

## CD REVIEWS

## CHANT &amp; MONODY

*Gregorianik in St. Gallen* Die Singphoniker, Godehard Joppich 174' 59" cpo 777 490-2 (3 CDs)

CD1: Mass for the dedication of a church, from the Office for the dedication of a church, and the Notker sequences for the principle feasts of the church year CD2-3: The Passion of our Lord.

The text and music dates from over 1000 years ago: we are fortunate that this remote monastery has retained so much of its early MSS and its association with Notker Balbulus, who may or may not have invented the Sequence but was certainly distinguished in the early stage of its development. If someone gives you a copy of this CD and you don't know what to do with it, go for the sequences first (the last part of disc 1), then play all of disc 1, including the sequences again. Discs 2 & 3 are headed *Passio Domini*, but are different from what we might expect from the title. The narrative is selected from all four Gospels, in short sections alternating with Responsoria commenting on the text. The problem is how to listen to what is essentially a devotional meditation – probably in shorter sections or as background music until the music grows on you. The element of interest in the attempt to sing in an appropriate way or the study of an old liturgy are more likely to be effective than trying to take in too much at once, unless you are listening for religious reasons. The six singers are amazing; they are not described as experts in chant – that is reserved for the director – and the list of their cpo recordings runs from the Beatles back to Lassus, which is about half-way to this recording. They are convincing – though it is, of course, impossible to say they are right. CB

*Hildegard Celestial Hierarchy* Sequentia, Benjamin Bagby 71' 44" deutsche harmonia mundi 88765468642

This completes Sequentia's recording of Hildegard's musical works. All except one disc was recorded before Barbara Thornton (Bagby's co-director) died in 1999. I must confess that, despite the personal loss, this recording is as impressive as ever – perhaps even more so in that there is a much wider range of suitable singers. It is unfortunate that the English translation describes the items as hymns when they are Antiphons or Responsories: the

German and French translations phrase it rather better. (No author is named – perhaps Bagby wrote it in medieval Latin!) There are seven female singers plus two not over-prominent players, Norbert Rodenkirchen on flutes and Bagby on harp. Bagby has enormous experience of this repertoire, and it sounds very convincing. If you have the rest of the set, don't miss this. And if you haven't, buy it for its own sake. There's a strong feeling that the singers are really on top of the style. CB

## 15th-CENTURY

*Josquin Desprez Messes* Ensembles vocaux Métamorphoses et Biscantor, Maurice Bourbon 56' 42" AR RE-SE AR 2013-2

Messe Hercules, Dux Ferrariae, Messe Chascun me crie... même Hercule! (Bourbon-Josquin)

All in all, this is a curious phenomenon. From the cover of the CD you would be unlikely to deduce that the CD consists of almost 50% contemporary music, and indeed it was only after a severe bit of aural shock and a visit to the internet that I finally worked out what was going on. The recording starts conventionally enough with a performance of Josquin's Mass *Hercules, Dux Ferrariae*, but the second work on the CD turns out to be Josquin Credo *Chascun me crie* expanded to a full Mass by the performance director, Maurice Bourbon. While the notes emphasise that he uses techniques familiar to Josquin and indeed seems to suggest that this is some sort of 'reconstruction', in fact while alluding to the 'Chascun' cantus and "Hercules" material, the Kyrie, Gloria, Sanctus and Agnus Dei are all radically new and in a variety of choral styles from throughout the centuries. For the purposes of this *EMR* review, I shall focus entirely on the original music of Josquin, and unfortunately the standard of these performances is mixed.

The combination of two ensembles for the purposes of recording can work spectacularly well – we would recall stellar collaborations between the Ensembles Clement Janequin and Organum. Unfortunately, more often than not they don't, and in this case there are some unsettlingly unfocussed sections, which I must put down to the fact that these singers have not lived and breathed together for long enough. In the Credo

*Chascun* there is even a very obvious mid-note correction by one singer (see track 8, 0:22) – surely an obvious case for a retake; but more disturbingly, there are regular wobbly moments throughout. Side by side in the booklet notes we have a relatively cogent commentary by Jacques Barbier, which ironically makes the case for isolated Mass movements not being regarded as fragments in need of reconstruction, and a frankly bizarre 'essay' by Bourbon in which he apparently meets Josquin on a train... This seems to me something of a missed opportunity as the catalogue is not packed with first-class recordings of Josquin's masterly *Hercules, Dux Ferrariae* Mass, and I have the feeling that these forces could potentially have made a valuable contribution to the body of recorded Josquin. This however is not it. D. James Ross

*Conrad Paumann und sein Umkreis: Gotische Orgelmusik von 1380-1511* Raimund Schächer (1521? organ, Grote Kerk, Oosthuizen, Holland) 61' 42" Cornetto COR10014

It is appropriate that Conrad Paumann is given the title role on this CD because, although only very few pieces of his survive, his influence on the organ music of the 15th-century German-speaking world was enormous. Born blind in Nuremberg, he became organist of St Sebald (a post later filled by Pachebel) and then as Court Organist to Duke Albrecht II in Munich, where his memorial can still be seen in the Frauenkirche. He was much travelled, playing, for example, in Regensburg for the Reichstag (the Parliament of the Holy Roman Empire). His students were probably responsible for the Lochamer Liederbuch (all of its 16 pieces are included on this CD), but Paumann himself could well have been responsible for many of the anonymous works in the Buxheimer Orgelbuch, written between 1455 and 1470 in Munich. The CD finishes with a work from around 1500, influenced by the next grand master of the late Gothic organ school, Paul Hofhaimer. The Oosthuizen organ is well chosen. One of the oldest in the world, it has a complex history. The church was built in 1521 and had an organ at that time, but it may not have been this one. It seems that the current Oosthuizen organ is an assemblage from a number of other organs put together by Pieter Backer around 1670.

The compass is a Gothic FGA-ga" and, although there are some obvious 17th-century additions, the case and some of the pipes are clearly Gothic in style, the 4' Prinzipal perhaps dating back to the early 15th century. As an aside, the first time I turned up to play it, I found that none of my music would fit on the very low music desk. The attractive CD booklet includes photos and details of the organ, but only a summary of the German text in English. This is a fascinating repertoire, and is one of the early roots of western keyboard music as we know it. *Andrew Benson-Wilson*

**The Eton Choirbook** The Huelgas Ensemble, Paul Van Nevel 69' 19"

**Browne Stabat mater** a6; **Horwood Magnificat** a5; **Sturton Gaude virgo mater Christi** a6; **Sutton Salve Regina** a7; **Wylkynson Salve regina** a9

This has a different sound from the Christ Church choir that I commented on last month. Here the music is more relaxed and less forced, and the conductor sings in at least one piece himself. Christ Church has boy singers who make a different sound: even if it's not the same sound as 600 years ago, it makes a point. The programme has three rarely-sung pieces and the well-known (perhaps that's an exaggeration!) *Stabat mater* by John Browne and Robert Wylkynson's *Salve regina* (the latter also on the Christ Church disc). Evaluating one over the other is difficult – not so much like or dislike, but a matter of mood and variety, and there's some merit (or at least freshness) in a non-English approach. Of the three items stated to be first recordings, only the Sturton has no note of a recording listed in the copious information in the *Eton Choirbook* facsimile (2010). I like the opening of the director's note: "Listeners are advised to partake of this CD in moderate doses. With their complex, melismatic style, these long works induce a degree of emotion that borders on a state of trance, so it is best to listen to no more than one a day." Lots of listeners could benefit from not listening to whole disc-fulls of unrelated masterpieces! I'm never sure in which century to place reviews of the Eton Choirbook: surely not all was composed between 1500 and 1504., even if one piece was composed in a day! *CB*

#### 16th CENTURY

**Palestrina Vol. 3.** Harry Christophers, The Sixteen 70' 30"  
Coro COR16106

*Ad caenam agni providi*, *Missa Regina caeli* a5,

*Regina caeli* a8, *Stabat mater* a8, *Song of songs: Pulchrae sunt genae tuae*, *Si ignoras te*, *Vineam meam* a5; *Easter offertories: Confitebor tibi Domine*, *Improperium expectavit*, *Terra tremuit* a5

The problem with the text of the *Stabat Mater* hymn is its restrictive metre (trochaic tetrameters), which leads some composers down the Hiawatha route of inexorable dum-de-dums. Palestrina rises above this temptation, with subtle interruptions to the prevailing *tempus perfectum*. The Sixteen raise the music to even higher art by their warm and heartfelt phrasing to the strong syllables – 'gementem', 'fleret' – and away from them again, and by the considerate overlapping of the two choirs. When both choirs sing together at 'Sancta Mater' the full sound is luminous; at the high-voice passage at 'Iuxta crucem' there is desolation in the sound. Every word has been carefully thought about, but the result is unfussy and prayerful. This performance is nearly a minute shorter and at lower pitch than on The Sixteen's 1989 'Allegrì Miserere' recording, which fields only two of the same singers as the present recording.

Occasionally (e. g. at 'ab omni mortis impetu', in *Ad caenam agni providi*) the altos (three men, one woman) sound a little astringent in comparison with the silky smoothness of the other voices. But on the whole the sound is impeccably blended and almost too beautiful: in this consummately well-behaved music one occasionally longs for a false relation, the acknowledgement of discord, a more upbeat tempo, or a bit of tonal anguish to set off all the pureness. Sometimes the endings are too tastefully feminised, e. g. at 4:43, when the chord is not (to my ears) resolved at all.

The works chosen for this third disc in The Sixteen's Palestrina series show the variety of his writing. *Ad caenam agni providi* contrasts plainchant with elaborate outworking of the chant in alternate verses; the three *Song of Songs* motets are intimate and sensuous; *Regina caeli* is extrovert and confident, *Confitebor tibi Domine* is full of life and hope. And the *Regina caeli* Mass is much more than a space-filler: it is marvellously sung, perhaps the finest performance on the disc. *Selene Mills*

**Palestrina Missa Ave Maria, Missa de cecere Virgine** The Choir of Westminster Cathedral, James O'Donnell 73' 44"  
Hyperion Helios CDH55420

The mid-price re-release of this 1989

recording of two plainchant-based masses by Palestrina usefully reminds us of the high quality of performances produced by Westminster Cathedral Choir under their director James O'Donnell. Particularly striking is the highly focussed and purposeful singing of the boy trebles, whose evident youth in the publicity photograph is belied by the utterly professional sound they produce. Indeed the sound of the whole choir is beautifully balanced and Mark Brown has done his usual superb job in capturing the acoustic of what is presumably Westminster Cathedral. The Mass settings, in six and four parts respectively, are based on chant, which as the performance note observes frees the composer to engage more of his musical fantasy than in his parody masses. This is particularly the case in the *Missa Ave Maria*, which encompasses a wealth of ideas perhaps unparalleled in the composer's Mass compositions. There has been something of a drift away from Palestrina's music with the rediscovery of undreamt-of treasures of other early choral music and perhaps as a reaction against his deification by mainly Italian musical scholarship of earlier centuries, but a recording like this serves as a timely reminder of the simple power and sleek perfection of his writing. *D. James Ross*

**Pallavicino Madrigali su testi del Guarini** Daltrocanto, Dario Tabbia 56' 20"  
Pan Classics PC 10280

Born and trained in Cremona, possibly by Monteverdi's teacher Ingegneri, Pallavicino flourished at the Gonzaga Court of Mantua. The present madrigals, composed to texts by Giovanni Battista Guarini and all under the regime of Vincenzo Gonzaga, illustrate the uncomfortable truth that musicians often work well under adverse circumstances. For reasons not entirely clear, Vincenzo Gonzaga seems consistently to have undervalued Pallavicino and yet was rewarded with some of the finest secular music being composed at the time. Evident in Pallavicino's superb madrigals are the influences of his Mantuan colleagues Monteverdi and de Wert, and perhaps further in the background the ornate sounds of the Concerto delle Donne from neighboring Ferrara and also the more distant sounds of Venice, gleaned during two visits there. While the madrigals are mainly in five parts, often weighted towards the lower end in the manner of de Wert, Pallavicino was clearly a skilled polyphonist and is known to have

composed church music in as many as 16 parts. Particularly impressive here is his engagement with Guarini's texts, and the word painting is both subtle and musically satisfying. The singing from the six voices of Dalcantro is compelling and beautifully detailed, and the occasional lute accompaniments by Ugo Nastrucci are very tasteful and authentic. The latter also contributes several short contemporary lute works.

D. James Ross

**Parthenia** By three famous Masters: William Byrd, Dr. John Bull & Orlando Gibbons Catalina Vicens *virginals & hpscd*, Rebeka Rusò *gamba* 64' 54"  
Carpe Diem CD-16298

Marking the 400th anniversary of Parthenia's publication this recording uses a mixture of original instruments and copies from the Bad Krozingen Castle collection. There are original Italian and Swiss harpsichords and an early *spinettino*, plus copies by Dowd, Dupree and Koster. The performer's website will include further information on her choice of instruments for each piece. All are beautifully recorded in the castle itself, closely miked but with a nice bloom on the sound. The Byrd pieces get suitably serious performances which make use of some heavily-ornamented repeat sections written by Simon MacHale (oddly referred to as 'arrangements' here). Vicens is well up to the virtuosity needed for the Bull and Gibbons pieces, keeping a strong sense of line throughout. She has successfully arranged two of the Gibbons pieces for viol and harpsichord. His 'Galiardo (The Lord of Salisbury)' has the top line played by a treble viol which brings it to life very effectively, while a bass viol strengthens the bottom line in 'The Queenes Command', joining in the figuration in what makes a very successful dialogue between the two instruments. All in all this is a very imaginative recording which is well worth obtaining in this anniversary year.

Noel O'Regan

#### 17<sup>th</sup> CENTURY

**Biber** *Rosenkranz-Sonaten* Annegret Siedel, Bell'Arte Salzburg. 119' 12" (2CDs)  
Berlin Classics 0300531BC

This is one of the best Biber recordings I have heard. What is particularly attractive is Annegret Siedel's intimate, meditative approach to the music. Entirely appropriate, of course, but not always a mood that is held, particularly by violinists who

are not completely in control of the virtuosic elements of the work. Although not intended to be played as one continuous set, there is a real sense of continuity and cohesion in the performance, helped by sensitive accompaniment from the theorbo, gamba/violone and organ/harp/harpsichord of Bell'Arte Salzburg. Nine different violins are used, each individually pictured in the CD notes. Biber took the copperplate medallions that prefaced each sonata in his presentation copy for Maximilian Gandolph, Prince Archbishop of Salzburg, from pictures in a Rosary Brotherhood document, which has recently been discovered and reproduced with the CD.

Andrew Benson-Wilson

**Gaspard Corrette** *Messe à l'usage d'une Abbaye Royale* Régis Allard (1631 organ, Saint-Michele de Bolbec), Ensemble vocal Ad Limina 61' 55"  
Hortus 961

Gaspard Corrette (father of the better-known and longer-lived Michel) wrote his 1703 *Messe du 8e ton* for *l'usage des dames religieuses*. It is the only work of his that has survived, and its musical quality elevates him to the front rank, arguably the last in a high Baroque trilogy alongside organ books by François Couperin (1690) and DeGrigny (1699). The organ is a magnificent example of a French 'Classical' instrument, with pipework dating back to a 1631 organ moved from the royal abbey of Saint Ouen (where it would have been known to Corrette and Titelouze) to Bolbec during the Revolution. These, and some 18th-century ranks, form the basis of a substantial instrument, in the 16th-century tradition. The temperament of the organ adds an occasional piquancy, notably when a D# (that is far closer to an E flat) is used. Combined with the organ versets are Nivers' evocatively ornamented plainchant verses from the *Processionnal pour l'abbaye royale de Chelles* (the abbess at the time was the daughter of the Regent), the whole CD reflecting a festive Mass in a Royal Abbey. For some reason Allard changes the order of the versets in the *Gloria*. Although Corrette doesn't give specific liturgical titles (as is usual in this repertoire, the titles indicate the registrations to be used), it is usually accepted that the order of the pieces follows the normal liturgical order. But no matter. For the Elevation, Allard uses the *Fond d'Orgue pour l'élévation* movement added as an alternative at the end of the book, using the designated *Chromorne en Taille* Elevation movement

for the (otherwise missing) Benedictus. The extended Elevation and Benedictus organ versets form the spiritual high point of the Mass setting, the grandiose and rather martial *Grand Dialogue à trois Chœurs* for the Offertoire being the longest and most dramatic. The *O salutaris hostia* (sung between the organ's Elevation and the Benedictus) makes a nice contrast with the other plainchant insertions, its attractive harmonisation taken from an *Office Divin* for the *Dames Ursulines de Dijon*. The tiny *Deo Gratias* that concludes the mass unusually specifies the *Grand Plein Jeu* rather than the more usual *Petit Plein Jeu*, making a suitably grand conclusion to this most impressive Mass setting. I dread to think what the *dames religieuses* would have sounded like in the 16th/17th century, but the nine singers of Ensemble vocal Ad Limina combine hints of 21st century professional singing style with the possibly more bucolic sounds of the original nuns. This is a very well-presented, well-researched and well-played CD.

Andrew Benson-Wilson

**Dowland and his Contemporaries** *Come again* Jan Kobow, Hamburger Ratsmusik, Simone Eckert 70' 41"  
cpo 777 799-2

Music by Borchgrevinck, Brade, Dowland, Lassus, de Moy, Jakob Praetorius the younger, M Praetorius, Rist, Scheidt, Schop, Sommer & Vogtländer

Not just another Dowland disc: tenor Jan Kobow, given star billing, sings five Dowland songs, plus two in German and one in French. The theme is to explore the reception of Dowland's music in 17th century Europe, and the programme is cleverly arranged in groups either derived from a Dowland original, or featuring Dowland's take on an existing tune. Thus we begin with "Flow my teares" followed by a pavan by Louys de Moy for viol consort based upon it, then another pavan plus its Lachrimae-based galliard by William Brade. Next comes a group beginning with Lassus' "Susanne un jour", followed by Dowland's arrangement as "M. Bucton's galliard", then a version by Johannes Sommer, and so on. Later, in the "Earl of Essex Galliard/Can she excuse my wrongs" grouping, we hear Dowland's melody used by Gabriel Voigtländer as the tune for '*Weibernehmen ist kein Pferdekauf*', (which my schoolboy German tells me probably means 'taking a wife is not like horse trading'), though because of the complete lack of any translations, or worse still, no texts at all for any of the songs in the CD booklet, I can't be sure. I



really want to know about that 'lack of similarity to horse dealing', but I cannot engage with the lyric any further, and I have been unable to trace this song anywhere online, certainly not on cpo's website. Points off for that. Once again we are informed of the makers of each of the players' instruments, and their dates, and the sources from which all the pieces are taken are meticulously itemised, but yet again, no song texts. Okay, we don't need them for the Dowlands, but we really do for the obscure German ones. Take note, cpo. Jan Kobow is a fine tenor, but he does seem to be unfamiliar with Dowland. We can almost forgive hearing 'come ear my last sleep comes', instead of 'ere' (i.e. 'before'), in 'Come heavy Sleep', but not his singing the wrong words in the second verse (which shows he is using the old, trusty Stainer & Bell's 50 songs by Dowland edited by E. H. Fellowes – the only version where the nonsensical swapping around of the two phrases occurs: but he shouldn't – it's like using a Prout *Messiah* score), and at one point at the beginning of the second verse of 'Fine knacks for Ladies', he almost stumbles over the syncopation, like a horse refusing a fence, but the lutenist spurs him out of the mess and over the sticks. (I am very surprised that this did not warrant a re-take). Hamburger Ratsmusik is a fine viol consort, perhaps a bit laid back in comparison to others, particularly in the kind of rhythmic drive we expect from some of the dance movements nowadays.

Apart from that perennial, boring moan about the lack of any texts in a song-based anthology yet again, this is a jolly good disc, well worth having, and the most imaginative Dowland collection I've heard for a long time, despite having so little echt-Dowland in it. David Hill

**Falconieri *Il Spiritillo Brando*** Dance music in the courts of Italy and Spain, c. 1650 La Ritirata, Josetzu Obregon 62' 34"

Glossa GCD 923101

Music by Cabanilles, Castello, Falconieri, G. Gabrieli, D. Gabrieli, Jacchini, Ortiz, Selma y Salaverde, Vitali & anon

It is not Clifford's fault if I don't spend the summer in an endless round of dancing – this is the third CD in my pile this month which just makes me want to switch off my critical faculties and skip round the room! La Ritirata seem to have done something very straightforward here, but in fact there is much more to this CD than meets the eye. The music is by no means the obvious and familiar repertoire, and as

the notes makes clear, its unearthing and bringing together into a highly intelligent programme has been a major work of scholarship in itself. But that is just the start. Playing it with just the right blend of musicality and virtuosity is an art in itself, and Josetzu Obregon and his young consort manage this with enormous skill and infectious enthusiasm. As with the other dance CDs I have reviewed this month, we are transported to the historical context of this music, but also share the pleasure and delight of the original audience and dancers as the musicians breathe life into their sources. The largely unknown Andrea Falconieri, who is the focus of the CD, was maestro di cappella at the court of Naples, and in addition to making me want to dance his music has supplied a timely soundtrack for the Sarah Dunant novel I am currently enjoying. This is a CD full of wonderful music-making and with charming discoveries to be made round every corner. D. James Ross

**Farina *Serenata Napoletane*** Andréanne Paquin, Ensemble Odyssee, Andrea Friggi 63' 49"

Pan Classics PC 10287

**Farina *Di Pausilippo***, *Serenata a voce sola con violini*, *Sovra carro stellate* Marchitelli Sonatas 1 & 9 A. Scarlatti Concerto 23

Lest there be any doubt, let's establish first of all that this is a Neapolitan rather than a Napoleonic serenade. The suggestion is that the programme is the Naples equivalent of a London pleasure garden concert with a mixture of vocal and instrumental works by composers well-known then though much less so now. I can't claim to be an expert on music in Naples c1700 but I do wonder about the validity of some of the performance practice on display here. Did recorders really double violins at 4' pitch almost the whole time? Was 16' string sound also a constant in what is fundamentally chamber music? Could contemporary sopranos not trill convincingly? For me, this recital is a nice idea that perhaps needed more rigorous thinking through.

David Hansell

**Finger *The complete music for viola da gamba solo*** Petr Wagner, Ensemble Tourbillon 74' 15"

Accent ACC 24267

Finger's music for bass viol has been known about for some time. Older viol players (my age) will remember Arthur Marshall's enthusiasm, and may well

possess, as I do, his edition and realisation of two of the sonatas for bass viol. The sources in the Bodleian library lack a bass line which thus has to be reconstructed. He wrote in the virtuoso style, having been an associate of Biber in his native Moravia, and came to London with the Munich viol player August Kühnel, with whose music there are stylistic similarities. There are seven sonatas, some sets of divisions, a Prelude, and, interestingly in view of the lyra tradition in England and the scordatura tradition in Germany-Moravia, a whole suite in scordatura tuning. This is the first complete recording.

Petr Wagner has a very impressive technique. He plays a modern copy of a Bertrand, with a very direct and bright sound. Ensemble Tourbillon (Hana Flecková bass viol, Jan Čizmař theorbo, guitar & lute, Premysl Vacek archlute & chitarrone, Marcin Świątkiewicz organ & harpsichord) deliver a very full-sounding texture. The recording is made in a generous, if bright sounding acoustic, with the solo viol recorded closely.

The music is all beautiful, quite different in its style from that of the same period in France or England. There are lovely melodies, interspersed with what can only be described as explosions of virtuoso display: chords, rapid passages up to high d and e, similar in its demands to difficult Schenck and Kühnel. It would fit very well into a programme of Biber and Schmelzer.

The reconstructions are now available from Fretwork Editions, and the music is without doubt an important addition to the repertoire. The most interesting for me is the scordatura suite, which is terrific music, its dance movements much more in the French style than the sonatas, accompanied by plucked instruments and organ, gorgeous sounds, but I enjoyed the whole recording very much. Robert Oliver

**Gesualdo / Victoria *Responsories and Lamentations for Holy Saturday*** Tenebrae, Nigel Short 67' 33"

Archiv Production 00289 479 0841

Gesualdo *Miserere*

**Gesualdo *Sacrae cantiones Liber secundus*** Vocalconsort Berlin, James Wood 69' 22" Harmonia Mundi HMC 902123

**Gesualdo *Madrigals Books 5 and 6*** Delitiae Musicae, Marco Longhini 182' 40" (3 CDs) Naxos 8.573147-49

see review-article by Hugh Keyte on pp. 65-66



**Gallus Guggumos Motecta 1612** il canto figurato ulm, Fabian Wöhrle organ (Anon 18th-century Italian organ, Stuttgart University) 65' 38"

Cornetto COR10028

This CD includes the complete works of the little-known but cutely-monikered composer Gallus Guggumos, all but one from his *'Motecta IIII. V et VI Vocem, Venetiis, MDCXII'* the only copy of which is in Ulm Schermer Bibliothek (Misc.105). Guggumos seems to have lived from around 1590 to sometime after 1666. He was employed as an organist by Albrecht VI of Bavaria, who funded his study with Giovanni Gabrieli, possibly alongside Schütz. Although his Venetian roots are pretty clear, there are occasional plaintive moments worthy of Gesualdo. Sung one to a part to the accompaniment of organ, theorbo and cello, these works are given a fine presentation by the lower-case-loving *il canto figurato ulm*. The sumptuously decorated CD notes include the texts in Latin and German, with English translations of the brief introductory remarks and organ information. Interspersed among the vocal works are two pieces by Froberger and two by Rodio played on an attractively breathy Venetian organ, now in Stuttgart University. *Andrew Benson-Wilson*

**W. Lawes Ayres La Rêveuse** (Jeffrey Thompson T, Bertrand Cuiller *hpscd*, Florence Bolton *tr & b* viols, Benjamin Perrot *lute, theorbo, baroque guitar*) 69' 14" Mirare MIR177

A pleasing mix of songs, mostly by Henry Lawes, plus a couple by Nicholas Lanier, songs and instrumental pieces by Henry's brother William, divisions by Norcombe, Gaultier, Christopher Simpson, Francis Withy and a prelude by Bachelor, makes an interesting selection of largely unrecorded repertoire, very well played and sung, and well worth having.

It is high time that singers paid attention to Henry Lawes. In his considerable output are many very fine songs, perhaps concealed by the large number of light and rather inconsequential ones. Playford's early song publications state that they can be accompanied by "theorboe lute or bass viol": the bass viol alone with the voice, a marvellous combination, is sparingly used here, but to great effect. Throughout the accompaniments are lively and imaginative, with added and delightful instrumental interludes between verses.

The singer approaches the songs with an extravagant, very theatrical style, for

which his formidable technique well equips him, but which, for me, is in danger of overpowering some songs. He varies his use of vibrato, and I like it best when he uses less, or none at all. His words are wonderfully clear, he ornaments with ease, and his soft singing is often very beautiful. His rendering of Lanier's 'No more shall meads be decked with flowers' is melancholy, as though the lover has lost his case, as it were. Yet one source for the poem calls it a 'ciaccon' which implies a faster tempo than he adopts. The song has always seemed to me to be putting the hard word on Celia with a degree of optimism as to the outcome. However he sings with impressive control and affecting intensity, particularly in Lawes' setting of John Donne's 'Sweet stay awhile', which is beautifully performed.

The instrumental pieces are excellently played, and Florence Bolton is a fine player of both treble and bass viols, dashing off the divisions by Withy, Norcombe and Simpson with great virtuosity and flair. *Robert Oliver*

**Monteverdi Orfeo** Taverner Consort & Players, Andrew Parrott 103' 36" (2 CDs) Avie 822252227826

I spent some time trying to find the Taverners' first recording of *Orfeo*, then eventually realised that this is it. (I'm not the first person to have the same mis-memory) The current version of my edition was produced for René Jacobs (with his additional parts, subsequently removed) and for the 1993 Boston Early Music Festival, which Andrew conducted. We flew over a few weeks early to deliver the music, then drove several thousand miles sampling eastern America, returning when *Orfeo* had been rehearsed and the Festival began. I was confused by the EMI boxed LP sets of the 1610 *Vespers* and *Orfeo* which were always next to each other, but the latter was not Taverner but London Baroque. The memorable feature of the latter was Nigel Rogers, whose precise embellishment (especially "Possente spirito") was unique. I feel that it is characteristic of its time, but it does create *Orfeo* as a singer out of style from everyone else.

This CD has a very different *Orfeo*: Charles Daniels. He has been highly praised recently as Evangelist in Bach's Passions and is near, perhaps at the top of my list of tenors. Casting *Orfeo* is difficult. I've heard him sung by a baritone and a bass. Baritone fits the range, but is too heavy; basses at this period are mostly anchored to the continuo. But the tenor

def some 400 years ago isn't the modern tenor range, for which the alto clef is appropriate. Charles is nearly perfect, but the lowest notes don't sound quite right to me (but read the interview with Andrew in *Gramophone* June 2013 – it's too good to attempt a summary). The aggressive sound of Nigel Rogers has gone, but the virtuosity of the embellishments is now more subtle.

There's a brilliant cast of singers and players, and Andrew as usual takes the available information from the score and uses singers who are stylish, intelligent and capable of adjusting any preconceptions during rehearsal. The main soloists (and where appropriate the minor ones as well) sing with accuracy, beauty and musicality, the last of those terms including suitable choice of ornamentation. The prologue was David Hurley. Fay Newton is a familiar Euridice and Emily van Evera is the Messaggiera (a small role that, as one expects, is one of the most moving ones in the work) as well as Proserpina. Clare Wilkinson was Speranza, Curtis Streetman Caronte, Christopher Purves Plutone and Guy Pelc Apollo. (I'm not going to hunt for a suitable adjective for each!) There are interesting comments about the singers in the *Gramophone* article, which is accessible independently on line – google *Monteverdi Orfeo Parrott*. The 29 players are a mixture of the long established and of names I don't know, but they know what they are doing. The drama may seem sometimes to be slightly underplayed, but as Andrew says in the same interview, it is important to realise that this isn't an opera: it has a significant basis in the Intermedi and the solo writing covers a wide range from melody to passionate recitative. I've found on the too-rare occasions when playing harpsichord for early operas that the more one rehearses the recitatives, the more one finds in them – and this recording seems to have been well rehearsed! Some seem to have been disappointed in their expectation (chiefly, I suspect, because Charles isn't quite Nigel). But I would certainly prefer to accompany than listen. *CB*

**Pekiel Ave Maria, Missa Concertata "La Lombardesca", Audite mortales** The Sixteen, Eamonn Dougan 65' 59" CORO COR16110

+Missa 214, *Assumpta est Maria, Dulcis amor Jesu, Magnum nomen Domini, Nativitas tua, O adoranda Trinitas & Resonet in laudibus*

If tracks from this CD were played on a radio quiz, I imagine you would be hard pressed even to guess the country of the

composer's birth, let alone his name. There are hints of Carissimi, Cavalli, even Biber about Pekiell's music. "fl. 1633–1670", he was the first native *maestro di cappella* to the Polish court, and the present recording confirms the quality of his surviving output (only 29 pieces in all). There have been three previous issues on the Dux label, and another from the Ambronay festival. I was impressed by the performances; I want to describe the violin sound as rustic, without that being rude or insulting – I used to love Simon Jones's contributions to Robert King's 17th-century German recordings, and here he is again colouring the line beautifully. Only two sopranos are named in the booklet, along with five altos, six tenors (though one for a single piece only) and four basses; they are joined by two violins, three (or once four) viols, violone, harp, theorbo, organ and three sackbuts. If like me, you want to know who is performing on a CD, turn to p. 29 of the booklet. The project was financially supported by Polish and British benefactors – it is good to see (and hear) the fruitful results of such successful cooperative ventures. BC

**Pfleger *Laudate Dominum* Sacred Cantatas**  
Weser-Renaissance, Manfred Cordes  
cpo 777 801-2 (78' 10")

*Cum compleretur, Dominus virtutum nobiscum, Erbarm dich mein, Gott baut selbst sein Himmelreich, Heut ist Gottes Himmelreich, Ich bin ein guter Hirt, In tribulatione invocavimus, Laetatus sum, Laudate Dominum, Laudate pueri, Schauet an den Liebesgeist & Super flumina Babylonis*

I have edited a fair bit of Pfleger's music, as has my colleague Cosimo Stawarski (his complete edition of the composer's only printed set, the Op. 1 *Psalmi, Dialoghi e Motettæ*, should appear any day now). This is, however, the first CD devoted to it, and the high quality, of the music itself and the performances, makes me wonder why it has taken so long. The music can look rather unpromising on the page – Pfleger really embraced the dialogue form, to the extent that (often Biblical) words are rarely repeated. In the psalm settings, he is rather freer in this regard; listen to the title piece *Laudate Dominum* unfold, like a wonderful piece of Rigatti. With just six singers (never all used together), a string ensemble of two violins, three viols and continuo consisting of just theorbo and organ, this is more modest than many Weser-Renaissance projects, but what it lacks in numbers, it makes up for in sheer beauty – this CD will be in my player a lot in the coming weeks and months. BC

**Provenzale *La Stellidaura Vendicata***  
Jennifer Rivera *Stellidaura*, Carlo Allemano *Orismondo*, Adrian Strooper *Armidoro*, Enzo Capuano *Giampetro*, Hagen Matzeit *Armillo*, Academia Montis Regalis, Alessandro de Marchi 161' (2 CDs)  
deutsche harmonia mundi 88883703852

Readers with long(ish) memories may recall the splendid 1997 recording of Francesco Provenzale's *opera sacra La Colomba ferita* (Opus 111). For many it was an issue that provided an introduction to the composer who, rather than Alessandro Scarlatti, might justly not only be termed the father of Neapolitan opera, but one who provides an important link with Venetian opera. *La Stellidaura vendicata*, Provenzale's last dramatic work, dates from 1674, when it was given, not in a theatre, but at a private performance before a noble invited audience. The thin plot revolves around two rival suitors for the hand of *Stellidaura*. After multiple complexities including a 'poisoning' situation reminiscent of *Romeo and Juliet*, *Stellidaura* is revealed as the long-lost sister of one of her suitors, Prince *Orismondo*, leaving her free to marry her preferred lover, *Armidoro*. Also involved are two servants, *Armillo* and *Giampetro*, the latter of whom employs dialect and popular melodies, an early example of what would become a feature of Neapolitan opera. The clever libretto provided opportunities for many of the characteristics familiar from 17th-century Venetian opera: the lament, of which there are several, both serious and send-up; a sleep scene; an echo aria, a sensuous love duet that recalls 'Pur ti miro' from *Poppea* and so forth. Provenzale's arias, of high quality and frequently of considerable beauty, are various and flexible, often sectional, but rarely at this stage in strict *da capo* form.

The present performance was recorded live at the 2012 Innsbruck Festival. It is best considered serviceable rather than anything more. Alessandro de Marchi directs with a sure hand and he has made largely sensible decisions when it comes to instrumentation (as is common with 17th-century operas, there is only a vocal line and a single bass line), although when it comes to the more popular elements he is unable to resist the temptation to over-egg the pudding with all kinds of extraneous percussion and plucked additions.

Vocally the performance leaves much to be desired. The role of *Stellidaura* is a demanding one, originally created by

Giulia De Caro, apparently not only a remarkable singer, but also according to a contemporary source an 'actress, diva, and whore', two of whose lovers of the moment were in the first audience. Sadly, Jennifer Rivera not only lacks vocal allure, but also sings throughout with unremitting vibrato. The singing of her *Armidoro* is even less appealing, Strooper bringing to the role a weak, constricted tenor. His rival, also a tenor role, is more strongly sung and with considerable sensitivity at times, though there is a tendency to bluster when *Orismondo* is angry, which with this Orlando-like character is often. Bass Enzo Capuano is a more than capable *Giampetro* who relishes the comic opportunities the role offers, while countertenor Matzeit is an acceptable *Armillo*. I much regret not being able to give a warmer welcome to this recording of an opera that is eminently worthy of revival. But therein lies the rub. It deserves better than it gets here. Brian Robins

**Handel / A. Scarlatti *Dixit Dominus*** Elin Manahan Thomas, Esther Brazil, Sally Bruce-Payne, Guy Cutting, Matthew Brook *SmSmSTB-Bar*, Choir of The Queen's College, Oxford, The Brook Street Band, Owen Rees 62' 28"  
Avie AV2274

Scarlatti Concerto No. 4 in g see under Handel

**Scheidemann Organ Works, Vol. 6** Julia Brown 70' 09"  
Naxos 8.573118  
WV 7, 20, 38, 48, 57, 68, 70, 71, 82, 105, 107, 110, 111, 113 & 123

It is nearly ten years since Vol 5 of Julia Brown's Scheidemann's series was released, but 2013 is a good time for another burst of Scheidemann's impressive music because (as several of my own recent recital programmes can attest) it is the 350th anniversary of his death. As well as key works like the *Benedicam Dominum* (an intabulation of a Hieronymus Praetorius motet) and the *Magnificat VIII Toni*, this CD also includes several pieces probably intended for harpsichord. John Brombaugh is one of the leading American exponents in the field of historic organ reconstructions. The Springfield organ (although relatively eclectic) reflects some of the characteristics of Scheidemann's organ in the Katherinenkirche, Hamburg, itself recently reconstructed to a state that Scheidemann (and Bach) would recognise. This includes a wide range of reeds stops, including a pedal reed chorus ranging from 32' to 2', and a 16'-based principal manual. Julia

Brown is of Brazilian origin but is now based in Oregon. She displays a fine sense of period style, not least in respecting the documentary evidence of Scheidemann's own 'sweet' playing style as his pieces slowly unfold. His music is often reflective and pensive and requires a delicate touch, sensitive articulation and a subtly flexibility in the musical line, all of which she provides.

Andrew Benson-Wilson

**Schütz *Kleine geistliche Konzerte I*** (SWV 282-305) Dorothee Miels, Ulrike Hofbauer SS, David Erler, Alexander Schneider AA, Georg Poplutz, Tobias Mähger TT, Andreas Wolf, Cornelius Uhle, Felix Schwandtknecht BBB, Stefan Maass *theorbo*, Matthias Müller *violone*, *gamba*, Ludger Rémy *organ*, dir 71' 32"

Carus 83.254

This is the 7th of the excellent complete Schütz recordings directed by Hans-Christoph Rademann, though the organist is director here with Rademann's name only appearing on the advert for the series. But there is no diminution of skill and musicality, and a conductor isn't needed for most of the pieces. Schütz published the work in 1636, in the sad times of the Thirty Years War, though the German equivalent of North Italian small-scale motets would justify such a collection of music for small groups of soloists anyway. The music is compact, requiring good singers, though without the embellishments that some of the Italian equivalents adopted. The original order (ranging from one to five singers) is not retained – musically sensible, but annoying if you want to listen with the score. (Both vol I & II are available quite cheaply from Dover Books, and exercise the mind in reading C clefs!) The performances are expressive but without adding too much extra when it is in the music anyway. Buy the ongoing series if you can.

CB

**de Visée Toyohiko Satoh *Baroque lute*** (1610) 65'

Carpe Diem CD-16296

Robert de Visée is generally remembered today for his compositions for the five-course baroque guitar, but there also pieces of his which survive for the theorbo and for the 11-course baroque lute. He was born in Portugal in a little village called Viseu [hence Visée in French] near Coimbra, where he learned the guitar. After leaving university he moved to Paris, where he studied the guitar with Corbetta and the viol with Forqueray; in 1719 he

was appointed guitar teacher to Louis XIV. All the music of the present CD comes from a MS copied by one of De Visée's pupils, Vaudry de Saizenay. It is neatly written, with signs for ornaments, vibrato, barrés and notes to be held, and fingering for both hands, all carefully notated. This MS, along with many other lute sources, may be downloaded free at:

<http://www.cs.dartmouth.edu/~lsa/links/Digital-Facsimiles.htm>.

De Visée's affected style is typically French, with notes inégales, an abundance of ornaments, notes séparées, appoggiaturas, trills, spread chords (some spread from treble to bass), interesting harmonies spiced with dissonance, and a satisfying harmonic direction with well-prepared cadences. Some of his pieces for the 11-course lute, e.g. the well-known Chaconne (track 16), are derived from theorbo solos; campanella effects (e.g. bar 30 of track 6) are reminiscent of the 5-course guitar.

All the pieces on this excellent CD are what might be described as old-man music: slow, thoughtful, subtle, inspiring a life-time of regrets, extremely expressive, and with an overriding sense of melancholy and peace. There is not much jollity here, and most speeds range from very slow to slow, yet there is optimism, for example in the opening suite in D major, which ends with a cheerful, unrushed Gigue. There is an *Allemande grave*, a *Gigue grave*, and a couple of *tombeaux*; even the two *allemandes gays* are played at a sober tempo, and the courantes stagger along at a walking-stick pace. The chaconnes are in a similar vein, and I actually fell asleep listening to the Sarabande (track 12). Toyohiko Satoh's unhurried interpretation creates an overwhelming mood of tranquillity, and his slickly executed ornaments simply add grace and charm. He decorates repeats with extra ornaments or brief, unobtrusive divisions, and adds *petites reprises*. He does well to sustain interest with 11 minutes of the repetitive (hypnotic?) *Muzette Rondeau*, a fine piece, but which on paper looks boring with its many repetitions of simple tonic-dominant progressions, enlivened by variations in the minor key before returning to the major. The sombre mood of the CD is deliberate, and in his notes Satoh compares the elusive quality of French lute music to Zen or *Chado* (the Japanese tea ceremony).

Satoh's lute was made by Lorenz Greiff in the early part of the 17th century, perhaps originally with eight or ten courses. It was converted to an 11-course lute in 1673, and has twice been restored in

recent times. It sounds to me as if it is strung in gut, with a clear difference in sound between the bright ringing tone of the high strings, and the gentle thud of the low ones.

Stewart McCoy

**Weckman *Abendmusiken*** Ensemble Les Cyclopes, Thierry Maeder (includes the 1687/92 Arp Schnitger organ, Norden)

**Zig-Zag Territoires** 110502 64' 42"

*Weine nacht, Wenn der Herr die Gefangenen zu Zion, Wie liegt die Stadt so wüste*, Sonatas a4 Nos 2 & 9, Chorale Fantasia Komm heiliger Geist Herr Gott, Partita in d for hpscd.

Weckman is one of the most important Germanic composers of the mid 17th century. Born in Thuringia, his first influences came from Schütz (in the Italian-influenced Dresden Court), who sent him to Hamburg to study with Jacob Praetorius where he also met Scheidemann and, later, Tunder and then, back in Dresden, Froberger. Returning to Hamburg as organist of the Jacobikirche, he founded the Collegium Musicum. Ensemble Les Cyclopes were one of the groups that impressed me during the Regensburg *Tage Alter Music* festival. Listening to the first moments of this CD reminds me just why they impressed, with the focussed soprano voice of Eugénie Warnier singing to the organ alone in the plaintive opening stanza of Weckman's *Wie liegt die Stadt so wüste*. The three cantatas were all written in 1663, a time of mourning for Weckmann as the Hamburg plague had taken his brother and several friends, including Scheidemann. The pathos is evident from the texts and Weckman's emotive music. The four singers and 12 player of Ensemble Les Cyclopes (a French group) are on fine form. The two *Sonatas a 4* display some characterful violin, cornett and trombone & bassoon playing from Olivio Centurioni, Frithjof Smith, and Stefan Legée & Jérémie Papasergio. A taste of the real North German sound comes with the choral fantasia on *Komm, heiliger Geist, Herr Gott*, excellently played on the famous Arp Schnitger organ in Norden by organist and director, Thierry Maeder, whose continuo playing on the rest of the CD also impressed me. The one oddity was the inclusion of a harpsichord suite, completely out of kilter with the mood and style of the rest of the programme.

Andrew Benson-Wilson

**Fabulous London: English Music for Viol Consort** Les Escapades 62' 46"

Christophorus CHR 77369

Music by Augustino Bassano, Bull, Byrd,



Alfonso Ferrabosco, Orlando Gibbons, Holborne, Hume, Jenkins, Locke, Mico, Christopher & Thomas Simpson & anon

This established, but new to me, quartet of German viol players are joined by a fifth bass viol player and a lutenist to perform a programme of music for three, four or five viols. It's familiar repertoire to most viol players, and much of it has been recorded, but not as a programme conveniently assembled on a single disc as here. Despite, perhaps because of this familiarity, this recording is well-worth buying.

The playing is immediately attractive, beautifully executed, the sound gorgeous, and full of life, with programming which makes enjoyable and varied listening. The opening tracks, Jenkins' *Almain* and Mico's *Fantasy à 4*, are played with beautiful sound and phrasing, and lively articulation free of mannerism. The treble-dominated trio-sonata sound of Christopher Simpson's *Dances à 3* is followed by Gibbons' *à 4* 'for the great dooble base' (here a violone tuned in G), a lute solo by Bassano, Byrd's *Browning*, Simpson's divisions in F for two basses, Holborne, Ferrabosco *à 4*, Hume's marvellous *The Passion of Musicke*, more Gibbons, Thomas Simpson's *Bonny sweet Robin*, an arrangement of Bull's Chromatic Hexachord fantasy, Locke's D-minor *Fantasia à 4*, and it all concludes brilliantly with an excellent arrangement for four viols of Byrd's divisions for harpsichord on *Sellenger's Round*.

The booklet notes seem written for an audience for whom this music is new, but those who know this music well will also enjoy this very attractive recording – marvellous music beautifully played. And it takes my award for the best group photograph: eight viols and four graceful players laid out like the face of a clock.

Robert Oliver

*Musica al tempo del Guercino e dei suoi allievi* Alena Dantcheva S, Michele Andalò cT, Animantica, Saverio Villa 43' 56"  
Stradivarius STR 33932

Music by G. B. Bassani, G. M. Bononcini, Cazzati, Legrenzi, B. Marini, Monteverdi & Stradella

I am occasionally astonished as to how some CDs apparently manage to find an audience in spite of the best marketing efforts of record companies. Top of my list was a CD entitled 'Music of the Fugger Time', but surely 'Music from the time of Guercino and his pupils' is limiting the market somewhat for a CD which turns out to be a rather attractive collection of

chamber music by relatively well-known 17th-century Italian composers. For those of you who like me had never heard of Guercino, Giovanni Francesco Barbieri (February 8, 1591 – December 22, 1666), best known as Guercino or Il Guercino, was an Italian painter and draftsman active in Rome and Bologna in the 17th century. Valiant attempts by the notes to tie the music via Vasari to the visual arts don't seem to me to justify the whole slant of the package, and some more information on what unites and divides the music of Bassani, Bononcini, Stradella, Marini, Monteverdi, Cazzati and Legrenzi would surely have been more pertinent. As I say, the selection of music is actually very intelligent and the performances lively and engaging, with some beautifully deft ornamentation from the vocal soloists. The singing is sympathetically complemented with beautifully detailed playing from the two violinists and the subtle continuo group of cello, theorbo/baroque guitar and organ. This is charming music, which would sell itself, and I hope it does in spite of Stradivarius' oblique packaging.

D. James Ross

*Rediscovering Spain: Fantasías, Diferencias & Glosas* Accademia del Piacere, Fahmi Alqhai 51'

Glossa GCD P33201

Music by (and arr. from) Cabanilles, Cabezon, Guerrero, Sanz, Selma y Salaverde & Anon

If it were possible to have lost your fascination with the music of Renaissance and Baroque Spain this would indeed be the ideal way to rediscover it! This selection of toe-tapping instrumental music alternating with songs featuring the characterful voice of Raquel Andueza captures perfectly the essence of Spain. Clearly part of the enormous musical legacy of Jordi Savall and his late wife Montserrat Figueras – it is a delight to see their loyal percussion player Pedro Estevan appearing in the ranks looking like Methuselah – the Accademia del Piacere plays with virtuosity and sparkling flair, taking the same stimulatingly creative approach to sources as their mentors. Thus it is that simple melodies blossom into large-scale works, and the variations and glosses take on a life of their own – the director is even confident enough to include his own highly effective instrumental glosses on *Mille regretz* and *Guardame las vacas*. Some listeners may find the bewildering variety of instruments a bit much and the 'orchestrations' a little lavish and contrived, but the all-pervading

musicality and pure energy carry the day for me. The notes make it clear that this CD is intended as much as a celebration of the timeless art of improvisation as of the actual source material, and as such it is a stunning and utterly convincing triumph.

D. James Ross

*Siciliane The songs of an island* Pino De Vittorio, Laboratio '600, Franco Pavan  
Glossa GCD P33001 72' 11"

Wow, what a voice, was my first reaction to Pino De Vittorio. Not a 'trained', conservatoire 'one size fits all' early music singer, but a disciplined natural voice with an experienced actor's dedication to the projection of words and meaning, and, boy, can he put a song across. And bang in tune, I might add. I would call him a perfect singer for this repertoire; sometimes raw and bordering on the flamenco in projected style (but in a good way), other times gentle and persuasive. You'd expect some of that from the CD cover image of De Vittorio in full passionate song (although this picture also gives the unfortunate impression that he has just been stabbed in the back in a dark alley by a mystery assailant). But these Sicilian traditional songs are simply wonderful, and the accompaniment by the bunch of pluckers who make up Laboratio '600 reminded me of Christina Pluhar's ensemble L'Arpeggiata in their accompaniment of 'ninna-nannas' with Lucilla Galeazzi.

Most of the songs presented here are taken from the anthologies of 17th century Sicilian songs assembled by Meyerbeer, and although Laboratio '600 claim to have arrived at 'very simple solutions' for the improvised accompaniments, they sound about as improvised as a Schubert Impromptu – perfectly worked out and sounding through-composed in every detail, and a little 'New Age, late night, chill-out repertoire' in their choice of chords! In fact, in one of the sleeve photos we actually catch the aptly-named principal accompanist, theorbist Sgr. Pavan tinkering with his tablature with a pencil, probably adding some of the bluer notes.

Is all this authentic? Not remotely, but how can it ever be? These are traditional songs that have already been filtered through a 19th century edition, now imaginatively realised by excellent lutenists and harpists versed in early music, accompanying a wonderful singing actor. Does it matter that is yet another modern reconstruction of something that never existed as such? No, of course not. Is it any good? Yes, it's astonishingly good.

David Hill

## LATE BAROQUE

**Bach Cantatas Vol. 53** Hana Blaziková, Robin Blaze, Gerd Türk, Peter Kooij SATB, Bach Collegium Japan, Masaaki Suzuki  
**BIS-1991 (SACD)** 67' 37"  
 BWV9, 97 & 177

These cantatas all date from the 1730s, and the CD begins with 97, a cantata whose autograph score bears the date 1734. This cantata is not assigned to a particular day, and has some notable numbers among its verse by verse setting: a bass aria in duet with a single bass line (made especially limpid by using the harpsichord as a continuo instrument); a complex violin solo with double stopping made to sound easy but requiring fine playing and singing, where both the violin and tenor know when to listen and adjust for one another; fine singing too by Robin Blaze and Hana Blaziková giving characteristically assured performances in their arias, as is the halo of high and independent strings over the final chorale.

Cantata 177 was composed in 1732 to fill a gap in the 1724 cycle; Cantata 10 was the written when the Visitation fell on the Sunday. All five verses of the well-known hymn "Ich ruf zu dir" are set in the opening chorus (with varying textures contrived by deploying both voices and instruments in a number of different ways), arias for alto, soprano and tenor, with a richly chromatic concluding chorale (which could hardly have been written a decade before). This performance is especially delightful for the oboe da caccia duet with the soprano (v.3) and the trio with the tenor, violin and bassoon in v.4, showing how the textures work so well when played simply and thoughtfully: it sounds as if there was no engineering involved!

Cantata 9, another hymn-based cantata dating from either 1732 or 1735, is particularly delicately scored, and the concertante first movement in which the singing emerges almost as a harmonic background to the flute, oboe d'amore and violin is particularly lovely. The expertise as we get close to the end of Suzuki's cycle has become wonderfully unobtrusive.

David Stancliffe

**Bach Cantatas Vol. 16 Pfingst-Kantaten** (Cantatas for Whitsun) Gerline Sämman, Petra Noskaiová, Christoph Genz, Jan Van der Crabben SATB, La Petite Bande, Sigiswald Kuijken  
**Accent ACC 25316**  
 BWV 34, 129, 173 & 184

Sigiswald Kuijken's series of selected Bach cantatas for the liturgical year has reached Pentecost, where Cantata 34, once a wedding cantata, Cantata 173, once a Köthen congratulatory Cantata, and 184 another Köthen adaption, all with significant flute parts, have been chosen for Whit Sunday, Whit Monday and Whit Tuesday. 173 in particular suits Kuijken's convictions about the small-scale nature of these works and the impropriety of using a 16' bass.

The very French-sounding *inégales* of the upper instrumental voices in the dance-like final movement made me wonder what it would sound like at A=392 – and the voice parts lie pretty high. I note from my score that when I last did it in 2002 I didn't use a 16' either! It is 184 with its final gavotte after the chorale that reveals its secular origins most: this final movement, clearly originally a duet, is reused a third time in BWV 213, the Hercules Cantata.

Trinity Sunday is represented by 129, with oboes, trumpets and timpani as well as a flute. I felt the single 8' *basse de violon* a bit light here, though the first of the three consecutive arias has beautiful, lyrical playing from the player. Would a bassoon add the right timbre? The singers are especially gracious in this cantata, with opportunities for each to display sensitive and lyrical singing. The Tenor and Bass are miked more closely than the upper voices – especially apparent in the last two movements of 184 – but otherwise, the balances sound very natural, and those who have fallen for the chamber quality of these performances will find this one well up to scratch.

David Stancliffe

**Bach *Ruhm und Glück: Birthday Cantatas* BWV36a & 66a** Gudrun Sidonie Otto, Wiebke Lehmkuhl, Hans Jörg Mammel, Carsten Krüger SATB, Mitteldeutsche Hofmusik, Alexander Grychtolik 65' 21"

This is an interesting CD, with reconstructions of two secular Cantatas from their surviving Church originals, first heard in 2012. *Steig freudig in die Luft* was, argues Alexander Grychtolik, the director, a version of the Advent Cantata 36 for the Princess of Anhalt-Cothen's birthday in 1725. Grychtolik has re-used the music of the choruses and arias, adapting and re-composing slightly to the surviving words; he has composed the recitatives, using some Bachian material – they sound pretty plausible. The *Serenata Der Himmel dacht* (66a) of 1718 is largely reconstructed from Bach's reused material

to create an Easter Cantata in 1724. Here the director writes an aria too – using material from the Soprano/Bass duet in Cantata 140 – as well as the recits.

Whatever you make of these reconstructions, the performances are delightful: a quartet of well-matched voices, single strings with a 16' bass, a trumpet, a pair of oboes, a bassoon, and with the director at the harpsichord. The first violin shades the beautiful spiraling lines in No 5 in 36a, *Sei uns willkommen*, as well as I can imagine – certainly more fluently and graciously than in the BWV 36c version by Suzuki reviewed above – and the singers manage both cohesion and drama. This is a curiosity, but well presented with a nice balance of voices and instruments, easy tempi and unfussy, well-coordinated direction.

David Stancliffe

**Bach *Secular Cantatas, Volume 3: Wedding Cantatas*** Joanne Lunn, Hiroya Aoki, Makato Sakurada, Roderick Williams SATB, Bach Collegium Japan 77' 26"

**BIS-2041 | SACD**

BWV36c, 173a, 202 + 524 (Fragment)

The third CD in Suzuki's Secular Cantatas series opens with the Leopold Cantata of which the Whit Monday Cantata 173 (reviewed above in Kuijken's CD) is a parody. The fortuitous comparisons are interesting: Suzuki's band is much more of an orchestra, with the flutes less audible, and the case for playing this at A=392 becomes even greater, hearing the bass singing parts later allocated to the tenor, especially in No 5, an arioso duet recit where the compass frequently reaches G. And in No 7, a bass aria with an independent obbligato line for 'cello and fagotto, the 16' violone (even with the cembalo) felt inadequate on the continuo line. Surely in 1717 in Köthen this would have been an 8' violone? Joanne Lunn sings with impeccable tuning and a more 'secular' approach to vibrato, and Roderick Williams was made for these very high bass parts.

For Cantata 202 Suzuki uses single strings, which with the oboe, form a continuous quaver pattern in the central (vocal) section of the delightful Gavotte – so called – which concludes the work. Joanne Lunn's artistry – her sense of timing as well as tuning – is best shown in the recits, like No 6. Again, I wonder about the need for a 16' bass, though this is dated 1730.

Cantata 36c, composed in 1725 for a respected teacher's birthday, was parodied by the Advent Cantata *Schwingt freudig*

soon after and revised later in 1731; it also appears on Grychtolik's CD reviewed above where it is reconstructed as a wedding cantata. The chief delights are the delicate scoring – a tenor aria with oboe d' amore and another with soprano and viola d'amore (replaced by a muted violin in the Church Cantata) performing a perfect trio-sonata movement; an opening chorus that sounds as if it had a previous existence as an oboe d'amore concerto movement, the fagotto adding welcome clarity to the string aria (No 5) and the concluding gavotte.

The overall performances are as excellent as you would expect from this series, if a touch heavy compared with some of the other versions of particular cantatas: and you are unlikely to get the curious fragment – the Quodlibet BWV 524 – on any other CD, I suspect. *David Stancliffe*

**Bach Christmas Oratorio** Paul Bernewitz, Friedrich Praetorius *boy sopranos*, Ingeborg Danz A, Martin Petzold T recits, Christoph Genz T arias, Panajotis Iconomou B, Thomanerchor Leipzig, Gewandhausorchester, Georg Christoph Biller 151' 23" (2 CDs) Rondeau ROP4034-35

This Christmas Oratorio from the Thomanerchor in Leipzig is distinctive for being performed by the all-boys choir; if you are looking for a performance with a traditional chorus. The programme note by Helmut Mauro, a music critic, says that the space in which the music is performed and the unbroken tradition of the performance style is as important as anything else in the search for authenticity – 'even if the old wooden cornetts (Holzzinken) and short-necked violins would have produced a slightly more austere sound than modern instruments' – or a mature 16-year-old's soprano voice would have sounded more powerful than that of a twelve-year-old today. These arguments are scarcely convincing: does he really think that cornetti were used in the *Weihnachtsoratorium*?

But the sound of the two boys and the oboe (with a lute as the continuo instrument) in *Flosst, mein Heiland* in Part 4 is a better advertisement for a performance that has boys, and the modern instruments (and so high pitch) of the Gewandhausorchester (who play the cantata each Saturday midday there) play stylishly: the other three soloists are not boys from the choir, but hired professionals. To get an idea of the choir's skill and style, listen to *Ehre sei dir, Gott* – the opening movement of Part 5: vigorous and with only a slight

rushing in the tenors in the fugato in spite of the moderate tempo, characteristic of this performance with its plentiful rits and rubato. If you are looking for a performance with a well-drilled choir and modern instruments you might be persuaded. I am not.

*David Stancliffe*

**Bach Daniel Behle T, Anne-Catherine Heinzmann fl, Collegium Musicum der Göppinger Kantorei, Klaus Rothaupt** Sony Classics 88765477802  
Extracts from various works

This is a CD of virtuoso Bach numbers for tenor and flute, sung by Daniel Behle, with a bouncy self-confidence and at high pitch. He uses modern instruments to show-case for his technique and that of his flute partner's, Anne-Catherine Heinzmann, which are considerable. The clarity and speed of the middle section of *Frohe Hirten* from Part II of the Christmas Oratorio are remarkable. But it is what it says on the tin and no more.

*David Stancliffe*

**J S Bach Organ Works Vol. II.** Robert Quinney (1976 Metzler organ, Trinity College, Cambridge) 80' 22" **Coro COR16112**  
BWV 5540, 64, 565, 582, 662-3, 733, 739,

Following his recording of the Trio Sonatas on the Frobenius organ in Queen's College Oxford, Robert Quinney moves to the other place for his second Bach CD, with works from around the mid-1710s. Although still youthful, by any standards, many of Bach's most famous works date from this period, including 'the' Toccata & Fugue in d, the Passacaglia, the Toccata, Adagio & Fugue in C and the Toccata & Fugue in F, all included on this CD. Although his musical background (Kings, the Westminster Cathedral and Abbey), a Royal wedding, and now Peterborough Cathedral) does not immediately suggest a fine Bach interpreter (his other CDs include Wagner, Elgar, Dupré and Brahms), this CD suggests that he could well be just that. His youthful flourishes and additions to the score (usually reserved for concert, rather than CD performance) are generally appropriate (both to the music and to the age and style of the composer when these works were composed) and are unlikely to irritate on repeated listening. Quinney plays with clean articulation and a fine sense of the detailed phrasing and projection of the musical line. Although his registrations

and speeds might occasionally be considered a little neo-baroque, there is nothing to concern the authenticity brigade. And the Trinity organ is sounding good – it incorporates several ranks of pipes from two earlier Father Smith organs (1694/1708). *Andrew Benson-Wilson*

**Bach The English Suites BWV806-811 Ketil Haugsand hpscd 150' (2 CDs)** Simax Classics PSC1329

This is an exceptional recording. Like Koopman's Partitas Ketil Haugsand's English Suites show a mature performer in complete control of his material. His liner notes are a testament to his understanding of this music with each type of movement carefully and convincingly characterised. I was particularly impressed by his preludes but the dances are all equally well thought-out. His playing has the right balance of line and flexibility in articulation. Haugsand plays on a harpsichord by Martin Skowronek loosely based on the Charlottenberg instrument thought to be by Mietke. It suits this music very well indeed and its pitch (a=397) gives it depth and mature colour when needed. Very highly recommended. *Noel O'Regan*

**Bach Six Partitas for Harpsichord Clavier Übung I, BWV825-830 Malcolm Proud** Maya MCD1301 (156' 53" – 2 CDs)

As the note remarks, the 1720s were a good decade for keyboard music with major publications from Handel, Couperin and Rameau before JSB issued his Partitas, first individually (1726-30) and then the boxed set in 1731 – his Opus 1. This is not a recording for those who crave the thrills of high speed harpsichord pyrotechnics. Malcolm Proud takes a measured view of Bach's expansive writing – he is about 25 minutes slower for the set than Pinnock (harpsichord) and Schiff (piano) – but his is not a unique stance. I have another fine recording which is only a minute or so per partita faster than this and it is certainly no hardship to spend the 'extra' time listening to this excellent recording of a magnificent Ruckers copy. But nonetheless this is playing for those who savour the details of the journey at least as much as the attractions of the destination.

*David Hansell*

#### BWV NUMBERS

If identification is ambiguous, we include the BWV numbers in the heading; if they are not needed, we still usually place reviews in the BWV order.



**Bach, Six Partitas for Harpsichord BWV 825-830** Ton Koopman *hpscd* 144' 46" (2 CDs)  
Challenge Classics CC72574

These are magisterial performances by Koopman, generally quite reflective and more toned down than one might have expected from this performer in his youth. They are clearly the result of years of experience with Bach's music – he tells us in the notes that he has waited until now to tackle them – and his playing brings out very clearly the various stylistic influences which are at play. Koopman adds a few alterations made by Bach himself to the printed copy now in the National Library of Congress. He makes some discreet use of ornamentation all the way through but, in the two Menuets in Partita 1, he lets his hair down as it were and adds considerable embellishment to the repeats. More of this in other partitas could have been welcome but Koopman clearly does not wish to stray too far from Bach's text for this recording. He uses his own Ruckers-copy made by Willem Kroesbergen which is quite closely recorded in a dry acoustic; this provides great clarity, though at the expense of some bloom on the sound. He employs a good variety of registration and makes subtle use of echoes. With excellent booklet notes by Christoph Wolff this is altogether a very welcome recording indeed from a great player in his full maturity.

Noel O'Regan

**Bach Goldberg Variations** David Shemer *hpscd* 80'  
JBO 101 davidshemer.jbo@gmail.com

From the opening aria the listener feels confident of being in the hands of someone with a strong sense of the architecture of this work, moving steadily and with continuity from one variation to the next. Shemer's playing shows an excellent balance between forward movement and flexibility within the line, using agogic accent sparingly but tellingly. He doesn't force himself onto the music but nudges it along with good registration, tasteful ornamentation and a sense of swing and dance. His useful booklet note is a good short guide for the journey on which he takes the listener. He plays on a harpsichord by Martin Skowronek, pitched at A=392 which gives it an appropriately dark and mellow sound. I enjoyed this recording of the Goldberg very much indeed.

Noel O'Regan

**Bach Transcriptions for Viola da Gamba BWV 1003, 1004, 1006** Susanne Heinrich *dagamba* 1000 79' 30"  
from [www.dagamba.com](http://www.dagamba.com) or [amazon.co.uk](http://amazon.co.uk)

Susanne Heinrich's notes for this recording are a highly personal but very interesting account of her own development as a musician, and her motives for taking on the challenge of Bach's partitas and sonatas for solo violin, citing the universally admired Paolo Pandolfo's recording of the solo 'cello suites as an inspiration. She plays three of them, two in the original key, one, BWV 1006, the first on the recording, is transposed from E major to D major, which makes all the alternating string-crossing possible, and as exciting as they are on the violin. She is able to give a fairly literal rendering, observing most of the bowing marks which are in the autograph for all to see (IMSLP) and very little compromise on the chords as well. It goes without saying that her playing is absolutely beautiful, with a freedom of phrasing and ornamentation which is completely convincing. The sound is continuously warm, using two bass viols: a 7-string in standard tuning for 1006, changing to a 6-string with 'custom' tuning for the other two. The sound of the second instrument is a little brighter, slightly more astringent, and the A Minor Grave seems perfectly suited to its plangent upper register. She achieves the lovely walking bass in the Andante without compromise, and delivers the final Allegro with great virtuosity. One imagines that the shorter stretches on the violin would make some of the gestures simpler on that instrument, but such is her command there is no hint here of inappropriate difficulties.

But the greatest challenge must be posed by the Partita in D minor. The larger instrument is very effective. The stately Allemande reminiscent of those for the solo 'cello, the lively triplets of the Corrente well under the hand for the viol, the Sarabanda's melismas, and the arpeggiated Giga well-suited to the articulation of the viol bow – all are played here with a nimbleness which belies the virtuoso demands. And then to the mighty Ciaccona, and this is indeed a *tour de force*. It works well on the viol in that the chords and arpeggios are mostly possible, the only noticeable compromise is the arpeggiated passage of the first minor section. Her own technical command, and deep understanding of the piece makes it compelling listening. Highly recommended.

Robert Oliver

**Bach The Cello Suites** Jan Vogler 132' 13"  
Sony Classical 88697892572 (2 CDs)

This is what we increasingly refer to as a HIP-informed modern instrument version of these works. Jan Vogler opens his note in the booklet by comparing Stradivarius and Bach, each breaking new ground, the former with his beautifully balanced instruments, the other exploring unknown musical territory. Using what has to be the longest spike I have ever seen (perhaps to angle the instrument correctly for the microphones), Vogler and his Strad do produce some really lovely sounds. The first three pieces were more successful for me than suites 4–6; where there seemed to be a natural flow to the former, the latter somehow felt "interpreted" – while the prelude of No. 1 blossomed naturally, that of No. 4 was so stylized that I lost track of what should surely have been a regular pulse. Vogler's decision to favour the tone of his instrument over the composer's choice of a 5-string cello for the final suite just about sums up his approach. Many will love the recording – there is no self-indulgent Romanticism here! – but I shall stick with whichever of the Wispelwey versions takes my fancy next time I choose to listen to these extraordinary pieces! BC

**Bach The Authentic Flute Sonatas** Verena Fischer *fl*, Léon Berben *hpscd* 64' 22"  
Oehms Classics OC 424  
BWV1030, 1032, 1034 & 1035

Which of Bach's sonatas for flute one considers 'authentic' can depend on which closely argued essay one has most recently read. However, there is usually little dispute over this particular group, though attitudes to scoring vary with most ensembles adding a string bass of some kind to the continuo sonatas and some also doing so in the sonatas in which the keyboard right hand is *obbligato*. Here the harpsichord (modern, after Zell of Hamburg) does the complete job on its own quite satisfactorily. Verena Fischer was the flautist of Musica Antiqua Köln and she certainly has all the virtuosity which typified that ensemble's approach to performance. There is certainly sparkle in the faster movements but I did feel that the siciliana in the E major sonata was on the frisky side and the B minor sonata as a whole seemed pushed, especially in the *Largo e dolce*. This has the same tempo designation and time signature as the equivalent movement in the A major sonata but is played much more quickly. The unaccompanied *partita*, though, is as

good a performance of this tricky piece as I have heard. Finally, one might ponder the wisdom of using the dreaded word 'authentic' in the recital's title and then playing Bach on a flute modelled after an Italian original of 1760. *David Hansell*

**Bach *Orchestral Suites*** Akademie für Alte Musik Berlin 98'  
 Harmonia Mundi Gold HMG 501578.79

For those readers who may already have a recording of the four Bach Overture-Suites, the decision as to whether to augment your library with this recording could be a difficult one. There is much to like about the Berlin Akademie's interpretation – exciting playing, good tempi, and above all, a feeling for the true nature of the dance movements. I felt that I really wanted to step out into gavottes and gigue – and the Badinerie from Suite no. 2 was, for once, taken at a sensible dance-like pace. My only reservation was that there was rather too much 'shock and awe' in the explosive entries of the trumpets and timpani in Suites 3 and 4, with their overpowering dramatic intensity dominating the texture. The two suites without trumpets had reduced string numbers, no. 2 interestingly (and effectively) performed with single strings. This is a recording that I would certainly wish to keep in my collection. *Ian Graham-Jones*

**J S Bach *L'Art de la Fugue*** Régis Allard (2004 Aubertin organ, Saint-Louise en l'isle, Paris) (2CDs)  
 Hortus 1039

However many versions and instrumentations are made of the *Art of Fugue*, the organ always seems to be its natural home. And this CD, with sensitive playing by Régis Allard on a fine Aubertin organ (in Paris, but based on the Hildebrandt organs in Saxony that Bach knew), merely reinforces this view. Allard avoids doing anything clever with the fugues, sticking to straightforward, indeed restrained, registrations, playing the notes as written and avoiding the (fortunately declining) habit of 'arranging' the fugues for organ or bringing out fugal entries on different manuals. The voicing and speech of the organ, and the articulation of the player, make the contrapuntal lines crystal clear. Only once do we hear the full organ (minus the 32' pedal reed), in the final, incomplete, fugue which finishes as does the score, and is played, very effectively, on just three stops. The three-part mirror fugues are played by one player with the

aid of the pedal coupler (no mean feat).

*Andrew Benson-Wilson*

**Bach *The Art of Fugue*** Les Voix humaines  
 Consort of Violas 72' 25"  
 Atma Classique ACD2 2645

This recording, the third that I know of by viols, of Bach's so-called final statement of how fugues should or could be written needs the listener's full attention, preferably with the score (readily available on the internet) and with a generous but not excessive supply of wine to see you through the 70 minutes of closely-worked musical logic, beautifully realised in a performance which is highly stylised, but also deeply respectful, thus very characteristic.

The articulation is gentle, a soft and swelling attack gives a rounded, rocking motion to the counterpoint, hypnotic and compelling, an 'other-worldly' sense which is entirely appropriate to the esoteric nature of this extraordinary composition. This is particularly effective in the chromaticisms, for example, of Contrapunctus XI.

There is a lot in common with the experience of listening to one of the organ fugues, in that the theme appears in various voices, frequently culminating in the bass, leading to a pedal, and thus to the conclusion. However the organ fugues are grounded in a performance reality, whereas these fugues aim at something more profoundly abstract. The clarity of the viols, with their ability to dynamically inflect, their transparent chords, gives a dimension impossible to replicate on a keyboard instrument (pace G. Leonhardt).

This performance has the rhythmic freedom with which we expect from this ensemble, with added ornaments, nicely worked rubato and marvellous mutual understanding. The sound is very rich, and the swaying effect of the soft attacks, not invariably so but predominant nevertheless, give the listener a sense of distance from normal reality, entering a mystical realm. The final incomplete fugue they play to where it breaks off, leaving it in the air, an implied challenge to finish it yourself. I loved it: the complete assurance of the playing, the absolute suitability of the viols to this music, made it an evening's listening of great beauty. *Robert Oliver*

**Bach** Ismo Eskelinen guitar  
 Alba Records ABCD 354  
 Transcriptions of BWV 277, 995, 1004 & 1006a

Ismo Eskelinen presents here a programme of music by J. S. Bach, which

he has arranged for the classical guitar. The E major Lute Suite (BWV 1006a) – more familiar to some as Partita 3 for solo violin (BWV 1006) – gets off to a cracking start, with a very fast, exhilarating performance. There is no doubting Eskelinen's virtuosity, but it is a pity (and my only real cavil) that some of the forward movement is lost with his tendency to pause slightly on the first note of some bars. The aim, I suppose, is to give important notes that extra bit of time, but the result is to lose the pulse, which I find unsettling. There are some nice, gentle moments in the Loure, in which he adds more decorations for the repeats. Many extra ornaments and little divisions here and there give a welcome new twist to the well-known Gavotte en rondeau, and the two Menuetts are always full of expression. The Bourrée and Gigue both proceed apace, exciting, and full of energy.

Eskelinen's Suite in A minor is another of Bach's compositions which survives in more than one setting. Eskelinen's arrangement is derived from the Suite for solo lute in G minor (BWV 995), but the suite was also arranged for solo cello in C minor. Eskelinen discusses these sources in his liner notes. I like his interpretation of the opening Prelude, with its lush chords and stop-go melodic line. The long Presto bounces along in a most satisfying way, although the unfamiliar tierce de Picardy caught me by surprise at the end of the movement. The slow Allemande and the sprightly Courante are both enhanced by the addition of some neatly played ornaments. Eskelinen creates an extraordinary mood with his beautifully restrained Sarabande, and the atmosphere is broken only with the crisp notes of the following Gavotte and a super-quick Gavotte en rondeau. The Suite ends with a lively, well-paced Gigue.

There follows a brief moment of tranquillity with Eskelinen's arrangement of *Christ lag in Todesbanden* (BWV 277), in which he uses artificial harmonics. The CD ends with the virtuosic Ciaccona from the Partita for solo violin (BWV 1004). Bach on the modern guitar needs no apology, and Eskelinen's performance is a delight. *Stewart McCoy*

**de la Barre *La Julie*** Le Mercure Galant,  
 Serge Saitta 68' 19"  
 agOgigue AGO010  
 (Also includes two pieces by Dornel)

Michel de la Barre's *Pièces* of 1702 were the first solos specifically for flute to be

published in France and on them his modern fame, such as it is, largely rests. This recital paints a more rounded picture, including music by Dornel, extracts from dlb's two operas and two poems. It is a major weakness of the otherwise thorough booklet that these texts/translations are not included although those of the songs are. There are places where the continuo scoring is more elaborate than it needs to be but the melody instruments are committed to the style with the flutes making use of some rather juicy trill fingerings and effective *flattement*. For those to whom the composer is still unknown, this is a good introduction to his world. *David Hansell*

**From the House of Master Böhm** John O'Donnell *hpscd* 79' 48"

Melba MR301143

Ouverture in D, Menuet in G, Partite sopra *Ach wie wichtig & Wer nur den lieben Gott*, Praeludium in g, Suites in c, E flat, f & a

Australian harpsichordist John O'Donnell has recorded an attractive selection of music by Georg Böhm, who was closely involved with members of the Bach family, including the young Johann Sebastian whose copies have helped preserve the older composer's music. The disc opens with a striking Praeludium in G minor in three sections and proceeds through a series of suites, a couple of chorale partitas – extended sets of variations on chorales which Böhm helped establish – and finishes with an extended French overture/suite. The Rigaudon from this last bears a striking resemblance to the well-known prelude to Charpentier's *Te Deum*. O'Donnell always lets the music speak for itself, making good use of a fine Dulcken copy by Bill Bright which is very well recorded. The player has written some very useful booklet notes and the whole is a very welcome addition to our knowledge of a significant composer in the generation before JS Bach. *Noel O'Regan*

**Dall'Abaco *Padre e figlio*** Bruno Cocset *vla, cello*, Les Basses Réunies 62' 20"

Agogique AGO011

Sonatas and Capriccios by Evaristo Felice and Joseph Marie Clément Dall'Abaco

The main musical interest here is in the *Capriccio* by the younger Dall'Abaco (Joseph). These are for unaccompanied cello and the compositional inventiveness often rivals JSB's unaccompanied suites. They are played on a new and rather fine cello (after 17th century models) with great verve and a subtle freedom that

never becomes waywardness. Evaristo Dall'Abaco (the father) is represented by mainly slow movements from a number of sonatas. These are in an eloquent post-Corelli vein and soulfully played, though in transpositions for viola and tenor violin rather than on the intended cello. Given that there is scarcely a glut of recorded Dall'Abaco it is a shame not to have at least one sonata complete and in the original scoring. The recordings were made in 2009 but are apparently only now released. *David Hansell*

**Graun *Trios for Violin or Viola & Clavier*** Les Amis de Philippe (Anne Schumann *vln*, Eva Salonen *vla*, Ludger Rémy *hammerflügel*) 68' 24" cpo 777 633-2

This is the third – and final – volume of a delightful series of discs devoted to the trios of the Graun brothers. Trying to identify the composer in each case is a thankless task, with many sources for each work and precious few clues. The three sonatas with violin are from Dresden manuscripts, while the one with viola is taken from C. P. E. Bach's *Musicalisches Vielerley*, printed in 1770. It is the only piece to place the slow movement at the centre. All three performers are excellent, with a huge range of dynamics and some wonderful ensemble playing – these really are trios for two instruments, the right hand of the keyboardist duetting neatly with the string players, with never a fear that one instrument might overpower the other. Whichever Graun was responsible, here are four captivating pieces, by turns cheery, melancholy, reflective, determined, and always tuneful. Although my favourite of the series will always be volume 1, this set is also highly recommended. *BC*

*We wondered whether, by vol. 3, the Grauns should progress to the next chronological section, but that would be confusingly pedantic!* *CB*

**Handel *Giove in Argo*** Ann Hallenberg *Iside*, Karina Gauvin *Calisto*, Anicio Zorzi Giustiniani *Arete*, Vito Priante *Erasto*, Theodora Baka *Diana*, Johannes Weisser *Licaone*, Il Complesso Barocco, Alan Curtis 156' 50" (3 CDs) Virgin Classics 50999 72311622

*Giove in Argo* (1739) was one of only three pasticcio operas that Handel produced. A pastoral tale, *Giove* (its English title was *Jupiter in Argo*) was composed in response to competition from a new opera company set up by Lord Middlesex. The work was known only by the existence of

its libretto and some MS fragments: the crucial source, Handel's conducting score, has not survived and so it was not possible to plausibly reconstruct the work. However, following his discovery of two key arias in 2000, John H. Roberts was able to produce a scholarly edition of the opera for the Hallische Händel-Ausgabe, thus enabling Alan Curtis to perform his usual magic by recording another unfamiliar work. I have written before about the debt owed by listeners to Curtis and Il Complesso Barocco for their dedication to the recording of otherwise unrecorded and little known works by such well known composers as Handel and Vivaldi. However, aside from this, they also deserve praise for the sheer quality of their recordings. Matters of interpretation are always thought through in incredible detail and the quality of the playing and singing is always extremely high, making the recordings a pleasure to listen to as well as of interest for their rarity. In the case of *Giove in Argo*, the music too is generally good, making this another recommended CD. *Violet Greene*

**Handel *Giulio Cesare*** Flavio Oliver *Cesare*, Elena de la Merced *Cleopatra*, Ewa Podles *Cornelia*, Maite Beaumont *Sesto*, Jordi Domènech *Tolomeo*, David Menéndez *Curio*, Oliver Zwarg *Achilla*, Itxaro Mentxaka *Nireno*, Héctor Manzanares *Cocodrillo*, Orchestra and Chorus of the Gran Teatre del Liceu, Michael Hofstetter 216'

Arthaus Musik 107 279

2 DVDs

This has to be one of the most confusing productions of *Giulio Cesare*, even for those well-acquainted with the work! Apparently "the privileged position of 21st-century audiences frees us from the need for historical accuracy when contextualizing the plot [of *Giulio Cesare*]" . And this appears to be the basic tenet for any artistic decisions behind this production. Herbert Wernicke's staging is described as "a free adaptation of the original libretto", with the claim that he is following the tradition of pasticcio opera. However, his apparently random insertion of acts from *Rinaldo*, *Orlando* and *Tolomeo* do nothing to "deepen" this listener's "understanding of the meaning of Handel's work", as claimed in the notes.

Opera productions are often a matter for personal taste, and so one finds ways of overlooking the annoyances. However, there really is little to distract the listener in this production, unless you count the frequent appearance of the crocodile: a



"symbol of the eternal and immutable myth of Egypt". The sound quality is remarkably poor, even discounting the usual difficulties of recording from a pit (which is inevitably carpeted). The singers sound as if the nearest microphone was placed at the back of the auditorium. For example, Cornelia's act 1 aria, "Priva son d'ogni conforto" is sung beneath a veil but the combination of Ewa Podles' rich timbre and the bizarre recording balance means that she sounds as if she is singing through a duvet. The orchestra is fairly decent but rather dull and suffers from poor intonation issues in places. And the occasional appearance on screen of the subtitles, held up on placards trotted on and off the stage, must have been more annoying in situ but just contribute to the bizarre nature of the production. If you don't already own a DVD of *Giulio Cesare* (and frankly everyone should), there are numerous superior ones out there.

Violet Greene

**Handel *Messiah*** La Chapelle Rhénane, Benoît Haller 142' 49" (2 CDs)  
K617 243

New recordings of works that have already been recorded many times always invoke a sense of expectation that is perhaps slightly unfair. But so many listeners will already have one (or several) recordings of *Messiah* so the artists must, I think, take this into account when deciding on their artistic approach. Is their approach different enough to warrant a new recording? Of course the flip side of this is that artists then feel the pressure to make their approach different, regardless of whether it works musically, leading to a legacy of bizarre interpretations. *Messiah* being something of a favourite work I therefore approached this recording with some trepidation. But I was pleasantly surprised. Yes, it does fall into the stereotype you would imagine: French artists recording an English work by a German composer = an inevitable Gallic interpretation. But the pulling around of the tempo of the overture and the long appoggiaturas (pitched slightly lower than a semitone) are done with such agreement amongst the musicians that the effect is somewhat endearing. Would I choose to play or sing it like this? No, but the interpretation of La Chapelle Rhénane and Benoît Haller comes across as truly sincere and therefore a pleasure to listen to. Of the recordings I already own of this work, this would be the one I would listen to if I wanted to hear some fresh inspiration. Highly recommended.

Violet Greene

**Handel *Chandos Anthems*** Susan Gritton S, Iestyn Davies cT, Thomas Hobbs B, The Choir of Trinity College Cambridge, Orchestra of the Age of Enlightenment, Stephen Layton 74' 48"

Hyperion CDA67926

HWV250a, 251b & 253

Layton (and the choir of Trinity College, Cambridge) recorded three of Handel's *Chandos Anthems* (nos. 7, 9 and 11) in 2009 with the Academy of Ancient Music, and I was hoping to be able to compare the two recordings but unfortunately couldn't find my copy of the 2009 recording. Still, Layton's fondness of these works is obvious not only from his selection of a further three of them for recording – this time nos. 5, 6 and 8 – but from his attention to detail in each. The quality of singing and playing, and even of recording, is as one would expect from these names. However, these are intricate works, whose lack of obvious showy-ness can result in a rather dull rendition in the wrong hands. Layton's knowledge of all of the detail – and his ability to communicate it to his forces – shines through and, as with his previous *Chandos Anthems* disc, the quality of music making is matched by that of the booklet notes by Handel scholar Graydon Beeks. A beautiful disc.

Violet Greene

**Handel / A. Scarlatti *Dixit Dominus*** Elin Manahan Thomas, Esther Brazil, Sally Bruce-Payne, Guy Cutting, Matthew Brook SmSmSTB-Bar, Choir of The Queen's College, Oxford, The Brook Street Band, Owen Rees 62' 28"

Avie AV2274

+ Scarlatti Concerto No. 4 in g

As avid *EMR* readers will know, Handel's *Dixit Dominus* is one of my favourite works and I rather took against a recent recording of the work (reviewed in *EMR*). Of course, the problem with one's favourite works is that one has definite ideas as to how they should be performed. And so I approached this disc with some trepidation, especially as I am also rather fond of Scarlatti's *Dixit Dominus* – a work too often underestimated by both performers and audience alike.

The calibre of performers should have allayed my fears but still, one can't be too careful. However, Elin Manahan Thomas's vigour in the 'Virgam virtutis' of the Scarlatti (an aria that can sound rather weedy) won me over, as did the beautiful obbligato violin playing of Rachel Harris in the ensuing 'Tecum principio'. The

blend of both choir and soloists in 'Juravit Dominus' really sets the seal of quality upon this recording and illustrates just how sensitive playing from an orchestra can both be achieved and also bring out the colours against which the vocal parts have purposefully been set by composers such as Scarlatti and Handel. The Concerto no. 4 in G minor (by Scarlatti) seems at first superfluous, but in the process of listening one is transported away from Scarlatti's *Dixit Dominus* and this turns out to be essential if one is to listen to Handel's version without comparison. The playing of The Brook Street Band is mouth-watering in its simple quality of musicianship, a standard that is upheld throughout the disc. Such a relief! Needless to say, this version of Handel's *Dixit Dominus* stands the test of 'favourite work'. One can only hope that the choir of The Queen's College, Oxford, director Owen Rees and The Brook Street Band have plans to record further works. A disc of unusually high calibre.

Violet Greene

**Handel *Bad Guys*** Xavier Sabata cT, Il Pomo d'Oro, Riccardo Minasi 53' 04"  
Aparté AP048

Compilations of arias sung by a single singer (usually a 'big name') are – let's face it – either vanity projects set up by the singers concerned, or by their recording company as a profile- and/or fund-raiser. When the said recording carries the title *Bad Guys*, the audience expectation is raised further and the singer surely risks ridicule? Or perhaps that is just me... Both singer and director have stellar biographies and so it is not surprising that the quality of music-making on the disc is very solid, but I must confess I was a little disappointed by the "bad guy" element. This is, of course, more to do with Handel's writing than the musicians' interpretation. In context, Handel's arias for the "bad guy" do sound forceful and appropriately "bad", but this is often in relativity to the surrounding material. Placed next to each other, out of their original context, some of the tracks lack definition. Some of them are as one would imagine a "bad guy" aria to be – "Voglio stragi, e voglio morte" (*Teseo*) is a case in point, a true rage aria. Of course a whole CD of rage arias might be a little tiring to listen to. But it is hard to focus on the more soulful arias (such as "Pena tiranna" from *Amadigi di Gaula*) when you are looking at a photo of Xavier Sabata looking like an extra from the Sopranos. Seriously, this is good quality music

making and lovely to listen to. But I like to think that the concept is not intended to be taken seriously.

Violet Greene

**Pure Handel Water Music** European Baroque Orchestra (2008, 2010, 2011), Maria Keohane S, Lars Ulrick Mortensen dir/hpsc 79' 00"

Estonian Record Productions ERP 6212

*Admeto Overture*, Concerto Grosso in F op. 6/2, *Water Music Suite 1*; Cantatas *Ah! Che troppo ineguali*, *Ero e Leandro*, *Il trionfo... Tu del Ciel*

I'm not sure how the title works: is Handel pure or the Water Music! The players of the three generations of the orchestra are named – look back on them in a few years to check their success. We were less impressed by the singer, but that may have been related to playing the CD while driving to Poland – she sounds better at home. However, I'd rather have heard a concerto or two from members of the orchestra or Lars Ulrik, unless the point was to show the orchestras how to cope with singers. I'm not complaining, but I wondered about the first chord (the opening of *Admeto*). It sounded very abrupt, whereas perhaps it might have had a bit more presence and be shaped (but not to excess) before the French Overture style began. It's excellent that the EBO gets a wider hearing from recording: the experience is valuable musically and it extends the relationship between the players and leads to subsequent international ensembles.

CB & EB

We didn't have a chance to play a similar DVD (different music, but same singer) driving to and from Poland: we didn't feel we could impose it on our hosts in Łódź and now it has temporarily vanished. We were more excited by the Cardiff song competition and Mark Caudle playing Bach in the kitchen on his reconstructed 18th-century cello.

**Handel Suites for Harpsichord volume 2**

Gilbert Rowland 134' 20" (2 CDs)

divine art DDA21220

HWV427, 431–4, 437, 444, 450

Rowland here plays nine suites taken from across the board plus the big G major Chaconne. As in Volume 1, Rowland has the measure of Handel and gives convincing performances on a Goermans copy by Andrew Wooderson. The playing is quite literal and I would have liked a bit more rhythmic flexibility at times in scales and figurations. There is some nice ornamentation on repeats and, on the broader scale, Rowland manages to paint on a large canvas and give these works the weight and depth that they need.

Noel O'Regan

**Leclair Violin Sonatas – Book 2, Nos. 1–5 & 8** Adrian Butterfield vln, Jonathan Manson gamba, Laurence Cummings hpsc 77' 50"

Naxos 8.572866

Adrian Butterfield gave us Leclair's Book 1 at four sonatas per disc. However this packed issue manages to accommodate six sonatas, for four of which the flute is an option for the top line (but not on this CD). At his best, Leclair is as good as anyone and I often felt that, as far as the musical invention is concerned, I could be listening to Bach or Handel. And *EMR* readers will neither need to be told what fine individual players these are nor that they do not disappoint as a trio. Sonata 8, which liberates the gamba from the bass line to play a fully *obbligato* part in the middle of the texture (though also some thunderous sub-cello notes) demonstrates this. I did, however, sometimes feel that gaps between movements were a little long and wondered whether the overall sound couldn't have been warmer and the harpsichord more forward in the general balance. But although it's some time since Naxos discs have been a fiver, these sonatas are still astonishingly good value at just over a pound each.

David Hansell

**Leclair Sonatas Op. 9/2 & 7, Deuxième Récréation de Musique** The Four Nations Ensemble 60' 15"

Orchid Classics ORC100032

I'd like to think that all the world's baroque ensembles are gearing up for the 2014 Leclair/Rameau commemorations (with a touch of CPE Bach on the side). This disc, at any rate, is formally aimed at that target though does not include any of the famed violin sonatas in that guise. Instead, these sonatas are two of those also suited to the flute and are played on that instrument at A=392 with an attractive woody tone and much stylish fluttering, especially in Op.9/7 which definitely inhabits the Rococo rather than the Baroque world. The *Deuxieme Récréation* is a suite of overture and dances for flute, violin and Bc which reaches a predictable climax in its elaborate Chaconne but which then has a built-in encore in the shape of the succeeding *Tambourin*. The whole suite is played with great relish by the ensemble with a good balance between the instruments. You could do worse than start your anniversary collection here, though be warned that the note says nothing specific about the music.

David Hansell

**Pergolesi Lo frate 'nnamorato** Nicola Alaimo Marcaniello, Elena Belfiore Ascanio, Patrizia Biccirè Nena, Jurgita Adamonyte Nina, Barbara Di Castri Luggrezia, David Alegret Carlo, Laura Cherici Vannella, Rosa Bove Cardella, Filippo Morace Don Pietro, Europa Galante, Fabio Biondi 160' Arthaus Musik 101 652 2 DVDs

This marks the conclusion of the cycle of Pergolesi's operas produced and filmed in the theatre of his hometown Jesi to celebrate the tri-centenary of his birth in 2010. Pergolesi's first full-length *commedia musicale*, *Lo frate 'nnamorato* was first given in 1732 in Naples at the Teatro di Fiorentini, by then well established as the home of comic opera, for which a considerable vogue had developed in Naples by the early 1730s. The libretto by G. A. Federico (who a year later provided Pergolesi with the text for *La serva padrona* and then in 1735 *Il Flaminio*) is a complex imbroglio involving a gouty old buffo bass, his absurd son, sisters unknown to their brother – there is a final scene that is a clear precursor of Figaro's recognition as the son of Marcellina and Bartolo – and two quarrelsome women, Vannella and Cardella. As was customary the setting was local (Capodimonte on the outskirts of Naples) and there is extensive recourse to Neapolitan dialect. What is remarkable to an even greater extent than in *Il Flaminio*, his final comic opera [EMR 151], is the fluency with which the 22 year-old Pergolesi moves between burlesque, buffo, the pathetic, quasi-seria, and popular Neapolitan tunes – the various ingredients that made up Neapolitan comic opera at the time.

Since it has obvious documentary value as an exercise that is unlikely to be repeated, it is to be regretted that an integrated policy was not adopted for the series, in particular with respect to attempting historical staging. Rather we have been presented with a veritable encyclopaedia of early 21st century production and performance fads, foibles and clichés. The performance of *Lo frate 'nnamorato* fits seamlessly into this context. The action has been updated to the 1950s/60s, a disastrous idea for nearly all the women, since the dresses of the period make them look like singularly unattractive frumps, refugees from early editions of Coronation Street. The basic street set of narrow tenements has a suitably southern feel and works well enough; the interior of the café less so. As in *Il Flaminio*, the cast is dominated by Laura Cherici, whose Vannella is a master-

piece of both comic timing and stylish singing that attains a finesse and quality quite foreign to some others in the uneven cast. Otherwise, the young Lithuanian mezzo Jurgita Adamonytė has some impressive moments as Nina, one of the sisters (her act 1 mock aria *di furia* "Tu non curi", for example). Biondi's approach is by now familiar, with short, aggressive bowing in quicker pieces and mannered phrasing in slower music. In short, what today all too frequently passes for good Baroque style in Italy. What is more surprising is some of the shoddy string ensemble served up by Europa Galante. Sadly, the set does little to mitigate overall disappointment with the series, *Adriano in Siria* [EMR 150] excepted. The filming of all Pergolesi's stage works should have been cause for rejoicing; instead it merits overall one distinctly muted cheer. *Brian Robins*

**Quantz Flute Concertos** Mary Oleskiewicz fl., Concerto Armonico, Miklós Spányi  
Naxos 8.573120 77' 36"  
QV 5: 38 (in C minor), 81 (D minor), 165 (G) & 238 (A minor)

Apparently Miklós Spányi does *not* spend his entire life in the company of C. P. E. Bach! For this CD, he directs Concerto Armonico (22211 strings with bassoon) in world premieres of four beautiful pieces by one of the underrated composers of the 18th century. Quantz is too frequently dismissed as someone who churned out hundreds of works to keep the Prussian king happy, and who penned a useful if rather dry tome on performance practice (mostly based on his experience – firstly as an oboist – at the Dresden court). These works prove that he was anything but an automaton, for despite all being in three movements and three of the four being in minor keys, they are all strongly individual and would delight audiences on *any* concert programme. Mary Oleskiewicz draws some ravishing sounds from her flutes based on Quantz's own (pitched at A=385Hz – there is no mention of how this is managed with the strings and bassoon), and she handles the most demanding of the virtuoso passages with great ease and grace. A triumph – I really look forward to hearing more! *BC*

**Rameau *Les Amants trahis*** Hélène Guilmette S, Philippe Sly B-Bar, Ensemble Clavecin en concert, Luc Beauséjour  
Analekta AN 2 9991 68' 44"  
*Les Amants trahis, Aquilon et Orithie, Le Berger fidèle & Thétis*

Although Rameau was confident of the quality of his cantatas in themselves, he saw them, as much as anything, as a vital form of training for a would-be opera composer. And in these works he more than shows himself to be a master of characterisation and emotion, including comedy. In these performances I mostly enjoyed the singing, especially the colours in Philippe Sly's voice. The soprano vibrato becomes an issue when her line is high and sung loudly, however. But the biggest *caveat* I must attach to this release is that the titular cantata is originally scored for two male singers but here soprano takes the upper line, transposing by an octave and radically altering the relationship between the parts in the *duo* sections. They do it quite nicely, but it's not what Rameau asks for. New Chamber Opera/Gary Cooper remains my preferred ensemble for these pieces. *David Hansell*

**Telemann *Orchestral Suites*** Akademie für Alte Musik Berlin 150' 56" (2 CDs)  
Harmonia Mundi Gold HMG 508396.97  
TWV 23:1, 51: A2, 55: D18, D22, F9, F11, G2, G1, B5

This is one of the new two-CD sets from the harmonia mundi back catalogue. The recordings date from 1999 and 2002 and, as well as seven fine overture suites, feature a violin concerto ("Die Relinge") and the single-movement overture to the 1723 oratorio for the Hamburg Admiralität – a very regal piece of writing. In fact, only TWV 55: D18 does not have a sub-title (the others are *Les Nations*, *La Bizarre*, the *Alster suite*, *La Musette*, *La Chasse* and the *Ouverture jointe d'une suite tragi-comique*.) I do not recall hearing these performances before, but I have thoroughly enjoyed them (especially the group's sometimes witty approach to Telemann's music) and heartily recommend them to our readers. I just wouldn't bother with the booklet notes – too much special pleading for a composer who no longer needs it! *BC*

**Vivaldi *A Tale of Two Seasons*** Sally Bruce-Payne mS, La Serenissima, Adrian Chandler vln/dir 76' 18"  
Avie AV2287  
Concerti RV191, 208, 367, Sinfonia and arias from *L'incoronazione di Dario* RV719, arias from *Moteczuma* RV723

The premise of this release, the latest of Chandler's exploration of Vivaldi's world, is the juxtaposition of music from two different years – 1717, when he wrote the operas *Arsilda* and *L'incoronazione di Dario* and 1733, when *Moteczuma* was produced. Both soloists are outstanding – I have

previously only heard Sally Bruce-Payne singing German church music, so it was a delight to hear her in more overtly dramatic repertoire – a full voice like the Maria Christina Kiehr in Robert King's *Juditha triumphans*, with control of the runs over the entirety of her range, and a wide palette of sounds that she uses to the full, and an agility in the runs (and their decorated repeats) that is most impressive. Adrian Chandler, of course, shines in his three concerti, but he has also done in marvellous job with La Serenissima, who speak with one voice – there can be very few groups to rival the passion of their performances and innovative ingenuity of programming. Bravo! *BC*

**Vivaldi *The Four Seasons*** Sharman Plesner vln, Balkan Baroque Band, Jean-Christophe Frisch 47' 49"  
Arion ARN68829

Balkan Baroque Band gives us a period instrument *Seasons*, the *ripieno* band performed on single strings with theorbo and harpsichord continuo. If you like an imaginative interpretation and are not too fussy about the ensemble following Vivaldi's strict textual directions, then this is an interpretation that may be of interest, and you may want to 'recycle' any older recordings you may have. One odd anomaly: the sonnets (in Italian) are read on two tracks – Spring and Summer after the performance of Spring and before Summer, and likewise the Autumn and Winter poems together after Autumn. Each of the recitations is over a free improvisation from the theorbo and harpsichord. These tracks can, of course, be easily skipped. Plesner achieves some magical effects and his interpretation determinedly paints the text, treating Vivaldi's 'dots' with a little latitude at times, with the odd *portamento*, *col legno*, *sul ponticello* etc. – all of which I found to be tastefully done, much to my surprise.

*Ian Graham-Jones*

**Bailes, Tonadas & Cachuas Songs and dances from Trujillo, Peru (18th century)**  
Música Temprana, Adrián Rodríguez Van der Spoel 66' 24"  
Cobra Records Cobra 0036

It is a delight to listen to this musical snapshot of 18th-century Peru, captured in the remarkable *Codex Trujillo del Peru*, a comprehensive guidebook to his exotic diocese compiled by Bishop Martínez Companon. The relationship between the Catholic Church and South America has



been intense and in many ways problematic, and it is a pleasure to find a cleric 'in listening mode' recording the lives and culture of the indigenous population. Fortunately for us, in addition to the charming watercolours illustrating everyday life and the descriptions of traditional events, the good Bishop noted some music, all of which is recorded here. Música Temprana capture perfectly the indigenous energy of the music while also bringing the highest possible scholarly and technical standards to their performances.

The sweetness of the singing is striking, while the playing of the myriad percussion and plucked instruments is infectious. Contrast is supplied by the slow dances and processions, including a haunting number called the *Tonada del Chimo*, in a now extinct Peruvian language performed simply with male voices, drum and Andean flutes. It would be easy for this sort of enterprise to sound culturally patronising, but this is never the case here: in fact, the entire CD is utterly convincing and a complete delight. If only the armies of 'Andean' musicians who thronged the cities of Europe in the summers of the 1990s had been half as good as this, they might still have been making a good living there! I thoroughly recommend this joyous and evocative CD! D. James Ross

**Early Birds** Simon Borutzki, Hofkapelle Schloss Seehaus 66' 18"

Rondeau Productions KL1503

Music by Caix d'Hervelois, F. Couperin, Daquin, van Eyck, Graupner, Handel, Hasse, Linley, Quignard, Schwartzkopff, Telemann & Torri

The recorder is the ideal instrument to represent birds, and Simon Borutzki plays twenty of them in varying sizes to represent nearly as many birds, though of course there are lots of nightingales. Some of the pieces were intended for recorder but there are also some very effective arrangements by Simon Borutzki. It was probably a mistake to include the dodo ("fais dodo" is French baby talk for "go to sleep") but the bass recorder is wonderfully somnolent in Couperin's *Le Dodo ou L'amour au berceau* from "Pièces de Clavecin III, Ordre 15. Some of the most beautiful pieces on this disc include the lovely voice of soprano Julla von Landsberg, not just in well-known arias like *Sweet Bird* and *Augeletti che cantate* by Handel, but in pieces that were new to me like the gorgeous *Son rossignolo* from Torri's opera *Ismene* and *Rossignols amoureux* by Mr. Quignard.

There are so many highlights on this disc that I must stop listing them. I love it and I think you will too. I just wish he'd left out the very last note. Victoria Helby

**The London Flute European Chamber Music in the city 1700–1725** Per Flauto (Bart Coen recorders, Nicholas Milne viol, Herman Stinders hpscd) 79' 43"

deutsche harmonia mundi 88691966552

Carr Divisions on an Italian Ground Corelli op 5/5 Dieupart Suite 1 in A Forcer Chaconne in e Handel Sonatas in a (flauto) and g (gamba) John Loeillet Sonata IV in d Mancini Sonata IV Paisible Sonatta [sic] in D Parcham Solo in G Purcell *If love's a sweet passion*

London at the beginning of the 18th century was a magnet for foreign musicians and this disc is an attractive mixture of pieces by local composers and immigrants. Corelli is included because his music was so popular although he never came here himself. Contemporary recorder arrangements of much of his violin music were published but op 5/5 was not included so the version here is a modern one by the performers. Charles Dieupart, a French immigrant, published his suites in two versions, for harpsichord alone and for specific sizes of recorder, the one played here being for the voice flute. There are two harpsichord solos from the Babell manuscript (1702) which the bassoonist Charles Babel compiled for his son William Babell – an arrangement of Purcell's "If Love's a Sweet Passion" from *The Fairy Queen*, and a chaconne by Francis Forcer or Foster. The particularly attractive Solo by Andrew Parcham for recorder, played here with excellent gamba continuo, is unfortunately the only music known by this composer. Local talent is also represented by Robert Carr's "Divisions on an Italian Ground" from *The Delightful Companion* (1686), a piece which exemplifies the theme of this disc – the blending of cultures in London around the turn of the century. Victoria Helby

**Neapolitan Flute Concertos II** Carlo Ipata, Auser Musici 62' 16"

Hyperion CDA67884

Concertos in G by Cecere, Geraso, Palella & Perez, and in D by Papa

Carlo Ipata and Auser Musici give us a second helping of concertos for flute, two violins and continuo (cello, double bass and harpsichord supplemented by theorbo and baroque guitar). Again the composers are not at all well-known. Almost nothing is known about Geraso and Papa except

that they flourished during the early and mid-18th century respectively. Neither Carlo Cecere (1706-1761), a composer of *opere buffe*, nor Antonio Palella (1692-1761), who adapted some of Hasse's *opere serie* for the Neapolitan stage, ever left Naples. Davide Perez (1711-78) was a contemporary of Pergolesi and actually more successful and famous in his day, but he left Naples to become court composer in Portugal and unlike Pergolesi was soon forgotten after his death. This is very pleasant music with some particularly dreamy slow movements, played without many obvious additional embellishments, sandwiched between cheerful fast movements. Carlo Ipata plays a copy of a French Bizet flute of 1730. Victoria Helby

**Odes, Songs & Sonatas** Divine, Moral, Entertaining Musical & Amicable Society, Louise Wayman S, Martin Perkins 68' 44" Barn Cottage Records bcro10 Music by Clark, Gunn, Harris, Mudge & Pixell

'Hats off, gentlemen, a singer' as Schumann so nearly said. Louis Wayman consistently offers attractively clear tone and excellent taste and her singing alone is sufficient reason for you to treat yourself to this trip through the musical life of the post-Handel English Midlands. It came as no surprise to read that she graduated from the Birmingham Conservatoire (sponsors of this recording) weighed down with prizes. And then there's Barnabas Gunn (?-1753 – there are a few scores on IMSLP\*), the first organist of what is now Birmingham Cathedral, who has waited years for an *EMR* mention and now crops up in three successive issues! Although the solo violin playing occasionally has roughish edges there is real charm in all this music – more than enough to make me want to seek it out for performance. If you enjoy, say, Arne and Boyce you'll enjoy this too. David Hansell

I prefer the memorable name (Petrucchi, the first publisher of part-music), but the much less memorable acronym IMSLP seems to be the more normal usage, alas. The nearest mnemonic I can think of is GYMSLIP, but it's not very close. Do readers have any better ideas? CB

**The Virtuoso Recorder II** Cappella Academica Frankfurt, Michael Schneider cpo 777 316-2 76' 33"

Fiorenza Concerto in a (alto); Hasse Sonata Bb (alto & Bc); Mancini Concerto in g (alto); Montanari/Handel Concerto in Bb (sopranino); Piani Sonata in e (rec & Bc); G. Sammartini Concerto in F (sopranino); Tartini Concerto in F (alto); Vinci Concerto in a (rec)

This CD of otherwise rather less familiar music starts with Sammartini's well-known descant recorder concerto in F, but played as you may never have heard it before. It's normal, of course, for players to embellish the da capo section of the first movement, but here Michael Schneider ornaments the solo sections even the first time through in a surprising but, once you get used to it, attractive way. Throughout the recording he uses his own Italian style embellishments designed to be appropriate to the style of the individual composers, and he refers us in the notes to 17 variations of an adagio by Tartini, published as Caprices for violin and continuo in Vienna, dedicated to amateurs and now available on IMSLP. Amateurs looking for a model for their own ornamentation would have had to be extremely gifted to approach these exceptionally virtuosic variations, and Schneider points out that his own florid embellishments are actually much less complicated. Several of the pieces come from the Naples manuscript of 24 concertos mostly for recorder, two violins and continuo, and from the library of Count Harrach, the Habsburg Viceroy of Naples from 1728-33 when Hasse was also working there. The concerto attributed to "Sig. Hendl" in the Rostock University Library is listed as being "di Montenari" in the Breitkopf catalogue of 1763 and is stylistically much more like the Naples concerti than anything by Handel. Three of the pieces in this excellent CD are recorded here for the first time.

Victoria Helby

#### CLASSICAL

Wilhelm Friedemann Bach, *Keyboard Works 4: Sonatas and Suite F.1b. F.3, F.10, F.202* Julia Brown, *hpscd* with Barbara Baird *hpscd* 78' 57"  
Naxos 8.573027

I must confess to having enjoyed this CD more than the previous volume in this series which I reviewed in *EMR* 152 (February 2013). There is a more varied mix of music here, including the Sonata/Concerto in F for two harpsichords (F.10) and an attractive C major sonata (F.1b). Julia Brown is joined by Barbara Baird for the former piece where both play on copies of the same Mietke instrument by Richard Kingston and Keith Hill. There is just enough difference in sound for the two instruments to be distinguishable, while blending successfully. A high degree of unanimity in the playing helps make this a convincing performance

of a piece which is clearly trying to strike out on its own, while making occasional references to the music of WF's father. There are even stronger echoes of JS Bach in the F major sonata, which is clearly based on the Italian Concerto; the trouble is that the father did it better! The extensive and landmark D major sonata suffers from pretensions to grandness which are not really fulfilled for me: it seems a rather aimless piece. This is no reflection on Brown's playing which, as before, engages strongly with the music and presents it in a clear and committed manner.

Noel O'Regan

Bortniansky *I cried out to the Lord: Hymns and Choral Concertos* Ensemble Cherubim, Marika Kuzma 63' 04"  
Naxos 8.573109

This CD presents eight of Bortniansky's 50 or so choral concertos (nos. 1, 6, 9, 15, 18, 21, 27 & 32) as well as his settings of the Cherubic hymn No. 7 (*We, who mystically manifest the Cherubim*) and Mikhail Kheraskov's *How great is our Lord in Zion*. Marika Kuzma, herself of Ukrainian descent, has devoted much of her academic life to researching the sacred music of her countryman, and in her direction of the assembled voices of Ensemble Cherubim (made up of singers from various groups she has worked with across North America), she uses her own edition, based on close study of early sources in Russia and elsewhere in Europe, and attempts to recreate the sound of Bortniansky's court choir and its Old Church Slavonic pronunciation. According to her short booklet note, the music was thought by later Russian musicologists and theologians to be "too Italianate" but, although one can hear traces of such influences as the young composer must have succumbed to during his travels in that country, there is no doubting the ultimate heritage of the music – and the performance style. This may not be quite so minutely prescriptive as the markings in later editions of these concertos would suggest Bortniansky the choir director was, but the rich, dark sounds of the tutti, contrasting with the almost angelic solo women's voices (slightly incongruously joined by booming basses), would be quite at home if the music were by Rachmaninov. Texts are given in the original languages and English. I think I would like to hear this music, perhaps even directed by the same conductor, using a lighter voiced choir of about half the size; if nothing else, just to see if it works thus.

BC

Giordani *Offertori per canto e organo* Daniela Nuzzoli *mS*, Marcello Rossi *org* Tactus TC 750701 (56' 39")

This is a very interesting release of almost totally unknown repertoire – settings of mass proper texts for a solo voice with organ. In the second half of the 18th century, this apparently became more common in Italy, although Marcello Rossi, the organists, concedes that the multiple tails of the treble parts might represent two violins. Both he and Daniela Nuzzoli have HIP credentials but I found her voice a little too big for some of the music – on a couple of tracks the organist plays the opening ritornello at one speed and then she forces him to slow down so that she can get her vocal chords around some coloratura. Her range of ornaments is not very wide, and I hate to think what Brian Robins (to whom I had initially thought of sending the disc) would have written about her lack of a proper trill. Elsewhere, though, voice and organ combine well to serve this rather tuneful, if emotionally disengaged music; one senses Giordani giving priority to the beautiful music rather than attempting to convey the sense of the texts. Marcello plays the recently restored 1804 Callido instrument in the Collegiata di S. Bartolomeo in Morrovalle. An interesting disc, whose texts are available for download from the Tactus website. BC

Haydn *String Quartets Op. 33* The London Haydn Quartet 133' 35" (2 CDs)  
Hyperion CDA67955

Lucky Haydn, lucky Haydn lovers. Hard on the heels of the Eybler Quartet's recording of these delectable works here are the LHQ with the latest instalment of their Haydn Odyssey. They play from the Schmitt edition of 1782, though admit that, for its greater precision of details and general accuracy, they had Artaria to hand at all times. They preserve Schmitt's movement order (which consistently places the scherzos second) though not the order of the complete quartets. Like the Eyblers, they place the manic 'Bird' last. Their sound is wiry (not intended as an adverse criticism) which gives great clarity to the textures and there are many exquisitely shaded ends to phrases among the innumerable brilliant moments. I just wonder whether they wish they had played the Bird's finale one more time. This is extremely fast, notwithstanding the *presto* marking, and for me doesn't quite come off either technically or musically. But many might disagree.

David Hansell

**Homilius Markspassion** Monika Mauch S, Ruth Sandhoff A, Hans Jörg Mammel (Evangelist) T, Thomas Laske (Jesus) Bar, Basler Madrigalisten, L'arpa festante, Fritz Näf 90' 37" (2 CDs)

World Premiere Recording  
Carus 83.260

This is a world premiere recording of the Mark Passion by Gottfried August Homilius; Carus have published a modern performing edition, and the CDs bear their house imprint. Homilius studied law in Leipzig in the mid 1730s, but by 1742 was an organist in Dresden where he spent the rest of his life. The Mark Passion seems to date from the mid 1760s, and is an old-style passion based on the biblical narrative rather than the new Passion-oratorio genre made popular in the 1750s by Graun. CPE Bach borrowed freely from Homilius' passion in his Hamburg days, and it enjoyed an honoured place in the repertoire well into the middle third of the 19th century.

From the opening bars – a single rather plaintive string line – it is clear that we are in for something that is both within the tradition and yet profoundly new. Continuity with the tradition of the Bach passions is expressed in the opening chorus, where the sopranos sing the opening line of a chorale to an orchestral counterpoint; the narrative is carried in recitative sung by the Evangelist accompanied by an organ and lute with cello and double bass, where a turba chorus provides sharp interjections that often use an imitative, fugal technique; commentary is provided by arias, and the sections are punctuated by four-part chorales. But the soundscape is very different from Bach. There are many interrupted cadences in the recits; the harmonization of the chorales is sometimes almost Rococo; the orchestra sounds and plays like a classical orchestra, with woodwind and horns filling out the harmonies and a very resonant violone; gone are the obbligato lines that make many Bach arias trio sonatas – the arias are solos with accompaniment; some sound like late Handel with strong violinistic ritornelli, like *Verdammt ihn nur*, others like *Verkennt ihn nicht*, with their resonant timpani and wind, pre-echo Haydn's *Sturm und Drang* period with operatic drama. The melodic and harmonic content of Homilius' writing is very compelling.

And the performance? I have not seen a score, but as far as I can judge this is a fine recording, well balanced so that the 5.5.3.2.1 strings sound like an orchestra,

but don't overpower the wind-band (2 flutes, 2 oboes, 2 bassoons, 2 horns). The choir (5.5.5.5) is well-balanced and beautifully prepared, taking the character parts between them. The solo singers are experienced, and although their sound blends well with the choir, they are capable of dramatic accents as well as lyrical lines. This gives every promise of being a recording of an excellent as well as ground-breaking performance, and bodes well for the other recordings of Homilius' work using the texts that Uwe Wolf has prepared for Carus which include a Christmas Oratorio, motets and cantatas.

David Stancliffe

**Krebs Complete Works for Organ, Volume 11** Felix Friedrich (Eule-Orgel, Zeitz Cathedral) 106' 23" (2 CDs)  
Querstand VKJK1123

CD1 Preludio and Fugue Krebs WV812/I-II, Sonata in a 838; four choral 516, 518, 530, 537; six fugues 843–848 CD2 Six sonatas 832–837

A 10-CD collection of Krebs' organ works was completed in the year 2000, but recent research has uncovered more works by this prolific student of Bach, now presented on these CDs. Although best known for his time at Altenburg (where his organ still exists), Krebs was previously organist at the Zeitz castle church, now the cathedral. The organ that he knew there has been through the usual complications, leading ultimately to almost total destruction when the roof collapsed in 1982. A new organ has now been built, based on the 18th-century specification and on what original material survived. It sounds an attractive instrument, and works well in Krebs' often delightful, if occasionally rather slight pieces.

Like CPE Bach, Krebs' style was very different from Bach's, but shows a clear influence – Bach Lite, if you like. Felix Friedrich has been organist in Krebs' church in Altenburg since 1976 and clearly has Krebs in his blood (that phrase will sound all wrong if translated!) The six Sonatas on the 2nd CD were amongst the MSS returned to Berlin from the Ukraine. They are marked for *Clavier* and their jovial little snippets of Viennese Classicism are equally suitable for piano or organ.

Andrew Benson-Wilson

**Soler, Keyboard Sonatas Nos. 38–41** Denis Zhdanov piano 59' 28"  
Naxos 8.573084

This is Volume 3 of a Naxos set of piano recordings of Soler, using a variety of

pianists, to parallel Gilbert Rowland's complete set on harpsichord. The Ukrainian Zhdanov is the Winner of the Maria Canals International Music Competition in Barcelona, one of the prizes of which is this Naxos recording. He is technically very assured, but much of the music comes across as rather lightweight in this recording. Soler's figuration needs a more 18th-century approach, with agogic accents and a stronger sense of where it's building to, than Zhdanov can provide. The slower sonatas fare somewhat better than the fast ones and Zhdanov does have a nice cantabile touch in these; but overall, this recording doesn't really do much for Soler.

Noel O'Regan

**The Silent Elector: Treasures from Friedrich August III's Music Collection** Hildegard Saretz *hpacd*, Michaela Hasselt *Hammerflügel* 64' 41"

Klanglogo (Rondeau) KL1501

August Divertimento in D; C H Graun Concerto in B flat; Haydn Concerto in F; Janitsch Quartetto VI in c; Schuster Six Pièces

The 'silent' Elector was Friedrich August III of Saxony (1750–1827). An accomplished keyboard player, shyness supposedly prevented him playing in public; but he enjoyed duetting with his chief musician Peter August who made numerous arrangements of concerti and other pieces for them to play on two keyboards. His own lighthearted Divertimento makes a good opening, followed by a substantial Concerto in B flat for two harpsichords by Graun. An arrangement of an early Haydn concerto for violin and harpsichord provides an attractive centrepiece between Janitsch's quartet, which has a very attractive fugal second movement, and six short humorous character-pieces for two keyboards by Peter August's successor Joseph Schuster. Like the Elector's reign the music spans the late Baroque into the Classical eras. The performers, Hildegard Saretz and Michaela Hasselt, use contrasting instruments: a Ruckers double-manual style harpsichord by Martin Schwabe and a copy by Paul McNulty of a Walter 1805 fortepiano. The combination of harpsichord and fortepiano works extremely well for August's arrangements which do not simply pit solo part against orchestral reduction but redistribute the music. The instruments are very well recorded so that they are always clear. Useful booklet notes by Gerhard Poppe help make this a very worthwhile enterprise.

Noel O'Regan



19<sup>th</sup> CENTURY

Danzi *Der Berggeist: romantic opera in two acts* Kammerchor Stuttgart, Hofkapelle Stuttgart, Frieder Bernius 78' 11" Carus 83.296

To most informed music lovers today the name of Franz Danzi will suggest a substantial body of unusually well-crafted chamber music, so it comes as something of a surprise to discover that he was also the composer of no fewer than 15 operas. *Der Berggeist* or *Rübezahl* dates from 1813 and is the first opera designated by its composer as a "Romantische Oper". Its subject matter, a juxtaposition of the supernatural and German folklore, will come as no surprise to anyone familiar with Weber's *Der Freischütz*; indeed, Weber himself started and aborted an opera on this same topic, drawn from a collection of Silesian folktales, in 1805. Danzi's opera is a fine piece, at its strongest when his gift for colourful orchestration is allowed full reign, most notably in an impressive extended opening scene in which Rübezahl, prince of the gnomes, first laments the loss of his partner, the mermaid queen Erli, then has some of the power denied him restored during the course of a violent storm, a passage employing melodrama.

The live performance, before an audience so quiet that the applause at the end comes as a surprise, is so good for it to be a pity that it is not quite complete, a couple of short passages being cut, doubtless so it could all be accommodated on one CD. There is also no spoken dialogue included, so you will need to follow the detailed English synopsis to fill in the gaps in the story. There is no English translation of the text. Frieder Bernius obtains quite outstanding playing from his Stuttgart players, who relish in particular Danzi's wonderfully felicitous wind writing. The cast is uniformly excellent, though dominated by the superbly accomplished singing of Canadian tenor Colin Balzer in the eponymous role. Sarah Wegener also gives a most appealing performance as Anne, the heroine. Even more than with *Der Freischütz*, the supernatural elements of *Der Berggeist* would make it difficult to stage today without distorting its Romantic imagery, but the music is sufficiently impressive for it to make an ideal work for CD. Strongly recommended. *Brian Robins*

Mendelssohn *Symphonies No 3, 'Scottish' No 4, 'Italian'*. Orchestra of the 18th

Century, Frans Brüggen 77' 53" Glossa GCD921117

These are live recordings from 2009 (Italian) and 2012 (Scottish – plus a rather strange and unnecessary brief Bach arrangement as an 'encore') though there is neither intrusive noise nor applause. My instant reaction on first sampling the opening track was that this orchestra makes a marvellous sound. Strings are rich toned though still edgy and focussed, woodwinds are distinctive and distinguished (a starry line-up), brass rasp and the crisp rat-a-tat-tat of the timpani adds the finishing touch. The pizzicato passages were a particular joy. The phrasing is springy and always driving forward and above all everyone sounds really happy to be playing the music. The perfect CD for the end of a difficult day. *David Hansell*

Schubert *Winterreise* Christoph Prégardien, Michael Gees 70' 43" Challenge Classics CC72596

Every singer, including early music specialists, should sing Schubert. When I was a student, and one of our tutors announced that we all needed to expand our horizons beyond early music and include a close study of Schubert and not just devote all our energies to specialising in Caccini, Monteverdi, Dowland et al, there were shocked, sharp intakes of breath from some of the more dyed-in-the-wool authenticists, who saw no reason to look beyond 1750. Many of my fellow students believed that 19th-century music was just "something that happened to other people", and for them it represented the period where everything in music had gone so horribly wrong, so there was nothing they could possibly learn from Lieder and apply to Dowland. "Fail", as the youth say nowadays. I was one of the few of that early 1980s intake who took his remarks seriously, and decided to look into Lieder for myself. I quickly learnt that Schubert really is The Guv'nor of Song, and that although his music looks so simple on the page, it is some of the most difficult of all music to perform. And *Winterreise* is an Everest of song.

Anyone tackling this cycle cannot but be aware of the shadow of Fischer-Dieskau, who recorded it more than seven times across four decades. It is a very tough act to follow, and only an artist of the quality of a Prégardien can pull it off at all. In fact, he has recorded the cycle several times before, once with Andreas Staier on fortepiano, and twice with

somewhat 'courageous' (as Sir Humphrey would have described it) different accompaniments of chamber orchestras, and even a truncated selection from the cycle with guitar accompaniment.

So, here, for once, a singer has equalled that DFD benchmark. This is beautiful singing by a master of his craft, and Prégardien brings to the cycle his early-music-specialisation qualities of precise diction, tuning and articulation – though that's just part of the definition of "good singing" anyway. Pianist Michael Gees is a perfect accompanist, and allows Prégardien and the music plenty of room to breathe. I was at first unaware that he was accompanied by a modern piano – I was expecting another fortepiano, and had assumed it would be, because it was sent for review in *EMR*, so I'll admit that I didn't look properly at the sleeve, but I was immediately captivated by the sheer beauty of the singing, the quality of the voice and especially by the feeling that this man just 'lives' *Winterreise*. I find that the issue of whether or not it is period or modern piano is simply an irrelevance. Heresy, I know.

Fischer-Dieskau with Gerald Moore on DG occupies their own special place on the throne, and can never be deposed, and everyone should own it, even though the 40 year old DG recording does now show it's age, and DFD's voice still tends to dominate the balance, even in later remasterings. Matthias Goerne (vol. 30 of the original Hyperion Schubert edition) is still a first choice as a modern recording, not least for the benefit of the incredible 110 page "booklet" by Graham Johnson, which is worth several times the asking price alone. I would place this new Prégardien recording at the top of the next rank, alongside so many other good versions, and though it has Challenge Classics' beautiful booklet and sleeve with translations of the texts, if it also included Johnson's definitive doorstop booklet, I would even rank it my overall first choice. For the person who cannot bear the idea of it unless there is an 1828 fortepiano accompanying the singer, Prégardien's earlier recordings with Staier are the ones to have. *David Hill*

*We have deferred till October for lack of space:*

Ángels o Calandrias Lindoro NL-3017  
Organum Antiquum Syrius SYR 141459  
Richter-Organ in Pomssen VKJK 0716  
The Passion of Reason Glossa GCD P31102  
Deutsche Motette Delphian DCD34124  
Carols for Quire Quire QC102

CARLO GESUALDO DI VENOSA  
(c.1560 - 1613)

**Illumina nos**  
Motet à 7 for Pentecost  
(Sacrae Cantiones II, 1603)

Sextus & Bassus restored by Hugh Keyte

Illumina nos,  
misericordiarum Deus,  
septiformi Paracliti gratia,  
ut per eam  
a delictorum tenebris liberati  
vitae gloria perfruamur.

Lighten us,  
O God of mercies,  
by the grace of the seven-fold Paraclete [Holy Spirit],  
so that by this  
freed from the sins of darkness  
we may enjoy the glory of [eternal] life.

[Source unknown: seemingly from a Whitsuntide collect]

# Illumina nos Motet à 7 for Pentecost

CARLO GESUALDO DIVENOSA (c.1560-1613)  
Sacrae Cantiones II (1603)

Sextus

Cantus

Altus

Quintus

Tenor

Septima pars

Bassus

Il - lu - mi-na nos, mi-se - ri - cor-di - a - - rum De -

Il - lu - mi-na nos, mi-se - ri -

Il - lu - mi-na

Il - lu -

Il -

5

- us, De - - - us, il - lu - mi-na nos, mi-se - ri -

cor - di - a - - rum De - - us,

Il - lu - mi-na nos, mi - se - ri - cor - di - a -

nos,

il - lu - mi-na nos, mi - se - ri - cor - di - a - rum

1)

- mi-na nos, mi-se - ri - cor-di - a - - rum

Il - lu - mi-na

-lu - mi-na nos,

il - lu - mi-na nos, mi - se - ri-cor-di -



11

-cor - di - a - rum De - us, De - - us,  
 il - lu - mi - na nos, mi - se - ri - cor - di - a -  
 -rum mi - se - ri - cor - di - a - rum De -  
 De - us, il - lu - mi - na nos, mi - se - ri - cor - di - a - rum De -  
 De - us, De - us, De - us,  
 nos, il - lu - mi - na nos, mi - se - ri - cor - di -  
 - a - rum De - us, De - us, De -

17

mi - se - ri - cor - di - a - rum De - - us,  
 - rum De - us,  
 - us, il - lu - mi - na nos, mi - se - ri - cor - di -  
 - us, mi - se - ri - cor - di - a - rum De - us, il - lu - mi - na  
 il - lu - mi - na nos, mi - se - ri - cor - di - a - rum,  
 - a - rum De - us, il - lu - mi - na nos,  
 - us, mi - se - ri - cor - di - a - rum De - us,

29

29

Cor-di-a - - - rum De - us, De - us, De - us, De - -

ri - cor-di-a - - - rum De - - - us, De - -

ri - - - cor-di-a - - - - - rum De - - - - us, -

De - us, De - - - - us,

De - - - us,

cor - di - a - - - rum De - - us,

- us, De - - us, De - us, De - - - us,

35

- us, sep - ti - for - mi Pa - ra - cli - ti gra - ti - a, gra - ti - a, gra -

- us, sep - ti - for - mi Pa - ra - cli - ti gra - ti - a, gra -

sep - ti - for - mi Pa - ra - cli - ti gra -

sep - ti - for - mi Pa - ra - cli - ti gra - ti - a,

sep - ti - for - mi Pa - ra - cli - ti gra - ti -

sep - ti - for - mi Pa - ra - cli - ti gra -

sep - ti - for - mi Pa - ra - cli - ti gra - ti - a, gra - ti -

40

- ti - a, ut per e - am a de - lic - to - rum te - ne -

- ti - a, ut per e - am a de - lic - to - rum,

- ti - a, ut per e - am a de - lic - to - rum te - ne -

ut per e - am a de - lic - to - rum te - ne -

- a ut per e - am, ut per e - am a de - lic - to - rum, a de -

- ti - a, ut per e - am, ut per e - am a de - lic - to -

- a ut per e - am, ut per e - am a de -



47

- bris, a de - lic - to - rum te - ne - bris li - be - ra - ti, li - be - ra - ti,  
 a de - lic - to - rum te - ne - bris li - be - ra - ti, li - be - ra - ti,  
 - bris, li - be - ra - ti, li - be - ra - ti,  
 - bris, te - ne - bris li - be - ra - ti,  
 - lic - to - rum te - ne - bris li - be - ra - ti, li - be - ra - ti,  
 - rum te - ne - bris, te - ne - bris li - be - ra - ti, li - be - ra - ti,  
 - lic - to - rum te - ne - bris li - be - ra - ti,

53

li - be - ra - ti, vi - tae, vi - tae glo - ri - a per - fru - a - mur,  
 li - be - ra - ti, vi - tae glo - ri - a per - fru -  
 li - be - ra - ti, vi - tae, vi - tae glo - ri - a, vi -  
 li - be - ra - ti, li - be - ra - ti vi - tae glo - ri - a per - fru - a -  
 li - be - ra - ti vi - tae glo - ri - a, vi - tae, vi - tae,  
 li - be - ra - ti vi - tae, vi - tae, vi - tae,  
 li - be - ra - ti vi - tae glo - ri - a per - fru - a - mur, vi - tae glo -

59

vi - tae glo - ri - a per - fru - a - mur, vi - tae glo - ri - a,  
 - a - mur, vi - tae glo - ri - a per - fru - a -  
 - tae glo - ri - a per - fru - a - mur, vi - tae, vi -  
 - mur, vi - tae, vi - tae glo - ri - a, vi - tae glo - ri - a  
 - vi - tae glo - ri - a per fru - a - mur, vi - ate glo -  
 glo - ri - a per - fru - a - mur, per - fru - a - mur,  
 - ri - a, vi - tae glo - ri - a per - fru - a - mur, per - fru - a - mur,

65

glo - ri - a per - fru - a - mur, vi - tae glo - ri - a per - fru -  
 - mur, per - fru - a - mur, vi - tae glo - ri - a  
 - tae glo - ri - a per - fru - a - mur, vi - tae, vi - tae glo - ri -  
 per - fru - a - mur, per - fru - a - mur,  
 - ri - a per - fru - a - mur, per - fru - a -  
 vi - tae glo - ria, glo - ri - a, vi - tae, vi - tae glo - ri - a,  
 per - fru - a - mur, per - fru - a - mur,

70

- a - mur, per - fru - a - - - mur, per - fru - a - - mur.

per - - fru - - - a - - - mur.

- a, glo-ri - a per - fru - a - - - mur.

per - fru-a - - - mur, glo-ri-a per - fru - a - - mur.

- - - mur, per - fru - a - - mur.

vi - tae glo - ri - a per - fru - a - - mur.

- a - mur, vi - tae glo - ri - a per - fru - a - - mur.

## NOTES

1. Bar 6 Tenor: G for A
2. Bar 16 Quintus: crotchet for minim
3. Bar 19 Alto: A for G
4. Bars 47½ff Quintus: rests short by a minim
5. Bar 50½ Quintus: tied A a minim too long

This is the final motet in Gesualdo's second book of *Sacrae Cantiones* (Naples, 1603), his only surviving seven-part work and clearly intended as a *chef d'oeuvre*. As with the remaining settings (all in six parts) the Sextus and Bassus part-books have been lost. Restoration is no easy task, given Gesualdo's free-wheeling harmonic progressions, with their striking predilection for III chords and first inversions, and idiosyncratic (often deliberately gnarled) part-writing. Nor is it always evident in which clef the lost Sextus was notated. In the present case a rival completion has assumed C3 rather than my G2, which does not merely produce a distinctive tonal palette but also imposes quite different constrictions on the two restored parts. My initial restoration was made for a BBC Singers' Radio 3 broadcast in the 1980s. This was subsequently revised, and the present final revision was in response to news of the immanent publication and recording of James Wood's completion of the entire 1603 print.

*Illumina nos* has long been known as the third of Igor Stravinsky's 'completions', *C. Gesualdo di Venosa: Tres sacrae cantiones* (1957-9). Stravinsky's Sextus and Bassus were added in a random, wilfully modernist manner, without regard to either Gesualdo's idiom or the conventions of the period, and his basic template was already flawed, since the version by Glenn Watkins from which he worked contained both notable errors of transcription and uncorrected misprints from the 1603 print. Robert Craft, in his self-appointed role as organ-grinder's monkey, made the risible claim that 'Gesualdo *could* have written everything that Stravinsky added'. Whatever one's attitude to this completion (and to my ears it is a grotesque exercise in compositional conceit) the work that emerges from a more historically-guided restoration is very different: a tortured masterpiece of late-Mannerist expressive counterpoint.



## GESUALDO CDs

Hugh Keyte

*Gesualdo/Victoria Responsories and Lamentations for Tenebrae of Holy Saturday* Nigel Short 67' 33"

Archiv Production 00289 479 0841

Gesualdo *Miserere*

*Gesualdo Madrigals Books 5 & 6* à5, 1611 *Delitiae Musicae*, dir. Marco Longhini dir. 182' 40" 3 CDs

Naxos 8.573147-49

*Gesualdo Sacrae Cantiones Liber Secundus a6 & a7 (1603)*

Vocal Consort Berlin, James Wood dir;

Harmonia Mundi HMC902123

Also available: *reconstructed scores and commentary* by James Wood (privately published by James Wood, 2011)

Here we have three major – and very different – Gesualdo offerings to greet the fourth centenary of the composer's death. *Tenebrae* (the choir) presents almost all the polyphony that might have been sung at *Tenebrae* (the service) of Holy Saturday, combining Gesualdo's responsories and *Miserere* with Victoria's Lamentations. The three-CD set by *Delitiae Musicae* contains the complete fifth and sixth books of madrigals. Vocal Consort Berlin offers the fruit of many years' hard labour by the English composer-conductor James Wood in the shape of the 6-part (and one 7-part) motets of 1603 with the missing Sextus and Bassus parts restored. All three recordings come with helpful sleeve notes, which in the case of the 6-part motets are amplified by the parallel publication of Wood's own copiously introduced and annotated completions of the music.

The great problem with performing Gesualdo is how to accommodate his constant changes of tack. A consummate mannerist, he is intent on expressing every nuance of the texts and can turn on a musical sixpence, so that passages of the profoundest melancholy sit cheek-by-jowl with others of fleet-footed jubilation or rage. Should the singers emphasise, even exaggerate the fractured textures? Or smooth over the joins? Or aim for some kind of *via media*? The three directors here take very different approaches with varying success.

Nigel Short seems to me to have cracked the problem. Without resort to caricature, his singers give each contrasting passage in the responsories its own, often powerful, individual character, yet there is always an over-arching sense of the architecture. A case in point is the notoriously challenging (and thrice-recurring) ending of the eighth responsory, *Aestimatus sum*: "Factus sum sicut homo sine adiutorio, inter mortuos liber" (I [Christ] am made as a man without help, free man among the dead). It's not too difficult to set the listener's spine a-tingle with the deep and mysterious harmonies of 'inter mortuos', but how do you deal with the abrupt change of gear as cascades of short notes illustrate 'liber'? Of all

the many performances I have heard, *Tenebrae's* is by far the most convincing, the initial alto 'liber' entry a mere point of light amid the darkness of the tomb which then swells into a triumphant blaze with the impact of a mannerist canvas translated into sound. Not only does this make sense of the setting, but it reflects a rare thoughtfulness on the part of the director, for Gesualdo is here not simply reacting mechanically to the words: the entombed Christ is the liberating Harrower of Hell who spreads light among the darkness of the tomb as he releases from their prison the Righteous Dead.

*Tenebrae's* performances of the nine responsories, muscular yet sensuous, are little short of ideal, and the record will repay repeated listening. In every case there is a telling (and structurally vital) contrast between the full choir and the assured solo voices of the four-part Verse sections. The great variety of tone-colour seems always to arise naturally from the music. Indeed, naturalness is the key word to these performances, which give the lie to the old idea that Gesualdo could not see the textual wood for the trees: everything coheres.

The CD also includes Gesualdo's chromatic-but-restrained *falso bordone* setting of the *Miserere* (Psalm 50/51) that concluded each *Tenebrae* service. My only worry with this is something I have never seen discussed: was *falso bordone* ever intended for choir rather than vocal consort? (The responsories are choral here, too, of course, though I imagine they were designed for virtuoso solo singers of Gesualdo's private chapel, about which virtually nothing is known. Still, with performances of this calibre the quibble seems superfluous.) The recording ends with Victoria's three six-part Lamentations of Jeremiah for *Tenebrae* of Holy Saturday, Lamentations being the first three Matins Lessons each day (of a total of nine) that might either be chanted by a solo cantor or sung to polyphonic settings. Victoria died in 1611, the year that Gesualdo's *Tenebrae* print was published, and the stylistic contrast is striking. Fastidious, deliberately inexpressive, the Spaniard's approach is at one with the massive sober asceticism of, say, the chapel of Philip II's Escorial. Here again, *Tenebrae* do full justice to the marvellous music. This disc will surely become a classic.

*Delitiae Musicae* take a radically different approach to the 44 madrigals of the 5th and 6th books. One could argue that Gesualdo's textures are more deliberately fractured in these, the daring culmination of his secular settings, and that interpretation accordingly needs to be more extreme, but I find that Longhini's emphasis on stark contrast produces diminishing returns. Worse, the 'dramatic' gaps he leaves between the often very short contrasting

1. But he lived in Rome from 1565 till at least the publications of his *Officium hebdomadae sanctae* there in 1585, and the "sober asceticism" might have had a different origin. CB

sections does damage to the madrigals as a whole: a real case of trees rather than wood. Problematic for me, too, is the use on the top lines of all but a handful of madrigals of a particular falsettist, whose vocal mannerisms and expressive exaggerations become wearisome. But there can be no doubt about the general technical proficiency of this Italian group, and some listeners may well appreciate the heightened, 3-D approach it brings to this music: but for me it is all a trifle OTT.<sup>2</sup>

James Wood's conducting eschews such extremes. His recordings of the 6-part motets with the admirably-balanced Vocal Consort Berlin are controlled, musical, sometimes a little on the fast side, sometimes (for me) a little underpowered: but we can only feel gratitude that he has resurrected a whole printful of works by Gesualdo that had seemed irretrievably lost through the lack of the Sextus and Bassus part books. The idiom here is mostly less extravagant than that of the Holy Week responsories, less bizarre than that of the madrigals. Some motets, indeed, might almost pass for the work of a non-Mannerist contemporary: *Da pacem, Domine*, for example, with its plainchant *cantus firmus* in canon. Elsewhere harmonic surprises and conventional-if-idiosyncratic counterpoint tend to be knitted seamlessly together in a mature idiom that confirms Gesualdo's stature as a leading composer of the period.

Nowhere is this more true than in the masterly seven-part Pentecost motet that concludes the 1603 print, *Illumina nos*. Stravinsky's controversial completion of this work (the third of his *C. Gesualdo di Venosa: Tres sacrae cantiones*, 1957-9) had the built-in disadvantage that he was working from a bungled transcription of the five surviving parts by Glenn Watkins, but (pace Robert Craft) no-one with a grasp of Gesualdo's racy *fin de siècle* idiom could reasonably hold that he "could have written everything that Stravinsky added". (Did anyone ever believe this nonsense?) Wood begins with a clean slate – correct transcriptions with quite a little crop of printer's errors amended – and produces a completion that is impressive if (ultimately) a touch less than entirely convincing.

Here as elsewhere, I do wonder whether the right clef has been chosen for the missing Sextus. For my own completion (see p. xx), I have made it a C1 part, giving (in modern terms) a line-up of two soprano, alto, two tenors, baritone and bass. Wood makes the Sextus a C3 part, which produces a darker tonal palette and has multiple knock-on effects. Restoring two parts out of a total of seven might seem a straightforward task, and with some composers it might well be. But given Gesualdo's love of side-slipping chromaticism, his predilection for second inversions and strange III chords, his cavalier approach to dissonance, and the swashbuckling freedom of his part-writing, restoration can be like herding cats or grappling

with chaos theory: every choice between B natural or flat/F natural or sharp in Sextus or Bassus has wide-ranging consequences, and the very selection of the Sextus clef imposes adamantine restraints that can modify the over-all character of a motet. In short, only those who have attempted restoration (in a historically informed way) can have any conception of the difficulties. So all credit to James Wood for his sheer persistence in completing his self-appointed task so competently, and for making the results available both in print and on record.

The CD presents the motets, not in their published order, but in a series of (to my eye) slightly fabricated categories. Framing these are the two *falso-bordone* settings that Gesualdo provided with his 1611 *Tenebrae* responsories: the Lauds canticle *Benedictus Dominus Deus Israel* and the *Miserere*, Psalm 50/51, which was sung at the end of the service. James Wood has the *Miserere's* even-numbered verses sung to a psalm tone: as it happens, one of the three to which the complete psalm will have been chanted at its first appearance each day as the first psalm of Lauds, but inapplicable to its second outings at the dramatic conclusion of the complete Office, when these verses will have been sung to a single note – as in Nigel Short's performance.

As for Wood's complementary publication, each motet is there presented as a discrete item, encased within a neat black plastic folder which also contains a chart showing the ranges and clefs of each motet and an extended essay that, among other things, attempts a pioneering detailed analysis of Gesualdo's idiom – an essential preliminary to credible completion. Some of this I find a little wordy: the lengthy section on the clef code, for example, is rather laboured, and the issue is mentioned often enough in EMR not to need restatement. Similarly laboured is the defence of 'parallel fifths by inverse motion', blameless progressions that are to be found everywhere in renaissance polyphony and call for no special pleading. I am unconvinced by Wood's claim that passing quavers in his added parts (in a couple of places, cited on pp 20, 21) constitute a sufficient avoidance of forbidden parallels with surviving parts: Gesualdo is scrupulous in such matters, and in both cases adjustment of the added parts will solve the problem. A very audible pair of straightforward parallel octaves has slipped through the net, too, at bar s 56-7 of *O Oriens*. But the great virtue of this kind of publishing by separate numbers is that such slips can easily be corrected in subsequent editions. And Wood might also consider reworking some of his less successful completions in the light of the suggestions that must surely flow in from purchasers: this kind of long-drawn collegiate approach to completion I have always found the most successful.

Most listeners will of course be unconcerned with technical minutiae, and will welcome this engaging and ground-breaking disc as a fitting tribute to the composer on the 400th anniversary of his death. I look forward to hearing James Wood discuss his completions as lead speaker at the Gesualdo conference to be held at York University in November – which, intriguingly, will also include a paper by a music-loving psychiatrist.

2. Perhaps personal taste is a factor. Years ago singers and instrumentalists of Musica Reservata made Radio 3 recordings for me of selections from each of Gesualdo's madrigal books, with a calculated lack of imposed expression that – against all expectations – seemed to emphasise rather than diminish the emotive power of these extraordinary creations.

## L'OLIMPIADE AT CAEN

Graham O'Reilly

For their latest collaboration with the excellent Czech baroque band Collegium 1704, the always adventurous Théâtre de Caen devoted a whole week to Czech music. Its culmination came on Saturday May 18<sup>th</sup> with fine performances with the Maîtrise de Caen of the Zelenka *Te Deum* Z.146 conducted by Collegium's director Vaclav Luks, and Bach's *Magnificat*, conducted by Olivier Opdebeeck, director of the Maîtrise (Collegium's Zelenka, with different singers, is available on Youtube, taken from the Festival de la Chaise-Dieu in 2011).

But the musical climax of the week came earlier, when Luks conducted two staged performances on 14-15 May of one of Mysliveček's last operas, *L'Olimpiade* (1778), a production created in Prague, and which continued afterwards in Dijon and Luxembourg. The libretto, by Metastasio, was a popular one, being set by more than thirty 18<sup>th</sup> century composers, including Caldara (the original), Vivaldi, Pergolesi, Cimarosa, Leo, Hasse, Jommelli, Paisiello and JC Bach. It turns on cheating at the Olympics – the original ones – and Vivaldi's version was, suitably, heard in London and Buxton in 2012.

The music of Mysliveček, known in Italy during his lifetime as "il divino boemo", is at last beginning to be appreciated at something like its true value, with recent revivals of *Montezuma*, *Il Medonte* (reviewed in *EMR* 154), *l'Arte del Mondo* and *Il Bellerofonte*. Mozart met him in Bologna in 1770, where he also famously met Burney and almost certainly failed to give him his transcription of Allegri's *Miserere*. Wolfgang appreciated both the person (whom he described as "full of fire, spirit and life") and his music, which to our retrospective ears is an intriguing mixture of everything from CPE Bach (particularly in the purely orchestral sections) to mature Haydn. The arias sometimes demand real virtuosity, and always allow the singers to go to the heart of the emotion being portrayed, an opportunity seized upon with conspicuous success by the singers in this production.

So many reviews in these pages, especially of opera, regret exquisite playing marred by the unsubtle "can belto" instincts of some singers, with their constant search for volume rather than communication, and the unrestricted and systematic use of large vibratos. The problem seems to be most striking in prestigious productions, when otherwise "historically aware" conductors perhaps become seduced by the glory (and no doubt the financial rewards) of working with "real singers". That this compromise is not only unnecessary but counterproductive was made perfectly clear in Caen, where Luks's team of singers was a revelation. The three sopranos (one of them singing a *castrato* part), two mezzos (ditto) and two tenors were all capable of holding the audience with singing of real emotional power and the subtlest of nuance, without resorting to

over-singing or bluster. Particularly outstanding was Raffaella Milanese as the hero Megacles; who not only convinced us of her masculine role, but had seemingly limitless possibilities of colour, attack and phrasing, allied to a carefully controlled and rationed vibrato, all of which enabled her to get to the kernel of each musical phrase and each emotional state. Simona Houda-Šaturová as the heroine Aristeia, a more "classical" singer, was also possessed of exceptional poise and technique, and the high point of the evening – among many candidates – was perhaps her final air, sung *pianissimo* from centre stage to a rapt silence in the theatre. Honourable mentions also must go to Sophie Harmsen as Argene (mezzo), despite spending much of her evening in a tree, and the two tenors Johannes Chum and Jaroslav Březina, both of whom were capable of intentionally gentle but telling singing and never resorted to bombastic "tenorising".

The contribution of the band, who always knew when to lead and when to accompany, in the coherence and success of the performance can hardly be underestimated. Nor can that of Luks, who led his troops with energy and precision through not only the arias, each one carefully delineated in atmosphere and *affekt*, but also in the reams of meticulously prepared recitative – truly musical speech rather than the "measured and lifeless" quavers Katie Hawks wrote about in *EMR* 154 – performed in exemplary fashion with never of false note.

The minimalist production – a tall well-lit box with a large entry upstage centre – had the merit of allowing the singers to get on with the music in the arias while sometimes adding over-fussy movement in the recitatives: there came a point where one could bet with some certainty that the character who had just stamped off in a huff would be the one who would rush back for the subsequent air. It seems too that it was the stage director, Ursel Herrmann, who was responsible for the only false note of the evening. Instead of replacing the lost final chorus, in which the pairs of finally united lovers are meant to sing of their newfound joy as the libretto prescribes, with one from any of Mysliveček's 23 operas or eight oratorios, Herrmann instead grafted in an air from Gluck's *Ezio*, in which Prince Lycidas refused to accept his newly-discovered father's pardon and stepped into a small boat, presumably Charon's, on his way to oblivion. The style was jarring, the singer, mezzo Tehila Nini Goldstein, less at ease than she had been previously (and she was already not one of the best of an admittedly exceptional team), and the evening was allowed to end disappointingly.

That apart, the stunning singing and playing make this production an exemplar of how all opera should be done. A DVD made from one of the Prague performances is due out before the end of the year. Don't miss it.



## Early Music Library Disposal

I have been asked to advertise for sale a sizeable collection of mostly Renaissance music, acquired by a London-based choir. Most of the sets have been used at some point, though those titles marked with an asterisk are in pristine condition. I have used the suffix p to indicate where singers in the group have punched there music to enable them to be used with ring binders for performance – if it follows the number of copies which are available, all copies are punched; if the comes after the title (e. g., 4p) then X number of copies have been.

The music is offered on the basis of "any reasonable offer", with collection (from an address in Surrey) the preferred option. If that is impossible, the full cost of postage and packing would have to be covered too.

In the first instance, call or email me:

01241 439616 – bcr6661@hotmail.com

- 16 *Oxford Book of Tudor anthems*
- 8 Monteverdi *Xmas Vespers* (Novello)
- 9 Monteverdi *Magnificat* (Novello)
- 8 *Oxford Book of English Madrigals*
- 6 Penguin 4-part *English madrigals*
- 13 Penguin 4-part *Italian madrigals*

### MAPA MUNDI EDITIONS

Aichinger

- 16 D5 *Ave Maria*
- 16 D10 *Cantabant Sancti canticum novum*

De las Infantas

- A65 *Victimae Paschali laudes*
- 16 A66 *Loquebantur...*

Del Castillo

- 16 A29 *Super flumina Babylonis* (4p)

Esquivel

- 16 A5 *Sancta Maria* (5p)

Fayrfax

- 17 C5 *Aeternae laudis lilium*

Guerrero

- 16 A23 *Hei mihi, Domine*
- 16 A24 *O sacrum convivium* (4p)
- 16 A25 *Surge propera* (4p)
- 16 A26 *Regina caeli* (4p)
- 16 A27 *Laudate Dominum de caelis* (5p)
- 16 A50 *Ave Regina caelorum*
- 16 A51 *Cantate Dominum\**
- 12 A53 *Missa Simile est regnum*
- 16 A69 *Beata Dei genetrix*

Handl

- 16 D3 *Ascendens Christi*
- 16 D4 *Rorate coeli*

Hassler

- 16 D7 *Cantate Domino\**

Isaac

- 16 B12 *Virgo prudentissima* (4p)

Lassus

- 13 *Good Friday Lamentations* (12p)

Alonso Lobo

- 16 A11 *Ave Maria* (4p)
- 16 A10 *Versa est in luctum* (5p)
- 12 A37 *Missa Petre ego*
- 16 A12 *Quam pulchri sunt* (4p)
- 16 A13 *Ave Regina caelorum*
- 16 A14 *O quam suavis\**
- 16 A15 *Credo quod Redemptor\**
- 16 A16 *Vivo ego\**

Duarte Lôbo

- 16 A31 *Audivi vocem de caelo*
- 17 A64 *Requiem* (2p)

Magalhaes

- 16 A32 *Commissa me pavesco* (4p)

Marenzio

- 16 E1 *O sacrum convivium*
- 16 E5 *O quam gloriosum*
- 14 E6 *Cantantibus organis* (2p)
- 16 E7 *Gaudet in caelis*

Morales

- 16 A4 *Sancta et immaculata* (4p)
- 16 A55 *Missa "Mille regretz"* (1p)
- 13 A63 *Emendemus in melius*

Ockeghem

- 16 B13 *Ave Maria* (ATTB)

Philips

- 16 C3 *Tu es Petrus*
- 16 C7 *O nomen Jesu*
- 16 C8 *In splenditi nube*
- 16 C9 *Christus resurgens*
- 15 C11 *O quam suavis*
- 15 C12 *Cecilia Virgo*

Porta

- 16 E3 *Vidi turbam magnam\**
- 16 E4 *Lauda Hierusalem Dominum*

Rogier

- 16 B14 *Regina caeli*

de Silva

- 12 B6 *Omnis pulchritudo Domini*

Ugolini

- 18p Bar2 Three 12-part motets

Tye

- 16 C1 *Mass Euge Bone*

Vivanco

- 16 A18 *Magnificat octavi toni* (5p)
- 16 A33 *Quis dabit*
- 16 A34 *Canite tuba in Sion\**
- 16 A35 *Christus factus est* (1p)
- 16 A36 *Ecce sacerdos magnus*
- 16 A60 *Surge propera sicut lilium*
- 16 A61 *Laetetur omnes saeculum*
- 16 A62 *O quam suavis est\**

de Wert

- 17 B9 *Vox in Rama* (5p)
- 17 B10 *Adesto dolori meo*
- 13 B11 *Amen, amen dico vobis* (1p)
- 20p B16 *O mors quam amara est*

### EDITIONS BY OTHER PUBLISHERS

Bassano

- 21 *Hodie Christus natus est* (photocopies)

Battishill

- 16 *O Lord look down* (Novello octavo)

Blow

- 14 *Salvator mundi* (Novello octavo)

Byrd

- 2 "22 anthems" (Kalmus Vol. 1)
- 13 ditto (Kalmus Vol. 2)
- 13 ditto (Kalmus Vol. 3)

Josquin

- 16 *Missa Pange lingua*
- 16 *Absalon fili mi* (Mapa Mundi) (1p)

Padilla

- 16 *Mirabilia testimonia tua*

Palestrina

- 11 *Missae Papae Marcelli* (Chester)
- 12 *Crucem sanctam subiit*
- 9 *Exaltabo te Domine*
- 12 *Exsultate Deo*

Three "Spanish" Magnificats

- 12 (p/c): settings by Aguilera (SSATB), Esquivel (SSAATB), Capillas (SATB)

Tallis

- 18 *Missa Puer natus est nobis*

Weelkes

- 12 *Magnificat & Nunc dimittis*

De Wert

- 12 *Saule, Saule*

White

- 12 *Lamentations* (Kalmus)

Willaert

- 20 handwritten *O crux splendidior*

Brian Clark