new viceroy (1696). By this time Scarlatti had written 33 operas, 24 of which had been performed in Naples, making it reasonable to assume that he composed the *Concerti sacri* in Naples and not in Rome, even if in the Roman *stile antico*. The article gives musical examples, and describes Scarlatti's musical style as different from that of Francesco Provenzale and similar to that of Gaetano Veneziano.

Davide Verga has ingeniously uncovered proof of friendship and collaboration between the famous castrato Farinelli (Carlo Broschi) and the Besozzi brothers, Alessandro, oboist, and Girolamo, bassoonist. A strikingly successful *arietta* for voice and obbligato oboe described in a sonnet by Carlo Frugoni is traced, turning up as the one

composed in 1729 by Geminiano Giacomini as the culminating moment of his revised *Lucio Papirio dittatore* (*Cedi, o feroce* GB-LAM, Ms. 71 ff. 162-5). The article explains a lot of the historical situation in Parma, Piacenza and Turin, but we might be more struck to learn that Handel heard the rehearsals in 1729, took a copy of the score with the new *arietta*, and produced the opera at the Haymarket Theatre in 1732, but with the original aria, *Que' begli occhi*, instead – maybe he didn't have a singer and/or oboist to compare to Farinelli and A. Besozzi! [The RAM MS is one of a group which Handel used as direct sources for borrowings. When I catalogued them 40 years ago, they were in such pristine condition that the sand used as blotting paper was still on the pages. CB]

The study I enjoyed the most, 'L'Arte dei Sonadori e l'insegnamento della musica a Venezia', is a reworking by Eleanor Selfridge-Field and Loris Stella of an uncompleted draft by Gastone Vio, who died in 2005. It deserves a subtitle such as 'the social organization of the guild of players in Venice from the 15th century to the end of the Republic'. It is absolutely fascinating, the account showing what exams had to be passed to enter the guild, what players were paid (sometimes only 'drinks', such as emerging rock musicians in Italy get today) and how they were taxed or fined, what apprentices were expected to do, why barbers performed music for their clients, and how blind musicians, ecclesiastics, women and the 'fifers of the doge' (*trombettieri*) were regarded. The documents contain references to G. Gabrieli, G. Picchi, Cavalli, Galuppi, and Vivaldi's father, but it is the total picture which is full of surprises, not the least for the importance of music in the life of the city. BS

A TALE WORTH TELLING

Peter Watchorn *Isolde Ahlgrimm, Vienna and the Early Music Revival* Ashgate, 2007. xv + 247pp, £55.00. ISBN 978 0 7546 5787 3

The headline comes from the author's last paragraph. I should probably be ashamed that the name Isolde Ahlgrimm meant nothing to me. She was based in Vienna, barely visited England, and made a lot of recordings, including all Bach's harpsichord music. But I lived in London, apart from a visit to the Salzburg Festival in 1961 didn't visit Austria, let alone Vienna, until the 1990s, and had my early music education chiefly from live concerts and the BBC rather than recordings. But judging from Peter Watchorn, she was a figure to be reckoned with, a seminal figure who seems to have influenced Leonhardt and Harmoncourt (though the book does give a hint that they are both a little reluctant to accept that they were not quite the pioneers that is generally assumed). Watchorn also draws attention (p. 86) to Eduard Melkus, Jörg Demus and Paul Badura-Skoda as performers at her concert series, which ran (with breaks) from 1937 to 1956: the full list of performers appears in Appendix 2. Her chief impact on the wider early-music world was at the Bruges Festival, where she played, lectured and judged in the late 1960s and 1970s. The lecture she gave at her last visit there, in 1977, is translated as appendix 9 (not 8 as

stated on p. 151) and is stimulating, with salutary comments on following fashion. Her series of early-music concerts ran from 1937-1956.

Her career was initially helped by her marriage to the wealthy Erich Fiala, who could afford to build up an amazing collection of instruments: Appendix 6 lists those identified as being used in the concert series. The whole collection contained over 600 items, but it was not catalogued and did not survive as an entity. Fiala had no musical involvement with Ahlgrimm after their divorce in 1956, part of the cause being Fiala's attempt to force his own musical involvement above the level of his capacity.

Unfortunately, I read this three months ago, then couldn't find it to include in our last issue. I have forgotten most of what I was going to write, and had made very few notes about it (two, in fact). The book is frustrating in that it really does need a CD with samples of Ahlgrimm's playing. But it is easy to read, aided by its short sections with headings that at a glance look rather journalistic but really help; this also helps the reader to find his way round it, since topics are not always in chronological order. The book has evidently been long in preparation, since the author was interviewing the subject while she was still alive (her dates are 1915-1995). But it benefits enormously from being written by a musician who studied with her and understood her achievements against the background of the development of historically informed performance. I wish I had heard her. Perhaps the Philips complete Bach can be give a complete reissue. CB

HISTORIC PERFORMANCE PRACTICE

Beresford King-Smith suggested that I might like to give his piece in the Midlands Early Music Forum magazine a wider airing, which coincided with several other bit of information about 'early' performances. If others have interesting tidbits to offer, we'd be interested in publishing them.

BACH, 1930s-STYLE

Amongst a pile of old programmes which were sent to me recently, in my capacity as CBSO Archivist, was a folded leaflet advertising all the London concerts promoted by The Bach Cantata Club in 1938; it makes interesting reading.

The group was founded in 1926 by Charles Kennedy Scott – a remarkably energetic musician (born 1876) who had already established several other ground-breaking organisations before it: the Oriana Madrigal Society, the Philharmonic Choir and the Euterpe String Players; he died in 1965.

Bach's Church Cantatas were little known in Britain until Paul Steinitz started performing them regularly from the 1950s onward. Scott's 'Club' ran on a subscription basis – enthusiasts were invited to pay two guineas each just to support its work, and on payment of a further half-guinea they could attend all five concerts in the 1938 season without further charge.

The choral concerts (conducted by Scott himself) were given by the Bach Cantata Choir and the Bach Chamber Orchestra, supported by two fine keyboard-players: harpsichordist Frederic Jackson and organist Herbert Dawson. One or two 78s exist, from which one can deduce that both choir and orchestra were numerically small – certainly by the standards of the time (and let's remember that, in the 1930s, there were at least five choral societies working in Birmingham, numbering more than 300 singers each !)

The 1938 season started with a *B minor Mass* in Westminster Abbey, followed by a Spring concert in St. Paul's, Knightsbridge, featuring Cantatas 131, 132 and 156 – the titles are given in German, so presumably that was the language used; I would have liked to hear Robert Easton's bass solos in *Aus der Tiefe*!

The June concert, in St. Margaret's, Westminster, featured the distinguished early music specialist Yves Tinayre in an illustrated lecture covering 'the development of the Church Cantata up to the time of J. S. Bach'; the featured work was the motet *Ich lasse dich nicht* (ascribed at that time to Johann Christoph Bach, but more recently shown by Daniel Melamed to have been written by J. S. himself.)

October saw an instrumental Bach recital at the Royal College of Music – for viola da gamba and harpsichord, no less – featuring the formidable Eva Heinitz and the Landowska-pupil Alice Ehlers. The year was rounded out in St. Paul's, Kensington, with three more rare cantatas – Nos. 9, 144 and 184.

To me, this all looks remarkably HIP, and it goes to prove that Arnold Dolmetsch was by no means the only pioneer working in the Early Music field in the 1920s and '30s. Beresford King-Smith [from MEMF Magazine, April 2008]

The name of W. Gillies Whittaker should be mentioned here as a pioneer of the performance of Bach cantatas. His two-volume *The Cantatas of Johann Sebastian Bach, Sacred and Secular* was published posthumously by Oxford UP in 1959. The timing was bad, just after Dadelsen and Dürr established the dating of the Cantatas which undermined some aspects of it; but until the recent translation of Dürr's *Die Kantate von Johann Sebastian Bach* it was the most thorough discussion of the musical aspects of the cantatas available in English, and is still worth consulting. Whittaker's insight came from having performed all the cantatas, some if not all with his Newcastle Bach Choir, between the wars. He also, apparently, gave the first complete performance of Byrd's *Great Service*. CB

HANDEL'S ORCHESTRATION

Having recently contributed an article on performance practice to a forthcoming *Handel Encyclopaedia*, I was intrigued to come across, tucked inside my Chrysander score, a programme for a performance of *Joshua* at The People's Palace, Mile End Road, on 24 Feb 1894. The programme itself is an interesting object: depending on space, we may reproduce some or all of it. Adverts fill every available space, most from local firms but

with others for *Kops Ale & Stout* (non-alcoholic) and four for *Van Houton's pure soluble Cocoa*, with quotes from *The Medical Annual* and *The British Medical Journal*.

The anonymous programme note includes the following:

The original instrumentation of *Joshua* furnishes a very interesting example of Handel's principles of orchestration. The only instruments which were then considered permanent members of the orchestra, in addition to strings and organ, were oboes, of which probably many more were employed than is the case in modern bands. For these, then, Handel writes two independent parts in almost every chorus in the work; but his other instruments wait their turn in order to produce particular effects at their entry. Flute are employed, but only in three numbers: (1) the song 'Hark! 'tis the linnet and the lark', where the duet of birds is represented by a solo flute and solo violin; (2) the lamenting chorus 'How soon our tow'ring hopes', where there are two lovely independent parts for flutes; (3) 'See the conquering hero comes', where they accompany the verse sung by virgins (no doubt because the words 'Breathe the flutes' occur), and take part also in the chorus which follows. Trumpets and horns are in attendance, but in spite of some temptation to employ them in the chorus describing the passage of the Jordan, they are silent until Jericho is about to fall and the words 'Sound the shrill trumpets, shout, and blow the horns' provoke them. They then appear in march and (supplemented by drums) in chorus, the chorus containing solos for trumpet, horn and oboe. But perhaps the most remarkable effect is in the solo and chorus 'O, thou bright orb', descriptive of the sun standing still over Ajalan. Here a moving figure of string accompaniment rises by degrees to the high A, which is held for eight or nine bars, first by strings alone, then by strings and oboi, then by strings, oboi and solo trumpet.

Sadly, this is followed by:

Additions to the original accompaniments, comprising parts for more modern instruments, have been set by Mr. E. Prout, and will be used for this performance.

The conductor was August Manns, the soloists Maggie Davies, Meredyth Elliott, Charles Chilly and Arthur Wills.

August Manns (1825-1907) had an interesting career. Born in what is now Gdansk, he became a bandmaster in the Prussian army, then in 1854 moved to London, where he played clarinet in the Crystal Palace military band (comprising 61 brass players and 3 wood-wind). He left when the conductor Schallehn published as his own some music that Manns had written. Schallehn was later sacked, and George Grove gave Manns his job. Together they converted the band to an orchestra, which Manns conducted for over 40 years, giving perhaps 12,000 concerts. He also conducted the massive Crystal Palace Handel festivals, which continued until the building burnt down in 1936.

The People's Palace in Mile End was opened by Queen Victoria on 14 May 1887 and was destroyed by fire in 1931. Its successor became Queen Mary College. For further information see www.whitechapel-society.com/London/life_leisure/peoples_palace.htm The Handel Society (1882-1939) was an amateur choir and

orchestra that performed most of Handel's oratorios. This performance was preceded by The Dead March from Saul in memory of Mrs William Boyle, the orchestra's principal double bass, who died the previous November. Those with access to The Musical Times or are attached to academic institutions so don't have to pay \$US12.00 it costs to download a single page from the net (her uninformative obituary in the Feb. 1894 issue, p. 101, is reproduced below.

Mrs. WILLIAM BOYLE, the well-known amateur contrabassist, in November last. By sedulously cultivating a natural musical talent, she had attained a high degree of proficiency in orchestral playing, her technique being remarkable for precision and refinement. Her striking appearance and the grace with which she handled her unwieldy instrument made her a conspicuous figure in the many orchestras with which she played, such as the Test Valley Orchestra, Lady Radnor's Band, and the Handel Society, where she was for several years the principal double-bass.

Incidentally, in that cornucopia of information about British musical life, The Mirror of Music 1844-1944, Percy Scholes reports that one H. Schallhen, perhaps the former Crystal Palace conductor, claimed in 1890 to have invented a transposing piano that worked by moving the whole body of strings, not the keyboard. Intended for song accompanists, it might now be useful for Handel opera repeteurs.

HANDEL SEMELE

O sleep, why dost thou leave me

I had intended to print a Handel aria and describe in detail how I thought its performance on one of the CDs reviewed in this issue failed to pick up all the clues that the score gave. But the aria proved to be longer than I expected when I looked up the score and I didn't have time to write anyway. So instead we offer one of Handel's shortest arias, or rather airs. I first encountered it when my music teacher made me study it in a vain attempt to improve my singing when I was, I suppose, about 15, with no concern for the dramatic context. Nor did I (or he) realise that the song is just for voice and continuo. It was a revelation when I first saw *Semele* (Handel Opera Society, 1959, with Heather Harper as Semele) that it was accompanied just by a cello and harpsichord (Thurston Dart): my hatred of vocal scores dates from then. I don't understand why singers can make do with a score that gives no idea what the instrumentation is, and which fails to distinguish the sections that are just continuo realisation. It must be very disconcerting to have learnt an aria from the vocal score, then encounter an orchestra making sounds you don't expect and a harpsichord playing nothing like what is printed (and even playing it differently each time). Apart from the music, I found Congreve's phrase 'why thy visionary joys remove' moving, even though I virtually never dream. It takes only a page, so fits the space available.

The Consort of Twelve Boxgrove Priory, April 27 2008

It must be a continuing surprise to concert audiences that works by composers as familiar as Telemann are still emerging from dusty archives to receive rarely heard performances. That certainly seems to be the case with two works performed as part of 'Friends and Rivals', the opening concert in the 2008 series by Sussex-Hampshire baroque ensemble The Consort of Twelve, at Boxgrove Priory near Chichester on April 27. Perhaps, though, given Telemann's prodigious output over some 50 years of musical creativity, that is understandable after all.

The Concerto for cello with two oboes d'amore (TWV 53: D3) and the stirring cantata *So grausam mächtig* (TWV 01: 1667a), one the few cantatas for bass from the *Fortsetzung des Harmonischen Gottesdienstes*, were identified by The Consort's principal woodwind soloist Gerard McDonald, who has played with the group since its inception in 1981. As his reward, McDonald took a leading part in their performance – and was obbligato player too in another work new to the audience, Fasch's Whitsun cantata *Sanftes Brausen, süßes Sausen* (FWV D:S2), now available in Brian Clark's edition, performed here with obbligato chalumeau and oboe. Quite why no-one (as far as is known) has showcased these three works on British concert platforms before is surprising, for they have great audience appeal – and they seemed to be a pleasure to perform, contributing splendidly to a concert which managed to combine sheer enjoyable musicality with its scholarly element. No little credit is due to bass Ian Caddy's spirited exorcism of Telemann's Devil – *So grausam mächtig* is an account of how the Devil's clever cruelty, through "sly dissembling and deceitful flattery" is destroyed by "one word from Jesus". But here, as throughout, it was an ensemble effort. The Consort strengthens its local forces with a little professional input, led by violinist Judy Tarling. It's a formula which can work extremely well, as this concert confirmed. Caddy opened the proceedings in the bass version of Bach's *Ich habe genug* (BWV 82), before McDonald and Debby England provided an elegant oboe d'amore obbligato accompaniment to Lynden Cranham in the first cello concerto, a spirited work with appealing changes of texture in its concluding two dance movements.

Before Caddy's final contribution of the evening, when he conjured up the soft breezes with which Fasch augurs the appearance of the Holy Ghost, innovation continued with the same composer's rarely heard Concerto in B flat for soprano chalumeau. This early precursor of the clarinet, with which it shares little in sound and much less in appearance, held its own in spirited partnership with the strings, demonstrating McDonald's technical and musical skill – both confirmed as he returned in the chalumeau obbligato role in the Fasch cantata. The capacity audience left smiling, proof that the policy of a group such as this in extending musical horizons in a locality well distant from the main baroque circuit can be deservedly successful.

Liz Sagues

30 (HWV 58/23). Oh sleep, why dost thou leave me (*aria Semele soprano*)
Semele awakes and rises

Largo

5 Semele *tr*
Oh _____ sleep, oh _____ sleep, why dost thou

9
leave _____ me? why dost thou leave _____ me? why thy vi-sio-na-ry joys re-move?

12
Oh _____ sleep, oh _____ sleep, oh sleep, a-gain de-ceive me, oh

15
sleep, a-gain de-ceive me, to my arms re-store my wan-d'ring love, my wan - - - -

18
- - - - - d'ring love, re-

21
-store my wan-d'ring love! a-gain de-ceive me, oh _____ sleep! to my arms, to my

24
arms re-store _____ my wan - d'ring love

BEFORE BUXTEHUDE

Northern European organist composers in the period before Buxtehude

Andrew Benson-Wilson

During the last few decades, the perception of Buxtehude as a mere precursor of, and influence on Bach has changed. Rather than the shadowy figure that he walked 200 miles to hear, Buxtehude is now rightly seen as the peak of the North European High Baroque, helped by Kerala J Snyder's book *Dieterich Buxtehude: Organist in Lübeck* (1987/2007). So perhaps it is time to explore the precursors of, and influences on, Buxtehude (c1637-1707).

Although the roots of Germanic keyboard music go back to the 1400s (and extend way beyond the current boundaries of Germany), a convenient divide can be made between the pupils (and their successors) of Sweelinck (1562-1621) and the composers, roughly of Sweelinck's generation, that preceded them. These latter figures include the two important, and unrelated, Praetorius's, Heironymus (1560-1629) and Michael (1571-1621), both well known for their non-organ music, together with Johann Steffens (1559/60-1616) and the Italian-influenced composers, Hans Leo Hassler (1564-1612) and Christian Erbach (c1570-1635). The Sweelinck influenced organist-composers include Petrus Hasse (c1585-1640), Jacob Praetorius II (1586-1651), Samuel Scheidt (1587-1654), Melchior Schildt (1592/3-1667), Heinrich Scheidemann (c1595-1663), Andreas Düben (c1597-1662), Franz Tunder (1614-1667) and Matthias Weckmann (c1616-1674).

The links between these composers are often complex. To follow one thread, for example, Johann Lorentz (c1610/89) was the son of a leading organ builder and might have been an early teacher of Buxtehude during his childhood in Denmark. Lorentz studied in Hamburg and Italy and became organist of St Nicholas, Copenhagen, having married the daughter of his Hamburg teacher, Jacob Praetorius (who was the son of Hieronymus, a Sweelinck pupil at the same time as Samuel Scheidt, and the teacher of Mathias Weckmann). Lorentz sent his son to study with Scheidemann (another pupil of Sweelinck and possibly also a teacher of Weckmann). While studying in Amsterdam, Scheidemann may have met fellow Sweelinck pupil, Andreas Düben who, with his son Gustaf, amassed an huge and important collection of manuscripts in Stockholm. Gustaf Düben was a friend of Buxtehude and dedicatee of his *Membra Jesu nostri*. Scheidemann's daughter married his pupil and successor at Hamburg's St Katharinen, Johann Adam Reincken who was also close friend and, judging by the 1674 Voorhout painting, a convivial social companion of Buxtehude. There has recently been an increasing feeling, but no real evidence, that Scheidemann could have been a teacher of Buxtehude. Meanwhile, Weckmann had previously been a pupil in Dresden of Schütz (who, in turn, was a pupil of

Giovanni Gabrieli) and a friend of Froberger (who had been a pupil of Frescobaldi). When Weckmann married the daughter of a Lübeck town musician, Franz Tunder was his best man. Tunder was Buxtehude's predecessor at St Mary's Lübeck and eventually his posthumous father-in-law. He studied with another pupil of Gabrieli in Copenhagen, and possibly met, and may have been taught by, Frescobaldi. Tunder's predecessor at St Mary's was Petrus Hasse, who is believed to have been a pupil of Sweelinck at the same time as Jacob Praetorius and Samuel Scheidt – and at about the time that Johann Lorentz (remember him?) was born.

Right from the start, the influence of Italian music was strong, as can be seen from the massive Venetian-style polychoral vocal works of Heironymus and Michael Praetorius. They both produced a number of organ works that are essentially decorated versions of what could be choral works. Indeed, there is little regard for how to actually perform such works on the organ. This is an extension of a Germanic tradition that goes back to the early 1500s of the intabulation of motets – over-layering existing vocal motets with keyboard figuration. Surviving examples include intabulations by Scheidemann of motets by Hans Leo Hassler, Orlando di Lasso and Heironymus Praetorius. During Weckmann's audition at Hamburg's Jacobikirche, he was required to treat a motet by Heironymus Praetorius and follow it with a variation on two manuals.

In 1595 Michael Praetorius became organist to the Duke of Brunswick-Wolfenbüttel and the following year he took part, with 53 of the most famous German organists of the day, in the examination of the organ in the Duke's castle chapel at Gröningen, near Halberstadt. It could well have been through this event, and particularly through Praetorius and Hans Leo Hassler, that the Venetian polychoral style reached Heironymus Praetorius. One thing that the works of these early composers prove is that a North German organ school was flourishing well before the influence of Sweelinck – who is often credited with its foundation. Sweelinck (1562-1621) not only taught an entire generation of German organists (between 1631 and 1651 the organists of all four principal Hamburg churches were Sweelinck students), but is usually reckoned to have introduced elements of English keyboard writing. However, there is some internal evidence that the English Tudor keyboard school was already known by pre-Sweelinck composers.

After Scheidemann, Weckmann is probably the most important composer of the pre-Buxtehude era. Mattheson records that he 'moderated the seriousness of (Jacob) Praetorius with the sweetness of Scheidemann and therefore introduced many new elegant discoveries'. The international scope of musical life in North Germany is reflected in the weekly *Collegium Musicum* concerts that Weckmann started in Hamburg in 1660 which included 'the best things from Venice, Rome, Vienna, Munich, Dresden etc.'. Incidentally, the year before the young Weckmann arrived in Dresden (1628), the famed organ builder Gottfried Fritzsche built a little positive organ for

the Electoral Court of Duke Johann Georg II which Weckmann must surely have used frequently. It is now in London's Victoria & Albert museum.

Andrew is giving two recitals of the composers mentioned in this article at the Grosvenor Chapel, South Audley Street, Mayfair. The first, at 1.10 on Tuesday 10 June includes the pre-Sweelinck composers, Steffens, Heironymus Praetorius, Hassler, Erbach and Michael Praetorius. The second, at 3.30 on Saturday 5 July, includes Jacob Praetorius, Scheidt, Schildt, Scheidemann, Heironymus Praetorius III, Tunder and Weckmann.

RADIO... ACTIVITY A personal reflection

D. A. Bellinger

I recall with nostalgic retrospection the time when the Radio 3 Listings in the Radio Times used to be given in bold italics on yellow pages, looking already like aged parchment; the cuttings from these pages now adorn the mini-archive of cassettes filling a cupboard in my study. I see the wealth and variety that was manifested as a wall of music, each brick (tape) a given composer's scintillating offerings. Having been listening now for twenty years to Radio 3, also logging and monitoring, it is true to say that some deficiencies and gaps have crept in. One man's music might possibly be another's cacophonous torture or muzak; some symphonic pieces seem to depict stormy sea with sponge divers who get their feet stuck in a clam, or like fluffy floating bits of candyfloss blown from a crazy carousel – not to say the Baroque doesn't indulge in its fair share of Tempêtes or overtly idyllic themes, even rustic stomping; but sometimes the jarring incongruous clash and uncomfortable juxtapositions simply don't offer the precious pockets of antidotes against the cacophonous waves of sound. We of the Baroque persuasion do yearn for the sultry, emotive warbling of oboes, the mellow chirping of recorder, the silvery twang and sparkle of harpsichord, laser-like incision of strings, divine dulcet breathe of a fluttering flute, special glints of brass and beat of drums (combinations of all these); where are these to be found, heard in all their splendour? Not so often on the airwaves.

Without a shadow of a doubt, early music has come a long way since the marginal minority sport or elitist activity of a few eccentrics; now with the ever-growing ranks of ensembles, many lustrous offerings on CD, dedicated musicologists and publishers, as well as keen audiophiles and followers, there has been a serious intensification and focus over the last few decades on its dazzling cornucopian musical legacy. A true Baroquephile is by nature a musical neophile – an open-minded explorer, embracer of new composers and their works; like moths ineluctably caught on a divine wind heading towards musical illumination; many golden treasures await. We all soon find out favourite periods, styles and niches,

in which to languish, making interconnections between points of musical excellence; certain performers and ensembles become frequent features on our well-stocked shelves. But one has to wonder just how well some can keep up with this dazzling array of activity; shed-loads of new releases vying for the attention of our ears and wallets. The reviewers of *EMR* manage a fair sweep across the various genres, at least making people aware of current releases. Some seem unable to make even these obvious connections, and probable don't know a Rondeau from a Rigaudon! *Les Festin des Muses* is not a cookbook. *Le journal du printemps* not a newspaper from a garden centre, and *Apollon enjoué* not a Greek football manual; Baroquephiles have kept their eye on the ball, or should that be a spinning prism? [We'd welcome further suggested misunderstandings from readers. CB]

Since the Autumn of 1998, when Roger Wright became Radio 3's controller took the helm (also taking over the Proms at the end of its last season), sweeping chops have diminished the coverage of early music. Inevitably things have changed and the listening schedules and habits recast with a particular bias and frequency; perhaps guided by an egalitarian zeal and ideal to cater for all tastes and the weighty influence of automatic associations especially at Christmas and Easter, combined with a perceived musical hierarchy or 'pecking order' of greatness, many baroque composers' works, neophilic delights rarely make the highlights. Again one has to wonder what the *blocage* is? Previously, there did seem to be more provision outlets for a lot more sparkling episodes of Baroque, and a more regular reviewing service; when will the sluice gates re-opened? Who are the lock-keepers with the keys?

To be absolutely fair, there are some spotlights on baroque composers: sometimes there is an early Composer of the Week, or perhaps a 'catch-up' slot on CD Review, but by then the untouched shed-loads have become gigantic colonnades in the Muses' Temples! Similar pillars are found in our homes, uplifting music on soaring shelves! The other little oasis at the weekend, The Early Music Show, but the delivery and credentials of some of the presenters has to be questioned. All in all, hardly an A-Z – Arne to Zelenka or Aufschnaiter to Zielinski. Just imagine how enhanced ALL these programmes would be with a healthy infusion of new releases; again, a regular spot on CD Review would help to explore the neglected treasury of works performed by overlooked performers and ensembles on select labels.

Sometimes it is as if several chapters of the musical lexicon have been ripped out and one is sitting in a surgery's waiting room not the courtly ante-room one might hope for. A special mention should go to Radio 3's nocturnal programme *Through The Night* which does have a very good mix of music, and a healthy dosage of baroque. Quite often this 1am-7am night owl-early bird collection will open with a live broadcast donated by EBU countries. Baroque music often features here: for instance, my friends and I managed to catch a Danish broadcast that was on ABC [Australian] Radio! It also dabbles in composers like Willem de Fesch and Mattheson; recently

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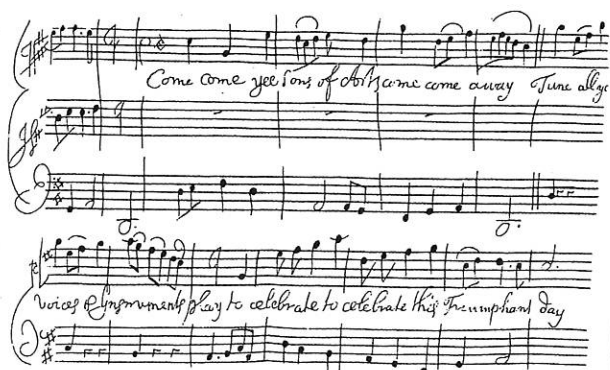
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The Purcell below is the 'facsimile' published by Thomas Busby in 1825 (see *Early Music Performer*, 12) which is one of the bases for suspicion of the only complete source of Purcell's *Come ye Sons of Art* (see p. 11 and also *EMR* 118 p. 47). Even if the reproduction isn't perfect, it shows the slighter scoring of the end of the Prelude, which led Rebecca Harrisone to check the other Purcell copied by the scribe of the only source of the work, Peter Pindar, for which reliable sources survive; she then used what they show of how Pindar rewrote Purcell to produce a hypothetical early version of the retitled *Come ye Sons of Arts*.



they played Fux's amazing *Turcaria*, a wonderful piece with its battle scene, lament and marches.

There is another problem. Many composer, household names to the Baroquophile – Fux, Fischer, Kusser, Fasch, Graupner, Graun, Erlebach and Stölzel – rarely make it onto Drive Time spots; everyone seems happily oblivious of the numerous recordings of these and other reputed and highly proficient composers; or is this wilful neglect?

Only a handful of baroque composers have managed to skip over the sluice gates, leaving quite a backlog of neglected Baroque which might or might not surface years later. The revisiting of musical 'common-places' will blank out any opportunity for these neglected composers to shine, their light remaining firmly under a bushel; perhaps the perceptions of a musical hierarchy or notions of greatness create their own impediments here? Even *Ich habe genu(n)g* can take on a literally different meaning; how about Florilegium's recent recording of BWV82a which was awarded five stars in the BBC Music Magazine? How long will Radio 3 take to allow listeners actually to hear this? Most certainly there are many other worthy recordings by highly reputable ensembles, but where is the adequate provision on air, on a much regular basis for the reviewing of such worthy offerings?

Classic FM will always cut its own cheerful furrow through the classical mainstream, with a few baroque outings, mainly of older recordings, with no relish to explore any broader offerings on CD. Again the weight of the backlog is quite enormous; eventually some kind of overflow management will have to be made. Proper provision for a regular and authoritative reviewing service would also keep the other Radio 3 programmes on their toes, up-to-date, injecting them with fresh vitality, and with the wit and undeniable elegance and sheen from the coruscating treasuries of baroque soundscapes we know exist.

A final thought: Will J. F. Fasch make it over the locks and sluice gates and be allowed some exposure in this, his anniversary year? We await and listen out with hopeful nephilic ears!

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CD REVIEWS

CHANT

Chant The Cistercian Monks of Stift Heiligenkreuz 53' 28"
Universal UCI766016

Stift Heiligenkreuz has a web site with access to the clip which attracted UCJ to the choir, with the invitation 'if you have not yet seen the sensational YouTube video by Brother Martin, which was the reason we were chosen for the album project, click here. You just have to see it! God bless you.' This CD is a the result of an attempt by Universal to find a chant hit, less serendipitous than the amazing success EMI had with the reissue in 1994 of a disc of the monks of Silos originally recorded in 1980 but then only issued in Spain. Curiously, the new disc sounds very different from the YouTube sample, not so much in terms of the quality of the reproduction as in the impression of the singing. The sample is much nearer the Silosians, with a sound image of singers who are primarily monks rather than musicians. But the singers on the CD sound like experts, and the impression they give is far more that of a concert performances. But despite the hype (TV adverts proclaiming that it is available at Woolworths, for instance) it is actually a very fine chant recording. There's a coherent programme, with introductory and closing pieces and bells framing the *Missa pro defunctis* and *Compline* – an excellent introduction to plainsong. We don't normally review from white discs: for early music in particular, the information in the booklet can be vital. I complained about the lack of information apart from music on the first EMI monks of Silos packaging, and was asked to remedy it for a reissue, and provide notes for the follow-up disc. Whether this has any such explanation I don't know. Nor do I know whether the marketing will sell millions or be a flop: it deserves the former. CB

MEDIEVAL

Frauenlob Der Taugenhort: Mystical Reflections of the Middle Ages per-sonet (Sabine Lutzenberger voice, Norbert Rodenkirchen flute & harp) 50' 03"
Christophorus CHR 77285

This is a selection from the *Leide* (lay) called *Taugenhort*, which has 25 verse-pairs. (The lay is the secular equivalent of the sequence, with two paired verses to one melody, and each subsequent pair has a separate melody: for a more subtle

explanation, check Taugenhort's alternative name *Slosshort* on the www and it should lead, with no request for subscription, directly to David Fallows' excellent *New Grove* article.) The disc has just a dozen stanza-pairs – and I'm not complaining, though there was probably room for three-quarters rather than a half of the poem. It is some challenge for a single singer, but Sabine Lutzenberger meets it brilliantly, with absolute clarity of diction, accuracy of pitch, beauty of sound, coping with the wide range that is characteristic of the form. But I'm not convinced that Norbert Rodenkirchen's contributions on flute and harp are an asset. His interludes are fine, but he is a distraction when accompanying the voice with anything much more than a drone. This is quite a late composition (pseudo- and probably post-Frauenlob, who died in 1318, and not notated until c.1460, the date of the Colmar MS), so from a period from for which we have some idea what non-monophonic music was like. But the disc is worth having for the chance to sample a monodic single work that fills a whole CD with subtle melody. CB

Gautier d'Epinel Remembrance Ensemble Syntagma 63' 12"
Challenge Classics CC72190
Colin Muset, Jacques de Cysoing, Jehannot de l'Escurel & anon

'I think that unfortunately medieval music is in need of a certain rehabilitation: often its profundity is hidden behind exoticism.' Thus writes the director in the booklet which, unusually, I read before playing the disc. Alas, any expectation of a knight in shining armour rescuing medieval song from its foes was put in question by the list of performers: 2 singers, 8 players. Only nine of the 16 tracks are sung, but at least the instrumental pieces are derived from songs, not just more versions of the overworked dances. But the instruments spread onto the vocal tracks. Curiously, the booklet mentions the problem of rhythm (and offers two versions of one piece). But that controversy seems to have been, if not solved, lost its heat, whereas when and how to combine instruments with voices is more an issue, but ignored. (I do sometimes feel like a voice crying in the wilderness!) Anyway, the style isn't aggressively Arab nor full of irritatingly-stressed rhythms. But well-done though it is (especially the voice-only version of *Aymans fins et varais*), I detect no significant rehabilitation. This Gautier, incidentally, is either a knight born

between 1205 and 1230 and died in 1272, or the nephew of the Bishop of Metz who died c.1232; the more famous Gautier de Couincy, who also appears on the disc, is completely different. CB

Estampies & Danses Royales: Le Manuscrit du Roi, ca. 1270-1320 Hespèrien XXI, Jordi Savall 72' 12"
Alia Vox AVSA 9857

Rather than the usual wide-ranging anthology that forms the basis of most recordings of medieval dances, this focusses on one source, the numbered sequence of *Estampies royal* that was added at the end of the chansonnier known as *Le Manuscrit du Roi* since its publication a century ago. The tunes are all familiar, as is the style of playing. It is done with panache and imagination. But the familiar music didn't hold my attention for its whole duration, and the abrupt closes annoyed after a while. The track that stuck in my mind was a simple playing by Jordi Savall accompanied by his wife (plucking, not singing) of a song by Giraut de Borneill *No puese sofrir e'a la dolor*. The booklet is extremely useful, with a facsimile of the dances and a fine essay by David Fallows. CB

Filia Praeclara: Music from 13th & 14th Century Polish Clarisse Convents Ensemble Peregrina 51' 59"
Divox Antiqua CDX - 70603

This is a well-devised and beautifully performed disc. In 1992, one of the group's two directors Agnieszka Budzinska-Bennett, attended a concert by Sequentia in Stary Sacz in southern Poland and heard, among other music, a conductus *Omnia beneficia* that survives only in the Clarisse convent where the concert took place. She studied with Sequentia and at Basel, and eventually researched this programme of music for St Clare, some being from a partially-extant MS of Notre-Dame repertoire brought to Poland by St Inga of Hungary.

The ensemble comprises four female singers, one of whom also plays a few drones on a symphony. The monotony that can bore the listener after a few tracks of some early female ensembles did not kick in here, and the programme itself is clearly focussed – so often such thematic discs feel rather forced. The booklet gives full texts with translations in German, English and Polish. The text does need to be followed, if only to spot the word-play on Clara, such as in the disc's title. It really is a pity that verse

texts have to be squashed up with lines separated by slashes. The compromise might be to give the full text in the booklet supplemented by a version to download from the www (or from the disc itself) with each language set out separately in parallel with the original. Also, it would be much more convenient for the listener if the essential information about each piece could be printed at the beginning of its text – form, source, function, etc. But these comments are appropriate to most medieval vocal recordings and are not criticism of this disc, which I enjoyed very much. CB

15th CENTURY

Dufay Music for St James the Greater
The Binchois Consort, Andrew Kirkman
66' 53" (rec 1997)
Hyperion *Helios* CDH55262 ££

In this 1997 recording, re-released on Hyperion's bargain label *Helios*, Andrew Kirkman takes a delightfully organic view of Dufay, rejecting the slide-rule in favour of allowing motifs to develop and interact with one another. The singing is generally very good indeed, and The Binchois Consort are on the radical wing when it comes to pronunciation, going for a reading almost entirely in line with medieval French, although stopping short of the sort of nasal excesses that have marked other such attempts. A real bonus on this most enjoyable disc is the Gloria/Credo pair, both presented here with their Easter tropes, although perhaps wisely without the scurrilous words of the secular songs they quote. D. James Ross

Alta Danza: Italienische Tanzmusik des 15. Jahrhunderts les haulz et les bas 79' 24
Christophorus 77293

This is a disc that anyone interested in 15th-century music and/or dance must buy. It was recorded in 1997, but isn't described as a reissue. The earliest dance repertoire for which there is enough evidence for modern performance is that of the 15th century – the MS recorded on the Jordi Savall disc reviewed above has only the notes: virtually nothing is known about instruments, tempo or choreography. LH&LB have absorbed the available information, internalised it and mastered how the standard dance ensemble worked, both in musical and dance terms. Dancers need to absorb this, not just as relevant performances for tempo, but to get some idea of how the melodies in the dance manuals were turned into music. The only problem is how to listen to the CD at home. The alta band, despite having only three or four players, is very noisy – loud enough to be

effective for large, outdoor spaces. I remember hearing one playing for at least 200 dancers outside the ducal palace in Urbino a decade or so ago. But turn the volume to the appropriate level at home and you will only tolerate a few tracks at a time, and the dynamic difference from the bassa group is unrealistic. So don't aim for realism: leave the gutsy quality of the alta sound to the imagination, but listen to how the music works. CB

16th CENTURY

Monte *Missa Ultimi miei sospiri*
Cinquecento 56' 12"
Hyperion CDA67658
Ad te levavi, Asperges me Domine, Fratres ego enim accepi, Gaudet in caelis, Magnificat VI' toni, Miserere mei Deus, Ne timeas Maria & Verdelot Ultimi miei sospiri

In March I reviewed a rather unsatisfactory CD of the Ensemble Orlando Fribourg singing music by Monte, and bemoaned the shortage of recordings of this composer. Here is the answer to my wish: an impassioned and beautiful performance by Cinquecento, a young Vienna-based male sextet taken on a couple of years ago by Hyperion. The exceptional blend of voices and unified approach to phrasing augur well for their future as great interpreters of Renaissance music. They seem to have a marvellous affinity for Monte and are sensitive to the subtleties of his rhythms and textures. The pace is always carefully measured, and they have no need of a conductor to achieve lovely long phrases full of warmth and life. The *Hosanna* of the mass is thrilling, although the singers stress the 'in' of 'in excelsis' rather than the 'cel', which would have made the cross-rhythms even more jubilant. The individual voices are all lovely, and the counter-tenors float above the texture without dominating it. Occasionally, as in the *Agnus Dei*, there are instances of 'sausage-machine' bulging in the homophonic sections, but for the most part the individual lines are gracefully intertwined in a highly satisfying performance of the mass, the Verdelot chanson which inspired it, and some gorgeous 5- and 6-part motets by Monte.

Selene Mills

I would welcome an explanation of why Monte tends to have his de treated as part of his surname: the books I checked call him plain Monte. CB

Tallis, Tye, Sheppard *Audivi vocem* The Hilliard Ensemble 72' 08"
ECM New Series 1936 (476 6353)
Sheppard *Beati omnes, Eterne rex, Gaudete celicole, Laudate pueri*; Tallis *Audivi vocem, In ieiunio, Salvator mundi, Te lucis ante terminum*; Tye *Omnes gentes, Missa sine nomine*

In his booklet note David Skinner describes the content of this CD as from 'the

musically grey period in the last decades of Henry VIII's reign' after the secularisation of the church. 'Grey' is not, however, the equivalent of 'drab' applied to verse from later in the century. The full exuberance running from the Eton Choirbook to Taverner is reined in a bit but some of the vitality remains. There is enough little-known music here to justify repetition of some famous Tallis titles. The Hilliards present it with an unpretentious confidence that enables one to focus entirely on the music, which it thoroughly deserves. CB

Four Gentlemen of the Chapel Royal Rose Consort of Viols, Clare Wilkinson mS
Deux-Elles DXL 1129
Music by Tallis, Tye, Byrd & Tomkins

This is a delightful recording. The layout of the cover makes one expect the 'four gentlemen' to be the players, but there are in fact six of them. I wouldn't have expected Tallis's *Salvator mundi* to work as a consort song, but the pieces performed with voice and viols have been extremely carefully selected and sound as if they were written for the purpose. The viol-only pieces are often far niftier and jollier than one might expect without degenerating into the meaningless scuffling that is sometimes the alternative to dullness. This is one of those recordings that it is marvellous to have playing when one is doing things round the house and keeps on finding that a track interrupts and holds the attention. Clare Wilkinson is ideal. CB

Itinéraire d'un vielliste au 16^e siècle (*Danse Renaissance, III*) Compagnie Outre Mesure 51' 47"
Integral INT 221 170

Songs and dances of the Renaissance with music by Attaignant, Ballard, Gervaise, Le Roy, Palèse, Sermisy and Susato, but not as one normally hears it. I was reminded more of a folk band with the joie de vivre and apparent carelessness of improvised divisions and the occasional verse of a song whistled instead of being sung. Lots of repeats mean that you could dance to this, (the booklet notes – all in French – give the dance steps and refer the reader to Arbeau) and it's all very danceable. The singing is suitably 'unschooled' and almost naïve, but very attractive and appropriate; Laurent Tixier, the singer, plays the vielles à roux and is a virtuoso whistler as well. Underlying it all is the rousing pulse of the vielle à roué, or rather vielles à roux – at least two different sizes, the drones mixing happily with lute, treble and bass viol, virginal, bassoon, sackbut, and in one track (alas – why only one) a lirone: the sounds are

often ravishing. Lots of songs by Chardavoine allow them plenty of freedom in their instrumentation and harmonies, and they seize this with well-informed brilliance and infectious fun.

Robert Oliver

The Golden Age – Siglo de Oro The King's Singers 64' 31"

Signum Classics SIGCD119

Versa est in luctum by Lobo, Padilla, Victoria, Vivanco; John IV of Portugal *Crux fidelis*; Lobo *Lamentations*, *Libera me*; Melgas *In ieiunio*, *Pia et dolorosa mater*; Morales *Missa Mille regretz* (Kyrie)

I've been a bit sceptical of The King's Singers lately, their slick commercial image not always fitting the music they are performing. But this disc is impressive. First, for the music itself, with four powerful settings of a text that seems particularly associated with Spanish composers. The singers match the mood, and offer sustained phrases that shows them off at their best. They succumb a little to the imposed dynamics and early fading of phrases that always worries me in the sort of music, but not enough to irritate. The piece that left the strongest impression was the closing alternatim *Libera me* by Alonso Lobo; as for the opening item, I've been awaiting in vain for many years for someone to discover that John IV's famous piece was written in Paris c.1830. CB

Lamentatio Jeremiae prophetae: Lamentations by Agricola, Morales, Arcadelt & Lassus Egidius Kwartet 78' 53"

Et cetera KTC 1343

Settings by Agricola, Morales, Arcadelt, Lassus

This restrained music is beautifully sung by Dutch quartet of ATBarB, with an extra baritone for the Morales and Arcadelt and chant for the responsories. The list of composers gives the chronological order of the tracks, though well over half the disc is devoted to Lassus. To their credit, the singers do not attempt to over-interpret the sombre music to make it more appealing. But there is a problem in listening to too many Lamentations outside the liturgical context to which they belong. This is a very long disc which only the exceptional listener should attempt in one session, except as an aid to meditation, a mental state that I don't understand. One oddity: why make a point of singing the chant to accompany 16th-century music from 10th-century sources rather than from ones which Lassus would have known? But despite that quirk, highly recommended! CB

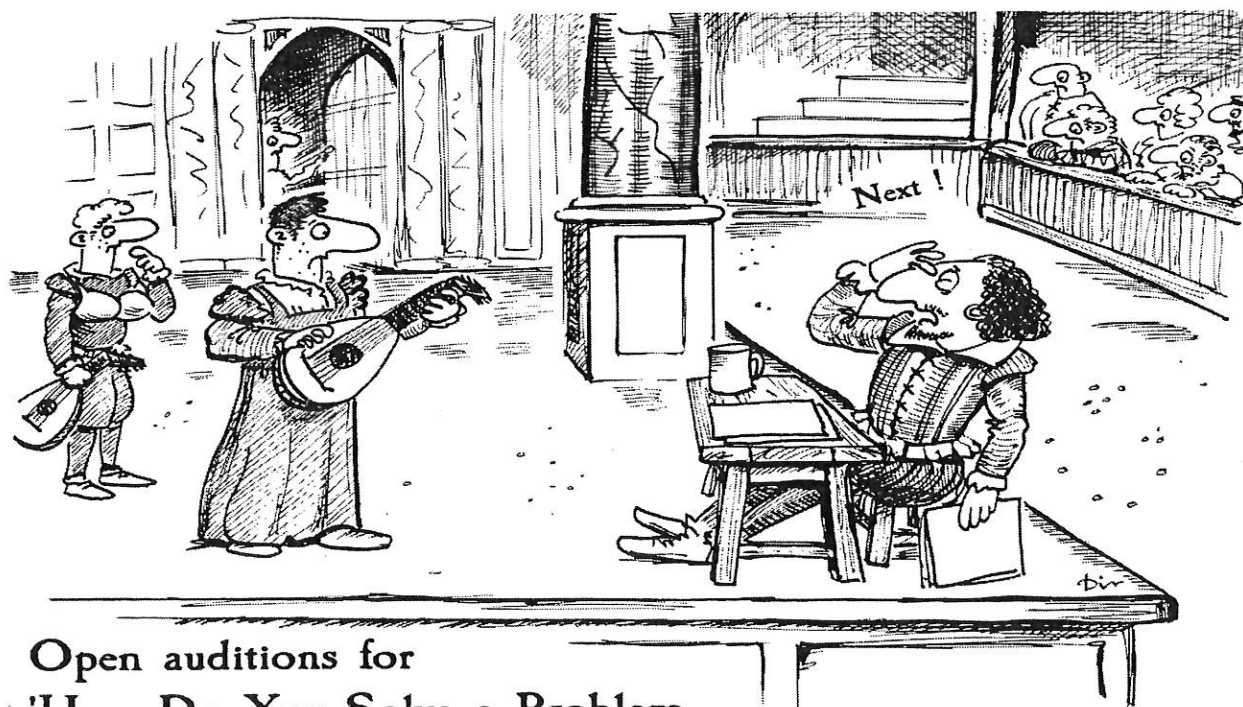
Music for Shakespeare's Theatre England's Helicon (Gerald Place T, Rebecca Hickey S, Dorothy Linell lute) 67' 47"
Naxos 8.570708 £

There have been many collections on disc of contemporary (or near contemporary) settings of songs from Shakespeare's plays before, but none, I think, has ever succeeded in presenting quite such a large number of songs!

This recording has clearly been a labour of love on the part of England's Helicon, who have cunningly assembled

many of the more 'reliable' settings of songs known to have been (or likely to have been) used in the plays in Jacobean performances into four extended 'suites'. These are interspersed with appropriate lute solos, based on the duo's extensive experience in performing these songs. Dorothy Linell's playing is outstanding, as ever, and she steers and balances the whole recital with the perfect tempo for each of what are, in the main, quite short items.

The famous settings by Johnson and Morley are all here, of course, but I was particularly impressed by the songs fitted to ballad melodies such as Packington's Pound (When daisies pied), Walsingham (How should I your true love know?), Robin Goodfellow (Ye spotted snakes) and Merry Milkmaids (And will he not come again) – sometimes necessitating the use of the proverbial crowbar in fitting the words to the tunes; but the performances seldom sound awkward. Using ballad tunes is an excellent solution to some of the problems when reconstructing how these songs may have sounded, and when done as convincingly as here, completely won me over to the idea. Producers of these plays should take note – even if the solutions here aren't the 'authentic' ones, I'm sure that even the Bard himself would have been hard pressed to come up with better tunes for them! The sequence of Ophelia's songs, even in their 'formal' versions to the lute, as given here, are particularly effective, and special praise is due to guest singer Rebecca Hickey for some lovely, under-



Open auditions for
'How Do You Solve a Problem
Like Rosalind'

stated singing, especially in 'Robin is to the green wood gone' – quite the best piece on the disc.

This is splendid. And it's at budget price.

David Hill

The best starting point for those seeking music of the period for the plays is Ross W. Duffin: Shakespeare's Songbook (Norton, 2004).

The Susanne van Soldt Virginal Book Guy Penson virginal, Patrick Denecker rec 56' 42" Ricercar RIC 264

This begins with a simple scale exercise and contains dances and standards that any young lady studying the harpsichord in 1599 would have played. Ideally, of course, you should play her anthology yourself; but if you can't, this is an entertaining way to get some idea of how an educated Dutch girl amused herself. She was actually born in London in 1586, not leaving England till after the MS was compiled, but there is little local influence. The playing is nicely unpretentious, on copies of two Andreas Ruckers instruments of the period. Some tunes are also given in van Eyck's recorder settings. CB
The music was edited by the young Alan Curtis in Nederlandse Klaviermuziek uit de 16^e en 17^e Eeuw, Amsterdam, 1961 (KVN, £35.00) along with other slightly later anthologies.

17th CENTURY

Biber Rosenkranz Sonaten Riccardo Minasi vln, Bizzarrie Armoniche 125' 00" (2 CDs) Arts 47735-8 SACD

This version of Biber's most celebrated violin sonatas features an excellent violinist, Riccardo Minasi, and a specialist continuo team, Bizzarrie armoniche – cello, gamba/lirone, harp, theorbo, trombone, cembalo, organ, and something called 'bassetto'. Although the kaleidoscopic sound world produced by such an array of instruments helps to lend variety to the impression one gets of each sonata, I'm not entirely convinced by the theory that 17th-century listeners would have heard anything of the sort; my doubts are heightened when instruments drop in an out, and the use of a trombone to play a chorale tune – while I entirely agree that the instrument played a key part in church music at that time – seems a little bizarre. Skilful as the violinist undoubtedly is, he sometimes takes too many liberties with Biber's notation. For me, he pushes the unaccompanied Passaglia that concludes the set too hard at some points and, in trying to convey something like desperation (or is it ecstasy?), fades away to a barely audible pianissimo and the rhythmic flow comes apart. Others will undoubtedly find such interpretations both justifiable and enjoyable, but I'm not aware of any evidence that Biber

played that way, and this set, though clearly worth notice, will not displace my current favourite set. BC

Buxtehude The Complete Organ Works vol. 1 Christopher Herrick (1969 Anderson organ, Helsingør Cathedral) 78' 05" Hyperion CDA67666

Christopher Herrick continues with his preference for late-20th-century organs, despite the move over the past 30 years or so towards using organs of the period of the repertoire. The programme note suggests that this particular choice of organ was a reflection of the Danish claim for Buxtehude's birth, although, frustratingly, there are a number of far more suitable Danish historic instruments within walking distance of the rather brittle sounding 1969 neo-baroque organ in Helsingør Cathedral. Although I have a feeling this CD will get rave reviews in the English organ press (not least for the frequent appearance of the thundering 32' reed) I fear it is probably not for *EMR* readers. The playing is based on a number of rather outdated neo-baroque stylistic assumptions about touch, articulation, phrasing and registration, and there is a predictability about the performing style which does not really get to the heart of Buxtehude's music. I also have doubts about a number of assumptions and interpretations in the booklet notes – for example, the chorale fantasia *Nun freut euch, lieben Christen gmein* does not have 'ten variations', but is a through-composed work reflecting the ten lines of the original choral melody. And is it really the case that 'in Buxtehude's day, printing could not cope with the increasing complexity of keyboard music?' Andrew Benson-Wilson
I think that the answer to the question is that movable type could cope with music that could be set out contrapuntally (as, indeed, German organ tablature demanded), but non-contrapuntal music required engraving (as the books of Toccatas by Frescobaldi and Merulo Toccatas show) which wasn't common up north till later. CB

Buxtehude Harpsichord Music 1 Lars Ulrik Mortensen, harpsichord. Naxos 8.570579 £

This attractive recording was first released in 1998 (Dacapo 8.224116). It was recorded in Copenhagen, which is where most of Buxtehude's suites and secular variations are preserved. The cover shows the famous Voorhout painting of Buxtehude in very convivial surroundings, adding to the evidence in his music that the life of a North German organist was not as dull as it might sound today. This is also reflected in pieces like the *Allemande* and *Sarabande d'Amour* from the D minor Suite (BuxWV 223). Of the

choral works that do not require pedals, the chorale fantasia on *Wie schön leuchtet der Morgenstern* is probably the most suitable for harpsichord performance – and the partite *Auf meinen lieben Gott*, although included within the organ works, was almost certainly intended for harpsichord or clavichord in the first place. Lars Ulrik Mortensen plays with conviction and sensitivity on a copy of a Ruckers harpsichord tuned to a mean-tone temperament. Andrew Benson-Wilson

Franck Bußpsalmen 1615 Weser-Renaissance, Manfred Cordes 58' 07" cpo 777 181-2

Latin settings of the Penitential Psalms are quite common – Manfred Cordes lists 11 published between 1564 and 1596, along with two in English and one each in French, German and Italian. Franck's *Threnodiae Davidicae* (1615) sets the German text, but his title page gives no clue how it might have fitted into any liturgy, and probably implies that they were for private devotion – though in a wealthy household, that could comprise six singers and seven players, as on the disc. Franck may not have the austerity of Andrea Gabrieli and Lassus; he concentrates more on the audible presentation of text, with long stretches of flexible homophony. The scorings all feel idiomatic, and listening to the disc was refreshingly unpenitential. CB

Frescobaldi Keyboard Music from MS Sources Martha Folts hpscd 73' 03" Naxos 8.570717 £

Keith Hills' De Zentis harpsichord, used on other Naxos recordings, is particularly appropriate for this disc of lesser-known Frescobaldi, pieces which are played here with sensitivity and good stylistic feeling by Martha Folts. Taken from the Corpus of Early Keyboard volume 30, edited by Richard Shindle, these pieces are found in a wide collection of MSS but their authenticity cannot be guaranteed. Whether genuine or 'school of Frescobaldi' they certainly deserve a hearing and Folts is a persuasive advocate, making the most of the material in the MSS and playing them in an order which presents a good variety of genres and makes a very good introduction to the keyboard style of the early 17th century. She is always idiomatic, never exaggerating for effect, but with a good sense of timing which lets the music speak with full rhetorical effect. Her use of repeated-note ornaments is particularly effective. Noel O'Regan

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

Gabrielli *Complete Works for Violoncello*
Richard Tunnicliffe vlc, Bvln, James Johnstone kbd, Paula Chateaufneuf theorbo, Sebastian Comberti vlc 75' 15"

Cello Classics CC1016

+ Frescobaldi *L'Amitiosa, La Superba, La Tromboncini; Rognoni Susanne ung jour; Selma y Salaverde Fantasia 9*

In fact, this CD contains a lot more than the title might suggest. For a start, Richard Tunnicliffe plays instruments in two different tunings (one with the top string re-tuned to G, although he argues that this is not a scordatura but a second standard tuning for 17th-century players, when the instrument was in its infancy) as well as bass violin (a slightly larger instrument, tuned a tone lower). Tunnicliffe and his excellent continuo team play beautifully – I especially enjoyed the four-movement sonatas (there are, strangely, two versions of one, each with a different tuning!) and the short Canon for Two Cellos. Gabrielli's Ricercars might represent some of the earliest virtuoso music for the cello, but I'm afraid they reminded me rather too much of my Jakob van Eyck recorder days, so the decision to intersperse them with Frescobaldi canzonas was a stroke of genius. I hope this is another success for Sebastian Comberti's Cello Classics label – all early cellists should certainly own it! BC Gabrielli's *he Complete Works* are published by Bärenreiter (HM 279)

Monteverdi *Terzo Libro dei Madrigali, 1592 La Venexiana*, Claudio Cavina 62' 35"
Glossa GCD 920923 (rec 2001)

La Veneziana's complete Monteverdi madrigals are now available from Glossa in eight volumes. Book 3 is Monteverdi's first truly individual publication. He has mastered the sophistications of five-part ensemble and expression of words and ideas. Still to come is the ability to embody a verbal phrase in an utterly characteristic musical one. Here the performances catch the music pretty well. I feel that in this sort of music, there is greater power if the rhythm stays taut, but the variety here is within the bounds of acceptability. The singing is spoilt a bit by the extra tension and vibrato from the sopranos: the men are just that bit more relaxed and comfortable with their sound. Well worth buying, as are the rest of the series. CB

We have also received Books I & IX (one disc: GCD 920921), which is new and completes the series; it will be reviewed in the next issue.

Padilla *Streams of Tears* The Sixteen, Harry Christophers 67' 25"

Coro COR16059

Motet & Missa *Ave regina caelorum; Deus in adiutorium, Lamentations, Mirabilia testamentum*

tua, Pater peccavi, Salve regina, Stabat mater, Transfige dulcissime Domine, Tristis est anima mea, Versa est in luctum

Padilla was born c.1590 in Málaga. By 1622 he was in Mexico as assistant *maestro de capilla* at Puebla cathedral, becoming *maestro* in 1629, a position he held until his death in 1664. This is in most respects an impressive recording. I have two criticisms. One is that the accompanying instruments (harp, theorbo, organ and *bajón*) sound more like appendages than an essential part of the Hispanic tradition of church music. The other is that the dynamics sometimes feel imposed rather than arising from the music (though not as much as in the King's Singers Spanish CD, which has one work in common; see p. 31). The tradition from Monteverdi's *Vespers* that the verse *Deus in adiutorium meum* should be bellowed with maximum vibrato is here observed. The disc is definitely worth buying; but try to sing the music as well. It is available from Mapa Mundi, which Martin Imrie is too modest to mention in his booklet notes. It would save music shops a lot of effort if discs like this acknowledged accessible editions. CB

Purcell *Theatre Music I* Aradia Ensemble, Kevin Mallon 59' 32"
Naxos 8.570149 £
Amphitryon, Circe, Sir Barnaby Whigg, The Gordian Knot Untied

This seems to be the first volume of a complete recording of Purcell's theatre music, the first since Christopher Hogwood's pioneering LP version (now a 6-CD reissue on Decca 4755292). It is not clear whether Kevin Mallon intends to include the major works such as *Dido and Aeneas* and *King Arthur*; they were omitted from Hogwood's set. This CD consists of the music for *Amphitryon*, *Circe* and *The Gordian Knot Untied*, as well as a song from *Sir Barnaby Whigg*. A cheap modern complete recording is at first sight an enticing prospect, though for me the disadvantages rather outweigh the advantages. The main problem is that nearly all the solo singers have voices that are too large and wobbly for Purcell, and they make things worse by mostly being seemingly uninterested in projecting the words or responding to the dramatic situations. The instrumental pieces are decently played on the whole, though many of the dance movements get uncalled-for recorder parts or percussion, and a couple of the more rustic pieces are rewritten to make them sound like the product of a modern folk group. I get the impression that Mallon resorts to tarring up the music because deep down he finds it too boring to be played as Purcell wrote it. If that is so, can I suggest that he turns to another composer, or perhaps tries writ-

ing his own music? For those interested in this wonderful music as Purcell wrote it, I can recommend Hogwood's version, old as it is.

Peter Holman

Peter is too modest to mention the three-disc set of Purcell's Ayres for the Theatre by the Parley of Instruments: Hyperion CDA67001/3 CB

The Purcell Brothers Daniel & Henry Purcell Chamber Music Ensemble Mediolanum (Saile Ambos rec, Felix Kok vlc, Wiebke Wiedanz hpscd) 58' 54"
Christophorus CHR 77284

Most of the music on this CD is for recorder and continuo, arranged from pieces for harpsichord. The programme begins with a set of arrangements of well-known music by Henry Purcell, including a surprisingly slow version of *A New Irish Tune*. There are also a number of original keyboard pieces by both composers and four sonatas by Daniel Purcell. Two of these were intended for recorder and the other two for violin, but we are not told which is which. The booklet contains quite a long essay about the history of the recorder and its place in English music, but there is frustratingly little information about the pieces on the CD. Indeed, the writer tells us that they can be appreciated without tracing the details of their origin, but for me this reduces it all to rather pleasant and well played background music. It is enjoyable to listen to, though. Victoria Helby

Luigi Rossi, Marco Marazzoli *Soleils Baroques* Les Paladins, Jérôme Correas
Ambronay AMY013 70' 11"

Marazzoli *La predica del Solo*; Rossi *La predica del Sole, Serenata a 3 Hor che notte guerriera, Lucciolette vaganti, M'uccidete begli occhi, Soffritrei con lieto core, Passacaille*

I know that Rossi was a fine composer thanks to my involvement in the edition of his opera *Orfeo*; Marazzoli is not much more than a name. Here they come together on the strength of both having set the same text – *La Predica del Sole* (*The Sermon of the Sun*), a Christmas cantata written in Rome, perhaps in the early 1640s. Both are for SSTTB; Rossi has a bass Sun, Marazzoli a tenor. The poem (by Giovanni Lotti) extols the Sun as 'soul of the world' but he is a phantom of oblivion compared with He who summoned him to reign – the Italian poet avoids the humble stable that is often so deviously reached in Spanish villancicos. Comparison of the two settings is fascinating, but would be more so if the scores were available. So many people listen to music on computer now that it would be very helpful if discs of obscure music could contain at least a read-only score as well. The performances are utterly convincing and the music is well worth

reviving. There is also a secular serenata by Rossi on a solar theme and several shorter pieces. CB

Scheidemann Harpsichord Music Pieter Dirksen 69' 44"
Et cetera KTC1311

This is billed as a world-premiere recording of Scheidemann's harpsichord music and it supplies an important piece of the jigsaw linking English virginal music through Sweelinck, who was Scheidemann's teacher, on to Hamburg and North Germany. A number of the pieces are arrangements of, or variation sets based on, English originals, with a particularly effective version of Dowland's *Lachrimae*. With so many intabulations and variation sets, the figurations can get a bit repetitive but a few dance movements provide some contrast. Dirksen plays on a harpsichord by Sebastián Nuñez, a modified copy of the 1638 Johannes Ruckers in the Russell Collection, which is particularly effective and is sympathetically recorded in a warm acoustic. His playing is equally sympathetic, always clean and idiomatic and with a real sense of how this music works. It is a very useful contribution to the recorded keyboard repertoire and deserves a wide hearing. Noel O'Regan

The back cover needs a special filter for reading under the currently ecofriendly lightbulbs. CB

Scheidt Tabulatura Nova vol. 2 Franz Raml kbd 128' 06" (2 CDs in box)
Dabringhaus & Grimm MDG 614 1497-2

Scheidt puzzles me. Some of his music is outstanding, but a lot of it seems to outstay its welcome. The answer in the publication presented here is probably that he is giving examples of improvisation. One is not expected to make one's own improvisation so lengthy, but here are examples of what you can do if you need to – a useful skill if the bride is stuck in a traffic jam or if, as happened to me at my brother-in-law's funeral, one arrives early to run through the vocal piece and finds the church already full of mourners. (In fact, I don't have that skill, and a friend took over.) Put another way, it is a mistake to assume that *Fuga* should last nearly 12 minutes. It can be that long, but the listener shouldn't know that (sorry if I've spoilt your listening, but remember not to look at the durations) and should be surprised at the variety the player can achieve. (In fact, the *Fuga* hardly has the contrapuntal complexity that Bach would have given it.) But the chorale variations, with their fixed form, present no such problem. The use of harpsichord for some pieces is welcome, though perhaps the slow opening themes

should be ornamented, as is indicated in English keyboard fantasies of a decade or two earlier. To match the music, the playing sounds a bit didactic too: the lessons are presented with clarity but by a rather formal teacher! CB

The is a good edition from Breitkopf (EB 8566, €66.00). The original publication is printed on staves in open score, not in German organ tablature.

Schütz Die Vögel unter dem Himmel National Youth Choir of Great Britain, Mike Brewer; John Kitchen org 74' 16"
Delphian DCD34043
SWV 25, 27, 29, 35, 38, 81, 378-99, 386, 393, 494, + organ music by Scheidemann, Scheidt & Sweelinck

When I requested this, Delphian tried to dissuade me, since it was hardly an authentic performance. Schütz certainly would have been surprised to have heard his music sung by 140 voices: one wonders into how many choirs he would have divided them. I'm not going to claim this as authentic: for a start, every part is sung, with no mixture of vocal and instrumental choirs in the larger pieces. But the singing is vivid, text-based, rhythmic and exciting. I've heard far less idiomatic Schütz from choirs that should know better! And the programme works, thanks to the stylishly played interludes of contemporary organ pieces. With a bevy of additional cornetts and sackbuts, this could make a marvellous Prom. CB

Wise Sacred choral music Choir of Gonville and Caius College, Cambridge, Thomas Hewitt & David Ballantine org, Geoffrey Webber cond & solo organ 70' 15"
Delphian DCD34041
organ music by C. Gibbons, Locke & anon

Within minutes of finishing *The Kite Runner*, Khaled Hosseini's novel with scenes of violence in Kabul, I began Geoffrey Webber booklet of this disc and read that Michael Wise was 'killed downright' by the nightwatchman of Salisbury Cathedral for 'stubborne and refractory language'. He also tells us that Wise's church music circulated extremely widely in manuscript, though the only substantial publication was in Boyce's *Cathedral Music* of the 1760s. He may not be quite in the Purcell class (though the recording shows a composer of considerable skill and imagination), but it is a bit unfair that Purcell's church music has had three complete editions from the Purcell Society whereas very little Wise has ever been published: perhaps Webber should make available editions prepared for this recording, since on the evidence presented here he deserves it. The performances are stylish, though they seem to me rather too Anglican (I assume that the modern Anglican style can't go back earlier than

the mid-Victorian period), and even the soprano soloists sound like boy trebles. Some performances of 17th-century continental music are very different (e.g. the Franck disc reviewed above), and I wonder why. (I'm not thinking of the 'continental sound' that some English church choirs adopted half a century ago.) Anyway, Wise deserves rediscovery: start with *The ways of Zion do mourn*, for which a score is available on the www. CB

Divisions and Fantasies Saskia Coolen rec, gamba, Rainer Zipperling gamba, Patrick Ayrtton kbd 73' 38"
Globe GLO 5227
Music by Aston, Coprario, W. Lawes, Mell, Simpson, Tollett

From the title of this CD I was expecting something a bit flashy and virtuosic, but these performances are surprisingly measured and serious. Of course there are opportunities for Saskia Coolen to display her technique, most notably in the *Divisions on a ground in D minor* for bass viol by Simpson and in Davis Mell's *John come kiss me* from Playford's *The Division Violist* of 1684-5. She and Rainer Zipperling have fun with their enjoyable version of *Daphne* from the Dutch Camphuysen manuscript for harpsichord, and there are two harpsichord solos from the early 16th century – Hugh Aston's *Hornepype* and the extraordinary anonymous *Uppon la remi*. The rest of the programme consists of five fantasia suites by Lawes and Coprario with independent parts for violin, bass viol and organ. On this recording the recorder convincingly replaces the violin, and harpsichord is sometimes used in place of the organ. Victoria Helby

German 17th-Century Church Music Robin Blaze cT, The Parley of Instruments 74' 10" (rec 1998)
Hyperion Helios CDH55230 ££
Music by H. Bach, J.C. Bach, M. Bach, Bernard, Buxtehude, Geist, Hofmann (BWV 53), Krieger, Rosenmüller, Schütz

This is a re-release so wouldn't normally merit more than a few lines, but I have been so impressed by the sound of the early violins – and the slightly aggressive attack, which surely won't be to everyone's taste, but which (to me) gives the music a real sense of direction and shape – and the perfect realisation of something I've heard Philip Thorby talk about so often: the instrumental contributions to 'vocal concertos' is not just incidental filling-in, but an essential part of an unspoken dialogue – here one can hear the violins articulating texts (even sometimes before the voice does) with astonishing clarity. These are exemplary performances of this wonderful repertoire. BC
I was enthusiastic too (EMR52, July 1999) CB

Médée furieuse Stéphanie d'Oustrac mS, Amarillis 72' 29"

Ambroisie AM 157

Music by Bernier, Clérambault, Duphly, G. Gabrieli, Gaultier de Marseille, Gianettini, La Barre

This is a well-planned programme of always interesting and often very fine music from a variety of sources. Operatic arias by Lully and Gianetti are framed and separated by instrumental movements by Gaultier de Marseille and Domenico Gabrielli respectively. There are two harpsichord pieces from Duphly's third book (including *Médée*, of course) and the vocal music is topped and tailed by two relatively substantial *Médée* cantatas. That by Clérambault was a smash hit at the *Concert Spirituel* and is still core repertoire for singers of French cantatas. Bernier's Italianate setting is a marvellous piece, recorded here for the first time. Stéphanie d'Oustrac is a very experienced singer who has appeared as Medea both in Lully's *Thésée* and Charpentier's *Médée*, and here she gives her dramatic all to paint vivid portraits of the legendary queen, sometimes almost overpowering both the miniaturised context and the supporting ensemble. Amarillis themselves have established an international reputation since their victory in the 1995 York Early Music Competition and they do indeed play very well. However, I feel that some aspects of their performance practice could be reconsidered. Where a movement for two obbligato instruments offers a choice, they use oboe and violin but with the oboe on the upper line, which does not always give the best balance and I do not think that recorders should change pitch in the middle of a piece. It is, however, a treat to hear a voice flute. The booklet is well produced and includes translations of the French texts into English and the Italian ones into French and English. David Hansell

LATE BAROQUE

J. B. Bach//Telemann *Overtures* Bach Concentus, Ewald Demeyere

Accent ACC 24198 140' 59" (2 CDs)

JBB *Overtures in D e G g*; Telemann TWV 55: E2, e10, F14

I have never encountered the Bach Concentus before, but having thoroughly enjoyed this enterprising two CD set, I look forward to hearing more from them. Alongside the four surviving orchestral suites by Johann Bernhard Bach, we hear three by the accepted master of the genre, Telemann. While JB Bach's suites certainly do not suffer from the juxtaposition, Telemann is perhaps pushing the boundaries a little, as far as melodic and rhythmic patterns go – there is a very odd

shift to the subdominant in *La chasse* from TWV 55: F 14 for example – and there are distinct echoes of Purcell and foretastes of JS Bach elsewhere in the same work. Ewald Demeyere's players capture the essence of this music brilliantly – their bow strokes, especially various degrees of staccato, which a modern band would have made into uniform spiky jabs, help lift the music and give it breathing space. JB Bach is no slouch – he writes a mean fugue (without, perhaps, the intensity of his more famous cousin), and it is such a pity that more of his music does not survive. For the moment of the set, though, listen to the opening bars of Telemann's TWV 55: e 10 (here recorded with oboe obbligato) – more sumptuous dissonances than you could shake a stick at! Without doubt, this was among my favourite recordings this month. BC

Bach 'Wie schön leuchtet der Morgenstern': *Cantatas 18, 23, 1* (Vol. 6) Siri Thornhill, Petra Noskajová, Marcus Ullmann, Jan Van der Crabben SATB, La Petite Bande, Sigiswald Kuijken 59' 59" Accent ACC 25306 SACD

Another fine disc in Kuijken's Bach cantata series. BWV18 (*Gleichwie der Regen und Schnee*) opens with Bach's version of the 'Raindrop Prelude' – the opening Sinfonia for continuo bass instruments accompanied by four violas and two recorders. Here, and in all the cantatas recorded so far in the series, Kuijken has the continuo line at 8-foot pitch, without the octave doubling on the violone. Consequently the violoncello da spalla is used throughout as the main continuo instrument. Kuijken maintains that there was no evidence of octave doubling by Bach in the cantatas and that, where a violone was specified (as in this Sinfonia), an 8' instrument was required. Whatever one may think of the 'da spalla' versus the 'normal' violoncello argument, there is no doubt that the lack of the 16ft sonority gives a chamber music clarity to the ensemble for these performances. The horn and oboe da caccia playing in BWV1 (*Wie schön leuchtet der Morgenstern*) is impeccable, and the soloists – as ever in this series – are superbly stylish.

Ian Graham-Jones

Bach *Cantatas vol. 38* (52, 55, 58, 82) Carolyn Sampson, Gerd Türk, Peter Kooij STB, Bach Collegium Japan, Masaaki Suzuki 66' 00" BIS-SACD-1631

The three soloists highlighted in these cantatas are European. But although they all give good accounts of themselves, it is the Japanese instrumentalists who invest these individual movements with their real sense of dedication and sincerity,

resulting in a complete assembly of recordings that have a stamp of true authority. Together, these performances by this international ensemble have a sense of Bachian authority that makes them – even with strong competition – probably the best on disc. Stephen Daw

Bach *Cantatas for Marian Feasts* (1, 125, 161) Deborah York, Bogna Bartosz, Elisabeth von Magnus, Paul Agnew, Jörg Dürmüller, Klaus Mertens SAATTB Amsterdam Baroque Orchestra & Choir, Ton Koopman 66' 04"

Challenge Classics CC72281

This disc brings together three well-known cantatas from the complete set, recorded respectively in 1995 (Cantata 161: *Komm, du süsse Todesstunde*) 2000 (Cantata 1 *Wie schön leuchtet der Morgenstern*) and 2001 (Cantata 125: *Mit Fried und Freud ich fahr dahin*). It makes a very enjoyable grouping with varied instrumentation ranging from the full-sounding accompaniment of Cantata 1 with horns and oboes da caccia to the very intimate Cantata 161 with strings, two recorders, and obbligato organ and its literal depiction of the striking of the 'final hour'. My own preference is that all of them, and particularly this cantata, work far better with solo voices in all the movements, but nevertheless I did enjoy the expressiveness of the choral singing. The soloists are all very distinguished – the boyish sound of Deborah York with Paul Agnew and Klaus Mertens in Cantata 1; Bogna Bartosz as the alto with Jörg Dürmüller, tenor and Klaus Mertens again in Cantata 125; Elisabeth von Magnus, alto, and Paul Agnew in Cantata 161. There is some very beautiful obbligato oboe playing from Alfredo Bernadini, who plays all three sizes of oboe at various times.

Robert Oliver

Bach *Solo cantatas for alto and tenor* Bogna Bartosz A (169, 170, 200), Andreas Scholl cT (54), Christoph Prégardien T (55), Amsterdam Baroque Orchestra & Choir, Ton Koopman org 73' 53"

Challenge Classics CC72282

This is a compilation of recordings from 1995, 2002 and 2003 gathered from the Amsterdam Baroque Orchestra and Choir's now complete Bach Cantata set. I have always loved the alto cantatas, not least for the important contribution from the obbligato organ in BWV 169 and 170. For a change, this gives me a chance to praise Ton Koopman's sparkling and nimble-fingered organ playing. All the pieces were recorded in Amsterdam's Waalse Kerk, which has one of the finest organs for Bach, although there is no indication of whether it is this organ that is used. It

is interesting to compare the mezzo voice of Bogna Bartosz (who takes the alto line on many Koopman recordings) with the countertenor voice of Andreas Scholl.

Andrew Benson-Wilson

Bach Wedding Cantatas BWV 195-7, 202
Sandrine Piau, Barbara Schlick, Johanna Zomer, Lisa Larsson SSSS, Bogna Bartosz, Annette Markert AA, James Gilchrist, Guy de Mey TT, Klaus Mertens B, Amsterdam Baroque Orchestra & Choir, Ton Koopman 74' 21"
Challenge Classics CC72284

This CD brings together four wedding cantatas originally recorded for Koopman's complete set of Bach's cantatas. Two of the church cantatas, BWV 195 and 197, are scored for large forces including trumpets and timpani and must presumably have been intended for rather important Leipzig weddings. BWV 195 survives in three versions, the first dating from before 1730, but it is the final version of 1748-9 with two additional recitatives which is performed here. The third church cantata, BWV 196, dates from much earlier, probably 1707-08, and is more modestly scored for strings and continuo. BWV 202 'Weichet nur, betrübte Schatten' is a secular cantata for soprano, oboe and strings and its text makes clear, according to Christoff Wolff's notes, that it was intended for a wedding. Unfortunately the booklet contains no translations or even the original German texts, but this medium-priced CD is well worth buying for the really fine playing of the Amsterdam Baroque Orchestra and the individual instrumental soloists.

Victoria Helby

Bach Coffee Cantata etc Amsterdam Baroque Orchestra & Choir, Ton Koopman 65' 30"
Challenge Classics CC72280

Coffee Cantata Anne Grimm S, Paul Agnew T; *Peasant Cantata* Else Bongers S; *Amore traditore*; all with Klaus Mertens B

It is worth struggling through the technophobe's nightmare of unwanted electronic information to get at the pearls inside this oyster. I was almost defeated, but the delightful performance compensated for everything. The first decisive moment is the immaculately phrased flute obbligato in the Coffee Cantata, played by Wilbert Hazelzet, who is beautifully matched by the light and refined voice of Anne Grimm as the coffee-addict. She trips through her ornaments with relaxed expertise, and infuses the text with just the right amount of ironic indignation to bring the drama to life, while never detracting from its Bachness. The bass, Klaus Mertens, is more melodramatic, but without descending

into pantomime. The nearest we get to that is in the final chorus, when Hazelzet's flute frisks through the texture like a Morris-dancing fool – deftly avoiding collisions while completely stealing the show.

The Peasant Cantata is a more complex work, combining rustic and pastoral effects with more sophisticated writing, though still in the comic vein. There are no texts or translations in the somewhat minimalist booklet, so the subtleties of the Upper Saxon dialect eluded me, but the characters are amusingly portrayed. The orchestra feigns sophistication by playing *La Follia* while the soprano lauds the 'dear excellent Chamberlain', though the joke appears to be lost on her. However, there is no mistaking the jollity of the final chorus as they sing to the 'Dudel-dudel-dudel-sack' (bagpipe).

Mertens excels in the third cantata, *Amore traditore*, in which he expresses every degree of frustration, winding his way through his memories of Love's treachery and his determination not to be fooled for another minute, by means of the incredibly contorted line of 'non m'inganni più' – 'you will deceive me no longer'. Koopman is an ideal accompanist, the clean and beautifully-articulated harpsichord sound acting as a perfect foil for the legato singing, finally taking centre-stage at the wittily resolute ending to the cantata.

Selene Mills

Bach Latin Church Music vol. 1, Deborah York, Caroline Stam, Elizabeth von Magnus SSS, Bogna Bartosz A, Jörg Dürmüller, Paul Agnew, Gerd Türk TTT, Klaus Mertens B, Amsterdam Baroque Orchestra & Choir, Ton Koopman 149' 57" (2 CDs)

Challenge Classics CC72188

Masses BWV 233-6, Gloria BWV 191, Sanctus BWV 232iii, Magnificat BWV 243

This is the first volume of a (relatively) 'brief but highly necessary' complement to the multiplicity of cantata recordings now available, not least from these artists. None of these works is new to the catalogue, of course, but there is value in our being presented with them under this particular heading as a forceful reminder that such a genre does indeed exist. Included on these two well-filled discs are the four Kyrie-Gloria masses (BWV233-6), the later version of *Magnificat* (243), the early version of the *Sanctus* that eventually found its way into the *B minor mass*, and the slightly odd re-cycling of material from that mass that is the Christmas 'cantata' BWV 191. That leaves for future release the complete *B minor*, the earlier version of *Magnificat*, the five *Sanctus* settings BWV 237-241 (if they are all deemed sufficiently authentic) and

two isolated movements – an earlier version of BWV 233's opening movement and a *Christe eleison* duet BWV 242.

As in his cantata recordings, Koopman takes the traditional soloists + choir + orchestra approach, though in only one of these works (the *Missa in A*), and then in only one movement, do the sources suggest the participation of *ripieno* forces. Even there, Bach seems to have had second thoughts and those marks which survived erasure leave inconsistencies which a *Concertist*-only approach would eliminate. In that same work, the nature of the music leads Koopman to impose solo/tutti alternation in places where Bach did not mark it (because he didn't need to) – the recitative-like *Christe* and the sudden *adagio e piano* passages in the *Gloria* being assigned to solo voices.

So if you are a Rifkin/Parrott fundamentalist this issue will not be for you. Even if you are not, you may well share my feeling that passages such as the lengthy duet that opens the *Gloria* of the *Missa in G* (236) sounds rather ponderous sung by the full soprano and alto sections of the choir and the approach to performance practice in the *Missa in A*, referred to above, is unconvincing. But on the whole and in their own terms these are very good performances. It wouldn't be Koopman if there were not a few surprising tempos – though nothing is too outrageous – and I do agree with his view of the tempo relationship between the two sections of BWV 191's opening movement. Amongst the soloists, Klaus Mertens is consistently authoritative. In summary, although I cannot be unequivocally enthusiastic about this release I will be looking out for its sequels.

David Hansell

Bach St John Passion (1725 version) Derek Chester Evangelist, Douglas Williams Jesus, Abigail Haynes, Melissa Hughes, Ian L Howell, Sylvia Aiko Rider, Steven Caldicott Wilson, Joshua Copeland SSAATB, Ilya Poletaev org, William Perdue vlc, Cameron Arens db, Yale Collegium Players, Robert Mealy dir, Yale Schola Cantorum, Simon Carrington 116' 10" (2 CDs)
Resound RZCD-5017-18

The 1725 version of Bach's St John Passion has not often been recorded. The most obvious differences between this and the original (performed in Leipzig one year earlier) are the outer movements – the final chorale from 1724 is replaced by a setting of the German version of the Agnus Dei, while instead of the opening chorus 'Herr unser Herrscher', Bach uses the movement which would eventually close the first part of his St Matthew Passion. As Markus Rathen's informative notes state, this changes the liturgical emphasis of the entire work; instead of

glorifying God, the Passion now highlights human sin and the necessity and wonder of Christ's death for the redemption of mankind.

That this recording is the product of a largely student ensemble is, quite frankly, astonishing. Simon Carrington (who participated in the 40th birthday concert at the end of April of the group he co-founded, The King Singers) and Robert Mealy, one of the United States' leading baroque violinists, draw fantastic performances from their singers and players respectively. Without doubt, Derek Chester has a great career ahead of him as the Evangelist in any baroque passion – he tells the story while sustaining a glorious sound (an essential in this repertoire) – and Douglas Williams will surely follow suit as Christus. Indeed, the musical set-up at Yale is fast becoming a hotbed for the nurturing of talent in the field of sacred music, and – largely thanks to Simon and Robert (though not underplaying the raw talent the students bring with them), the Institute of Sacred Music is surely now one of the world's centres of excellence in 17th- and 18th-century choral performance practices. BC

Bach The Trios Sonatas performed on a diverse collection of period instruments
Christa Rakich *kbd*, Alice Robins *cello*, gamba, Dana Maiben *vln*, Wendy Rolfe *fl*
105' (2 CDs)
Loft LRCD-110-03
BWV 525-530, 554, 548

Bach's six Trio Sonatas have been recorded many times on the organ and also in transcriptions for chamber ensemble. This is the first recording, to my knowledge, that juxtaposes keyboard and chamber performances. Four sonatas (BWV 525, 526, 527 and 530) are performed by Christa Rakich on a selection of recent organs (all historically inspired) in the United States. The C major Sonata BWV 529 is arranged for flute, obbligato harpsichord and cello; the E minor Sonata BWV 528 is transcribed for violin, viola da gamba and harpsichord. These arrangements retain Bach's original keys; in BWV 529 the only concession to the flautist is some octave transpositions in her part. The juxtaposition of organ and chamber performances dissolves the usual boundaries between these instruments, showing how the organist can emulate the articulation and tempi favoured by other instrumentalists. The performances are graceful rather than effervescent; the phrasing is elegant, although on first hearing I felt that a few individual notes were somewhat indistinct. Rakich chooses colourful organ registrations (e.g. a pedal 16' reed in BWV 526 and a Glockenspiel for the finale of BWV 525), which are

even more vivid than those recommended in G. F. Kauffmann's *Harmonische Seelenlust* (1733–40). Each of the two discs is framed by the constituent movements of the Prelude & Fugue in B minor BWV 544 and Prelude & Fugue in E minor BWV 548; here Rakich adopts a freer style of playing, with careful placing of dissonant chords. The booklet includes a stimulating note by Owen Jander on the tempo marks in the sonatas. A thought-provoking and imaginative disc. Stephen Rose

Bach Harpsichord transcriptions Benjamin Alard 52' 44"
Hortus 050
BWV 964-6, 978. 1003

Benjamin Alard was born in Rouen in 1985, and has specialised in both organ and harpsichord as a performer, notably at the Schola Cantorum in Basel. His recording of Bach family transcriptions is both varied and extremely imaginative, ranging from eloquent and spirited Vivaldi to a really profound Sebastian violin solo arrangement here attributed to Wilhelm Friedemann. Among rare Bach recordings, this one stands out as special. Stephen Daw

We must have received two copies of this disc, which I sent out at different times without realising the duplication. But it is interesting to see alternative reviews, and reassuring that both agree on its excellence. CB

Winner of both the first and audience prizes in the 2004 Bruges harpsichord competition, Benjamin Alard went on to produce an impressive CD of the *Andreas-Bach Buch*, using organ and harpsichord, and to become organist at St-Louis-en-l'Île Paris. This exploration of Bach's transcriptions include his versions of two works by Reincken, one from Vivaldi and a transcription of a Bach solo violin work now usually attributed to WF Bach. It was through the visits to Holland of the young Duke Johann Ernst von Sachsen-Weimar that the works of Italian masters, and the concept of transcribing them for keyboard, were transferred to Bach and Walther in central Germany. But, as this recording shows, these were not the only examples of the transfer of European styles. In North Germany, Reincken was writing in the French fashion, as the transcription of his sonata for 2 violins, gamba and continuo demonstrates. I particularly liked Alard's playing of the concluding Gigue, with more than a touch of Germanic solidity rather than French froth. Bach's transcription process is also fascinating, with far more intervention in the Reincken work than with the Vivaldi Op. 3/3 concerto. The spread chords in the *Largo* of this well-known concerto BWV978 are slightly too detached

for my taste, but follow a recent orchestral performance trend. The harpsichord is by Philippe Humeau after Fleischer 1720 and the church location for the recording gives an attractive bloom to the sound, as does Alard's impressive playing style. At just 52' 44, the CD is rather short by today's standards, but is nonetheless recommended. Andrew Benson-Wilson

Bach da Gamba: original and transcribed works for viola da gamba Mienke van der Velden *gamba*, Francois Ferdinand *vln*, Ricardo Rodriguez Miranda *gamba*, Leo van Doeselaar *org*, Siebe Henstra *hpscd*
62' 12"
Ramée RAM 0801
BWV 76/7, 789, 917, 1027-9, 1038

Taking their cue from the master arranger, this ensemble rearranges familiar works of Bach in the manner that he himself so often did to his own and other composers' music. A trio sonata more often heard for flute, violin and continuo (BWV 1038) is played here by violin, bass viol and continuo (organ and bass viol II). The Sinfonia from Cantata 76 is arranged for bass viol and organ, there is a solo each for harpsichord and organ, the G major sonata is played in its trio sonata form (for violin, bass viol and bc rather than the two flute version), the D major sonata is played with organ, and the G minor sonata is played (as is more usual) with harpsichord. The ensemble pieces work best, with the violinist, François Fernandez, making a lovely sound, particularly in the Andante of the G major sonata. I very much enjoyed the harpsichord, both the playing and the sound – it has a lovely sonorous bass. The solo viol playing of Mienke van der Velden is very accomplished, and free of mannerism. She plays an early 17th century instrument with a lovely middle tone, and a d' string with a marked, but not unpleasant astringency. The G minor sonata was the most successful of the solo pieces, but I found the slow speaking bass of the organ accompaniment in the D major sonata blurred the rhythm in the quicker movements. Her tempi in both the solo sonatas were deliberate, in this one rather too much so, but the recording is very successful and the overall ensemble most enjoyable. Robert Oliver

Corrette Les Amusemens du Parnasse Livres II (1750) & III (1754) Jean-Patrice Brosse *hpscd* 61' 45"
Pierre Vérany PV708021

Recorded in 2006 but only now released, this is the latest issue in J-PB's continuing survey of the later *clavécinistes*. Corrette's *Amusemens* was what we would now call a series of graded solos for harpsichord.

Book II includes several sets of variations – always skilful, often witty, never profound – while Book III, less didactic and more commercial in its outlook, contains arrangements for keyboard of Italian arias that had found favour at the *Concert Spirituel*, including three movements from Pergolesi's *Stabat mater*. As a player, Brosse is something of a Mr Reliable. All his tempos convince, his trills are well paced and his understanding of this music is complete. His 1774 Kroll harpsichord makes a wonderful sound and I find the complete package, like previous volumes in the series, irresistible. *David Hansell*

Fasch *Orchestral Music* *Tempesta di Mare* (Philadelphia Baroque Orchestra)
Chandos Chaconne CHAN 0751 59' 36"
Concerti FWV: B3, D15; Overture grosso D8

We're already halfway through 2008 (the year that marks the 250th anniversary of Fasch's death) and this is only the second new CD devoted to his music. Richard Stone and *Tempesta di Mare* are at the cutting edge of the re-discovery of Fasch's output – this excellent and thoroughly enjoyable recording is based largely on their second concert of repertoire from Dresden, and they gave a further recital of world modern premieres in the middle of May 2008. Fasch's *concerto con molti strumenti* are ideal for the group, offering their outstanding wind players the opportunity to shine – the three works in the recital use pairs of flutes, oboes, bassoons and horns with strings. The fourth is an alternative slow movement for the *Concerto in D*. *Tempesta di Mare* really bring the glorious sound of Heinichen and Pisendel's famous orchestra (which Fasch knew at first hand) to life. *BC*
Richard Stone's editions, prepared for this project from the Dresden scores and part-books, are available from Prima la musica!

Geminiani *Sonates pour violoncelle avec la basse continue* Bruno Cocset vlc, tenor vln, Luca Pianca theorbo, Les basses réunies (hpsc'd, vlc, db) 66' 43"
Alpha 123
op. 5 (mis-titled op. 1 on the cover), op. 1/II on tenor vln, 2 kbd pieces

The most interesting aspect of Bruno Cocset's Geminiani set is the fact that he opts to have theorbo continuo for four of the Op. 5 set, reserving harpsichord, a second cello and three-string bass for the other two – Sonata IV requiring 'a rich tutti', while Sonata I is 'more academic'. The results are, as we have come to expect from these performers, excellent. The recording also includes a version of Op. 1 No. XI played on tenor violin (which, unlike *I virtuosi delle Muse* recording below, here means an instrument tuned an octave below the violin – what

is wrong with the notion that it should be tuned between the Alto viola and the Bass violin?), a transcription by the 2nd cellist of a *tendrement* for the same instrument, cello and continuo, and a *tendrement* for harpsichord alone. What is particularly wonderful about this version is that it is quite different from Alison MacGillivray's wonderful Linn recording – baroque cello aficionados will quite simply have to have both. *BC*

Goldberg *Chamber Music* *Musica Alta Ripa* 76' 50"
Dabringhaus & Grimm MDG 309 0709-2
5 trio sonatas, 1 quadro, 6 polonaises for kbd

It is good to have available a record of works by one more famed for his hypnotic than his compositional ability, and one may hope that, since the story of Bach's 'Goldberg' variations is unlikely, this music might become better known. On this disc are crammed four of his sonatas for two violins and continuo, one for four-part strings, and one further trio-sonata possibly attributed to Quantz, as well as six of the 24 polonaises for harpsichord. The unremitting intensity and contrapuntal complexity of many of the sonata movements will be what first hits the listener. The sonatas are lengthy works, the final movement of each – whether it be an *allegro*, gigue, minuet or chaconne – being a tour de force. The only exception to this is the final sonata which, if not by Quantz, is a fine imitation of his style, and unlike any of the four preceding Goldberg sonatas. The polonaises are altogether more lightweight and *galant*. The period instrument ensemble play with accuracy, liveliness and precision. I found this a little unrelenting, but perhaps it reflected Goldberg's temperament: he is described in the booklet as having 'manic possession' and being 'extreme in his emotions'. *Ian Graham-Jones*

Handel *Ariodante* Ann Hallenberg *Ariodante*, Laura Cherici *Ginevra*, Marta Vandoni *Iorio Dalinda*, Mary-Ellen Nesi *Polinesso*, Carlo Lepore *Re di Scozia*, Zachary Stains *Lurcanio*, Vittorio Prato *Odoardo*, Il Complesso Barocco, Alan Curtis 157'
Dynamic 33559 2 DVDs

Although I think that Alan Curtis should be congratulated for helping to put Handel opera on the audio-map, I'm usually loath to buy any of his recordings, as I've always found Curtis to be part of the Homogenised Handel Academy – the fast bits are a tad slow and the slow bits a tad fast, leaving one in the doldrums of non-drama. So I was not particularly looking forward to this *Ariodante*. But if *Ariodante* can take the abuse of the 1990s

ENO (Arthaus Musik, 100 064), it can certainly take a little sluggishness, especially with such nice singing.

This *Ariodante*, recorded live at the Spoleto Festival, is set in the 1950s, with a nod to Scotland given by a bit of gothic architecture and a rather strange tartan. It's all tasteful, although Ann Hallenberg's bum does look big in her *Ariodante* military suit. She's a delicious singer, and her voice suits the part perfectly, but she needs a bit more coaching in how to be a man. A more convincing *travesta*, and also with a lovely voice, is Mary-Ellen Nesi as the smooth and immoral Polinesso – poor Dalinda (well-sung by Iorio) doesn't stand a chance. Her pursuer Lurcanio (Zachary Stains) is earnest, but struggles a bit in his more heroic arias.

Act I wanders along merrily – actually, merrily is probably the wrong word, since that would suggest zest and gaiety, which are lacking. For example, Ginevra's opening 'Vezzi, lusinghe' is middle-aged; Lurcanio's longing 'Del mio sol' is staid, and contrasts utterly to what he is doing on stage; and the closing chorus is stately rather than joyful. But all is nonetheless merriment and light until Act II. The staging makes good use of the contrast between light and darkness, which is at the heart of the story: *Ariodante* is tricked by Polinesso's use of night and shadows; Ginevra, later, is rescued from her darkness by her knight in shining armour, and so on. The director, John Pascoe, also comes up with a really quite interesting tableau to replace ballet dancers at the end of Act II (the dances in Acts I and III are, shamefully, cut): Polinesso becomes a 'bad dream', and abducts Dalinda, then marries Ginevra and is crowned king. Curtis has, however, inexplicably cut the dance's final cadence, thus flattening the dramatic contrast with Ginevra's recitative scream, and the act ends less startlingly than it should. (He also cuts the *da capo* of Ginevra's gorgeous 'Il mio crudel'.)

Act III's more memorable moments, slightly disappointingly, are the heroic bits (e.g. 'Doppo notte'), rather than the wonderful tender scenes between, first, father and daughter, and then either pair of lovers. The end is rather odd and unconvincing, as the lovers nip off and leave the crown for everyone to grab at, except the King, who's too busy singing at his bemused dog. The omissions of various *da capos* and two of the three ballets, and the homogenization of tempi notwithstanding, this is a watchable and listenable-to recording, and probably worth having in your Handel library (although make sure that you also have a CD recording of Minkowski's Archiv version, just to remind you of how dramatic the music actually is). *Katie Hawks*

Handel *Il trionfo del Tempo e del Disinganno* Roberta Invernizzi *Bellezza*, Kate Aldrich *Piacere*, Martin Oro *Disinganno*, Jörg Dürmüller *Tempo*, Academia Montis Regalis, Alessandro di Marchi 137' 26" (2 CDs)
Hyperion CDA67681/2

If you like Handel, you should definitely have a copy of *Il Trionfo* on your shelves. Apart from its being his first oratorio, written when he was 21, it is a musical and dramatic masterpiece – he himself held a special place for it, revising it twice (the second of these being, in fact, his last oratorio). It is also as relevant now as it was in 1707: its plot concerns the gradual realization of Beauty that one must not pin one's hopes on this fleeting material world. There is much to recommend this recording: the ensemble comprises some fine instrumentalists (in a technically taxing work), and the singers are pleasing on the ear – Dürmüller is an authoritative Time, and Oro is a rich Disinganno, although Invernizzi is not the fragile *Bellezza*, and Aldrich is forced to be more aggressive than *Piacere* should be. The lovely continuo section (together with the singers) does some really nice things with recitatives – an example being the opening of the second half, with a little improvised organ churchy bit, which sets a more solemn tone. In fact, if you were to hear this in a concert, the whole thing would be quite impressive, and certainly it made me think about some parts of *Trionfo* in a different way (I like the way they link Disinganno's first aria with his and Tempo's final duet).

But I am not sure that it holds up as a recording. For a start, it lacks a coherent dramatic interpretation. *Piacere* is inconsistent, and the forward thrust of many of the arias is lacking. Then there are actually quite a few mistakes. In various arias, the singers are so free with the notes and rhythms that I wondered for how long they'd had the music before turning up at the studio. In the wonderful quartet 'Voglio Tempo', the band plays an extra bar that Chrysander mis-copied, which is so obvious a mistake that it beggars belief that it lurked unchallenged. Finally, their ornamentation. I accept that I am an arch-conservative regarding Handel; I appreciate fully the need to ornament lines, and also know of the reputation of singers such as Senesino for doing so. I have no problems with adding to a line, but I do have a problem with altering the *direction* of a line: if Handel meant you to go down, you go down. That's not a note issue – that's drama. The worst ornament-offender is not any singer, however, but the violin soloist of the final aria. By now Beauty, stripped of all worldly desires, looks

forward to the purity of heaven. Her journey upwards is accompanied by an angel (or, as Ruth Smith mentions in her admirable sleeve note, an archangel, punning on the original violinist, Arcangelo Corelli), who plays the most exquisitely pure obbligato over a hoveringly still orchestra. There should be no worldiness left here, only inner contentment. The violin here ornaments even the first A section. By the *da capo*, one is left with inner resentment. On the whole, I think I'll be sticking to Rinaldo Alessandrini's version on Opus 111: it has its annoyances, but at least I can listen to the end.

Katie Hawks

Handel *Arias* Danielle de Niese S, Les Arts Florissants, William Christie 71' 52"
Decca 475 8746

This is primarily a disc about the singer, with eight colour pictures of her and two monochrome ones of her and the conductor, and the booklet information is about her rather than the music, though at least the texts are included, with German, English and French translations – though the Italian column could have a translation of the two arias from *Semele*. Since changing a singer's appearance doesn't yet go beyond removing fat and wrinkles, it's as well that she looks attractive (with so many pictures, we are obviously intended to notice that, so the reviewer should react), but her sound and taste still needs developing. Often the orchestra is more subtle than she is. More could be done with the phrasing of 'Lascio ch'io pianga', for instance, which she sings as a series of two-bar phrases. The first eight bars are more interesting if sung as 2 + 2 + 4 (the difference is hinted by the absence of the upbeat to bar 3 in the voice part), while the next phrase is 2 + 4 bars. (Actually, on dramatic grounds the first phrase would work well as 1+1+2+4.) and in *Semele*'s 'Myself I shall adore', the strings phrase the repeated three-note phrase far more musical than she does. But despite criticism, the problems I find are endemic among singers, and there's much to enjoy here; the programme itself works very well indeed.

CB

Marais *Sémélé* Shannon Mercer *Sémélé*, Bénédicte Tauran *Dorine*, Jaël Azzaretti *Grande Prêtresse*, Anders J. Dahlin *Adraste*, Thomas Dolié *Jupiter*, Lisandro Abadie *Mercure*, Marc Labonnette *Cadmus*, *Grand Prêtre*, Le Concert Spirituel, Hervé Niquet 137' 26" (2 CDs in box)
Glossa GCD 921614

French operas of all kinds between the death of Lully and the rise of Rameau tend to be praised with faint damns as

either imitative of the one or precursors of the other. Even the liner note is cautious about this one. 'The work's main short-coming lies perhaps in its mundane and decorative, rather than rightfully tragic, poetic discourse.' But I rather enjoyed it, not least as a tuneful reminder that Marais composed music other than for *basse de viole*, for which he is rightly renowned and to which he more or less devoted himself when the current work was received with only 'limited enthusiasm'. I have some reservations about a few performance practice issues. There is an excess of pluckers and percussion, and the varied vibratos of the chorus sopranos blend neither with each other nor the orchestra. On the other hand the double bass, at first sight an odd foundation to a 5-part 17th-century-style string band, was specifically required by Marais and hints at his ear for colour.* This is explicitly revealed in the huge Act II *chaconne*, which contains bold changes of metre and tempo as well as general musical inventiveness. The solo singers maintain an appropriately lofty poise, though like their choral counterparts, the ladies do not always match their vibrato to the overall musical context. The orchestra is the star performer.

Presentation is patchy. Within the cardboard slipcase, each CD is in its own thin, and therefore flimsy, jewel case. The essays in chunky booklet are fine, the Act synopses welcome and the full libretto is translated into English and Spanish, though the translations are not cross-referred to the track list. Overall, this release cannot be placed in the 'you must hear this' category, but really is worth exploring if either early French opera or Marais is your thing.

David Hansell

* How simplistic is the 'fact' embedded in my mind for decades that Marais introduced the double bass to the French operatic orchestra, and how soon did it become normal after that?

CB

Nares *Eight Harpsichord Setts* (1747)
Julian Perkins 75' 58"

Avie AV2152

+ Handel Suite in d HWV 447

Nares is a classic representative of what Julian Perkins here calls the Anglo-Scarlati School of composers which followed on the publication of the latter's *Essercizi* in 1739. Two more or less contemporary instruments are used, one by Kirkman and the other by Shudi, the latter built for Frederick, Prince of Wales and housed in Kew palace where this generously-full CD was recorded. The mostly short movements display a surprising variety of styles and there is also a fine idiomatic performance of Handel's D minor Sonata of 1739 which sounds a bit old-fashioned in this context. This is a very fine debut solo recording

from Perkins who has been increasingly prominent as a harpsichord player in recent times. He displays great panache in the opening bravura prelude and keeps this high standard throughout, helped by a very secure technique and a real sensibility for this music which, if not the most intellectually stimulating, is always bright and quirky. The booklet is beautifully presented and the whole project introducing Nares' music is a very worthwhile one.

Noel O'Regan

G. B. Sammartini *Symphonies* Orchestra da Camera Milano Classica, Roberto Gini 72' 56" Dynamic CDS 460

JC 7, 9, 14, 15, 33, 36, 37, 39, 65

Giovanni Battista Sammartini of Milan (not to be confused with his still underrated brother Giuseppe of London) is well known to music-historians as a pioneer symphonist. The idea seems to have been 'in the air' in Italy in the 1720s, not only in Milan but also in Rome, where Giuseppe Valentini's *X Concerti*, Op. 9 (1724) are proto-symphonies in all but name. This CD provides a rare opportunity to hear some of Sammartini's works of the 1720s and 30s, and very remarkable they are, too. This is real avant garde music, which sometimes sounds as if it was written in the 1760s or 70s. I had to keep reminding myself that these symphonies were written at about the same time as Bach's St. Matthew Passion! Harmony, rhythm and texture are all highly original, and the music is always fresh and unpredictable. It's very well played, with precise ensemble, judicious choices of tempi, and plenty of spirit. Unfortunately the programme booklet gives no details of the band, but I'd guess that there are a dozen or so strings, with – I'm delighted to report – just a harpsichord playing continuo. I strongly recommend this fascinating disc.

Richard Maunder

Stölzel *Christmas Oratorio*, Vol. 2 – *Gospel Cantatas* Kammerchor der Marien-Kantorei Lemgo, Handel's Company, Rainer Johannes Homburg MDG 905 1369-6 60' 44"

Somehow we have missed the second volume of MDG's 1728 'Christmas Oratorio' so, when I needed to make up an Amazon order recently, I decided to add this to my list. As well as the three cantatas that complete the 1728 Christmas sequence (this is not an oratorio in the Handelian sense), the recording includes Stölzel's fine *Te Deum* setting (which Christoph Ahrens, the author of the informative notes, dates to the 1720s as well), and an Advent cantata from 1721, *Gehet zum seinen Toren ein*. I'm not sure that one can ignore surviving oboe parts

for a cantata (as happens in *Herr, du weißest alle Dinge*), simply because they are mentioned neither in the score nor on the title-page of the set – surely paper, ink and time were precious commodities? The four soloists (Ute Schulze, Schirin Partowie, Andreas Post and Klaus Mertens) have ideal voices for Stölzel's melodic style – as I always say when writing about this composer, he is an expert at writing catchy tunes! The *Te Deum* setting also confirms his contrapuntal abilities – while he eschews the chromaticism of Bach, his treatment of forward-driving dissonance is masterful. I hope the completion of this project does not mean no more Stölzel from MDG – there are hundreds of beautiful cantatas (and masses!) awaiting re-discovery.

BC

Telemann *Overtures* see J. B. Bach

Vivaldi *The Four Seasons & Op 11* Monica Huggett, Portland Baroque Orchestra 142' 01" (2 CDs)

PBO Available from www.pbo.org
op. 3/8 & 11; op. 8/9 & 12

This two CD set combines recordings from live concerts (*The Four Seasons* and two concertos from Op. 8 on oboe) from 2005 and two years later (two concertos from Op. 3 and the Op. 11 set, the last of which is also performed by oboist Gonzalo X. Ruiz). There are aspects of live recordings which I think would discount them from any Building a Library programme on Radio 3 – playing to and for an audience is quite a different affair from working in the studio; communicating what one imagines to be the composer's intentions and making the concert experience somehow more exciting (interactive, perhaps) can come over in a recording as exaggeration. Don't get me wrong: I reckon Monica Huggett is one of the very best fiddlers I have ever heard, but (unlike the Op. 11 set) the *Four Seasons* sometimes involved vibrato almost to the extent of note-bending and, without the benefit of studio time for retakes, there are very occasional rough edges. I would happily have paid the full price for the Op. 11 set – less well known than the other pieces here, it has rarely been recorded, and certainly not as stylishly as it is here.

BC

Vivaldi *Les 4 Saisons* Amanda Favier vln, Axel Salles db, Joël Pontet hpscd, Quatuor Alma 36' 21"

Saphir LVC 1088

A modern-instrument performance of such standard repertoire would not normally be reviewed in these pages. That would be a shame, if only because the recording shows just how the gap between HIP and conventional versions

is beginning to fuzz at the edges. These are one-to-a-part renditions (Amanda Favier even plays a 1723 violin by Matteo Goffriller), and they are full of exciting (and I have to say very stylish) interpretations of Vivaldi's music, richer than ever in word-painting. If I must have a criticism, it is that the disc is too short – and I don't mean that I'd have wanted more Vivaldi (although there is room enough for at least two more of the Op. 8 set); it would have been nice to hear her in some contrasting repertoire.

BC

Vivaldi *Il Gardellino: Concerti per Violino, Violoncello, Flauto* Musica Antiqua Provence, Christian Mendoze 64' 33"

Integral INT 221.163

RV 128, 169, 230, 265, 406, 412, 428, 433, 439

I enjoyed this CD several times. Inevitably my heart sank when it arrived, as it does nowadays when yet another Vivaldi miscellany lurks in CB's packages. Yet there is much to enjoy here, with two concertos each for violin, recorder and cello, as well as a ripieno concerto and one of the *Sonate al Santo Sepolchro*. Each of the three soloists enjoys the opportunities for display offered him by the composer – I found the violin concertos especially pleasant – and I have no hesitation in recommending this as an ideal introduction to Vivaldi's instrumental music.

BC

Weiss *Lute Sonatas vol. 9: nos. 32, 52, 94* Robert Barto 65' 29"

Naxos 8.570551 £

Robert Barto has now produced his ninth CD in the Naxos series of music by Weiss. One wonders how many more volumes there will be altogether – there are 109 extant sonatas – but I hope they will continue apace. Weiss's invention and skill in composition, as well as his extraordinary ability to improvise, were on a par with J. S. Bach, yet, presumably because he wrote for an instrument which was soon to become obsolete, he remains overshadowed by his more illustrious contemporary.

While listening to the Sonata in C minor, I was struck by the imaginative way Weiss springs surprises; a Courante *assai moderato* with unexpected chromaticism and sudden shifts of harmony; a Bourrée where a brief passage of fast rolled chords would be straight from flamenco were it not for the typically baroque sequence of chords; a restful Siciliana with a wide range and variety of tone colours; a complex Menuet, where an interrupted cadence takes us off into all sorts of unexpected harmonic directions; and an exciting Presto, fast, yet, perhaps because of the nature of the lute, somehow extraordinarily restful. Weiss

stretches the boundaries of 18th-century conventions in composition, exploits to the full the expressive qualities of the lute, and predictable he certainly is not.

In his excellent sleeve notes, Tim Crawford describes the problems of dating the Sonatas. The grand Sonata in C minor is most probably a late work composed in the 1740s. The movements are exceptionally long; for example, the Courante consists of 94 bars, twice the length of those by Handel or Bach. Sonata No 32 in F major, on the other hand, would have been composed much earlier, perhaps 1720-5. The movements are shorter, and the 12th and 13th courses added to the lute c.1717 are hardly necessary. Sonata No. 94 was probably composed between 1733 and 1739, when the Ukrainian lutenist Timofei Bielogradsky studied with Weiss in Dresden. The Sonata was copied into Bielogradsky's lute manuscript, which he took with him to the Russian imperial court in Moscow.

Barto plays with a wide range of expression, capturing the essential mood of each movement. He lets the music speak for itself, and gives us an idea of what an extraordinary musician Weiss must have been. *Stewart McCoy*

Avecillas Sonoras: Villancicos from 18th century Latin America Marisú Pavón, Xenia Meijer S mS Música Temprana, Adrián Rodríguez Van der Spoel 71' 39" Et'cetera KTC 1358

Music by J de Arauso, M. M. y7 Carrizo, R. J. Chavarria, S. Duron, J. Hidalgo, A. D. de la Mota, S. de Murcia, M. J. de Quirós, A. de Salazar, T. de Torrejón y Velasco, P. Ximenez, D. Zipoli & anon

The title comes from the opening of the first song, 'Twittering little birds singing in the sun', who are asked to stop in case they waken the baby Jesus. We are becoming used to hispanic American villancicos for large forces; here there are just two sopranos and a six-strong continuo group. There are some sacred, some secular texts, though one isn't always sure whether what begins as a love-song might change direction before the end. Two pieces stood out for me: the really laid-back anonymous *Yo se que no he de ganar* with a refrain 'let's bet on loving each other for only a month' and Durán de la Mota's lullaby for the infant Jesus *Pastico arroyuelos*. The singing is exemplary, with the backing group rhythmically vital without taking over, and providing variety in the programme with some subtlety. More, please! *CB*

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

Homage to Venice: Italian Baroque Concertos Il Gardellino 65' 42"

Eufoda 1371

Albinoni op. 9/2 & 6; Pergolesi *Fl conc.* in G; Platti *Hpscd conc* in c; Tartini *Gamba conc* in A; Vivaldi *Conc for ob bsn* in G RV 545

This recital includes six concertos – the sub-title (only printed inside the booklet) is '18th-century Venetian concertos'. Inevitably, this means Albinoni and Vivaldi (one concerto each for oboe and two oboes by the former, and the G major concerto for oboe, bassoon and continuo where – at last! – someone has interpreted the strange accidentals in the slow movement as figured bass and guess what? it now makes sense...). But there are also less-well known pieces by Platti (a C major keyboard concerto), a flute concerto by Pergolesi and an A major concerto by Tartini, here played on gamba (make of that what you will). As you would expect from a group with the credentials of *Il Gardellino*, these are excellent performances – any one of the members of the group could comfortably take the role of soloist; and it's wonderful that they too are prepared to explore repertoire off the beaten track. By the way, whether or not the flute concerto is by Pergolesi, it's a very enjoyable work! *BC*

Venetian Composers in Guatemala and Bolivia Roberta Pozzer, Sylvia Pozzer, Vincenzo Di Donata SST, Albalonga, Anibal E. Cetrangolo 76' 00"

Arts 47722-8 SACD

Music by Facco, Galuppi & Pampani

This recording is the latest fruit borne by a project to re-discover music by Venetian composers in Spain and the New World. It might seem strange to us that opera arias and cantatas were given new religious texts; such *contrafacta* were not entirely unknown in Europe – even in the 17th century, madrigals by Monteverdi and Rovetta were printed with totally unrelated German and Latin words. Galuppi, Giacomo Facco (1670-1757) and Antonio Gaetano Pampani (1705?-1775) are the three composers in this recital and the music is thoroughly enjoyable. One has to wonder whether the music was aimed at entertaining the Spaniards who had assumed control in Guatemala and Bolivia (where the sources are located) or was to impress the natives, just as the vast churches with their golden altars must have done. Facco actually lived (and died) in Spain and the pieces recorded here were written to Spanish texts. The single piece by Pampani is actually mis-attributed to Galuppi in the Guatemalan source. The orchestra consists of pairs of flutes, oboes, horns and violins with solo trumpet, cello, gamba/violone and harpsichord (were there no organs in the New

World?) and the performances are lively and bright. There is some lovely music here, well performed. *BC*

Viaggio a Venezia I Virtuosi delle Muse, Stefano Molardi 72' 15"

Divox Antiqua CDX-70602

Music by Albinoni, Caldara, Gasparini, Handel, Hasse, B. Marcello, Porpora

Yet another CD of music with Venetian connections. Reading the booklet for this one, I was slightly sceptical of several aspects of the linking process – and quite unable to see the purpose of wasting half a page explaining a cross-like chart of interrelations that doesn't quite work, or even more space on discussing a so-called 'timbral innovation' of using a tenor viola (tuned to the same pitches as the alto, according to the group's *Konzertmeister*, and – at least as far as this listener could tell – largely indistinguishable from it!) Be that as it may, I found the performances extremely attractive, not to say passionate. A list of the composers whose music is featured reads like a Who's Who of music of the period, and it is well worth hearing purely because of the shameful scarcity of recordings of people like Porpora and Gasparini. While I can understand why it makes better commercial sense to market a CD of music from Venice, it's a pity that we can't hear more of the obscure material – perhaps *I Virtuosi delle Muse* can be convinced to make a follow-up? *BC*

CLASSICAL

W. F. Bach Keyboard Works 2 Julia Brown *hpscd* 74' 07"

Naxos 8.570530 £

Fugues 1-8 + 6 fantasias.

Julia Brown was born in Rio da Janeiro, where her studies in piano so developed that she was sent to study organ and other subjects with Wolfgang Rubsam at Northwestern University at Evanston, Illinois. As a well-mannered harpsichord player she gives very positive evidence of the organist Rubsam's teaching, having a sound technical command and the expressive sensitivity which are called for in Friedemann's music, with its need for mastery and delicate contrasts. In this recording I especially relished her choice of a telling buff stop to play Fugue No. 7 in B flat. Her authority is also effective in the playing of his fantasia passagework. This is a rewarding disc at a very reasonable price. *Stephen Daw*

W. F. Bach Six Duets for two Flutes Barthold Kuijken, Mark Hantaï 67' 38"
Accent ACC 9057 (rec 1990)

This reissue certainly deserves to be made available again. The six duets date from

two distinct periods of Bach's life. Four are from his Dresden period between 1733 and 1746, while the other two, Falck 56 and 58, were composed after his arrival in Berlin in 1770. The music is much more complex and virtuosic and certainly more interesting than most flute duets of this period, and requires considerable skill to play it effectively on early flutes. This is something these players certainly have, and the result is a performance which is both exciting and sensitive, and perfectly balanced.

Victoria Helby

Cimarosa *Dixit Dominus* Cinzia Rizzone, Sylvia Rottensteiner, Gregory Bonfatti *SmST*, I Musici Cantori di Trento, Voci Roveretane, Orchestra Haydn di Bolzano e Trento, Fabio Pirona 54' 20" cpo 999 988-2

Increasingly, the CD collector can add sacred music by the masters of late 18th-century Italian opera to the shelves. This performance of Cimarosa's *Dixit Dominus* (a late work, dated 1797) is enjoyable without being outstandingly good. The work likewise is interesting but uneven. The eight movements are nicely varied in scoring and tempo, with the extensive cadenzas towards the close of aria-like numbers distinctly operatic. The soloists are perfectly adequate, the tenor in his big solo 'Dominus a dextris tuis' more than that. The combined choirs sing with a will, and the orchestra plays very well – it's a large one, with five pairs of winds and 31 string players. I'm glad to have heard this *Dixit Dominus*, but do not expect to return to it very often.

Peter Branscombe

Haydn *Piano concertos Hob. XVIII: 3, 4, 9, 11* Sebastian Knauer *pf*, Cologne Chamber Orchestra, Helmut Müller-Brühl 77' 59" Naxos 8.570485 £

Haydn's keyboard concertos are numerous, especially if one counts the divertimenti for solo keyboard and strings. Those presented here include the one really familiar work, the D-major with the 'Hungarian' finale that Hoboken numbers 11, but all four are sturdy, finely crafted and, as played here, well worth hearing (doubts persist about the authorship of the concerto in G, Hob. XVIII: 9). Despite his years of experience with period ensembles, Müller-Brühl here employs the Cologne CO with modern instruments. Sebastian Knauer makes a good case for playing these pieces on a grand piano: he is by turns sprightly and reflective (though inclined to overdo his cadenzas).

Peter Branscombe

Mayr *David in spelunca Engaddi* Merit Ostermann *David*, Cornelia Horak *Saul*,

Ai Ichihara *Michol*, Sibylla Duffe *Jonathas*, Claudia Schneider *Abner* MsSSSS Simon Mayr Ch & Ensemble, Franz Hauk Naxos 8.570366-67 £ 94' 23" (2 CDs)

Simon Mayr (1763-1845), Bavarian by birth, spent most of his career in Bergamo. This oratorio, depicting the conflict between Saul and David as narrated in the First Book of Samuel, was written in 1795 for the Ospedale dei Mendicanti in Venice. It is a fine score, mainly in the expected pattern of recitatives and arias, has attractive melodies, effective depiction of characters and setting, and little of the often excessive repetition of words or indeed music that occurs in many a minor master's work. Franz Hauk directs a polished, well-paced performance from the harpsichord. He uses his own edition, which is based on Mayr's original Latin setting (scored for female voices) but takes its final two numbers (which are missing from the autograph), with Italian words, from what seems to have been Mayr's near-contemporary revision.

All five of the soloists sing their often tricky music with commitment and considerable finesse, none more so than Merit Ostermann as David, the largest role (with one mezzo and four sopranos it is all too easy to become confused as to who is singing what). The Simon Mayr Choir have less to do than is usual in an oratorio from this period, but they sing strongly; the orchestra is sure-footed in reflecting the conductor's enthusiasm for the definitely worthwhile cause they have espoused. The slender leaflet (English and German) contains a brief essay on the work, a synopsis, and notes on the performers; but the sung text can be found only on the Naxos website – a depressing money-saving ploy. The oratorio was recorded at Ingolstadt (close to Mayr's birthplace) in a fine, natural church acoustic. It is an impressive piece, and I confidently recommend the performance. It's a strange coincidence that brings us in the same month settings of what is basically the same Old Testament story, set forty years apart by Mayr and Ries.

Peter Branscombe

Mozart 'Cosi fan tutti' Messe K Anh. 235E in C; Symphony K 551 in C 'Jupiter' Siri Thornhill, Ursula Nettinger, Hubert Nettinger, Stefan Geyer *SmSTB*, German Mozart Orchestra, Stefan Raml 74' 24" Oehms OC 916 + *March in C, K408/3*

I hope not too many people will be misled by the prominent claim on the disc label that this is a mass by Mozart. That said, it is of interest as an example of what minor composers did in the late 18th

century to provide currently popular, tuneful music for the church. This anonymous parody mass is performed from the copy formerly in the library of Mönchsroth Monastery, Swabia, and now preserved at the university of Tübingen. The insertion of Vitellia's aria 'Deh se piace' from *La clemenza di Tito* to the words 'Laudibus coelum sonet' adds variety to all the borrowings from *Così*. The performance is rather loud and unsubtle, with a good solo quartet. Ironies abound for congregation members who know the opera, for instance where Mozart's uneasily open-ended finale becomes the mass's final plea for peace. The march and the symphony are hardly more than adequately played, the *Jupiter* being rather brashly presented and in addition shorn of its second repeat in the finale. The notes are careless with dates and with track identification. The recording is close and over-resonant. There's a lot of C major here! The main interest is, of course, to hear what steps were taken to disseminate operatic music in a time of want among major composers for the church.

Peter Branscombe

Mozart *Requiem* (instr. Beyer) Ingrid Schmithüsen, Catherine Patriasz, Neil Mackie, Matthias Hölle *SATB*, Netherlands Kamerkoor La Petite Bande, Sigiswald Kuijken 54' 14" (rec. 1986) Accent ACC 68645

This live recording was made in Brussels in 1986. The version of the score used is the one with instrumentation amplified by Franz Beyer, which in more recent years has been less favoured by conductors. Little needs be said about this re-issue. The soloists are certainly not among the best teams assembled for the work, and though the choir and orchestra are both in good form, Kuijken directs what strikes me as a fairly routine performance, taking a while to recover from a rather ponderous Introitus. The leaflet contains a brief essay and the sung text in Latin and English. The analogue recording has been digitally remastered.

Peter Branscombe

Rosengart *Te Deum laudamus; Geistliche Chormusik* Orpheus Vokalensemble, Ars Antiqua Austria, Jürgen Essl *org, dir* Carus 83.427 56' 31"

Aemilian Rosengart (1757-1810) was a priest, organist and composer, active mainly at Ochsenhausen monastery in Swabia. He may now be largely forgotten, but on the evidence of the 15 liturgical pieces recorded here (almost all for the first time), he deserves notice. These are mainly short compositions, imaginatively scored for an ensemble that ranges from pairs of flutes, oboes, horns, trumpets and timpani and

strings, down to a solo voice and continuo. Rosengart's melodic sense and rhythmic vitality only rarely leave the listener (well, this listener) feeling uninvolved. The 16 members of the Orpheus Vokalensemble and 17 musicians of Ars Antiqua Austria are a well balanced group; most of the occasionally demanding vocal parts are impressively taken by choir members, and Jürgen Essl proves a diligent director and spirited organist. The recording is adequate, at times bass-heavy with over-prominent violone and organ. The booklet contains admirably full details of the scoring of each piece as well as the texts in three languages (though the English is not on the same page as the Latin). Definitely of interest. *Peter Branscombe*

Psalterion & Fortepiano Aline Zylberajch *fp*, Margit Übellacker *ps* 62' 56"
Ambronay AMY012

CPE Bach Sonata in C Wq 87; M. Chiesa Sonata in C; Eberlin Sonata in G; Mozart Adagio K. 266, Sonata in A K. 3405; Schobert Sonata in F, op. 7/2

In the early years of the 18th century a Saxon musician called Pantaleon Hebenstreit made a great name for himself by his remarkable skill on a giant dulcimer, reported to have been over nine feet long. At Versailles, he impressed Louis XIV so much that the king insisted on re-naming his instrument the *Pantalon*. It had a profound influence on the early development of the piano in Germany, which often seems to have been regarded as a kind of dulcimer-with-keyboard rather than an expressive harpsichord; and the famous maker Gottfried Silbermann equipped his Cristofori-style *Piano Forte*, for the first time ever, with levers to raise the dampers so that it could imitate Hebenstreit's instrument. It appears that no-one has yet attempted to reconstruct the *Pantalon* (perhaps the nearest modern equivalent is the Hungarian cimbalom), but Übellacker plays a dulcimer of more manageable size, accompanied by Zylberajch on an excellent copy of a Stein fortepiano. The two instruments blend remarkably well, and it's sometimes difficult to tell which is which, although the dulcimer's surprisingly wide variety of timbres is often a give-away. The Chiesa sonata was written for solo dulcimer, but otherwise this CD consists – inevitably – of ingeniously chosen arrangements, for example of a sonata for flute and harpsichord by C.P.E. Bach, which seems fair game since he himself later rearranged it for two harpsichords. Most of the music works very well, although I found the slow movement of Mozart's trio for 2 violins and bass, K. 266, a bit unconvincing. But the transcription of his A major violin sonata, K. 305, makes a brilliant finale to this charming

evocation of a hitherto forgotten 18th-century sonority. *Richard Maunder*

Trio Fortepiano (Julia Huber *vln*, Anja Enderle *vlc*, Miriam Altmann *pf*) 66'00"
Beethoven 14 Variations in Eb, op. 44; Gyrowetz Sonata in c op. 12/3; Haydn Trio in G Hob XV:25; Storace Sonata 1 in D
Available from Anja Enderle, Humboldtstr. 50, D-60318 Frankfurt am Main, Germany
a.enderle@freenet.de & info@trio-fortepiano.de

I hadn't heard this group before, but they are most impressive and this is definitely my Record of the Month. Their instruments are first-rate (what a pity the maker of the beautiful Stein copy isn't named), and their period style is impeccable: three cheers in particular for such crisp and clean keyboard articulation, and for string vibrato used only as an occasional ornament on long notes. The trio's balance and ensemble are excellent and the music is beautifully characterized; above all, they communicate a real sense of enjoyment in playing the music. The Gyrowetz and Storace pieces are both fine works with good tunes and many original touches, the Beethoven variations are very entertaining, and the Haydn trio is a real gem, with some wonderful *csárdás*-style tempo changes in the Gypsy Rondo, which made me laugh out loud.

It is only available from the musicians, but it's worth making the effort to obtain to buy this CD. *Richard Maunder*

19th CENTURY

Ries *Die Könige in Israel* Nele Gramß, Gerhild Romberger, Ewa Wolak, Markus Schäfer, Harry van der Kamp, Marek Rzepka, Kai Florian Bischoff SAATBBB, Rheinische Kantorei, Das Kleine Konzert, Hermann Max 109' 53"
cpo 777 221-2 (2 CDs in box)

This strikes me as a noble and important work. *Die Könige in Israel* was first performed at the Lower Rhine Music Festival at Aachen in 1837, which Ferdinand Ries had directed for some years. He was only 53 when he died in the following year, and this oratorio is the last of his 186 numbered works. It is a highly impressive setting of a rather uninspired libretto (by Wilhelm Smets) of the story of the struggle between Saul and David, made vivid by Ries's ability to weave the whole into an exciting musical drama, in which fully-scored recitatives and ariosos lead into arias, ensembles and large-scale choral numbers. Readers wanting to be persuaded of the value of a prospective purchase might sample the scene early in part two in which Saul conjures the Witch of Endor, who summons up Samuel's ghost.

The performance is gripping, thanks to the enthusiastic direction of Hermann Max with the Rheinische Kantorei, the talented period-instrument Das Neue Konzert, and a team of seven soloists of varying quality, of whom Nele Gramß and Markus Schäfer are the best; Marek Rzepka makes a sonorous Ghost of Samuel. There is a long, quite detailed essay on the work in German, French and English – unidiomatic English, as is the translation of the text. The booklet wastes space on biographies of the artists which could have been put to better use in giving an outline of the action. The recording is of superior quality, with a generous acoustic. A highly impressive issue. *Peter Branscombe*

VARIOUS

Clàrsach na Bànrìghe – The Queen's Harp Simon Chadwick *early Clàrsach*, Mairead Murnion *Gaelic song* 63' 14"
No number: from *earlygaelicharp.info*

This CD is the end product of a project funded by the Arts Trust of Scotland to reconstruct and perform appropriate music on the iconic Queen Mary Harp, a wire-strung clarsach which has survived from the mediaeval period. The absence of early repertoire specifically for the harp means that the growing number of players exploring the context of these wonderful instruments have turned to a number of varied sources which over the years have become recognised as musicologically plausible and technically appropriate. As a result of the Reformation and the unsympathetic Scottish climate, we are rich neither in musical sources nor surviving instruments; but a growing band of explorers are uncovering unsuspected riches. The first obvious port of call for a would-be mediaeval harpist is the St Andrews Music Book, followed by the Inchcolm Antiphoner, and finally the Uppsala manuscript, containing two works with Scottish credentials. We know that Mediaeval Scottish Abbeys owned clarsachs, and it is a small step to picturing their use in the non-liturgical (or possibly even liturgical) performance of religious music. Simon Chadwick selects an effective sequence of pieces, but already a number of problems begin to emerge. Whether due to the recording, the performance, or the fact that the instrument's tuning is still settling in, there is an occasional brashness to the sound, while there are regular fluffs – misplayed strings which buzz, strings which are missed altogether or fail to sound fully – features which seriously interrupt the melodic line. I am also unconvinced by the freedom of the playing, which to me sounds more like

lack of direction. While Mr Chadwick is by no means the first performer to have emasculated the highly rhythmical music of the St Andrews Music Book in this way, it is a shame to compound the errors of others.

Moving into the secular repertoire Mr Chadwick has again amassed an enjoyable selection of plausible repertoire from a number of sources, including several Ports, the strange and haunting harp repertoire of the Highland harpers. This music seems better suited to a liberal approach, although again the playing is not error-free. As we approach the twilight of the Scottish clarsach, we enter the problematic realm of Ossian. The slippery slope into the fake world of the 18th-century cod-celtic is one which should be approached with caution, but with this proviso Simon Chadwick's playing of three *Airs of Fingal* is very pleasant. The brief foray into Gaelic song is less convincing, with Mairead Murnion's strongly Irish-influenced Gaelic pronunciation sounding inappropriate and her performance generally feeling uncomfortable – and as if she were singing in the room next door. This is a curate's egg of a CD, and I can't help feeling that the performers have been persuaded to rush to a recording before the instrument or indeed they were ready to do justice to some lovely repertoire. *D. James Ross*

Scattered Rhymes: Tarik O'Regan, Guillaume de Machaut, Gavin Bryars 61' 38"
 Harmonia Mundi HMU 807469
 Bryars *Super flumina Dufay Ave Regina celorum* a4; Machaut *Messe de Notre Dame*; Machaut & O'Regan *Douce dame jolie*; *Scattered Rhymes*

Most readers will be equipped with excellent recordings of the Machaut mass and Dufay's deathbed favourite already. The Orlando Consort gives impeccable performances, but half the disc is of music by composers still alive. I'm impressed by it, but I would need scores to offer a more authoritative assessment, particular of the title piece; it has rather a lot of twittering, so if the poet of *Aveillas Sonoras* is to be believed (see p. 41), it should not be played if there is a sleeping baby nearby. O'Regan and Bryars offer music that won't drive the innocent listener away, and Machaut's *Douce dame jolie* is such a catchy tune that it is possible to follow at least some of what O'Regan is doing with it. *CB*

Song of Songs Laudibus, Mike Brewer
 Delphian DCD34042 65' 50"
 Bouzignac, Daniel-Lesur, Dunstaple, Grier, Jackson, Palestrina, Skempton, Victoria, Walton

This is of rather less interest to *EMR* than the parent choir's Schütz (see p. 34). The

performance of Dunstaple's *Quam pulchra es* is certainly the most truculent that I've heard! Palestrina and Victoria are more conventional. You would buy this or not on the strength of the Skempton and Daniel-Lesur, not the early items. *CB*

BAROQUE VOICES

I've listed these under the series number, which is prominent on outer covers and the publicity leaflet, but the actual CD numbers are the original Opus 111 or Naïve/Astrée ones. The booklets and labelling on the discs are unchanged from the first release. I had intended to add comments on all of them, but time ran out. *CB*

16. Bach *Cantatas* Schlick, Scholl, Prégardien, Schwarz. Ensemble Baroque de Limoges, Christophe Coin 62' 15"
 Astrée E 8555 (rec 1996)

Stephen Daw was enthusiastic about the original issue (*EMR* June 1996), noting particularly that this was the only Bach cantata recording he knew performed high on the west gallery of a small Thuringian church, with the musicians placed around a Gottfried Silbermann organ; there's a picture on p. 28 of the booklet. (If one can imagine it with fewer violins and only four singers, the ensemble would have been rather more compact.) Coin's playing of the violoncello piccolo is singled out for praise, but only as *primus inter pares*. Definitely a disc to acquire.

Charpentier *Te Deum* + H. 206, 365, 418
 Le Parlement de Musique, Martin Gester
 Opus III Op 30297 (rec 2000) 61' 43

David Hansell in *EMR* Sept 2001 was less excited by the famous *Te Deum* than by the two motets in honour of St Louis (H. 365 & 418), 'the first emphasising the warlike nature of the saint (he died during a crusade), the other being a chamber work for ATB and ensemble (violins, recorders & continuo), the reflective opening of which, setting the saint's dying prayer, is a highlight of the disc. H. 206 is an expansion and reworking from the 1690s of a psalm composed a decade or so earlier. As ever, Charpentier is sensitive to all the nuances of his text, not least in the 'sleep' movement, a genre in which he excelled. The dramatic contrasts of this work, well captured by Gester and his team, bring an enjoyable record to a satisfying conclusion'.

18. Dowland *Ayres* Gérard Lesne A, Ensemble Orlando Gibbons 65' 54"
 Naïve E 8881 (rec 2002)

19. Hasse *Requiem in C, Miserere in e de*

Reghere, von Hase, Honeyman, Snellins
 SATB, Il Fondamento, Paul Dombrecht
 Opus III OPS 30-80 74' 07" (rec 1992)

The jolliest opening to a Requiem I've ever heard.

20. Monteverdi *Lamento della ninfa: madrigali del ottavo libro* Concerto Italiano, Rinaldo Alessandrini 75' 10"
 Opus III OPS 30-187 rec 1997

The title above is from the new slip-case, covering up the original on the box: *Ottavo Libro dei Madrigali vol. I*. I reviewed it in *EMR* Nov. 1997 in conjunction with a reissue of a 1958 Deller Consort reissue, somewhat to my surprise finding things in the Deller version that I liked and in the Alessandrini which I didn't, and concluded that the two discs 'would make a good basis for a study of pre-authentic and post-authentic performance practice'. I suspect, though, that younger listeners might be less tolerant of the older style.

21. *From Monteverdi to Handel: arie e cantate* Sara Mingardo A, Concerto Italiano, Rinaldo Alessandrini 71' 40"
 Naïve OP 30395 (rec 2004)
 Music by Carissimi, Handel, Legrenzi, Merula, Monteverdi, Salvatore, Vivaldi

The original title was *Monteverdi, Vivaldi, Handel*; neither give much idea of the scope of this recital. I reviewed it in *EMR* Dec 2004. I haven't warmed to Mingardo's voice, and I commented that 'it's perverse to have to turn vibrato off occasionally for effect rather than add it when needed'. But I did point readers to an enthusiastic review by David Vickers in the same month's *Gramophone*.

22. *Zarzuela Barroca* Mario Bayo S, Les talens lyriques, Christophe Rousset
 Naïve E 8885 (rec 2003) 70' 18"
 Music by Boccherini, Martín y Soler, Nebra Blasco, Rodríguez de Hita

BC wrote about this in Feb. 2004, not from any great knowledge of Zarzuela, but on my assumption that he might have picked up a bit of the Spanish spirit while living in there. 'If the purpose of such music was to entertain and delight, then these performances show that it must have succeeded. There is no pretence of sophistication or erudition; the music is somewhat formulaic. Yet for all that, it is effortlessly simple, slightly predictable and definitely entertaining. Bayo sings well, and decorates with authority and pulls off some impressive coloratura. The orchestra under Rousset is similarly impressive: just listen to the marvellous wind playing and superb strings in the overture to Boccherini's *Clementina* if you need to be convinced.' *CB*

OBITUARIES

MARY BERRY

29 June 1917 – 1 May 2008

Mary will be known to our readers chiefly from the series of CDs she made that present chant in a wide range of contexts (reviewed with enthusiasm in *EMR*) and perhaps from her courses. The first and last parts of her life were spent in Cambridge. Her father was vice-master at Downing College, she went to the Perse school, and studied music at Girton (before girls could take proper degrees). She converted to catholicism in 1938. When war broke out, she served as a nurse in Belgium, narrowly escaping from the German invasion escaped first to France then eventually Portugal, where she stayed for the rest of the war. She was then sent to Rome and elsewhere, continuing to nurse but also taught English and music. She returned to Cambridge in 1963 and worked for her doctorate under Thurston Dart.

One of the rites of passage for young musicologists was to deliver a paper to the Royal Musicological Association (nowadays there are far too many of them for all to have a chance). So my first awareness of her was when she, then called Mother Thomas More, presented her research on 'The performance of Plainsong in the Later Middle Ages and the Sixteenth Century' in 1966. It was typical of her to move into a period of chant that is still inadequately studied but which impinged on the relationship between chant and other music. (Among our CD reviews in the issue, there is one disc purely of chant but several in which chant appears in association with polyphony.) When we moved to the Cambridge area, I was invited to join John Stevens' choir at Magdalene, of which she was a member. So we met there, and on the strength of that acquaintance I occasionally consulted her on chant matters. The last time I had an extended conversation with her was at John's funeral, when I was squashed in a pew between her and the poet Ruth Padel.

She was a great enthusiast for getting people to sing chant, and ran courses on it all over the world. The body within which she operated, the Schola Gregoriana, was set up when a colleague, reading the first issue of *Early Music* in the bath, realised that there was nothing in it about chant and rushed out to tell Mary to do something about it. (Perhaps it's as well that I'm writing this too late for a contribution from our cartoonist!)

I went to one of her courses, and was very impressed by the vigour of the style of singing she required and her ability to convey it to the singers. I was not, however, entirely happy that it concluded with a real mass which involved separation of the sheep and the goats, of insiders and outsiders, so I did not attend any more. I was perhaps inconsistent in setting up an Eastern Early Music Forum weekend with Mary working on chant while the rest of us wrestled with a Taverner mass, which led to a real liturgical performance on the Sunday morning, but that



was obvious from the advertising material for the course. Sadly, few took up the plainsong element, so we did not incorporate that element in what became an annual EEMF event for many years.

I think Mary thought of me as an ally in her cause, since my reviews of her recordings have always been enthusiastic. I once found myself squashed in a settee with her at one of the Smallwood Epiphany Parties and asked her if she could recommend anyone to review chant for *EMR* since I felt a bit out of my depth doing it myself; she declined with the excuse 'You do it so well!' Flattery! I last saw her in 2006 at a live presentation of the programme on her last Herald disc at the Temple church, a typically vigorous performance. I was honoured a few years ago to have been invited by Mary to join the managing body of her Schola Gregoriana, but declined, partly because I was trying to loose committees, not find more, but also because my whole religious background leaves me uneasy with catholicism, though with an enormous respect for the medieval liturgy. Some may think Stockhausen's *Licht* project was ambitious, but the annual liturgical cycle is a far broader artistic creation, whatever else it is.

I hope someone has been preparing the ground for a biography of Mary. It is a life with a far greater depth of experience than that of most musicologists, and there must be much that a casual acquaintance like me is unaware of – I didn't, for instance, know till I read *The Times* obituary that she was a convert, not born to her faith. She managed to carry her enthusiasm through into her 80s.

Mary was awarded the Papal Cross Pro Ecclesia et Pontifice in 2000 and the CBE in 2002.

Everyone I know who was interested in chant used Mary as a point of reference when they were in difficulty. We found her very helpful in preparing the New Oxford Book of Carols, which, of course, reprinted the discovery for which she is best known, a genuine medieval original of the melody of *O come, O come Emanuel*. CB

WILFRID MELLERS

26 April 1914 – 17 May 2008

I wonder whether Mary Berry encountered the slightly older Wilfrid Mellers at Downing College, where he read English and was part of the group surrounding Downing-based F. R. Leavis, then a revolutionary figure (a few decades later, he would probably have been called a guru) in the study of English literature. Mellers wrote for the Leavis journal *Scrutiny* – one of the few non-Leavis contributions in the two-volume paper-back anthology from the journal is a short review of letters by W. B. Yeats from 1940 by Mellers. He even lodged in the Leavis house until he fell out with Queenie (Mrs Leavis). He was a prolific author, one of the few writers who tried to present music as part of a wider cultural world and experience.

I know him chiefly for two books. *Francois Couperin and the French Classical Tradition* was first published in 1950 and revised in 1987; it is one (or rather two, since both editions are together) of the books that I keep for reference almost within reach of my desk. The other is less relevant here *Music in a New Found Land* (1964), a pioneering study of American music from Ives to Bernstein, which must have appeared just as I was getting interested in Ives (I didn't mark the date I bought my miniature score of *Three Places in New England*, so am not sure whether Mellers actually led me to Ives.) Mellers' style could sometimes almost seem a parody of itself, but he wrote about 20 full-length books, embracing popular culture, lives of composers and music in society. He was a composer of considerable reputation. But perhaps his chief claim to fame is the creation of the Music Department at York University. It reflects his own interests in composition and performance, and also in connecting music with other academic disciplines, with popular culture and with all aspects of life.

Our lives overlapped briefly when we both reviewed for *Early Music News*. He invited me to his flat in Islington; we had a very affable and interesting conversation, but I've no memory of anything that we said.



JUDITH ANNE BAILEY

20 May 1934 – 7 May 2008

Judy was one of the first people I met on moving to Cambridge in 1993. Not only was she a near neighbour, but we also bumped into each other at all sorts of events, mainly music-related. I suspect that she was a member of Eastern Early Music Forum long before I joined, and she was a regular supporter of EEMF workshops as a recorder-player or tenor singer. She attended the 2008 Epiphany Party and, most recently, David Skinner's Josquin singing day on 15th March. She came to the Renaissance Music summer school with Philip Thorby no fewer than six times, and was a loyal supporter of the Friends of Cambridge Early Music as well as of EEMF, the Society of Recorder Players, U3A, and who knows how many other societies. My last conversation with her was only a couple of weeks ago when she accepted an invitation to the launch of the Orlando Consort's Machaut Mass CD (with new music by Tarik O'Regan and Gavin Bryars). I was surprised that she failed to attend, since she was always so dependable: it turned out that that was the day she died.

Judy had been a musician from an early age: at school in Wimbledon she studied the piano to beyond Grade 8, as well as playing the oboe, flute and cello. Carl Dolmetsch was a friend of the family and a firm link was forged between the two of them. She won an Exhibition to St Hugh's College, Oxford, where she studied Mathematics and Physics, simultaneously acting as Assistant College Organist. After graduating she took a diploma in Education and, drawn by an interest in the fledgling world of Computer Science, moved to Cambridge. Here she did research as a student of the radio-astronomer Sir Martin Ryle, and eventually ended up as Deputy Director of the Computing Service. On taking early retirement in 1988 she went back to music – first an A level, and then a degree at the then Polytechnic (now Anglia Ruskin University) – and joined the recorder groups of the SRP and U3A.

Among her other interests Judy was an avid reader and an avid purchaser of books. She was a supporter of the Redundant Churches Fund and attended one of their events very shortly before her death. Poignantly, she recently sent me a card which has remained on my desk ever since. The card seems very typical of Judy: a succinct but humorous note, on a lovely card bought in aid of an ancient country church (St Michael & All Angels, Barton Turf, Norfolk), and with a wry comment encouraging me to look more closely at the picture. This is a photograph of a 15th-century rood screen in which St Apollonia is holding a tooth in a pair of pincers! As I'm sure you know, Apollonia was tortured by having her teeth pulled out, and is regarded as the patron saint of dentists. I am sure Judy enjoyed, as I did, the incongruous contrast between the very beautiful and delicate portrayal of the saint herself and the enormous tooth she is holding. Compassion, humour and practicality seem to me to be Judy's most memorable qualities.

Judy's funeral was held at the Cambridge Crematorium on 16th May, attended by a large crowd of friends, her siblings Jenny and Jonathan, and a clutch of nephews and nieces to whom Judy had been devoted. EEMF members were well represented among the congregation, notably in the recorder orchestra, which played the first movement of Bach's *Actus Tragicus* (Cantata 106) – an ideal choice, in my view. The readings were Psalm 139 (King James Version) and I Corinthians 13, and one of the prayers was Donne's 'Bring us, O Lord God', known to musicians in the setting by Harris. Selene Mills

Written for the EEMF Newsletter. I've known her from the Early Music Centre courses in London in the 1970s; the obituary makes me wish I'd known her better. She was one of the subscribers we inherited from Early Music News. While it is good to praise famous men and women, it is also good to remember the enthusiast amateur music-lover who has derived so much pleasure from music.

LETTERS

Dear Clifford,

I hope it is not just half-time at the Gladiatorial match between 'Screw-in' and 'Clip-in'. Has the Emperor dispatched them both, or is one victorious? It would be very beneficial if both had retired to fight it out in private.

Personally, as a gambist and baroque cellist from a very moist climate, (the north of New Zealand) I find the screw-in the only answer, authentic or not. If I have a concert in March and need to practise through January and February, playing on hat-elastic is not worth the knowledge that one is being authentic. I have tried hair dryers before I play, deeper frogs, shortened hair, chunks of paper under the hair at the frog and yes, I do tension the hair with my finger... but I have given it all away for the simple solution of the screw. Observing other players, I feel the need to remind your ardent gladiators that we musicians are more interested in a good sound and a good feel to the bow than in whether we replicate what was done in 1739 as opposed to 1759. We can't possibly get a comprehensive picture from the little evidence that remains. We get as close as we can, but music lives in sound, not in museums.

Kind regards from a cold (but mercifully DRY) Bremen,

Polly [Dr Mary-grace] Sussex

Dear Clifford,

I see that in my attempt to write economically, which you fixed, as editors should, my meaning was reversed... and on an important matter which I really appreciated in Carchiolo's book. I wrote the following (4th paragraph):

Here, instead, we have the earlier (sections 4+5) and later (6+7) periods covered twice, the emphasis shifting – Section 4: the sources up to 1630 (Viadana, Agazzari, Bianciardi, Sabbatini, finally given the warranted consideration, the early monodists); because starting from Arnold (or maybe before, but

certainly ever after) Sabbatini is given short shrift. In fact after Arnold he is usually just dismissed. Peculiar as Sabbatini's terminology is, he describes a way of playing that is ideal for many situations, and once one grasps that it would be hard to do much better than he did in explaining it. It could even be juxtaposed with Viadana's recommendation that the right hand often plays just one note, the left creating most of the accompaniment. Sabbatini shows how.

I'm afraid that the edited version, with the insertion of 'and' in the wrong place has me saying that the monodists have not been considered. So if 'and' is needed it must be 'and the early monodists' and not 'Sabbatini and...' or perhaps I should have used semi-colons, which I tend to overuse anyway!

(Viadana; Agazzari; Bianciardi; Sabbatini, finally given the warranted consideration; the early monodists);

If you can easily insert a brief mention – not for my sake or Carchiolo's – but really in case a reader wants to look at the book to have a different opinion of Sabbatini – which is why I mentioned it!

Barbara Sachs

Perhaps I wouldn't have mis-corrected if I had been more familiar with Sabbatini. I've looked at Arnold's summary of Sabbatini again (probably for the first time since I bought the book in 1961!) and immediately saw how important is his little treatise of 1628, reprinted in 1644 and 1669, despite Arnold's concluding comment 'The work is of very great interest... but of little practical value.' It gives clear justification for the point I often make in reviews: the continuo realisations are mostly too high, and that the convention of writing them all on the upper stave in treble clef encourages this and discourages sharing the chords with the left hand. His treatise is entirely about what the left hand plays. (See F.T. Arnold The Art of accompaniment from a thorough-bass, Oxford 1931 [and various reprints from other publishers], pp. 110-126.) CB

Christopher Stemberge is trying to organise a course on early organ music to be held on the Rhaneus organ (1701) in Ugale, Latvia. This could perhaps be held in the last week of July 2008, or possibly the last week of August 2008. The instrument, recently restored by Janis Kalnins, a splendid example of the Königsberg/Danzig school, has 2 manuals (CDE-c3) and a wide pedal board (CDE-ex). It is suitable for the study of almost all 17th century European organ literature. The closest airports are at Ventspils (30 minutes) and Riga (2 hours). Cheap flights can be booked with Air Baltic. If you are interested, please contact him as soon as possible.

Christopher Stemberge

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National Early Music Association International Conference

in cooperation with

University of York Music Department

& The York Early Music Festival

Singing music from 1500 to 1900 – style, technique, knowledge, assertion, experiment

Conference Themes

The widespread acceptance of historically-informed performance practices have transformed our understanding of instrumental music over the last half-century; but Monteverdi, Bach, Handel, Mozart and Rossini are still usually sung in conventional operatic style, clashing with the more informed style heard from the theatre pit. We invite contributors to consider evidence for vocal techniques and styles of the period and how such knowledge can enhance and invigorate current performances. Possible topics include:-

- voice production
- intonation
- volume and audioria
- style and ornamentation
- deportment
- vibrato.

The conference intends to be controversial, with opportunities for debate and networking. Questions we hope will be tackled include: Is it possible for early specialisms, classical, and contemporary styles to be compatible in the same voice? Balance between words and music. What can we learn from 'non-classical' vocal techniques, such as jazz, barbershop, folk, world music and pop, and from use of digital amplification technology?

Target Attendance

Besides academics, the conference will aim to attract professional and amateur early-music singers, as well as early-music enthusiasts and concert-goers.

When and where

The conference will take place at the York University, YO10 5DD, United Kingdom from 7th to 10th July 2009. It will lead into the York Early Music Festival, which will open on 10th July with The Tallis Scholars directed by Peter Philips in York Minster.

Style and Content

It is too early to pre-judge what papers will be presented, or how the conference will be structured. This will depend largely on the contributions received. However, we have listed some ideas, and hope that participants will negotiate with us on the gaps to be covered, publication policy, and other matters. Workshops, masterclasses, demonstrations and concerts will be included within the programme. We hope that new ways may be found to make the Conference more inclusive and outgoing than is customary for such events. For example, we encourage contributors to circulate papers in advance and use the conference primarily for practical presentation, questions and discussion. Historically informed singers and players will be available to provide support.

Contact

Richard Bethell would welcome indications of desire to attend as early as possible (and whether you will attend day by day or residually), though no commitment will be expected until the conference fee and accommodation charges are known. Our understanding is that prices will be at the sort of level such events usually are.

Proposals for papers and other contributions, together with an abstract or description, should be submitted not later than 1 January 2009 to: Dr Jonathan Wainwright, Department of Music, York University, YO10 5DD, UK (Telephone: +44 (0)1904 430000, email: jpw6@york.ac.uk)

To discuss possible contributions, please contact either Jonathan Wainwright or John Potter (address and phone as above, email: jp32@york.ac.uk)

Clifford Bartlett, NEMA Chairman, Redcroft, Banks End, Wyton, Huntingdon, Cambs PE28 2AA (Telephone: +44 (0)1480 452076, email: clifford.bartlett@bopenworld.com)

Richard Bethell, Conference Coordinator, 1 Hamilton Close, Horley, Surrey, RH6 7HW. (Telephone: +44 (0)1293 783195, email: richardbethell@btinternet.com)

Mark Windisch, NEMA Treasurer, 137 Preston Road, Wembley, Middx, HA9 8NW (Telephone: +44 (0)20 8904 1076, email: mwindi4108@aol.com)

For information on the York Early Music Festival (administrative director: Delma Tomlin), contact the Festival Office +44 (0) 1904 632220, email info@ncem.co.uk, or www.ncem.co.uk