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We tend to expect 20th century notation to present few problems, so it is strange that a convention used by Vaughan Williams and others has been misunderstood. To ensure that long notes at the ends of phrases were fully sustained they were tied to a quaver at the beginning of the next bar. Now that singers are better (or worse) trained and expect to sing each note for its written length, we hear them sustained for the extra quaver, and very fussy it sounds. I first encountered this misunderstanding within a couple of years of Vaughan Williams' death and it is still prevalent, as Alan Luff points out in a letter in *Choir and Organ* Oct/Nov 1995.

Luff thought it odd that a semibreve should only last until the beginning of beat 4 when he sung Stainer as a boy I don't know what the practice was in Stainer's time, but do we really know that he 'intended the whole bar to be filled with sound'? In earlier music the notated length of a long note at the end of a phrase can often be entirely arbitrary. It tells you, not how long you should sing that particular note, but how long elapses before the next note starts: where you put any final consonant and breathe is a matter for the performer, not the composer. As Luff says, holding a note for its full length and then pausing to breathe distorts the flow of the music, and we need to be very sure the composer expected it before we do so.

I was intrigued to receive a CD (ISIS CD016) of carols taken from Stainer's influential anthology *Christmas Carols New and Old* (usually dated 1871, but that was only the first 20 carols) sung by Magdalen College, Oxford, Choir and hoped to hear an attempt to recreate the sound and manner of that choir in Stainer's time (he was organist there 1860-72). Sadly, the general impression is of a choir of the 1990s, and to take one specific point, why, when Stainer marks pauses on both notes of the 'O' in *We three kings*, is the second one ignored? What a wasted opportunity! The idea that institutional continuity has anything to do with authority of performance is as dubious for Stainer as for Purcell or Byrd. *CB*

BOOKS AND MUSIC

Clifford Bartlett

FINDING YOUR WAY ROUND CHANT MSS

Andrew Hughes *Medieval Manuscripts for Mass and Office: a Guide to their Organisation and Terminology* University of Toronto Press, 1982; first paperback edition 1995. xl + 470pp, £19.50. ISBN 0 8020 7669 6

I was most impressed by this when it first appeared in 1982, so its paperback reissue (with a few minor changes) is extremely welcome. It is not an easy book to read, but for that blame the complexity of the subject matter, not the author's treatment of it. His intent is to enable those who need to use late-medieval chant sources to find their way around them. This first needs an explanation of how the liturgy works. So he begins with a chapter on the church year. Having tried to do that myself (in a rejected appendix for *The New Oxford Book of Carols*), I am full of admiration for these compact but informative 18 pages. He takes a couple of pages more to describe the textual and musical forms. A short chapter deals with the terms *proper* and *common*, more complex than their casual user might expect. There are then descriptions of the services, separated as usual into Office and Mass. The core of the book is a description of the service books themselves, beginning with an account of how the sizes of capitals and initials help quick orientation (and he is continually mindful of those working from microfilm without the help of the colours in the MSS) and then discussing other general matters of appearance. There follow the expected chapters on the books necessary for Mass and the Office, with a final chapter on Lent and Easter Week. This takes us to page 271. There follow a variety of appendices, a catalogue of sources used and an amazingly thorough index.

His concern is with the liturgy in its comparatively static period from the 13th century until the Council of Trent. On the whole, chant scholars have been more interested in the earlier period so that those studying and performing polyphony have often found inadequate help when seeking further understanding of its context. While reading I wondered how anyone who has not lived within the liturgical environment can have the temerity to advise how a service works (and I write as someone who has done just that, though admittedly for a slightly later period). There are so many matters that everyone knew which are recorded allusively or not at all. I felt so much of the time how little I knew. But if you can master Hughes' extensive use of abbreviations, the amount to be learnt here is vast. The main disappointment is what should have been a major strength of the book: the extensive selection of annotated facsimiles. But they are too small and not clear enough to make the points for which they are included.

This is no substitute for John Harper's *The Forms and Orders of Western Liturgy* as a broad introduction or David Hiley's *Western Plainchant* (both Oxford UP paperbacks) as a discussion of the chant itself. But it is an absolutely essential guide for the non-specialist wishing to understand the documents which embody the greatest *Gesamtkunstwerk* of all, the medieval liturgy; and in explaining the documents, Andrew Hughes cannot help but illuminate the liturgy itself.

BEAUCHAMP MOTETS & DUFAY

Many readers will have received the latest catalogue of renaissance and early baroque motets etc. issued by the Beauchamp Press (Beauchamp House, Churcham, GL2 8AA), mostly prepared for the various events run by Alan Lumsden and Michael Procter. The former has sent me a batch recently, far too numerous to comment on individually, concentrating mostly on Lassus and A. & G. Gabrieli, but going as modern as the motet disguised as Bach Cantata 118. It is nice to see music by lesser-known Venetians, Merulo and Croce, and there will no doubt be a lot more Schütz in preparation for next summer's activities at Beauchamp. I wonder whether the duplication of effort between various small publishers is really necessary with so much music still unavailable. Some of the Beauchamp music has also been edited by Joed, for instance. The user has a choice, which is one object of competition according to capitalist theory: Joed editions are more informative about the sources used and are more attractively presented, whereas Beauchamp scores are produced as economically as possible and give virtually no information on sources. I would rather see the choice expressed in repertoire or in one edition being substantially different from another by following different sources or adopting alternative solutions on matters of note-values, barring and pitch.

The Lassus seems mostly to be edited from the *Magnum opus musicum*; however, for much of its contents that is not necessarily the most authoritative source and any serious edition needs to consult the earlier prints. It really is a waste to have yet another version (like Haberl's) based on the posthumous collection of Lassus's motets rather than checking back to see whether the 1604 editors did a good job or not. So my delight to see the National Federation of Music Societies and the London Arts Board subsidising editions is tinged with regret that these organisations could not vet that the job was being done to the highest standard.

I had intended to write at length about an unexpected extension backwards to the Beauchamp range, an edition of Dufay's Missa *Ave regina coelorum* and (separately) its source

motet by J. G. C. Milne. Sadly, the demon cleaner who visits us for two hours a week and has an amazing knack of putting things where we can never find them (we would have published William Taylor's book of easy harp music a couple of years ago had it not been for her) has hidden it somewhere, so I can only remember it from an initial glance. It is distinguished from other Beauchamp publications by the presence of an editorial introduction and presentation in a more musicologically-aware manner, with ligatures and coloration marked. Establishing the correct notes is not too much of a problem, especially in the motet, for which there is only one source. But how to underlay its text is much more difficult, since the MS is not at all precise. It is virtually impossible to present an editorial solution while at the same time showing the implications of the MS. Assuming that several singers could get some sort of unanimity, there must have been some general principles for achieving that without careful rehearsal.

It happened to arrive soon after the Winter 1995 issue of *The Journal of Musicology*, which has articles on this motet and mass by Rob Wegman and Alejandro Planchart. The latter has useful comments on the defective text of the motet and suggests some more elegant improvements, though his main drift is a re-examination of why and when the mass was composed. Wegman is concerned with the differences between the sources of the mass and gives plausible explanations. What concerns me, though, is the tone of his article, his assumption that the chief (rather than intermediate) goal of an editor is to reconstruct the set of parts which is how the completed work would have existed on Dufay's desk, and that any score is merely an ephemeral interpretation of that. Assuming that Wegman is right that Dufay and his contemporaries only composed onto parts (possible but not certain), those parts are just a recipe for producing something which is only with great difficulty perceivable from them, a series of simultaneous sounds, which Dufay will have been creating in his head whether or not he notated them in an easy-to-see manner. For certain editorial and analytical purposes, studying the work in the form in which it was transmitted – in parts – is obviously desirable; but that excludes the total sound of the piece and skews research to a certain type of analysis that can be done without awareness of the overall sound, even if that may have been how one work influenced another at the time. Research scholarships are not generous enough to permit musicologists to have a body of singers at hand while they are studying, and the fixed nature of a recording is hardly conducive to imaginative and original research. So the only way to perceive the totality of the work is from a score. Studying and singing from the parts have great advantages; but despising scores strikes me as a form of academic snobbery. What he has to say is interesting and valuable enough not to need justification by overstatement. At a practical level, his article leads to the inference that, if performing the mass at a concert, we might include the personal reference to Dufay, but in a normal liturgical situation there is excellent precedent for suppressing it. So the editor should show alternatives.

Another article in the issue by James Grier on the use of stemmatics as an editorial procedure is worth reading by those involved in music editing, though it does not pay enough regard to the complexities of composers' revisions and confuses 'error' with 'variant'.

POLISH RENAISSANCE

Antologia Muzyki Chóralnej Renesansu na chór mieszany a capella II. ed. Stanislaw Wiechowicz. PWM, Kraków, 1994. 86pp. (£16.85 from A. Kalmus) ISBN 83 224 3183 X
Musica Antiqua Polonica: antologia. Renesans. The Renaissance edited by Piotr Pozniak...[Vol. 3] *Vocal music.. Songs.* Polskie Wydawnicto Muzyczne, Kraków, 1994. 108pp. (£20.65 from A. Kalmus). ISBN 83 224 3138 4

I was not sure what to expect when I asked for a couple of new Polish anthologies of renaissance music which I saw in the latest Kalmus new-issue list. In fact, there seem to be two different series. The first is not of Polish music, but a collection of 8 madrigals for SSATB or SAATB by Gesualdo and 10 for SSATB by Monteverdi, preceded by Vecchi's five-voice version of Arcadelt's *Il bianco e dolce cigno* (no mention of Arcadelt here). It's an attractive collection, compactly printed with three systems on an A4 page. There are a few fairly-easily-ignored dynamics, and if the price were cheaper it could a useful way for singers to acquire some fine pieces. It is a reprint with copyright date is 1965, so it might be worth Kalmus trying to negotiate a cheaper price and plugging it to choirs.

More interesting is the third of a seven-volume series of Polish renaissance music, three vocal, four instrumental (the proportions seem wrong). It contains 77 pieces, some very short since there are only 57 pages of music. 26 are monophonic, the rest mostly simple four-voice settings. There is a thorough commentary in Polish and English, with many facsimiles. A nice feature is the inclusion of a small reproduction of the cover when a piece is available on record. It is refreshing that the editors are prepared to acknowledge the limitation of some of the works included: 'the composer's technical skill did not match his ambition' we are told of a six-voice *battaglia*. All texts are in Polish, and are not translated, but some have Latin titles. I found Gomulka's psalms (nos. 56-63) attractive, nearer in style to French chansons than motets (the editor dose not indicate original clefs, but some are clearly *chiavette* and should be transposed down). Widely-known carol melodies appear, e.g. *Dies est laetitiae* (48 & 50) and *Ave hierarchia* (sung in England to 'Lord thy word abideth'). This is an anthology that is worth seeking, and if you are in a choir with a Polish member, it would be an interesting experience to sing some of these pieces, which are not musically difficult.

WARD CONSORT MUSIC

John Ward *Consort Music of Five and Six Parts* transcribed and edited by Ian Payne. (*Musica britannica lxvii*). Stainer and Bell, 1995. xxiv + 147pp, £65.00 ISBN 0 85249 825 X

The patterns on the page are interesting. Flicking through the book, my eyes kept lighting on vertical or diagonal shapes, so that I could feel some sort of image without translating it into notes at all. I was reminded, in fact, of our assistant editor telling me that, in a previous existence as editor of knitting patterns for a woman's magazine, he could proof-read them by their printed pattern without understanding how they worked in the hands of a knitter. Perhaps that is why I like editions that get a lot onto each page, as this one does. The contents are 13 Fantasias (five with Italian titles) and one In nomine a5 and 7 Fantasias and 2 In nomines a6. Nearly all have been published before, mostly in parts by the Viola da Gamba Society, so there has been plenty of opportunity to play them, and their general reputation among viol consorts is high. *Cor mio* a5 appeared in Payne's collection of Ward's miscellaneous vocal pieces (*English Madrigalists* 38), but he takes the opportunity here to include the text cued below the bass in Egerton 3665; formerly he had taken it from Pallavicino's setting of the same text, though as I mentioned when pointing out the concordance in *Early Music News* in May 1989, there are problems with Tregian's (or whoever's) placing of the text. I would have thought that the opportunity might have been taken to include a rethought underlay in all parts. There are a fair number of MSS, but the editor is in the rare position of having what is virtually a critical edition prepared in the 17th century to take as his main source. This gives him a good source text, but he does not skimp a thorough commentary and the need to evaluate the readings of the early 'critical commentary' as well as the other sources.

Through unfortunate timing, the latest *Chelys* arrived the day before the MB volume, so I had read his article on Ward, which duplicated much of the MB introduction. (Were both publishers aware of this?) Roger Bowers research on the Ward family shows that his father was not a cathedral musician and the recent tendency to attribute Ward's output to two composers is squashed. The stylistic comments are succinct and clear. There is one dubious remark in the comments on instrumentation. There may be 'no evidence that the composer intended' an organ part. By that, does the editor mean that Ward did not intended an organ part to be written or an organ part to be played. If there was a tradition of playing the organ from score, then one might well argue that there is plentiful, indeed (literally) weighty, evidence: Egerton 3665. The function (as well as date and scribe) of that MS needs further discussion. (See, for instance, *Music & Letters* August 1995, pp. 398-404, an article by Anne Cuneo, who has written a historical novel about Tregian.)

Parts are advertised as being available to accompany the edition, an excellent practice that now has become standard for MB viol editions. A future volume containing the four-part works is advertised. Is this necessary? There is a good edition by Virginia Brookes published by PRB. If there is a need for a more comprehensive critical commentary, that could be made available as a separate entity to the handful of scholars who would appreciate it. But unless the PRB edition can be shown to be grossly inaccurate, there is no need for a competing score and parts. There is plenty of other English 17th-century music awaiting publication.

MERULO & MARINI

The *Sonata Prima & Sonata Seconda* from Tarquinio Merula's *Il primo libro de Motetti e Sonate concertati* op. 6, 1624 has been edited by Ingomar Rainer and Johannes Skorupa for Doblinger (*Diletto Musicale* 1184; in UK from A. Kalmus, £10.20). The original treble part is headed *A2. Violino, over Cornetto,* so of course the instrumentation on the cover of the edition is given as 'für Blockflöte (Violine, Cornetto) und Basso continuo', the *basso per l'organo* describes the sonatas as *A2. Canto, e Basso,* i.e. not just accompanied solos. Whether there was a separate instrumental bass in the lost *Basso* partbook is unknown, but the one in the organ book is more active than usual, so there may be little missing. One obvious place is at the *tremolo* section in *Sonata Seconda*, bars 68-82. It is also quite fully figured. I find the appearance on the page very fussy, with original bar lines mostly every four minims and subdividing mensurstrich. I'm not sure that it is the editor's duty to stem quavers according to principles of phrasing rather than following a set of rules; we are just escaping that in editions of early vocal music. There may be some point in preserving original beaming, but the proper replacement of the separate beams of moveable-type notation is regular beaming. The publisher supplies a score, whose realisation needs a few more major chords, plus two copies of a *partitura* (we are not, incidentally, told whether the original organ part contains the upper part as well). This is in principle fine, except that there are no rests for page turns; the music is printed so that, if you have room to spread out four pages, you can manage, but simple parts would actually have been easier. Turning at last to the music, I can recommend it highly – maybe not as wild as Castello, but enterprising and effective. (After writing this I noticed that the Musiche Varie catalogue lists an edition with a reconstructed bass part for DM 25; I have not seen it, but I imagine that it is better in other respects too.)

Musiche Varie have been working through Marini's op. 8, and the latest item I have seen is the *Passamezzo*, 10 settings of the *passamezzo antico* for 'Doi Violini e Chitarone o altro Istrumento'. If the singular is to be taken seriously, only the bass has an alternative instrumentation, and there is no need for a string bass. I suppose if you find ten variations (making a lengthy piece of 321 bars) too long, some could be omitted; but it is nicely varied, and one variation comes at a slower speed ('larga di Battuta'). Exciting music, presented without any editorial quirks (DM 22.00).

CHARPENTIER

Three further volumes have appeared in the excellent *Musica Gallica* series, published by Salabert (from UMP in the UK). Each comprises ten or a dozen pages of introduction (including a facsimile), 20-30 pages of music

and a couple of pages of notes, editorial matter being in French and English. It would help if a blank page somewhere could list the series, so that one could see what else was available. The *Magnificat* (H.78; £12.90) is for ATTBB soli (referring to clefs rather than voice-names; the two basses do not sing together), SATB chorus, four-part strings (G1, C1, C2 & F4 clefs, set out here in G2, C3, C3 & F4) and two flutes (=recorders). The editor, Catherine Cessac, reckons that the *Dixit Dominus* (H. 204; £10.80) may have been written for the same occasion around 1680. The scoring is the same and both were later revised to include soprano solos. A *Beatus vir* (H. 208; £15.65) dates from a little later and needs a pair of oboes and bassoon as well as strings with SSATB soli and SATB chorus. All three are well worth performing and would, in fact, fit together nicely in a single concert. Performance material is available on hire. The editions are attractively produced and clearly printed. Modern clefs are used, but white triple-time notation is preserved as is original beaming, with eight quavers (and even sixteen semiquavers) in a single beam. With such a degree of archaism I would have expected original accidentals to have been retained, but they are not.

A setting of 'Quem vidistis pastores' under the title *In nativitatem Domini canticum* (why such general titles when the text incipit is more specific?) has been edited by Annick Fiaschi for Carus (40.457; DM 23.00 = about £10.50, for the score – expensive for 23 pages, but chorus score and parts are available quite cheaply). It is shorter than the Vespers pieces (just over 100 bars, as opposed to 364, 303 & 539) and scored for pairs of recorders and violins with continuo. There are two solos for bass, sandwiching an SAT trio; the second half is for SATB. The editor presumes that this is for chorus, though there is no specific indication in the MS (which is conveniently reproduced in full). If a chorus is present, the music is suitable enough; but there is no need for more than the four soloists. This is an attractive, tuneful piece suitable for a Christmas concert; if violins are in short supply, it would work just with recorders.

BIBER & ZELENKA CHURCH MUSIC

Both composers are better-known for their instrumental than for their church music, though in the case of the latter in particular the proportion of instrumental work is quite small. While we were involved in what is generally called *Missa Salisburgensis* a53 (how you number the parts varies) I was interested to see in the Carus list of new titles an edition of the *Missa Alleluia a26 in concerto* so ordered a copy (40.679/01; DM 81, = £37.50). It is probably a late work, from the 1690s, scored for 8 voices (solo and tutti), 2 cornetts, 3 trombones, 6 trumpets, timps, strings a6, organ and theorbo. I am told by our assistant editor that the recording he has heard sounded impressive. It is the sort of piece that would be fun to perform at one of the early music summer schools. Vocal scores, chorus scores and instrumental parts are (or perhaps will) be available for sale. It puzzles me that Carus can produce performance material for sale, while French and English publishers of Charpentier and Purcell reckon they can only make any money if they refuse to let people buy orchestral parts and insist on hiring them.

We have heard rather less of the 250th anniversary of Zelenka's death than the 300th of Purcell's. But Carus Verlag is to be congratulated on its production of many of his sacred works. *Responsoria per hebdomada sancta* (ZWV 55) is a set of the 27 responsories for Matins on Maundy Thursday, Good Friday and Holy Saturday, set in 1723 for SATB and continuo. (In fact, each Matins service was performed on the previous day.) It is a substantial volume of xxii + 202 pages of A4 size costing DM69 (about £32), quite cheap compared with, say, a comparable EECM volume, with each individual item available separately – no need to write to the publisher for authorisation to photocopy! The style is polyphonic, but a glance at the bass figures shows that this is hardly Palestrinian harmony but far more overtly expressive and intense. It is also un-Palestrinian in its unrelenting counterpoint, without contrasting homophony; but when 18th-century composers put on the old style they did it thoroughly. Zelenka expected the voices to be doubled by strings, three trombones and bassoon, there being several levels of textural contrast: solo voices, tutti voices with strings, and tutti with strings and wind. After Zelenka's death, attempts were made by Pisendal and C. P. E. Bach to have the work printed, so it must have been highly regarded by them. Zelenka's Holy Week Lamentations (1722) for solo voces and instruments (ZWV 53) are also available from Carus as well as in an older edition (*Musica Antiqua Bohemica* II, 4).

PURCELL BOOKS

Michae Burden *Purcell Remembered.* faber and faber, 1995. xxv + 188pp, £17.50 hb, £9.00 pb. ISBN 0 571 17270 9
Purcell Studies edited by Curtis Price. Cambridge UP, 1995. xii + 305pp, £40.00. ISBN 0 521 44179 9

The spate of Purcell books must be coming to an end, though there is at least one substantial volume to come from Oxford UP. I'm still not sure if there is one clear-cut recommendation for the year's best buy for someone who only wants one single book on the man and his music. Westrup is good but dated, King and Duffy not substantial enough on the music, Holman more musical than biographical, Adams unreadable. I think I would insist on a double recommendation of two items available in paperback, Holman and this new anthology compiled by Michael Burden.

Faber's series normally presupposes a subject about whom there is a substantial body of reminiscence. In the case of Purcell, there is very little. What we have is more in the nature of a documentary biography. There are precious few documents, and these are arranged here thematically rather than chronologically. Order is provided, however, by a thorough introductory chronological table, relating Purcell to his time. Many of the quotations have been

included in other books, but it is nice to see them given pride of place. Not that there isn't a commentary, but the words by and about Purcell are the main focus of attention and the precious contemporary comment stands out more than it often does. I must have read it before, but I had never, for instance, paused at Tudway's revealing remark:

> I knew him perfectly well. He had a most commendable ambition of exceeding every one of his time.

The selection is not confined to early sources; there is a well-chosen (and not always predictable) selection of writings from the following centuries, ending with Peter Maxwell Davies (I hope people have been playing his Purcellian foxtrots this year). The qualities he draws attention to are 'intensity of feeling, sense of fun or sheer outrageousness'. Holst emphasises 'his amazing power of dramatic characterisation' and points the way in which he is a 'finer stage composer than Wagner: his music is full of movement – of dance'. (G. B. Shaw, incidentally, liked linking the Mastersingers with The Yorkshire Feast ode.) There is a nice Shaw quote here:

> Mr Dolmetsch has taken up an altogether un-English position... He says 'Purcell was a great composer: let us perform some of his works'. The English musicians say "Purcell was a great composer: let us go and do Mendelssohn's Elijah over again and make the Lord-lieutenant of the county chairman of the committee'.

(Burden or the Faber printer promote the chairman to Lieutenant of the *country*.) Sylvia Townsend Warner is delightful: 'Dryden simply could not go wrong when he wrote for the stage. There is no corner of the cheek his tongue was unacquainted with.' She has a devastating paragraph on the Cambridge characters involved in the 1928 *King Arthur*.

I have only spotted one note I would question. I would have thought that suspicions that Purcell's wife may have been catholic would have justified the need for a documented communion.

Purcell Studies is an academic book, with some excellent contents. There are two important studies of his autograph MSS. I'm surprised at Robert Thompson's remark that Fitzwilliam 88, BL Add. 30,930 and BL Royal 20.h.8 'are among the most studied of all English musical sources'; there is a surprising dearth of the sort of information that I as an editor of some of their contents would have found helpful, information such as Thompson here provides and as Robert Shay gives about Fitzwilliam 88. It is nice to have fresh lists of the contents of these remarkable documents, but is Fitzwilliam 88 condemned always to have feeble reproductions? After these two excellent (if not entirely concordant) essays, Rebecca Herissone's comments on the sources are not penetrating enough; and her discussions of revisions would have been clearer had the examples been presented so that the comparisons were immediately visible, not separated by page-turns: this is a matter of authorial imagination, not just a printing problem, and Bruce Wood's article on the imitation of Blow by Purcell and vice versa suffers similarly. It is a pity that the time scale of the book's preparation was so long that the editor has already superseded his article on the new keyboard MS (see *Music & Letters* May 1995). Margaret Laurie's article on tempo relationships should be read by conductors, though it is odd that she ignores the similar approach of Ellen Harris in her *Dido and Aeneas* book and edition.

I found Katherine Rohrer on poetic metre, music and dance stimulating but not entirely satisfactory. I see little point in burdening the reader with recent theories on English metrics if poets of Purcell's time thought in terms of classical prosody (and I find it difficult to take seriously any theorist who can derive the limerick from short metre *see below*). She assumes that Purcell made his decision on how to set a piece of verse directly according to its metre, rather than considering whether the choice of dramatic or lyrical style was a function of the overall dramatic, poetical or musical structure. But it is fascinating to notice the similarity of 'What shall I do to show how much I love her', 'How blest are shepherds' and 'When I have often heard young maids complaining' (here properly set out so that the point is visible). Arne's setting of 'How blest are shepherds', quoted in Ellen Harris's article on the 18th-century King Arthur, is rhythmically so much weaker. I don't feel any problem with 'Let monarchs fight for power and fame', which to me does not have a 'strong downbeat oriented triple metre [that] batters the regular iambic text' but has a fruitful tension between triple and duple.

Other articles include Peter Holman on a copy by Purcell of a Roseingrave anthem, Bruce Wood on the close imitation between Blow and Purcell, Ian Spink on the Odes, and Andrew Pinnock and Ellen Harris on *King Arthur* in the 18th century. All are of considerable interest and make this a collection with much to offer academics and written well enough to be accessible to the general reader.

I tried playing around with the SM metre (6686) and the limerick pattern; this adaptation of a verse familiar from the opening of Britten's Noye's Fludde *has the inaccurate rhymes common in improvised examples of the form, but lacks the conventional place-name at the end of the first line. I don't think I'd be convinced by any metrical resemblance to the SM original even if my verse were better.*

Lord Jesus, think on me	Lord Jesus, O Christ, think upon me,
And purge away my sin;	From all my misdeeds please atone me;
From earthborn passion	From earthborn vain passion
set me free	Create a new fashion
And make me pure within.	And make my heart pure deep within me.

THESAURUS MUSICUS

I mentioned last June vol 4 of the Performers' Facsimiles reprint of *Thesaurus Musicus*. All five volumes are now available, the main difference from the title-page quoted there at length is that Book I-III lack the reference to 'Most of the Songs being within the Compass of the *Flute*' and all books except IV have a group of duets for two flutes (recorders). They were published between 1693 and 1696 (III & IV in 1695) and are reproduced mostly from Robert Spencer's copies. The price is £14.50 each. A modern index of first lines is included in Book I. The range of styles is

extremely varied, from catches and drinking songs to serious pieces such as Finger's 'In a dark and lonely den' or Purcell's 'Lovely Albina'. Sopranos should beware of the apparent high pitches of some of the songs; tenor songs were also written in the treble clef. G seems to be about the highest sopranos were expected to go, but music for high tenor/alto originally written in alto clef was also published in untransposed G clef; amateur singers were not expected to read C clefs. The Gresham MS, however, makes it clear that Purcell was happy to transpose to a suitable key.

Also from Performers' Facsimiles comes Vivaldi's op. 5 (£14.50), four sonatas for violin & bass and two trios with an additional violin part. The set comprises the usual single score for the duos plus a 2nd violin part. The items are numbered XIII to XVIII, continuing from op. 2. Unfortunately, it arrived just after I had to play no. XVI from the Ricordi edition at a concert in Cambridge in which I had to wrestle with 15 mid-movement page-turns (allowing for repeats); the facsimile has just two turns, both between movements. Incidentally, having had another of John Byrt's inégale newsletters recently and spoken to him about rhythm in triple movements, I can report that in the first movement, we took the triplet and dotted notation literally and characterised them differently, the former being disjunct, the latter conjunct; we didn't even normalize the handful of bass duplets, the cellist (Emma Skeaping) and I enjoying to the full our contradiction of the violinist (Hazel Brooks). I was also interested that Ton Koopman, in his concert launching his new Bach Cantata recordings, did not tripletise the duplets in verse 6 of Cantata 4.

DIVISION VIOLIN

Also from Performer's Facsimiles come facsimiles of the two parts of *The Division-Violin* (£14.50 each). The first is reproduced from the first edition of 1684; the previous facsimile (Oxford UP, 1982) is taken mostly from the 6th (1705) edition, though omitting the ten items that appear in editions from the second onwards. It does seem a pity that neither facsimile includes them. The second part is reproduced from the fourth edition (1705). For those who enjoy a good ground, these are entertaining collections. They are a bit hard on the eye (the larger margins of the new edition perversely make the print look even smaller than in the Oxford version) so a visit to an enlarging photocopier might be a sensible preparation to playing from them. Apart from a cut-down *Cibell*, Henry Purcell is notably absent: his taste for grounds was evidently more sophisticated.

18th CENTURY

Asclepius Editions are new to me. I was presented with what I assume is their first publication as I left the London Early Music Exhibition, *Six Sonatas for Two Violas da Gamba from The Countess of Pembroke's Music Book*. The editors are Brian and Jacqueline Capleton, The Lodge, 7 Dorchester Close, Old Road, Headington, OX3 8SS and it costs £17.50 + post for score and two parts. They have a distinctive purple card cover and are comb bound. The typesetting is of high quality, and the lengthy publication number at the foot of each page (A1E1P37) suggests ambitions for a lengthy series to follow. The music is a selection from British Library Add. 31697, which has 31 sonatas for gamba (a six-string instrument with the bottom string tuned down to C) and unfigured bass (probably a second gamba). The original treble clef of the upper part is here replaced by a tenor, with a few low notes in bass clef. Some early (but maybe not original) fingerings survive; occasionally editorial ones are also printed. The introductory material seems to assume that purchasers will generally be ignorant of music of the period, which may, I suppose, be true for gambists more used to fantasies from 150 years earlier. They may find the galant style a bit of a culture shock. But one adjusts to the prettiness quite quickly and, making allowance for the fact that it is mostly deliberately simple music, it is well worth playing. Try, for instance, the *Tempo di Minuetto* of Sonata 5. Lady Pembroke was a lady of some distinction and considerable beauty, and was greatly admired by George III. (Not being particularly familiar with Georgian aristocracy, I hadn't previously realised her significance in *Eight Songs of a Mad King*.) It is odd that the Sonatas are not given their numbers in Knape's thematic catalogue.

Universal has issued De Fesch's *Six Sonatas op. 9* for two flutes (UE 19 512; £7.95). I'm not really sure that another edition is needed; I don't have alternatives to hand, but I think there is at least one other, as well as the King's Music facsimile, which is perfectly legible and cheap (£5.00). Siegfried Petrenz has transcribed Bach's sonata for flute and harpsichord in A BWV 1032 for recorder in C (UE 30257) with his own completion of the missing bars (which takes a different assumption from usual on how much is missing); this has previously appeared in the Universal edition of the flute original (UE 17295).

Michael Haydn as opera composer is not a familiar concept. But he wrote two Singspiele, one of which, *Der Bassgeiger zu Wörgal*, has been edited by Werner Rainer (Doblinger *DM*1160; £16.50 score, £22.00 parts from Kalmus). It survives at Kremsmünster and the preface discusses the theatre there, though the editor casts doubt whether it was performed in it. This is perhaps the Austrian equivalent to the Dibdin pieces that Opera Restor'd have revived, though the traditions and specific function of the genres are different. Fortunately, the full score (for strings) survives. It could be entertaining with a lively translation.

Finally, the last of the Boccherini symphonies, no. 30, G.523, called *concertante* (DM 640; £37.75 score, £44 parts). This is scored for 2 oboes, bassoon, two horns, 2 solo violins, strings and guitar. It dates from the late 1790s and is the composer's own arrangement of an early string quintet, op. 10/4. With the lack of early guitar concertos, it is likely to be performed more often than the 29 'original' symphonies.

CLAVICHORD SYMPOSIUM

Michael Thomas

The 2nd International Clavichord Symposium at Magnagno, a beautiful village with its old stone church in park-like surroundings, was a very happy affair. The first symposium held two years ago had a very tight time-table and allowed no room for discussion. This year there was more flexibility, the chairman allowed questions and there seemed to be more general agreement.

Several very good clavichords were demonstrated. Derek Adlam, who acted as chairman, had a particularly good one of his own with a very singing tone. This, he said, had a fairly free soundboard with one bar in the treble. Marcia Hadjimarkos played a very good clavichord based on a Hoffman made by Sean Ramsley. This instrument too had a relatively free soundboard with only tiny bars under the bridge. Bigger clavicords seem to be regaining the interest and one felt the influence of the bigger Hubert instruments and those of his pupil Hoffman, who worked until 1795. Two clavicords of this style were made by Thomas Steiner of Basle and a double concerto was played on them which was outstanding. A clavichord by Benedickt and Verena Claas had the widest range of tone and dynamic that I have ever heard in a clavichord either historic or modern. They said they had been influenced by English attitudes of experimentation and development. Indeed, I was happy to note a general tendency amongst builders away from slavish copies.

All the lectures given at the symposium will be published in due course. I will just mention that I enjoyed John Barnes' discussion of the clavichords of Arnold Dolmetsch and Tom Goff. In a letter to a customer, Dolmetsch described how he was changing from making his early big ones to smaller ones which he thought would sound better. However I remember Tom Goff calling them 'tambourine instruments'. To overcome this harshness Tom Goff used a very heavy bridge and heavy leaded keys to make it sustain. The result was a very beautiful sweet tone but so soft and with little attack and not much like an original clavichord. As John Barnes pointed out, when this clavichord was recorded you could hardly tell what instrument it was.

The two great periods of the clavichord led to two different styles of playing. The first was when it was a domestic instrument for the great organists like Buxtehude, Pachelbel, Froberger etc. who wanted a sustaining instrument without going into a huge cold church with a team of organ-blowers. This music needs an expressive technique. The importance of a note is shown by the preparation or articulation before it and by how long it is held on developed. Thurston Dart used to say there are five types of vibrato on every note, but one can develop the tone on every note and he used to feel the keys using a sort of double touch. The other style coming from the later period of early Hadyn and Bach's sons etc. is a more detached style. Notes are varied by loudness as in the piano. In a way, this is using the clavichord as a touch sensitive square piano.

Most of the playing at the symposium was of the later type , often very brilliant, although I found some of the *Sturm and Drang* music a bit meaningless. Mr Tagliavini tells me there will be a Swiss clavichord meeting next April and there are already clavichord societies in England, Italy, Holland and soon to be one in France. It is hoped that with all this interest that the early clavichords music with its sustaining and singing qualities will be developed beside the Rococo style of the end of the 18th century.

WORLD WIDE WEB

Paul Elliott and Wendy Gillespie, using their connections with Indiana University and their consequent access to technical assistance combined with reasonable labour rates, can provide a low cost advertising service specifically geared to the needs of early music professionals on the World Wide Web, the multi-media part of the internet. 'Unison' is the banner and title home page under which the service can be found.

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Amante Franzoni: Sancta Maria

(see pages 10-11)

Franzoni is hardly a familiar name. He worked for the Gonzagas at Mantua as a colleague of Monteverdi in the first decade of the 17th century, became *Maestro di cappella* at Forli cathedral in 1611 and returned to Mantua the following year as *Maestro di cappella* of the ducal chapel of Santa Barbara, where he stayed until 1630. Soon after his appointment at Santa Barbara he published his *Apparato musicale di messa, sinfonie, canzoni, motetti, & letanie della Beata Vergine*, op. 5, 1613. This is valuable for showing what was performed at a particular mass. There is an introit, a *Canzon francese* for the epistle (*La Gonzaga*), a *Laudemus Dominum* with a *sinfonie* for the offertory, a sinfonia for the Sanctus, a motet for the elevation, a sinfonia for the Agnus and a canzon to conclude. Then follow five other pieces, probably not for the mass. Three are motets a8, one being *Duo seraphim* a text of particular importance at Santa Barbara (see David Blazey in *Early Music*, May 1989, pp. 175-182), the other two for St Cecilia and St Catherine. There is also a Litany of the Virgin a8 and a setting of *Sancta Maria, ora pro nobis* for four trombones.

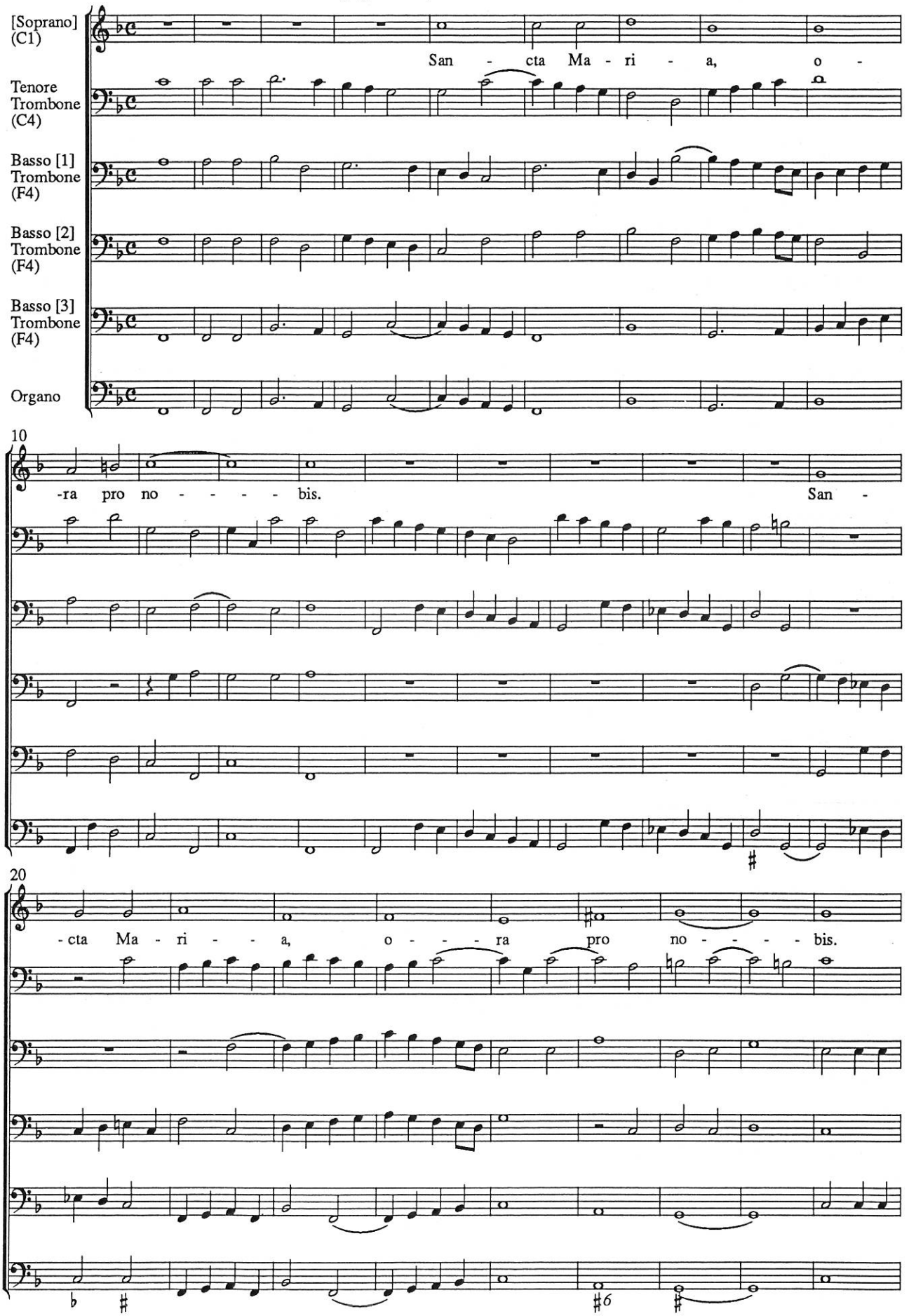
Thanks to Monteverdi, we would expect a setting of *Sancta Maria, ora pro nobis* to be for vespers, though it is not a part of the vespers service. Franzoni's publication seems to be primarily for Mass, certainly not for vespers. (His second volume is similar, with music for mass plus two settings of the Litany, one by Banchieri). It is interesting to see the composer who took charge in Mantua immediately after Monteverdi left writing a piece with the same form. The instrumental writing is so much simpler that we can hardly assume that Franzoni is imitating Monteverdi musically, so there must have been a liturgical function in Mantua that required a litany-like setting of the text.

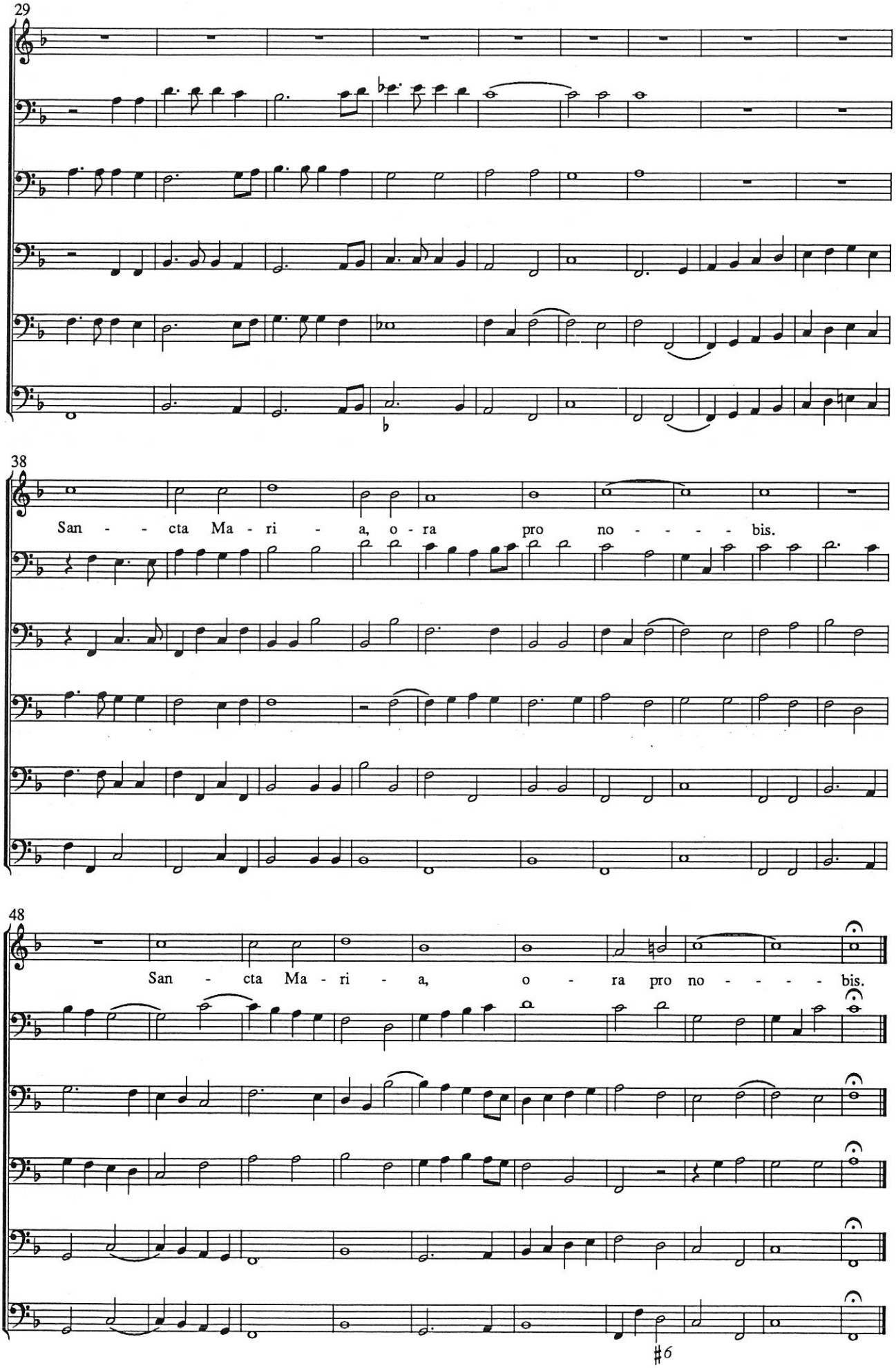
I transcribed the piece some 20 years ago and looked it out when putting together a Vespers set from the posthumous Monteverdi 1650 psalms for a course for Andrew van der Beek earlier this year. Since I was following the pattern of the 1610 publication in including antiphon substitutes in sequence, I thought that it might as well have an equivalent to the *Sonata sopra Santa Maria*.

Amante Franzoni – Sancta Maria

Concerto à 8 da suonarsi con quattro Tromboni, cioè tre bassi, un Tenore, & il Soprano sempre canta

Voce sola che canta accompagnata da quattro Tromboni





Holy Mary, pray for us.

RECORD REVIEWS

MEDIEVAL

Magnificentia Iberica: Music of Medieval Spain Florata, dir. Tim Rayborn 67' 11"
ASV *Gaudeamus* **CD GAU 144**

This mix of Christian cantigas, Jewish and Moorish music is potentially an exciting combination. Unfortunately the excitement is limited by the other group members just not being in Tim Rayborn's league. His fine harp, psaltery and percussion-playing are wasted here. One to watch out for, though. There is some spirited playing, but the singing from Rachel Segal is inadequate; her breathy, immature and English sound ill-matches the fiery, Mediterranean instrumental style, The polyphony sounds fragile, the 'breathy' sound at least consistent! There is some nice rebec and fiddle from Tim Meredith. The booklet argues a good case for the instrumental realisation, but why so little attention to appropriate vocal style? *Alison Payne*

Miri it is: Songs and Instrumental Music from Medieval England The Dufay Collective with John Potter 65' 35"
Chandos **CHAN 9396**

I have a natural suspicion of primarily-instrumental medieval ensembles; what they produce must by definition by mostly imaginative or phoney. But I need not have worried. The few instrumental contributions definitely fall in the former category and most of the material is vocal. The collective singing has a refreshing quality, if better in the simpler settings than the more sophisticated *Alleluia Psallat*, and there is some outstanding solo singing from John Potter. Consequently, this is a stimulating and enjoyable anthology. It is not even as predictable as the title suggests, since the opening English-language group is followed by sacred music from the Worcester MSS and a substantial Latin monophonic song on the flood *Omnis caro peccaverunt* (edited in J. Stevens *Words and Music in the Middle Ages* p.144). *CB*

Three Sisters on the Beach Sinfonye 57' 46"
Lunadisc **lun cd 333**

Hurrah for these vocal tone-colours that prove it is possible to produce a variety of vibrant sounds stemming from folk culture and still incorporate the assets of vocal training. As a result this recording of 13th-century French motets gives highly credible performances that are very beautiful to hear. The dialects are well researched and consistent. Despite every piece (except the last) being in triple time, Sinfonye manages to maintain the listener's interest by making some of them gentle lullabies, some mournful longings, some declamatory statements, some high and light, some low and thick. There are meditative patches when the sound becomes rather passive, but being rare they pacify rather than dull the senses.
The whole production – choice of repertoire, performance, notes, design – all has a strong personality. Fitting this integrity, the instrumentation is confined to Stevie Wishart's vielle and sinfonye. I must award it first prize for the prettiest CD. The cover depicts the sea goddesses (the performers) washed up on the shore. There is a little box of shells down the spine, and the CD itself bears the image of a medieval maze (matched – upside-down – by the back of the booklet). Notes and translations are on a fold-out sheet, which I found rather awkward to use. The final item is written by Wishart herself with mystical words by Hildegard of Bingen. It has the same structure as the other motets and absorbs their flavour without being restrained by their form. It is a very compelling piece, I hope the first of many. *Jennie Cassidy*

RENAISSANCE

Ludford ***The Festal Masses*** The Cardinall's Musick, Andrew Carwood 4hr 45'
ASV *Gaudeamus* **CD GAX 426** (4 CDs)

Few recording enterprises over the last few years have received such a unanimous chorus of praise. A new ensemble recording virtually unknown music made a distinctive mark with four CDs comprising the fully-extant large-scale masses by Nicholas Ludford complete with appropriate chant and with the four extant motets. There is plenty more by him to record – the cycle of seven Lady masses and the three other masses with a missing part that can be reconstructed; but the group has mean-while moved on to Fayrfax (see *EMR* 12 p. 16 and our next issue). A particular feature is the way the musicologist David Skinner is integrated with the group's activities; one can imagine the stimulating interchange between Carwood and Skinner that must lie behind these brilliant performances. *EMR* started too late to welcome the first discs, so their reissue as a boxed set is an opportunity to congratulate all involved and to hope that, when Fayrfax is completed, they return to Ludford, about whom we now know so much more, partly from fresh archival research but chiefly from the opportunity to get to know his music. *CB*

Lassus ***Lagrime di San Pietro*** Ars Nova, dir. Bo Holten 54' 44"
Naxos **8.553311**

I was disappointed with this. Lassus adopted a madrigalian style for these emotional texts and the subtle interaction possible with seven singers is lost with 17. The singers adopt crude exaggerations of enunciation that one associates with amateur choral societies. Speeds are imposed on the music rather than arise from it and the inbuilt variety in Lassus' use of long and short notes is over-ridden by further variation. The high-clef pieces are not adjusted to the pitch-level of the rest so sound shrill. It's a pity that Naxos is so erratic in matching low price with musical value; good performers are not necessarily more expensive. *CB*

The Cradle of the Renaissance Italian music from the time of Leonardo da Vinci (1452-1519) Sirinu 68' 51"
Hyperion **CDA 66814**

Formidably qualified, multi-talented, full of energy and daring, Sirinu venture into uncharted waters with this recording. The notion in Italy that music is the servant of the words was born in the art of the poet-improvisers, such as Dall' Aquila, and their heirs, the frottolists. Their songs are contrasted here with two extremes: on the one hand a Franco Flemish rondeau, 'J'ay pris amours' (strict polyphony, no particular regard for the declamation of the text); on the other, carnival songs, belted out in a style reminiscent of Steeleye Span, Musica Reservata, American Shape-note singers, and others full-throated and uninhibited by 'choral' concepts. Alongside, in parallel, are instrumental pieces: on one hand beguiling textless polyphony for various combinations of recorder lute and harp, with exquisitely turned fantasy; on the other hand the loud consort, bagpipes and hurdy gurdy or sackbut and barely controlled shawms, rampaging red-eyed down the back streets of Milan. I was disappointed in Cara's 'O mia cieca e dura sorte', for soprano and three viols, despite Sarah Stowe's expressive singing. I felt it was too low for her, and the viols didn't do enough – important when it's 9 minutes long. But in the Tromboncino 'Scopri, lingua' she is wonderful – intimate, words beautifully coloured, melismas floated, tone soft, but glowing with intensity. This and 'J'ay pris amours' for soprano, harp, recorder and viol (not lute as it says in the informative booklet) are the pick of an excellent and hugely enjoyable recording. *Robert Oliver*

La Magdalena: Lute Music in renaissance France Christopher Wilson. 60' 54"
Virgin Veritas **VC 5451502**
Music by Attaignant, F. da Parigi, J. P Paladin, G Morlaye, A de Rippe, V. Bakfark, A le Roy

This attractive programme somehow escaped the single-composer mania which shackles most record companies, and it must be said that this alternative focus on period and place serve the lute much better. The quality of music is impressive and the performances are fluent, subtle and assured as always. I have found some of Christopher Wilson's earlier recordings to be rather clinically tidy; happily in this case the pieces receive much more spirited interpretations

(performed just as tidily!) and the result will appeal to the general music lover as much as to lute aficionados. *Lynda Sayce*

Voices of Christmas: Sixteenth century in alternatim ***Christmas plainchant and organ music from the Sarum Rite*** Cantores Collegiorum, dir Jonathan Wainright, Martin Souter *organ*

This is a far better thought-out Christmas offering than the Isis/Souter disc of Stainer carols mentioned on page 1. Wainwright has moved a century earlier than his main area of study and assembled an interesting selection of seasonal chant, mostly hymns, which, by the 16th century, were sung in alternation with organ verses. The organ repertoire is readily available in print but rarely performed, since there is not usually a choir available at organ recitals, while choirs giving concerts prefer to sing polyphony rather than chant. The packaging is a bit casual: no texts (Oxonians must still assume that all educated people know Latin) and there is a similar knowingness in the note of sources 'Music from the sixteenth century manuscript in the British Library' – the reader is expected to know which. But it is a delightful record. *CB*

EARLY BAROQUE

Hassler *Madrigals and Intradas* Städtischer Kammerchor Marktoberdorf, Jugendchor Ostallgäu, Consortium musicum München wind ensemble, dir. Arnold Mehl 48' 10"
Christophorus **CHE 0074-2** (rec. 1979)

This disc was perhaps already slightly old-fashioned for 1979. But *Mein lieb will mit mir kriegen* can take a choral performance in a way which *My bonny lass* can't: German schools took music far more seriously than ours and I can well imagine choral singing in Augsburg or Nuremburg schools around 1600, though perhaps not quite like this. The six-part Intradas from *Lustgarten* (1601) include some of the most memorable ensemble pieces of the period, though I would definitely prefer cornets and sackbuts to modern wind. This is, however, an attractive disc; Hassler is remarkably skilled at writing chordally simple music that is rhythmically just that little bit more subtle than you expect, *CB*

Robert de Visé *Works for lute, theorbo and guitar* Toyohiko Satoh (58'10')
Channel Classics, **CCS 7795**

Few pieces on this disc are new to the catalogue, but this is a rare opportunity to hear de Visée's works on three different instruments. Satoh's playing is strong and authoritative, though I confess I found his treatment of inégalité rather puzzling; there is either none at all (which makes some pieces sound surprisingly Germanic) or so much that the rhythms become almost double-dotted. The lute and theorbo are strung with very lively wound strings, which prolong bass notes to an irritating extent. However the treble end of each is of exemplary clarity and the baroque guitar playing is particularly fine. Satoh is one of the few players to achieve a satisfactory balance between the guitar's strummed and plucked notes, and to hear some of the instrument's finest music so well performed is a rare treat. A second disc of guitar music would be most welcome. *Lynda Sayce*

Monteverdi *Orfeo* Laurence Dale *Orfeo*, Efrat Ben-Nun *Eurydice*, Jennifer Larmore *Messenger*, Paul Gérimon *Caron*, Harry Peeters *Pluto*, Bernarda Fink *Proserpine*, Andreas School *Hope*, Nicolas Rivenq *Apollo*, Concerto Vocale, dir.René Jacobs 119' 49" (2CDs)
Harmonia mundi France **HM 901553.54**

This ancient exploration of purity, trust and loss is given a very lush treatment by René Jacobs. A huge sense of space is conveyed by the intelligent use of acoustic, musical pacing and lavish broad-brush continuo realisation; one really feels amongst the broad-leaf woodlands and rustling undergrowth of ancient Thrace. The opening fanfare, full of menace, surely emanates from Hades itself! This extremely expansive treatment flirts with certain dangers. Some pivotal harmonic moments which underline the emotional twists tend to be lost when a later concept of expression is pursued at the expense of precision of timing and vocal purity. The frequently orchestral-sounding ritornelli and the impression of labour in some of the main character's passage-work would have benefitted from being cut down to a more intimate scale. The tendency to over-dramatise ignores the idea behind the first operas of recreating ancient Greek drama, with its monodic singing (thought at the time to have been accompanied, but only very simply). Over-statement brings an inappropriate feeling of melodrama (in the modern sense). The performance has internal consistency and is presented with a very colourful palette and well-cast voices – well worth a listen. *Stephen Cassidy*

Purcell *Complete Ayres for the Theatre* The Parley of Instruments, dir. Roy Goodman
208' 46" (3 CDs)
Hyperion **CDA 67001/3**

Has anyone ever excelled Purcell in writing short binary dances? Well over half the 137 tracks here must be in that form, and the listener is continually amazed by their individuality and variety. This set is primarily a recording of the 1697 post-humous publication (available in facsimile, though users should beware misprints and missing parts); so the music from the operas (which fills the first disc) is presented in the order it appears there, a sensible one for independent playing, rather than as in the originals. Songs have not been added, so this is not an equivalent to the L'Oiseau-Lyre AAM set from the 1970s. My only doubt concerning the performance came in the very first track – the upbeats in the French Overture seemed a bit unconvincing. The return of Roy Goodman to the Parley brings an extra degree of exhilaration and panache, and it is refreshing hearing Purcell played in a style appropriate for the 1690s without feeling that it was an effort not to make him sound like Handel. For once, there is no need to warn the listener that a CD of short pieces should not be listened to at a sitting. Highly enjoyable! *CB*

Purcell *Eight Suites and other pieces* Malcolm Proud
Meridian **CDE 84280**
Contains: Z655, 646. 656.. 660-663, 666-9, T681, T682, T694, D221,

Having heard Malcolm Proud's authoritative recording of Bach, I wondered what he could make of Purcell. He not only conveys his glittering quality but presents a variety of contrasting styles all well matched to the different pieces. The ornaments are very clear and those he adds really help the melodic line. Even the first little Suite in G, often rather dull, is full of interest. The grounds at the end are very expressive and the clear sustaining tone of Christopher Nobbs' harpsichord sounds very well. For my taste the Almand of Suite N°2 in G minor is too slow and loses its passion; otherwise this is a highly recommended recording which holds its musical interest and expressiveness throughout. *Michael Thomas*

Viadana: *Le canzonette a tre voci* Cappella Palatina, dir. Giovanni Battista Columbro
Stradivarius **STR 33387** 78' 39"

This is a frustrating CD. The performances are in many ways fine examples of imaginative musicology. The music is far more varied than one might expect from a set of three-voice canzonets, and anyone performing music of the period could learn much from listening to the way it is sung and played. But sadly I found the two female singers put me off completely (and I can assure those following our correspondence that I have seen neither of them and that my objection is purely to the quality of their sound). Others may feel differently, but this is definitely a recording one needs to sample before buying. I first played it immediately after the Hassler disc reviewed above; though that in every respect less stylish, I found it more appealing. *CB*

Zarewutius *Magnificats and Motets* Camerata Bratislava, dir. Jan Rozehnal 42' 06"
Discover International **DICD 920252**
Magnificat I & II toni, Meine Seele erhebet den Herren), Ach Christe Jesu Kindelein, Da Jesus geboren war, Das alte Jahr vergangen ist, Der Tag der ist so freudenreich, O Jesu mi dulcissime, Wir loben all das Kindelein

This presents about half the output of a rather obscure composer from 'Upper Hungary', a region now part of Slovakia, There are three settings of the Magnificat (one in German) and six motets, mainly in the homophonic double choir style. Though they bear no comparison to the examples of Pachelbel and JS Bach, neither are they uninteresting. The Camerata Bratislava has built up a reputation for their interpretations of old and modern music. Rozehnal takes the music for what it is and

never allows tempi to slacken or voices to overpower the notes with excessive vibrato; this approach is perfectly calculated to capture the genuine charm of these appealing piece. Well worth investigating, though rather short. *BC*

LATE BAROQUE

Louis-Claude Daquin ***Nouveau livre de Noels*** Christopher Herrick, the organ of St Rémy de Dieppe 65' 15"
Hyperion CDA 66816

What a wonderful organ! Surviving more or less untouched from the 1730s and recently restored by Dupont, this grand four manual French organ has all the rich and distinctive palette of sounds needed for the French classical repertoire. It is recorded well too, with sufficient distance between the organ and the microphone to give the acoustic bloom that is often missing on close-miked organ recordings. Daquin wrote the finest and most dramatic of all the many French Noël settings in his book around 1740. By then, French organ music had moved far from its chant-based mystical musicality of De Grigny and was more concerned with dazzling display. Daquin's 12 pieces, more extended than those of some of his contemporaries, require a keyboard virtuosity that Herrick is well able to produce, including some exciting double echo passages. A magnificent organ, and music that will gladden the heart.

Andrew Benson-Wilson

Handel ***Suites de Pièces pour le Clavecin*** Kenneth Gilbert 92' 56" (rec 1977)
Harmonia mundi HMA 190447.48 (2 CDs)

I first heard this recording some years ago and I was impressed that it made complete sense of Handel's music, which was big and bold, but also subtle with a wide range of harmony. Hearing it again has given me much pleasure and confirmed this opinion. I found it more enjoyable than some flamboyant recent recordings. It is strongly rhythmic but also shows the details. The fugues are not rushed and the ornamentation helps with the motion of the music. Sometimes Mr Gilbert seems to feel his way into a motive, or a succession of chords and scales in a prelude, and then they form into a definitive movement that gives a firm rhythm before the cadence.The harpsichord by Hubert Bedard sounds very full and clear. This is a recording one can depend on for a good account of Handel.

Michael Thomas

Hasse ***Cantatas & Symphonies*** Véronique Dietschy *S*, Dennis James *glass harmonica*, Ensemble Stradivaria, dir. Daniel Cuiller *vln* 54' 10"
Aria, ADDA, K617 **MU 750** (rec 1989)
Symphony à 4, op. 5 no. 6, Cantatas L'armonica and La Gelosia

Despite the title, there is only one symphony proper on this CD, very much a three-movement Vivaldian affair with much dialogue between the violins and a strong bass part. Given the brief total time, might several such pieces originally have been planned? The two cantatas each comprise two arias with preceding recitatives, the first also having an introductory sinfonia. The prime interest in the second is the part for glass harmonica, which was written for two English nieces of Benjamin Franklin, the instrument's inventor, to perform in Vienna. Here, Dennis James produces a very strange, other-worldly sound. I'm not sure that Véronique Dietschy succeeds in emulating the original soprano in making her voice match the sound exactly, but she does make some lovely sounds. A nice recording of some little-known music. *BC*

Rameau & Royer ***Pièces de Clavecin*** Lisa Goode Crawford *hpscd*, Marilyn McDonald *vln*, Catherine Meints *gamba* 64' 06"
Gasparo **GS 227**
Rameau: *Allemande, Courante, Sarabande, Les Trois Mains, Fanfarinette, La Triomphante, Gavotte, Premier Concert;* Royer: *Allemande, La Sensible, La Marche des Scythes, L'Aimable, L'Incertaine, Les Tendres Sentiments, Le Vertigo*

Ms Crawford plays pieces by Rameau and his lesser-known contemporary Royer with great style and virtuosity. The opening Allemande has a beautifully shaped melodic line, the courante combines flowing scales with its original rhythmic statement. A strong Sarabande follows and then a very brilliant performance of *Les Trois Mains*. A slightly more relaxed *Fanfarinette* would have been more acceptable before the fast and powerful *Triomphante*. For the Gavotte and its variations Ms Crawford keeps up a very fast tempo which makes the two final variations very brilliant but the more lyrical ones particularly the third, lose the tension and detail of the accompanying parts.
Royer in his preface, describes his pieces as of great variety from the tender to the lively and from the simple to 'grand bruit'. Ms Crawford enters wholeheartedly into this world of lightly coloured theatrics and the final *Le Vertigo* is a dizzying rampage of spectacular effects. A more precise attack from the gamba would have made Rameau's *Premier Concert* more enjoyable.

Michael Thomas

CLASSICAL

Joseph Haydn ***String quartets, op. 55 nos. 1-3*** The Salomon Quartet 68' 37"
Hyperion **CDA 66972**

The Salomon Quartet here continue their satisfying cycle of Hadyn quartets with the second of the groups written for the virtuoso violinist and businessman Johann Tost, the unusually demanding first violin part negotiated by Simon Standage with predictable success. But as ever with the Salomons it is the perfectly co-ordinated balance and judicious choice of tempi which are the most praiseworthy aspects of these performances. My sole reservation (and it applies to the series as a whole) is that they tend to flatten out Hadyn's dynamic contrasts; as with so many string quartets there really isn't enough differentiation between pianos and fortes. But in general terms these are fine performances which are likely to provide lasting pleasure, as is already proven from previous issues. How sad that this marvellous music is still so little known. *Brian Robins*

Haydn ***Symphonies 42, 45 Sinfonia 'Alcide e Galatea'*** SinfoniA, Dirk Vermeulen 59' 03"
Discover International **DICD 920289**

SinfoniA is a new band to me and, while they appear to play on modern instruments, these are most stylish Haydn performances. Alongside two of his most popular pieces, we have the overture to the opera, *Alcide e Galatea*, a sprightly four movement affair. What most impresses is the beautiful phrasing: each theme has its part to play in a clearly identified overall scheme and the players work wonders in illuminating this grand design without ever being heavy handed. Only the absolute puritans will not thoroughly enjoy this. *BC*

Johann Ludwig Krebs ***Complete works*** **for trumpet and organ** Mathias Schmutzler *tpt, corno da caccia*, Felix Friedrich on the 1739 Trost organ in the Schloßkirche zu Altenburg 61' 18"
Motette **CD 20261**

The juxtaposition of composer and organ cannot be bettered than the Krebs/ Altenburg combination. Krebs became court organist to the Duke of Saxony-Gotha-Altenburg a few years after the magnificent new organ was built by Tobias Trost, in 1739. Trost, a contemporary of Gottfried Silbermann, built organs in the warm and rich style of the the early to mid eighteenth century. A good example of registration practice suitable for such organs is heard in a short Präludium with the sensuous sound of no less than eight 8' stops sounding together. The trumpet and corno da caccia playing is very sensitive without the bravado that often invades organ and trumpet recordings. The organ playing, by the long standing chapel organist, is also sensitive to the music and the soloist. There are a few solo organ pieces, including one of Kreb's interminable fugues – 13 minutes of it. Krebs' attempts to out-Bach Bach do not always stand up to close scrutiny, so programming your player to omit tracks 10 and 11 might not be bad idea. Otherwise, the music is approachable and tuneful and the organ, sited rather awkwardly in a narrow chancel gallery, sounds wonderful.

Andrew Benson-Wilson

Mozart ***Marches K335 Nos. 1 & 2, Serenade K320, The Musical Joke K522*** Wiener Akademie, dir Martin Haselböck
Novalis **150 109-2**

In recent months, I have been rather unimpressed by Haselböck's recordings. The Wiener Akademie seem rather unadventurous in their planning and there have been questions hanging over many of the actual performances. I am happy to report that they appear to have found their niche: this is Mozart with the tongue firmly

lodged in the cheek. The wind playing is particularly impressive – just listen to the beautiful Concertante from the Posthorn serenade. If you find the Musical Joke has become rather humourless, perhaps this energetic and witty rendition can once again strike the right (or wrong) chord. Recommended. *BC*

Mozart *Symphonies 40 and 41* The English Concert, dir. Pinnock 72' 32"
Deutsche Grammophon *Archiv* **447 048-2**

With so many period Mozart recordings on the market, it must be extremely difficult to find anything new to say with another favourite coupling of the last two symphonies. The English Concert do not try, but simply play the works with verve and panache. The string playing is simply delicious, though the harpsichord continuo is virtually inaudible. The last movement of the 'Jupiter' is taken very *molto allegro*. Worth acquiring if you do not already possess a similar recording. *Kah-Ming Ng*

Mozart *Requiem, Ave verum corpus* Anna Maria Panzarella, Nathalie Stutzmann, Christoph Prégardien, Nathan Berg *SATB*, Les Arts Florissants, William Christie 53'39"
Erato **0630-10687-2**

After the novelty of Robert Levin's completion of the Requiem employed in the Telarc version I reviewed last month, William Christie has opted for a return to the traditional Süssmayer score for his first recording. There's nothing wrong with doing so either, although it has proved difficult to readjust to Süssmayer's wretched Hosanna fugue. In many ways it is as stylish a performance as one would expect from these forces, but one marred at times by the conductor's tendency to pull tempi about at the more affecting points - the 'milking' of the final bars of the Rex Tremendae is a case in point. Good choral work, although the sopranos in particular don't always manage to sing quietly enough in the *piano* passages, and the solo quartet is fine, again with a caveat in that some may find the rather matronly-sounding alto less than ideal. A good if not unflawed disc, very well recorded and graced by Christoph Wolff's outstanding booklet note. *Brian Robins*

19th CENTURY

Arriaga *Symphonie à Grande Orchestre in D, Los Esclavos Felices, Ouverture op. 1, Le Concert des Nations* La Capella Reial de Catalunya, dir.Jordi Savall
Astrée **E 8532** 45' 06"

Arriaga, the Spanish equivalent of our Thomas Linley the Younger (though Spanish nationalists prefer to compare him to Mozart), died too young for any individuality in his writing to be immediately discernible. The two overtures in the disc are easy- listening works, written in the lightly textured Italian style of the day. The symphony, however, is à paragon of craftsmanship, bearing the effects of his genius enhanced by training at the Paris Conservatoire. As usual, Savall & Co. give a spirited account. Well worth exploring. The copious notes require patience and magnification to digest. *Kah-Ming Ng*

Mendelssohn *Paulus* Soile Isokoski, Mechthild Georg, Rainer Trost, Peter Lika *SmSTB*, Chorus Musicus Köln, Das Neue Orchester, dir. Christoph Spering 131' 31"
opus 111 **OPS 30-135/136** (2 CDs)

Somehow, despite being brought up in an almost-Victorian tradition that accepted Mendelssohn as the successor of Handel and Haydn, I have hitherto missed *St Paul* so had no modern-style performance to push out of mind when hearing this period one. I was, however, pleased to use at last the original edition of the score that has sat on my shelves for years. It was fascinating to note how archaic in appearance it is, and also the areas in which the notation is quite precise. I would have condemned the performance of the chorales for their intolerable slowness had the metronome marks not been given. In many respects, however, interpretative markings are surprisingly few, with virtually no dynamics and phrasing for the chorus. If I am not entirely convinced by the work (there is an inherent sanctimoniousness that no amount of cleaning can remove), I would not want to blame the performance, which is vigorous and tender as appropriate. The strings have much more bite when accompanying recitative: were microphones readjusted for the thinly-scored bits? The sound of the organ is also odd. Perusal of the booklet explained why: it was added four months later from a building several hundred miles distant. It is puzzling that the serpent-player is listed as Anton van der Beeck; careful readers of EMR 6 will know that this is an alias or misprint for Andrew van der Beek.This makes a very good case for an almost-forgotten part of the oratorio tradition. *CB*

Mendelssohn *String quintet no. 1, op. 18, Octet, op. 20* Hausmusik London 63' 27"
(first issued by EMI Classics, 1990)
Virgin *veritas* **VC 5 45268 2**

A considerable number of EMI early-music CDs have been reissued on Virgin Veritas. We have not requested review copies of them, since many are so recent that one can hardly think of them as new issues. This is a typical example; a fine and fully-satisfying performance of the Octet, with the bonus of the string quintet written a few months later but not quite so original. Curiously, both that and *St Paul* use the Jupiter theme. *CB*

Thomas Moore *Irish Melodies* Invocation (Julia Gooding, Ana-María Rincon, Rufus Müller, Christopher Purves *SSTB*, Frances Kelly *harps*, Timothy Roberts *pianos*, Giles Lewin *fiddle*, Paula Chateauneuf *guitar*)
Hyperion **CDA 66774** 69' 43"

I suspect that a couple of decades ago I would have scorned this sentimentalisation of Irish folk music. But one mellows, and anyway, whatever category one places Moore's versions into, they are historically important and, presented in period dress, sound delightful. Everyone knows *The Minstrel Boy* and *The Last Rose of Summer*, but they are so much more convincing when performed under a discipline which locates them to a specific historical context. Not that you should listen to this as a didactic exercise: just enjoy it. *CB*

Schubert *Sonatas for Violin and Fortepiano* Fabio Biondi, Olga Tverskaya 78' 38"
opus 111 **OPS 30-126**
Weber *6 Sonatas for Violin & Piano* William Steck, Lambert Orkis 57' 02"
Gasparo **GSCD-263**

Having to review two discs of such similar material but totally different results has been quite an enlightening experience. In the Schubert, Biondi and Tverskaya push their instruments to the limit – more often than not with impressive effect – while their American counterparts play it cool and go for an understated performance, which also has its dividends. The Weber sonatas (in two or three movements) are much slighter than the Schubert; a set of characterised variations completes the Weber disc. For all their refinement, I'm not sure that there is much to choose between the Biondi-Tverskaya pairing and the Jaap Schröder-Christopher Hogwood L'Oiseau-Lyre recording of 1980, reissued last year; the programme differs in that the earlier set has Mendelssohn's F minor sonata, while the present disc has Schubert's posthumously published A major sonata of 1817. *BC*

MISCELLANEOUS

German music for Clavichord Paul Simmonds 79' 39"
Ars musici **AM 1145-2**

Paul Simmonds was born in London, spent his youth in South Africa and has since lived a travelling European existence. He is co-founder of the recently-formed British Clavichord Society. He here demonstrates copies of a fretted instrument by J. Bodechel from the lifetime of J. S. Bach and of an unfretted one by C. G. Hubert (1771). Although Kuhnau's *Hezekiah* Biblical Sonata is better suited to the harpsichord, it and Buxtehude's G minor *Praeludium* reveal an agreeable sense of rhythm and line, if an attack a little predictable and unsubtle. There is a far happier and more intimate sense of control in the pretty Müthel Arioso & Variations, and better still in the galant sonata-sonatina of W. F. Bach on the unfretted later instrument. D. G. Türk's Sonata in A minor brings a return to the fretted clavichord, but such is the composer's mastery of expression that we are immediately confronted with subtle textural dialogues that bring out the very best in the performer and are reminded of passages from mature keyboard works by Mozart, Haydn (especially) and even middle-period Beethoven. A Sonata by J. W. Hässler from 1780 rounds things off with wit, and even

drama, but marginally less well played.
Recordings of the clavichord are very hard to make and, indeed, to play. Generally, it is best to allow a wide range of frequencies to emerge, but at a volume so low that it is inaudible through quite a thin closed door. Heard thus, this CD sounds very special, notably in its later middle tracks.

Stephen Daw

If hunting had to be told: Hunting music for brass and voices with narrative, Amici cantores, Les veneurs de la Meuse 68' 42"
Discover International **DICD 920270**

I can't help thinking a better translation of the title would have been 'If Hunting Were Expressed'. This unusual record comprises a storyteller, a chorus of hunting horns and vocal chorus with soloists in alternation. The story of the hunt is told in very listenable tones by its writer, Pierre-Jean Schaeffer. This (not surprisingly) finds many occasions to refer to hunting horns, whereupon the extraordinary 'Veneurs de la Muse' move into action. The group (founded 1910) is something of a French national treasure and has its own unique style. The horns are blown close to the brassy limits with a thick vibrato. One is aware of sophistications in the form of the use of off-beat flicks into other harmonics, creating an effect linking a hurdy-gurdy trompette and pibroch graces, but with didgeridoo technique. The instrumental roles in the ensemble were reminiscent of the *guitarra*-baritone combination of North Italian folk singing. The subtleties of rhythm follow French syllabic speech patterns which I found interesting as possibly informing inégalité and articulation in French and Italian music.
Choruses of hunting songs in 'village' arrangements complete the menu. The solo/duets are a bit of a weak, point. the over-cultured and slightly insipid voices are aesthetically out of step with the rest of the venture. An interesting listen – have some red wine with this rather strong meat!

Stephen Cassidy

Gardiner Collection Monteverdi Choir, English Baroque Soloists, John Eliot Gardiner 258' 05"
Erato **4509-99713-2** 5 discs (rec. 1980-90)
Also available separately
Campra *Requiem* (rec. 1981, 4509-99714-2, 52' 20"); Carissimi *3 oratorios* (rec. 1990, 4509-99715-2, 60' 06"); Monteverdi *Balli* (rec. 1983, 4509-99716-2, 46' 30"); D. Scarlatti *Stabat mater* Cavalli *Salve Regina*, Gesualdo *Ave dulcissima Maria*, Clemens non Papa *O Maria, vernans rosa* (rec. 1985, 4509-99717-2, 46' 43"); *Music of the Chapels Royal*: Purcell, Locke, Blow and Humfrey (rec. 1980, 4509-99718-2, 51' 47")

I sometimes wonder who this kind of retrospective bumper-box devoted to a single artist is aimed at. Those sufficiently interested are likely to have one or more of the recordings already, whilst it hardly seems likely that such a diffuse collection is going to appeal to many as a bulk buy. Still, as they go this one is of more value than many. The performances are never less than good (although I was surprised at how old-fashioned the Monteverdi Choir now sound on the 1980 royal chapel music disc) and the set is a timely reminder of some of the valuable additions Eliot Gardiner made to the catalogue before he (at least partially) decamped to the nineteenth century. I have a particular affection for the Campra, for it was this recording which introduced me to this deeply affecting work. This also seems to be the only disc in the set to have undergone revision of the accompanying material, for it now has a new note and the addition of the text. *Brian Robins*

Works with trumpet Richard Steuart *tpt*, Virtuosi di Praga, dir Vlcek 66' 39"
Discover International **DICD 920244**
Biber *Sonata No. 4, Sonata a 6*; Finger *Trio Sonata, Quartet Sonata*; Neruda *Concerto in E flat (orig. for Horn)*; Vejvanovsky *Harmonia romana*

Richard Steuart is a young Canadian trumpeter who, the notes tell us, has been 'conducting... research [into] authentic interpretation and playing on historical instruments'. The Virtuosi di Praga play on modern instruments, which causes problems with the music of Vejvanowsky and his contemporaries (cf *EMR* 13, p. 18). The most successful piece here is the rather later Neruda concerto, though even here I felt that the soloist was given too much microphone support. As so often, the note-writer evidently had no chance to hear the tape, since he assumes that track 3 has a solo oboe. *BC*

The Christmas Album Taverner Consort, Choir & Players, Andrew Parrott 63' 04"
Virgin *Veritas* **VC 5 45155 2** rec. 1992
Music arr. or by Billings, Cererols, Charpentier, Foster, Greatorex, Pascha, Praetorius, Vidales

Another of the quite recent EMI recordings that has been repackaged under a new label. I hope that makes it more readily available. For several years on the Sunday before Christmas I have trailed from shop to shop in central London trying to buy copies of the Taverner Christmas CDs for presents and fail to find even major shops stocking them. If properly marketed, these would be winners. I will not praise this recording, since my name appears on it as note-writer and editor: just say that (despite what has been praised as a Norfolk accent for the Yorkshire *Old Foster)* this is a recording that would lighten the heart of the scroogiest listener. *CB*

Alfred Deller Edition Vanguard
The Silver Swan and Other Masterpieces of the Elizabethan and Jacobean Madrigal
08 5038 71 42' 54" 1962
The Connoisseur's Handel **08 5043 71** 46' 51" 1960
Handel *Ode for the Birthday of Queen Anne*
3 Coronation Anthems (Zadok, The king shall rejoice, Let thy hand) **08 5045 71** 53' 00" 1963.
Italian Songs **08 5056 71** 46' 56" 1957
Madrigal Masterpieces vol.2 **08 5057 71** 48' 24" 1963
Deller's Choice **08 5059 71** 44' 21" 1960
A Musical Panorama of Shakespeare's England
08 5075 71 44' 03" 1959

I am in two minds about the large-scale reissue of Vanguard's Deller recordings. Did I read somewhere that there were 60 of them? This is the second batch we have had this year, and it puzzles me that there is a market for even as many CDs as have appeared so far. This is not to disparage Deller himself. But the overall quality of the musical experience is mixed; there are some performances that are utterly convincing, some which have historical importance, some which the sympathetic listener will judge 'good for their time' (we may not be better musicians now, but we know some things they did not know then), and others which just don't work.

On the whole, it is the performances of the most familiar pieces that I find less convincing, chiefly because Deller's sense of tempo, often so acute, fails him when faced with a piece like *The silver swan* for which there was an accepted speed which now feels sentimentally slow. If you want to buy a single one of these discs, I would recommend *Deller's Choice*, a collection of mostly 17th-century songs accompanied by Gustav Leonhardt, who contributes some pleasing solos, rather more relaxed than some of his more recent recordings. Particularly noteworthy is the Bovicelli embellishment of Rore's *Anchor che c'ol partire*. The *Italian Songs* disc is less successful, partly because George Malcolm is less familiar with the style; his version of the eccentric Rossi Toccata is a test case of his reluctance to accept the nature of the harpsichord.

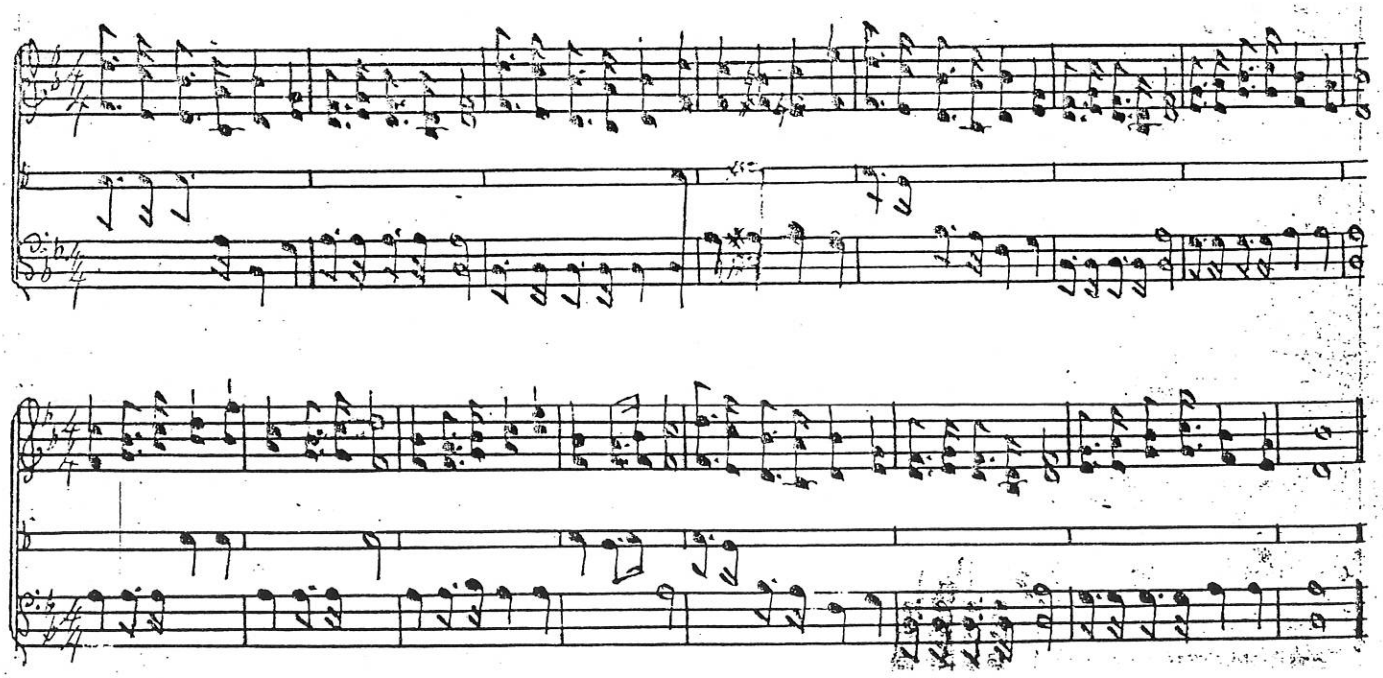
Madrigal Masterpieces vol. 2 has some fine Italian madrigals, including all Monteverdi's *Incenerite spoglie*; the Deller Consort was at its best as a madrigal group, with a fluidity and flexibility that almost makes me accept the soprano sound. I enjoyed that more than the English madrigal disc; but the repertoire is interesting, despite the title focussing on *The silver swan*. The *Shakespeare's England* programme is a bit too Merrie Englandish, with music ranging from the early 15th century (the Agincourt Song) to the 18th centuries (at least, there is no older source for *When that I was and a little tiny boy*), You would never guess from the twee recorder arrangement what Watkins' Ale really was.

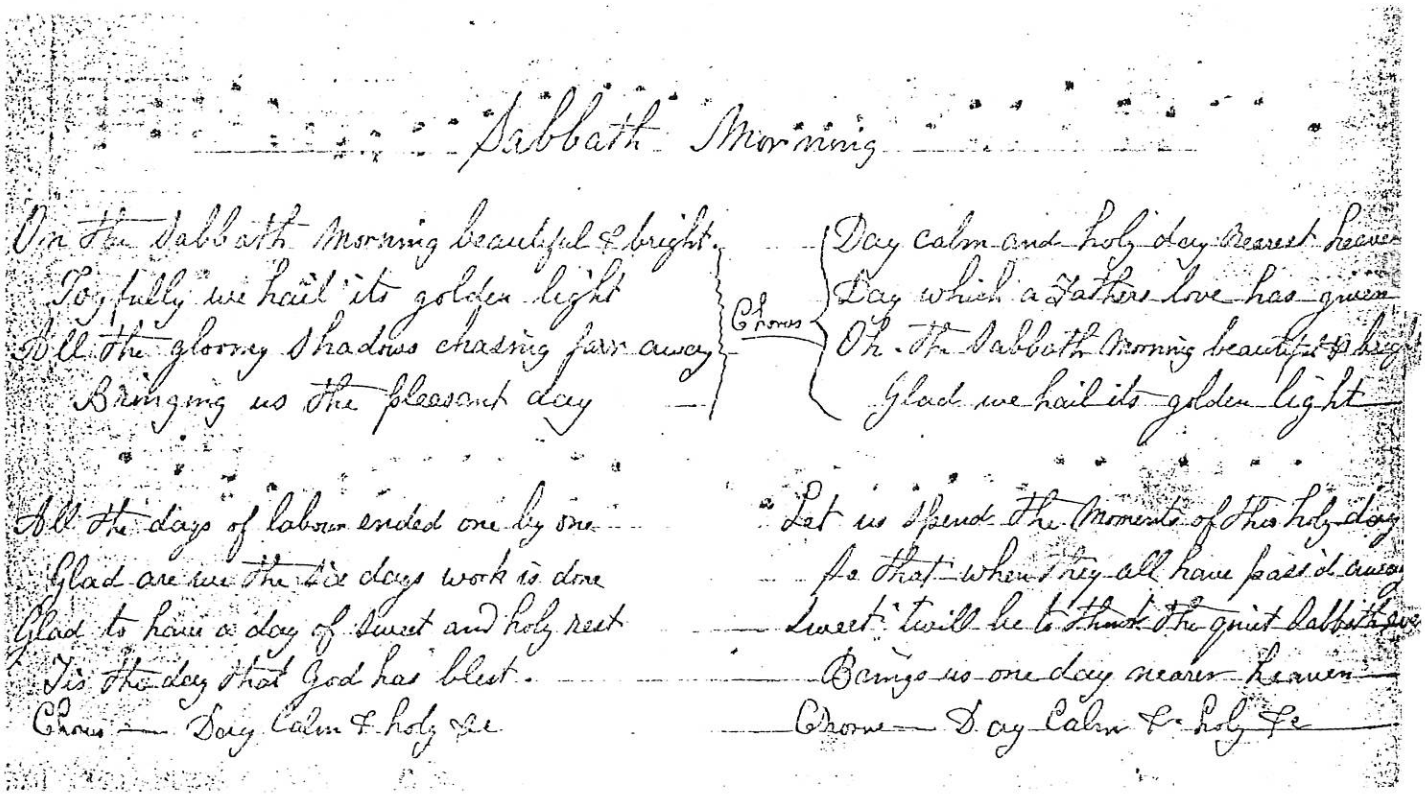
The Handel discs are at the bottom of my order of priority. The amazing opening of the Birthday Ode does not match the Bowman/King recording and Deller did not really have a full or dramatic enough voice for the oratorio solos which form *The Connoisseur's Handel* (the placing of the apostrophe implies solitary listening). But the choice is enterprising (the quartet from *Jephtha*, for instance), and *Let me wander* left me wishing that Wilfred Brown's other contribution had been more interesting than the 'Largo'.

The new director of The Renaissance Singers is Edward Wickham (founder and director of The Clerks' Group). The choir, created by Michael Howard in 1944, was reformed in 1992 by Michael Procter, who is now working in Karlsruhe.

HAVE YOU SEEN ANYTHING LIKE THIS?

If so, Fenella Bazin would like to know. She is working on the history of music in the Isle of Man and this comes from a nineteenth-century manuscript whose content is mainly vocal, with a predominance of sacred songs (as opposed to hymns) but with a variety of secular songs as well. The notation is odd, both for the layout of the staves and the reversal of the usual convention for stems. Any information would be welcome.





LETTERS

Dear Clifford,
I was most interested to read the review of my edition of *Sixteenth-Century Scottish Fantasies and Dances*, published by London Pro Musica, in your September issue. In it, your reviewer D. James Ross states: 'This is a practical performing edition, which probably excuses the fact that editorially reconstructed parts and editorial ficta are not identified on the page, although the notes clarify the former.' A mere glance at the opening of any of the eight pieces in the score makes it abundantly clear, however, that this criticism is totally without foundation. As with other London Pro Musica publications and *Musica Britannica*, all the original parts in my edition are clearly prefaced in the score with an incipit to indicate the original clef, initial note and time value. Editorial parts have no such incipit, but are prefaced with a blank stave. With regard to musica ficta, the introductory note states: 'Editorial accidentals are printed small above the stave, applying only to a single note.' This is exactly what happens, both in the score and the parts.

After this totally unjustified castigation of editorial procedures, the reviewer turns his attention to a 'misleading' description of the edition in the LPM catalogue. In criticising the description of the volume as constituting 'virtually all the surviving instrumental pieces from Renaissance Scotland', he cites *The Art of Music* as a rich source which I have ignored completely. That book, which is interspersed with examples of music from Scotland, England and the continent, contains a number of anonymous pieces without text for which concordances are not identifiable; but the fact that they appear in a Scottish manuscript does not necessarily imply that they are native Scottish pieces. Your reviewer would do well not to forget the embarrassment suffered by the scholar who, in 1910, attributed a motet to Scottish composer Patrick Douglas, subsequently to find it to be by Lassus; more recently, a 'Scottish' psalm-setting in *Musica Britannica* XV turned out to be by Goudimel. My edition, sadly, does contain virtually all the Renaissance secular music which was originally conceived for instrumental performance and which can, without any shadow of doubt, be ascribed to Scottish authorship. The last intention I (or LPM) have is of closing the window on any further scholarship.

D. James Ross is correct in saying that I have confused two contemporaneous Stewarts of the 1580s in my note on James Lauder's Paven. It does not concern me at all that this error 'would hardly have pleased either'. I would, on the other hand, feel deeply mortified to think that John Black and the other composers might have disapproved of my reconstruction of their counterpoint, totalling around 450 bars. Your reviewer makes no mention whatsoever of these substantial reconstructions, and has only a brief word about the general musical content of the pieces, 'none of which have hitherto appeared in the present form in print', as he correctly says.

This review would certainly not encourage anyone to buy a copy of my anthology; on the other hand, an over-effusive review of Scottish music by a Scotsman would have done it an equal disservice. I would much have preferred if it had been reviewed in its wider European context by yourself, as this would appear to be the general practice for music reviews in your periodical. Charles Foster.

It would be a bold Englishman who stands between two disputing Scots. EMR started as an expansion of the review column I had written in Early Music News *from 1977 to 1994, and I will generally continue the practice of covering books and editions myself. At least it gives a unified viewpoint.*

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Dear Clifford,
I am surprised that John Catch should demand continuo realisations, bowings and fingerings from early music editors. Many keyboard players would find that figured basses are not as mysterious as they look, and that they represent only what the players have already done by instinct in improvising, for example, harmonies for melodies which they know. All that is needed is to match the figures with the feelings.

As for fingerings and bowings: if the composer put them in, print them of course; otherwise not, since part of the fun for the player is working them out, and, no doubt, often changing them. In any case, I am not sure that most editors are better judges of bowings and fingerings than John Catch himself. Michael Groser

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Dear Mr Bartlett,
Good for John Catch! The amateur musician does seem to be under-valued by the scholarly world. The situation is even worse in the field of 16th century choral music. In the interests of not indoctrinating performers, we are exhorted to retain source pitch, original note values and mensuration symbols; I have even heard mutterings about ligatures and coloration. Bar lines (a somewhat grudging concession) are becoming an endangered species. I hasten to say that I don't necessarily object to this: there are good reasons for it and for many early specialists it should be fair game. What worries me is the growing implication that this is the only valid way to present this music.

Over the years I have worked with choirs of vastly differing abilities, from collegiate singers to village barnstormers incapable of reading music. I can assure you that the belief that any singer will learn to cope easily with this sort of notation is simply not true. Non-specialist amateurs do not

have the time, inclination or sometimes even the notational facility to put in the necessary hard graft. Keeping their music elitist by insisting on its more esoteric aspects seems to me to be taking authenticity to absurd lengths. In any case, given the necessary technique, the best music-making happens when the performer is confident enough with a composition not to have to worry about its graphical manifestations. No notation will ever make the study of performance practice redundant. All standards of performers deserve reliable editions which encourage them to get to the heart of the music through the most appropriate compromise between accessibility and scholarship. This means different solutions for different people. Perhaps we need to be wary of promoting a hierarchy of editorial methods. The real question is how adequately an edition serves the type of person at whom it is aimed. Out here in the sticks (perhaps I should say 'Styx'), there's certainly a place for scholarly editions in modern notation, even those with fingering.

Jason Smart

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Dear Clifford,

You ask for someone to reply to John Catch about 'helpful' editions.

As for fingerings, like you, I have always tended to easily ignore them, and only examine them more closely when facing a crisis. The crunch comes where the composer may have indicated his own fingerings, in which case we really need to know.

With continuo realisations, it is obviously going to be a very long time before people learn to play from the bass before adventuring into the risky territory of solo music, as I believe may often have been the case in the 18th century. There is now a new phenomenon: the occasional talented young player graduating from college who, at least at first, does hardly anything but play continuo. This is probably because he is immediately recognised as being a rare treasure, and is given lots of work.

I have been teaching amateurs to play continuo from the bass for several years now, and am pleased to report that they *always* have a lot of fun; they feel a great sense of achievement. particularly when they make the very first breakthrough to playing a simple accompaniment in this more interesting way. Those with less agile fingers soon grasp that they can now also play fewer notes if they wish.

However, they will have to spend most of their time working on their own. This is when I think that an edition which has a separately realised part available st the back for reference can be a great help. It should, of course only be provided when the music is complicated enough to warrant it. It should also be extremely, small, to take up us little space as possible and to discourage use.

Colin Booth

Surely no-one is suggesting omitting a composer's fingerings; but there is more of a problem in later music when the published version includes fingerings suggested on his behalf by a famous performer, perhaps the person for whom the work was written. As for a small print realisation, it would probably be more widely useful to issue a separate realised keyboard part, then those with no desire to read from the bass could be accommodated. I have been asked to do that with King's Music facsimiles; but one cannot write *(as opposed to play) a part from the bass without making a score first, and the whole process would take much longer than would be economically justifiable, even if I had the time or inclination.*

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Dear Clifford,

The correspondence about 'sexy voices' is interesting. I think it easier to start with the idea of the 'sexless' voice. When Emma Kirkby first started singing I often heard people praising her voice because it was 'pure' or 'choir-boy-like'. I felt its appeal was part of a rejection of the conventional operatic soprano voice, with its constant wobble, which was thought to be somehow 'female'. Her voice also appealed to a nostalgic feeling about choirboys' (supposed) voices – heavenly, ethereal, pure, pre-pubertal, unfallen or whatever. The fact that the owner of the voice was a young attractive female with glorious red hair was an enjoyable paradox.

'Choir-boylike' survives both as a term of approval and disapproval. When I once went for an audition at the Guildhall for singing lessons, I sang a song by Mahler and was told disapprovingly that I 'might as well be a choirboy'. Recently at a concert of Bach and Handel in Boxgrove Priory, the solo soprano – who did not sing at all like the conventional idea of a choirboy – had people come up to her and say 'How lovely! Just like a choirboy'. Being South American she was rather puzzled.

I connect the early-Emma-Kirkby type of voice with an attitude to music, especially early, that 'expression' – ps, fs, crescs, dims, rits, vibrato, even phrasing – wasn't needed and the music's meaning came across without it. Also in many cases some of these things were anachronistic. This has changed, I'm glad to say. At a recent workshop with Andrew Lawrence-King (singing Victoria) we were shouted at if we just 'sustained' a note without doing something with it. Also we were encouraged to add vibrato judiciously – or, if we had it all the time, to cut it out sometimes (seems to be more difficult). Now expression is 'in' and floaty, even, white-toned wallpaper is 'out'.

There is also a movement to use more of the voice's capabilities – for instance, the 'modified shout' you mention elsewhere in the last issue. I enjoyed hearing Larry Gordon's group singing part of a Josquin mass with 'hard-voice' altos on the second part down (16 Aug, Boxgrove Priory). I had fun using this voice in cantigas and Balkan songs with Belinda Sykes at a workshop at Lacock a couple of years ago. But this idea does not yet seem to have hit amateur church choirs. At Boxgrove I can only use it in hymns, and even then people stare.

One could (and did) say that the lovers of the 'pure' voice were afraid of femaleness, and that femaleness in the form of vibrato and the hard chest voice have now been allowed back in. Or that they were afraid of open expression of

emotion, and that this has now been allowed back in too. Probably a simplification, however.

I don't think of singers as 'sexy' so much as 'moving'. One can be moved by their personality, or the sensitiveness and intelligence of the singing, as much as the sound quality. Something human has to come across, even in religious music. Sometimes the music is a thing of beauty human beings have created apart from normal life – an ideal perfection. Sometimes it thoroughly engages with normal life, including sex. Perhaps sex and music are also connected in that they can both provide a different sort of ecstasy. The sex of a singer is usually noticeable when singing, as the two sexes make such different sounds – and there is something thrilling about the unexpected, as with the passionate falsetto of many pop singers.

Emma Tristram

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Dear Clifford,

I was interested to read the comments of your Australian correspondents on the subject of early music voices, agreeing that there are many instances where care to ensure that we are given 'historically informed' instrumental interpretation is not matched by a commensurate concern for an appropriate vocal sound. It is in fact a topic I have drawn attention to in several of my reviews for you. However, what I find equally and increasingly disturbing is a tendency for certain period instrument performances to come ever closer to those of main-stream orchestras. This was exemplified by the opening concert of the Orchestra of the Age of the Enlightenment's South Bank season a few days ago. While the OAE played with their customary excellence, the performances Franz Brüggen drew from them in symphonies by Hadyn and C. P. E. Bach had only a resemblance to anything we have come to expect from period instrument performances. The legato phrasing, exaggerated dynamics and extraordinarily leisurely tempos for 'slow' movements all conspired to suggest that there is a real danger that the enormous advances made in the past two decades are at risk. Sadly too, such performances are grist to the mill for the many general critics who continue to harbour an antipathy for what they still like to term 'authentic practice', for the closer to what they are accustomed to, the more acceptable to them the face of the early music movement. Perhaps I am just being alarmist? It would be interesting to know the views of other readers of Early Music Review.

Brian Robins

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Dear Clifford,

re: J.P.H. Publications (Books and Music, Issue 13 Sept 1995). Thank you for your comments on our new venture. However, we would like to offer a corrected first paragraph:

'Many readers will have taken advantage of the knowledgeable service offered by John and Jenny Edmonds of Jacks, Pipes and Hammers. they have recently been issuing facsimiles in conjunction with computer set items from Martin Grayson under the name of J.P.H. Publications. The facsimile editions are printed on tinted parchment paper.'

John and Jenny Edmonds

SATISFIED CUSTOMERS

We were pleased to receive this comment from one of our Japanese subscribers, Motoko Nabeshima, whose recording of Bach Stephen Daw reviewed with enthusiasm last month; another CD will be reviewed next month. 'My students and I are appreciating your *Early Music Review* and we enjoyed all the music you sent in '94 as also very good *basso continuo* teaching material.' She was in Europe in August studying and playing historical instruments in Milan, Leipzig, Berlin and Hamburg.

In fact, a fair proportion of the music included in EMR is suitable for those beginning to read from the bass, since most of the chords are triads and very few figures are needed.

We have received two interesting programmes recently. Gunnsteinn Ólafsson directed four performances of Monteverdi's *Vespers* in Iceland in early September. The performers (judging from the preponderance of names ending in *-son* and *-dottir)* were mostly local, though the wind group was German and Ian Partridge was one of the soloists. One wonders what area of Britain with a population of a quarter of a million could support four performances of the work? Despite having acquired just enough Old Icelandic to read Snorri Sturluson in my youth, I can't read the programme notes, but the translation is intriguing: it looks so foreign for a language comparatively-closely related to English, largely because Icelanders usually build words from native roots rather than import Latinisms. Try to recognise this:

Sál mín miklar Drottin og andi minn gleþst í Giuþi, frelsara mínum.

[With apologies for using the wrong shape þ.]

Mark William is a regular customer; he lives in Snape and works in the City, though the only time we have met was in Boston in June. I haven't been very clear what he does with the music he buys, so was very pleased to receive a programme of *Snape Festival of Music within the Liturgy.* Snape is, of course, famous for its concert hall and the Britten-Pears School. This festival, however, was centered on the church, with five music-packed services over a weekend. Live services with fine music (by Bach Byrd, Charpentier, Franco, Haydn, Ortiz, Penelosa etc) sung for its meaning as well as its musical value have a more profound 'authenticity' than liturgical reconstructions, valuable though the latter are.

Apologies if this issue arrives slightly late; we are attending the Early Music Exhibition in Berlin on Oct. 20-21 and returning slowly, so will not be here to send it out at the proper time. We may also delay the December issue slightly.