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Our next issue is nominally *September*. However, in view of our lengthy summer trip, we hope to get that issue out before we leave at the end of July. The issue after that is due at the beginning of October.

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tel +44 (0)1480 52076 fax +44 (0)1480 450821
e-mail cbkings@ibm.net

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If I mention the importance of hymns again, it may seem that my methodistical background is coming to the fore. But Paul McCreesh's background is catholic, so it is particularly significant that he opened the Spitalfields Festival by leading the audience in a hymn-practice before his Bach concert began and included three unison chorales for the audience in the programme, ending with 11 verses of *Vom Himmel hoch*, complete with organ interludes. He stressed the aesthetic experience to be had from such singing, and the audience seemed to agree: everyone I spoke to afterwards approved of and enjoyed the experience. (I didn't ask how they reacted to the words; they were sung in Latin and German, though I had also included singing translations on the hymn-sheet.) There is, of course, a strong possibility that direct imitation might become a meaningless fad. But now that active experience of worthwhile and singable monophonic melody is so rare, any opportunity is to be encouraged.

I keep on coming across snippets of information on how learning music is beneficial to other aspects of education: e.g. if children study music in time that would otherwise be devoted to maths, their maths mysteriously improves. It is worrying that music (which should, of course, include unison singing) is so often squeezed out of school timetables to make room for more useful subjects. The three diffuse TV programmes *Music & the Mind* by the string quartet leader Paul Robertson shown on Channel 4 recently made similar points. It is worrying that, according to a recent report, the words generally associated with the arts by 14-24-year-olds are not *beautiful*, *pleasing* and *harmonious* but ones connected with communication, therapy and awareness of social issues. We should avoid playing into the hands of politicians and sociologists by assuming that social relevance is music's prime duty. It may indeed be helpful and beneficial to the community in all sorts of ways, but music is a more fundamental part of human nature. And if we place too much emphasis on its social usefulness, we are likely to find that the artistic quality becomes second-rate. *CB*

BOOKS AND MUSIC

Clifford Bartlett

Rather a lot of material has arrived over the last month, and there was already a pile from PRB that I should have included in the June issue. So this section is longer than usual, despite holding over some reviews until September.

CALDWELL on EDITING

John Caldwell *Editing Early Music*. Second edition. Oxford: Clarendon Press, 1995. xii + 135pp, £14.99 pb. ISBN 0 19 816544 7

We didn't receive the second edition on publication last year, perhaps because it was not changed enough to warrant the despatch of a fresh set of review copies. It is encouraging that sales have been so good that it was already out of print by the time I asked for a copy in March and that it had to be reprinted. I commended the original edition in *Early Music News* in 1985 and do not need to praise it again. Caldwell has had a wider experience of editing than most, and he writes with authority, experience and clarity. The additions comprise a couple of paragraphs in the Preface and an eight-page Postscript: not enough to justify buying a new copy if you have the old one, though anyone interested in the practice of editing (which should include all performers of early music) would benefit from reading it. One topic raised for the first time is the effect of computer-setting, especially since many editors now prepare their own camera- (or photocopy-) ready output. Not all systems allow for the needs of early music, and modifications may need to be made to ideal editorial practice to suit what your program can do. With PMS (the system I use) it was originally impossible to print ligatures or preliminary staves without understanding the program more thoroughly than I did. Both problems are now solved. (Jon Dixon was more concerned about the latter than me; since King's Music editions generally retain original note-values and signatures, the information on clefs can be concisely conveyed on the bottom line of the first page.) Caldwell offers no specific advice on this problem; but if you are involved in producing camera-ready copy, reading this will help determine your policy and perhaps make you consider more seriously how to present the music.

PERFORMING ENGLISH CHURCH MUSIC

English Choral Practice 1400-1650 edited by John Morehen. Cambridge UP, 1995. xii + 246pp, £40.00. ISBN 0 521 44143 9

There were a couple of references to this in the *Annual Byrd Newsletter* last month (items no. 242-3 on p. 3), where the publication date was given as 1996; it is actually dated 1995, though appeared this February, so no doubt in next year's *Newsletter* it will be corrected to 1995 [*recte* 1996]. Richard Turbet took issue with a few details of David Wulstan's contribution, but the main substance of his article is a comparison of the voice ranges of Byrd's Latin and English works and the Latin works of Tallis and Ferrabosco I, using statistics compiled by John Dufill. The influence of Ferrabosco on Byrd has long been known; what is interesting here is that it extends to the vocal layout and tessitura. This links with John Milsom's essay 'Sacred songs in the chamber' dissociating Byrd's Latin works from the ecclesiastical tradition and advocating performance by one-to-a-part ensembles rather than choirs. Milsom uses the same comparison with hearing a Mozart quartet played by an orchestra as did Simon Ravens writing about Bach cantatas sung by a choir (*EMR* 19, p. 6).

It is typical of this sort of collection that there should be no interaction between disagreeing contributors, and disagreement there certainly is. The first article is by Roger Bowers: 'To chorus from quartet: the performance resource for English church polyphony, c. 1390-1559'. This traces the change from solo-voice to choral performance in a way that is entirely convincing. More controversial is the attempt to pin down the types of voice and ranges for the repertoire. His arguments about how the voices are distributed and, over time, change within that range is fascinating and too complex to summarise. My worry is his assumption that the two voices in use at the beginning of his period were alto and tenor rather than tenor and bass. Bowers tries to argue this from evidence of the period itself rather than moving back from later music. The case to be made by the latter is indeed strong, since there is a continuity which it is difficult to dispute. However, his assumption that, since the alto voice existed, it must have sung the upper part seems no more logical than the opposite: that since the bass voice existed (a biological fact, irrespective of whether chant had to avoid going too low so that boys could always sing it), it would have sung the lower. He claims (p. 13) that the alto voice was 'unlikely to have had anything to contribute to the performance of plainsong'; but surely it is plausible that falsettists sung chant at the same pitch as the boys. The suggestion that most plainsong melodies only require a compass of a ninth ignores one whole category, the sequence, which was prominent in the medieval Mass.

The discussion assumes that only English evidence is relevant. But at the time of Dunstable English music circulated freely in continental sources; was it performed differently, or should the basis for evidence be widened? Later in the period, the musical repertoire becomes distinctly separate from that across the channel. It is, however, curious that by the second half of the 16th

century the conventions of notation in high or low clefs were universal in England and on the continent, so perhaps England was not so cut off. Bowers rejects the idea of clef codes for the period he discusses: it is presumably a topic he will cover in the eagerly-anticipated sequel. I hope he will consider how musicians decided at what pitch to begin a work that they had not sung before.

David Wulstan is scathing at the 'Snark-like belief' that for Byrd a' might = 440, But why is that so unlikely? A glance through the *English Hymnal* shows that the lowest note its editor expected church-choir basses to reach is F, which happens to be the lowest note of the F4 clef. English church-pitch may have wandered a bit since 1906, but not enough to make it necessary to write out Vaughan Williams's music in a different key. Moving back from Byrd to the Eton Choirbook repertoire, there is little room for controversy unless you are already committed to a theory; with a compass of 22 or 23 notes, the bass is unlikely to be below F or above G and the treble top note will thus be F, G or perhaps A. In practical terms, the music can be printed at the original pitch notation and it can be sung at modern pitch, or perhaps a fraction higher. The problem with his essay is that he mixes up his valuable comments on tessitura and transposition within the system with his less convincing ideas on absolute Tudor pitch. It is typical that he distorts the table of voice ranges, based on an analysis of untransposed notation, by transposing it by a minor third (p. 122) and he similarly confuses the issue when talking about the F3 clef in *Domine quis habitat* (p. 127). He is also out of touch in condemning the trend back to unreduced note-values. One only needs to glance at the examples in Roger Bray's article to see the problems caused by adopting a notation which requires beamed quavers and semiquavers. It is careless to call add. 31390, a table-book, a score (p. 128).

Bray deals with the problems of music that is deliberately written to be complicated. Now we are alerted that what survives of some academic works may be early-Tudor 'performance versions', there is the possibility of reading behind some anomalous notations to reconstruct a possible original, and then perhaps find a more accurate way of notating it. Editors will need to be more alert and suspicious. David Mateer also has advice to editors to be suspicious of later scribes, especially those with a horror of melismata on final syllables. John Morehen reminds us how few good sources there are of Tudor and Jacobean English sacred music and suggests various errors in innocent-looking sources: simple anthems that should have an ABB rather than an AB structure, four-voice anthems stuffed out with a fifth voice, changed solo voices in verse anthems, and possible pairings of services and anthems. He is puzzled by the distribution of settings of the funeral sentences and concludes with some quotes on the standard of cathedral singing of the early 17th century.

Alison Wray contributes chapters on the sound of Latin and of English. It is amazing how quickly the pronunciation of Latin has changed within our century; writing in 1934, Dr Brittain claimed that Italianate pronunciation had not made much headway in Anglican circles; yet by the time I studied medieval Latin with him in 1960-61 it was ubiquitous. Sadly, the 'old English' pronunciation, not too different from that of the 16th century, vanished equally fast. Learning Latin in the 1950s, it was a very long time before I twigged that the schoolboy indication for 'watch out' was not two mysterious initials KV but the Latin *cave* (as in the Pompeian mosaic *cave canem*). Wray argues convincingly that the humanistic attempt to revive a classical pronunciation in the 16th century was not pervasive. Both chapters should be read by those concerned with how the music sounded.

The remaining chapter is by Jane Flynn on the education of choristers, which showed an increasing orientation towards music. There are two quotations I cannot resist. One is to a 'counterfeit tenor' (p. 193) in an ensemble otherwise of treble, mean and bass. And there is a lovely example of unstandardised spelling on p. 197, where Andrew Kempe is appointed to teach 'mwsek, meaners, and wertew' – a challenge for our proof-readers! The book concludes with indices of manuscripts and works cited as well as the usual index of names and places (but not ideas).

DIPHONIOUS ROTENBUCHER

Erasmus Rotenbucher *Diphona amœna et florida*: a Collection of Bicinia... edited by Richard D. Bodig (*Renaissance Series* nos 1-2). Albany: PRB, 2 vols, 1996. $27.00 each, $50.00 together. ISBN 1 56571 140 8 & ...141 6.

I must confess that I had not heard of Erasmus Rotenbucher. He was a pupil of Georg Rhau at Wittenberg and combined musical editing with schoolmastery at Nuremberg (Hassler may have been a pupil). He eventually became sacrist and almoner at St. Sebald. (If I had read the preface earlier, we might have looked at the church with greater interest on the way home from Regensburg; incidentally, the organ CDs on sale there were of Bach, not Pachelbel.) *Diphona* (1549) was the first of his two anthologies of Bicinia. They are presented here by range, vol. I containing 6 pieces for two treble clefs and 47 for treble and alto, while vol. II has 7 for two altos, 1 for treble and bass, 33 for alto and bass, 4 for two basses & a trio for three altos. This is in terms of the clefs of the edition, which prints all tenor-clef parts in alto clef. The choice of clefs, which relate too specifically to the preferences of viol players, is inconsistent with the quartering of note values, which they generally detest. I've already touched on one problem of shortening note-values on page 2. There is an additional disadvantage here in that, in the absence of the words, it is even easier for beamings to influence phrasing wrongly. But why omit them? The biggest clue to phrasing is the underlay; by omitting it, the player is denied the best guidance for making sense of the notes, even if some of the texts may be contrafacta; the publisher is also denied the chance of selling to singers except those skilled in

solmisation. The edition might have been more useful if alternative clefs (especially octave-treble) had been used in the second copy of the score that comes as a part.

Those who have copies already should request two replacement sheets. If you are habitually frustrated by the inadequate instructions which come with electrical goods or self-assembly furniture, you will be amused by the meticulous detail with which we are instructed to insert the substitute leaves – a dramatic rendering of it could make quite an entertaining sketch at an end-of-summer-school concert. An easier alternative is to paste over the two incorrect pages.

PRB Productions, 963 Peralta Avenue, Albany, CA 94706-2144, USA. 510 526-0722, fax 510 527-4763, e-mail PRBPrdns@aol.com

MUSIC for VIOL

William Cranford *Six Fantasias for Six Viols* edited by Virginia Brookes (*Viol Consort Series* 27). PRB Productions, 1996. v + 34pp + 6 parts, $28.00. ISBN 1 56571 128 9

John Hingston *Suites for Two Treble Viols (or Violins), Bass Viol, and Organ* edited by Richard Charteris (*Viol Consort Series* 25). PRB Productions, 1996. vi + 32 pp + 4 parts, $28.00. ISBN 1 56571 104 1

John Hingston *Fantasia-Suites for two violins, bass viol and organ* edited by Richard Charteris (*Viol Consort Series* 22). PRB Publications, 1996. vi + 42 pp + 4 parts, $28.00. ISBN 1 56571 103 3

John Ward *The Six 'Oxford' Fantasias for Four Viols* edited by Virginia Brookes (*Viol Consort Series 15*). Second edition, revised. PRB Productions, 1996. iv + 18 pp + 4 parts. $25.00 ISBN 1 56571 142 4 & Organ part (*Viol Consort Series* 15a), $8.00. ISBN 1 56571 143 2.

As the series numbers indicate, PRB have been making substantial inroads on the English viol repertoire. I'm not sure if I have been keeping my copy of the Gamba Society *Index* up to date over the last few years, but think that the only Cranford Fantasia a6 available is No. 1, also attributed to Ward, which the Society published (in parts only) as SP 66. This new edition has the compete set (for TrTrTTBB), in a typically neat score and parts. Despite (or because of) a few harmonic oddities, these look attractive to play, and even to listen to! There is no organ part, though desirability of the participation of an organ does not necessarily depend on whether a part survives.

The two Hingston sets have rather similar titles. The Gamba Society Index has one set headed 'VIII. Fantasies and Almandes for 2 trebles, bass & Organ' and a following section (misprinted II instead of IX) 'Fantasias, Almandes and Ayres for Tr Tr B Org'. PRB's *Viol Consort Series* 25 = VdG Soc VIII, *Viol Consort Series 22* = VdG Soc IX: the Gamba Society's fuller titling would have avoided confusion, since the difference in instrumentation is hardly clear-cut: indeed, the editor says that the set labelled (editorially) for treble viols was probably written to be played by Oliver Cromwell's violinists David Mell and Richard Hudson. PRB has been working through Hingston's output, and these two sets are of considerable interest. The music is much less effervescent and virtuosic than the best Italian trios of the time, but has a compensating contrapuntal interest and is perhaps more satisfying if you are playing for enjoyment rather than for public performance. Most of the critical commentary is devoted to listing original time signatures; use of preliminary staves (as in the other issues here) would have dealt with that more conveniently. The inclusion of a separate organ book is a luxury; I can't imagine myself using it, though it does avoid a few awkward turns.

The 1992 PRB publication of the Ward Fantasias a4 has already sold out (most encouraging for the continuation of PRB's viol programme) and it has been reissued with a new introduction, some corrections and a new organ part from Och 436 (which is available separately). PRB's handout, though not the edition itself, suggests that the organ reduction is so complete that it could be played alone, provided that one had an instrument with a short octave. Incidentally, the 'Oxford' (to distinguish from the Paris set) appears on the title pages but not the covers.

PERFORMING PURCELL

Performing the Music of Henry Purcell edited by Michael Burden. Oxford: Clarendon Press, 1996. xvi + 302pp, £48.00. ISBN 0 19 816442 4

I have mentioned the 1993 Oxford Conference and its prospective publication several times since *EMR* began; here it is at last, with a preface dated 1994, so the editor seems not to be responsible for the fact that the publication of a conference organised early enough to stimulate those intending to perform the music in 1995 has not appeared in print until six months after the tercentenary year was over. Fortunately, some of the information circulated, at least informally. It is, though, a pity that the publication is so cut off from the occasion upon which it depends. The book is primarily by musicologists, whereas at the conference itself words were freely alternated with music; printing the full conference programme would have demonstrated this.

It was at times an occasion of controversy, and it is a great pity that only the formal papers are represented with no attempt to take further discussion of the divergent views that were presented by the speakers but discussed at some length both at the sessions and at the bar. Bruce Wood's investigation of the Funeral Music is fascinating and provocative, but his remarks on the slide trumpet do not take account of the preceding paper by Peter Downey, which casts considerable doubt on whether flat trumpets really played the bass part of the March and Canzona or played at all in *Thou knowest Lord.* Comment from players of the instrument would have been welcome here. Wood proposed that the *Old English March* was used to accompany the March, but the version illustrated was, we were told by

Maurice Byrne from the floor, four times too slow. I presume that there was some private discussion between Wood and Byrne, but the only mention of the matter is a footnote and the remark 'Thus obliged to reflect further on the question, I have finally settled on twice the speed'. Is the conclusion a compromise between two views, a guess, or based on solid evidence? Since the matter of military drumming was raised, it would be nice to know what evidence there is for continuity of marching speeds over the centuries. Is there information in army manuals?

Bruce Wood begins with the most extraordinary footnote I have seen since the one in which Philip Brett condemned the use of the description 'normal' for the SATB clef combination as being rude to homosexuals (as a result of which, I tend to think of the *chiavette* as the homosexual clefs). He criticises Robert King for being present for only the second half of his paper. Robert (along with Crispian Steele-Perkins) did indeed arrive late, because the paper began half an hour earlier than announced. This was a pity, since Crispian is extremely knowledgeable about trumpets of the period and had apposite remarks to make on the subject. But the implication that Robert should have re-recorded his performance to take account of this paper (even though, as the author admits by his correction to the beating of the march, it was itself erroneous) shows the musicologist living some distance from the real world.

Bruce Wood's suggestion that, apart from Purcell's anthem, the funeral sentences were sung to the setting by Morley has been circulated widely. Whether true or not, it is certainly valuable to be reminded that Purcell's late setting of one sentence does not belong with his earlier *Funeral Sentences*. The problem, however, is the dubious attribution of the setting ascribed to Morley. 'Lingering doubts remain as to whether all, or indeed any, of the seven sections of this Service emanate from Morley's pen' writes John Morehen in his introduction to EECM 38 (a sentiment repeated on p. 216 of *English Choral Practice* reviewed above). The idea that it has a pedigree of use at royal funerals is thus less plausible, and surely Tudway's comment that it was 'Usually perform'd at Westminster Abbey Att y^{e} Funeralls of y^{e} Nobility, &c.' implies, by the significant omission of the word, that it was not associated with royalty? The idea that Purcell's setting was written to supplement the music that circulated under Morley's name is not implausible, but not fully substantiated.

Books on performance practice used to concentrate on details of ornamentation. There is one such chapter here: H. Diack Johnstone on the signs in the keyboard sources. Tempo is one strand of Lionel Sawkins' investigation of the Frost Scene in *King Arthur*. How to represent the shivering requires first some concept of tempo. He demonstrates the enormous variety in modern performances, maybe caused, at least in part, by the inconsistencies of the Purcell Society edition (until last summer, when the King's Music one appeared, there was no published alternative). Roger Savage attempts to imagine how the scene might have been staged, based on a specific recollection that Cupid summoned Genius with her back to the audience. Julia and Frans Muller relate the available knowledge on staging to the elaborate set for the masque in Act V of Dioclesian and Ruth-Eva Ronen introduces the related topics of costume and etiquette. A conclusion one might draw is that, if we are not going to do a 1690s staging of the operas, the other 'authentic' procedure is to use modern dress, since the original costumes would not have been archaic.

There are two chapters on Purcell's singers. Olive Baldwin and Thelma Wilson assemble information on those who performed in the stage music (listing each singer's repertoire, with range, in an appendix). It is valuable to have so clearly documented (p. 117) Playford's practice of using treble clef for tenor songs; failure to understand this has led several editors and recordings astray. They are explicit in their statement that the chorus comprises soprano, tenor, second tenor/baritone and bass. Timothy Morris analyses compasses in the odes; a similar survey is needed of church compasses to further discussion on whether there were distinct pitch levels in operation. Dominic Gwynne's study of English organs of the period includes a table of their likely pitch, though there is a limit to what that can tell us if the players regularly transposed. As mentioned in his letter in May, Peter Holman writes about the surviving performance material of the Oxford degree Acts, which gives some guidance on what sort of music might have been performed by soloists, what by more than one to a part (another appendix lists the sources and number of parts). John Dilworth describes violin-making of the time, and appends a list of London makers. (Those attending the conference had a chance to hear the quartet of instruments made by William Baker of Oxford.)

Richard Semmens writes about the dance music in the operas. He perhaps under-rates the possibility of continuity with the earlier English tradition; musically at least there seems to be a line to be drawn from choreographed anti-masque dances to the Chair Dance. Andrew Walkling discusses political allegory and how it might be treated in modern performance. He is perhaps naive about the freedom of expression possible in the modern Anglo-American tradition: the chances of an American (perhaps even a British) sociologist getting a new job would be slim after writing an article, however well-documented, which demonstrated that children brought up in a family setting with a mother at home and a father going out to work were better adjusted to life than those from families where both parents worked and shared domestic roles. Even musicologists who hate pop culture have to be polite about it. The one contribution still to mention is that by the editor, a depressing (not, of course, through any fault of the writer) survey of the history of the revival of the dramatic operas. But we should not be too superior about a version prepared for use in women's institutes and youth clubs: I wonder how much Purcell was performed in such places last year.

This presumably is the last book to come from the

tercentenary celebrations; it is a worthy one, packed with information that peformers should reflect upon, even if in some cases critically. Having kept all the new Purcell books in a plastic box, I must now reorganise my shelves to find room for them. My guess is that this is one which will be taken out again more than most of the others.

BLOW ANTHEMS

A Blow Anthology: 8 Anthems edited by Deborah Simpkin-King. Oxford UP, 1996. iv + 67pp, £9.95.

In view of the neglect of so much of even Purcell's church music, it is not surprising that Blow's is so little performed. But there is a considerable number (29) of full anthems, much more appealing to modern small choirs then those with extensive solos and a perfunctory choral conclusion, so this anthology should appeal. Half of them are difficult of access (or, to be more personal, I don't have in modern edition), and there are no overlaps with the four which King's Music issued last year. The only one likely to be at all familiar, perhaps because of its brevity, is *Let my prayer come up*, written for the coronation of William and Mary in 1689. The editor here preserves the irregular barring of the only source. Most of the anthems are for four voices with organ, but three have soloists on both *dec* and *can* sides. The editor discusses whether *verse* means solo or semichorus; surely in most establishments, even perhaps routinely at the Chapel Royal, there were not enough singers for that to be a meaningful question. The anthems are printed untransposed and fit SATB, though with a slightly flatter original pitch, alto parts (some of which have an extraordinarily narrow range) could be sung by high tenors. Blow is, thanks to Burney, notorious for his harmonic infelicities; what may disappoint the modern singer more is a certain blandness (at least when compared with Purcell) of the word setting. Nevertheless, here are eight pieces with no particular seasonal association, so useful for church and chamber choirs at any time of the year.

TELEMANN – Cantatas

Georg Philipp Telemann *Fortsetzung des harmonischen Gottesdienstes...* edited by Jeanne Swack. (*Baroque Music Series*, no. 3) Albany: PRB Productions, 1996.
Vol. 1. *Cantatas* No. 3, 5-6, 12, 22, 26, 35-36. Score: xiv + 81pp, vocal score & 4 parts, $72.00, extra parts $7.00
Vol. 2. *Cantatas* No. 37, 45, 47, 48, 52, 53, 58, 67, 72. Score: viii + 83pp, vocal score & 4 parts, $72.00, extra parts $7.00
Thematic Index 24pp [no price given]
ISBN 1 56571 084 3, ...085 1 & ...091 6

The progress of Bärenreiter's Telemann edition is painfully slow: one wonders why, since for a large amount of the output there are no great editorial problems. The series of 72 cantatas for solo voice, solo instrument and continuo appeared in the *Musikalische Werke* so long ago that they are out of print. I have heard several rumours of people working on the sequel for two instruments and continuo. Here we have the first two instalments of what will be a 7-volume complete publication. It is handsomely done, and is good value provided that you want several cantatas for a single instrument. The apparently erratic selection of numbers for each volume comes from a desire to group them in the way that is most helpful to the modern user. The original order is shown in the thematic catalogue, which gives both instrumental and vocal incipts for each movement. But arrangement by the church year (starting at New Year, not Advent) is not the most economical one. Using type of voice might have been an option, but Telemann is so insistent that his voice parts are not too extreme in range that there was no alternative but to take instrumentation as a basis. So these two books contain music for flutes and recorders. There is, in fact, little use of the recorder, so it is a pity that No. 48, for recorder and oboe, is not placed in vol. 1 with No. 36 for two recorders and No. 6 for violins or recorders.

Vol. 1 includes Telemann's preface along with a translation. He remarks on the importance of accentuation and punctuation for the composer and performer; his comments elsewhere about *appoggiature* might have been quoted. In two respects the edition was notationally progressive in Germany: by the use of the treble rather than soprano clef ('used for singing by virtually all foreign musicians') and by using roman rather than black-letter for the text underlay. He also claims it better to use good-quality paper printed on both sides than cheaper paper on one side. The original publication comprised a score (with the instrumental parts only cued for the voice and the continuo players) plus two separate parts for the upper instruments. From my recollection, the score is somewhat compressed, so this modern edition will be welcome even to those for whom facsimiles hold no fears. It would, however, have been nice if a blank page could have shown what the source looks like. All we have here is a modern-type replica of the title page. This curiously has the phrase 'comprising a vocal part, with accompanying thorough-bass, which may in turns be sung sung by all four voices'. This is confusing, in that there is no material for four voices here. There are, however, fuller MS versions of most of the works here surviving at Frankfurt, and Brian Clark tells me that there is in Brussels a version of the cantatas as published but with four-part chorales added.

The edition is commendably done. There is a certain amount of modernisation, e.g. of incomplete key signatures (though not of minor keys short of a flat) and verbal orthography has been modernised. Translations of the texts are given in the commentary. The vocal score follows the spirit of Telemann's score and includes an instrumental line when the voice is silent, giving the singer a cue and something coherent to work from. The *basso continuo* part has the voice part included just in the recits. (Each cantata is in the standard form of two *da capo* arias separated by a recit.) An additional part labelled 'viola (ripieno)' doubles the bass an octave higher. Telemann suggests this for performances where the instruments are doubled; but I would have thought that anyone wishing to provide larger-scale

performances would go to the Frankfurt versions. The score allows a blank stave for the keyboard player to scribble his own realisations. Unlike most editions, the figures remain above the notes and are not transferred to beneath; they may thus be in the way of your scribbles. The right hand stave is, however, occupied by the instrumental cue when the voice part is silent: should not that have been placed in the voice part, or do we assume that the keyboard player is supposed to double the instrument, as is now being argued for earlier music? But if so, he should continue to do so in the vocal solos so the blank stave would be unnecessary.

This is a valuable addition to the repertoire; trio-sonata + voice is an useful ensemble, so I hope that many players will acquire the volumes relevant to the instruments they play. Congratulation to PRB for doing a job that one of the major publishers should have done long ago.

TELEMANN – Quartets

Telemann *Six quatuors "Pariser Quartette 1-6"* Mieroprint (EM 2032), 1996. DM 59.00
Telemann *Nouveau quatuors "Pariser Quartette 1-6"* Mieroprint (EM 2033), 1995. DM 59.00

These are standard works of the chamber-music repertoire, but have become surprisingly inaccessible. There is no need for me to comment on the quality of the music or the interest of the instrumental combination: flute, violin, gamba, cello & keyboard. These are taken from Parisian editions; there is thus no problem in legibility and circulation by facsimile is the most economical way to get the music to the players. Bärenreiter seem not to have kept their modern editions in print. As is usual with Mieroprint, the paper is thick and rather a dark cream, with each part comb-bound. I don't know whether it is accident that my copy of the first set is in a box, the other set isn't. Some players will already have the now-unavailable facsimiles issued by Mark Meadow; I am sure that those who have not will be grateful to Elly van Mierlo for their new availability.

Mieroprint, Postfach 5544, D-48030 Münster, Germany tel +49 (0)251 232986, fax +49 (0)251 2301884

SACRED WORDS

Harold Copeman *Singing the Meaning: a layman's approach to religious music* with a preface by Bruno Turner. Oxford: the author. 187pp, pb, £12.00 ISBN 0 9515798 6 X

I mentioned this in my editorial in May. It is now published, a neatly-produced volume (paperback but bound in sections, so pages won't fall out) adorned with an illumination of the Keys of Heaven. The author's type-setting is accurate, though I wonder whether those who are not involved in producing copy for publication are as aware as I am of the lines with too much space in them? (I probably worry too much and favour too many hyphens.) An advantage of self-publication is that the book was produced rather more quickly than the Purcell essays; it reached me on 1 June, yet contains a reference to the discussion on liturgical reconstruction in the March *EMR*.

Harold is an enthusiastic amateur who must now be well into his 70s. We first met when we were cast as a pair of scribes in a medieval liturgical drama, a double act that lasted through the 1960s. An enthusiastic small-choir singer, he has spent much of his retirement investigating the various pronunciations of Latin (his *Singing in Latin*, frequently quoted by Alison Wray in her article mentioned above, is still available from him at £15.00). Here he addresses two matters. First, the ignorance of many modern singers about Christianity and its services. It is difficult for those of us with greying or receding hair who were brought up within the church to understand that the majority of younger people, even if well-educated, lack the religious knowledge that is part of our historical culture. To take an recent example, how many of those who are not yet *nel mezzo del cammin di nostra vita* realise how much of Martin Luther King's famous 'I have a dream' speech is a web of biblical quotation and paraphrase? This book gives those who have discovered a love of church music background knowledge. Much of it may seem terribly elementary, but that is probably necessary. There are simple, non-technical descriptions of difficult theological arguments and well-known musical texts are mentioned whenever appropriate.

Harold is concerned that singers should understand what they are singing, and is continually raising the question of how they can sing texts that they do not believe. He does this to some extent by invoking modern theology to explain away the stories of the nativity and the existence of hell and heaven; an appendix reprints a whole sermon on the latter. But he is nearer the solution when writing about the Late Middle Ages: 'the singer was part of a collective act of worship, not an individual expressing his reaction to the holy scriptures or to God's works.' He ignores the 'cultural tourism' defence: one may be embarrassed by some of the texts one encounters in Bach's Passions or American shape-note hymns, but it gives a chance to get inside a different set of feelings from one's own (which is one reason why we are interested in early music anyway). I felt that Harold nagged at this problem too much, not because it isn't important, but because the singer needs to work out his own solution. Perhaps the fashion for performance in the original language rather than English of Latin and German church music is partly a way of avoiding having to come to terms with the meaning by concentrating on the sound.

I noted a few specific points for comment. Are we to change the familiar German/Latin carol to *Puer natus in Nazareth* (p. 13). It emerges later that Harold has been reading A. N. Wilson – hardly, I would have thought, a reliable authority (I was deterred from even opening his *Jesus* by the naivety with which he talked about its contents on a radio interview). Harold seems to think that *Praise to the holiest* as a hymn has something to do with Elgar (pp. 69

& 83); but it first appeared in *Hymns Ancient & Modern* in 1868 (three years after the poem was first published and when Elgar was 11); the tune John Bacchus Dykes wrote for that publication is still, as far as I know, the normal one. The monthly cycle of the Psalms in the Anglican liturgy is divided between matins and evensong, not just confined to evensong (p. 72). It seems a bit pointless to mention Palestrina's hymn cycle unless one is going to discuss alternatim performance, and the *Choralis Constantinus* is hardly relevant in this context (p. 74). Sadly, I doubt whether the criticisms of Mrs Alexander's awful verse will do anything to depopularise *Once in royal David's city*, though I am not so scornful as Harold of the less-pretentious *Away in a manger*, especially when sung to the simple, non-choral original of Kirkpatrick's tune.

I sometimes found the book embarrassingly personal; but it was not written for me nor (I hope) most of our readers. If you are among those who regularly sing *There is no rose* without knowing why, buy it and read it.

Copies available from the author, 22 Tawney Street, Oxford OX4 1NJ, tel +44 (0)1865 243830 at £12 (UK), £13.50 (Europe) £16.00 (or $US25) elsewhere.

COLLECTED READ

Daniel Read *Collected Works* edited by Karl Kroeger (*Recent Researches in American Music*, 24/*Music of the United States of America*, 4) A-R Editions for the American Musicological Society, 1995. xxxviii + 332pp. ISBN 0 89579 319 9

'Daniel who?' many readers may ask. Read is certainly not a household name, though one item by him was included on a CD we reviewed last month (*Ghoostly Psalmes* on p. 14). The AMS has done a great service to the study of American church music by co-publishing the four volumes of William Billings' *Collected Works*. Kroeger was involved in that project and has now continued with the first composer after Billings to produce a book consisting solely of his own music. *The American Singing Book* appeared in 1785 and ran to five editions. Nine of its 49 tunes appear in the 101 tunes in *The Core Repertory of Early American Psalmody* (RRAM 11/12), which means that they appeared in 44 collections before 1810 (in competition with tunes known throughout the 18th century), so its contents evidently had a large impact at the time. This volume contains that collection, together with his own contributions to *The American Musical Magazine* (1786-7) and *The Columbian Harmonist* (1793-5). His last publication, *The New Haven Collection* (1818), was an anthology in a more Europeanised tradition. The 1785 publication in particular is certainly worthy of publication, though I have some doubts whether justice might not better have been done by a facsimile. Read is no Billings. The perceptive editorial introduction notes: 'To take William Billings's music as a point of comparison, one is often struck by its sheer tunefulness, as if the composer were drawing from a deep well of melodic inspiration that he trusted. Read's music leaves a different impression... The shape of many of Read's melodies also worked against their making a strong impression' (p. xxvi). This is pretty damning: if you are writing hymn-tunes and have little melodic flair, your other skills avail little. (I think that Kroeger exaggerates when claiming that the impact of fuging tunes lies in their harmony and counterpoint as much as their melody.) Anyone who wants to study Read's music is likely to be perfectly familiar with the original notation and would rather see that than a transcription, so an annotated facsimile may have been a better solution.

There are seven set pieces, of which the homophonic *Hear our pray'r, O Lord* and *It is better to go to the house of mourning* seem more impressive than the more contrapuntal ones like *O be joyful* and *I know that my redeemer lives*. The latter is free of Handelian influence, but *There were shepherds* leads into the familiar *Glory to God*. What is printed looks like a cued chorus score: was that really how it was performed?

This is a slightly awkward volume to use. No item is numbered and not enough care has been taken to put verses on the same opening as the music. Items of the appendix have their source stated above the music but not those in the main sequence.

The volume includes the typically-didactic introduction to *The American Singing Book*, and there is also a section on performance practice in the editor's introduction. Kroeger points to no explicit evidence for tenor and treble doublings; but it is specified by Billings and survives in the later shape-note tradition, so one would expect some reference to prohibition of it if Read did not expect it. Suspicion that there might not have been enough tenors is only relevant is we forget that the tenor is the tune and was presumably sung by everyone, not just the choir. Judging by contamination of orally-transmitted British repertoire, might not singers have swapped to the soprano part when the tenor was too high and vice-versa? The desire for a preponderance of basses would have been because, with the congregation singing the melody, the tenor line needed little assistance from the choir, while supporting the bass helped keep the congregation on the move (like the modern organist using the pedals for the same purpose). Read gives the impression of desiring a greater refinement of style than I was imagining when writing about the *Ghoostly Psalmes* CD last month, perhaps a sign of the respectability of New Haven. Instruments seem to have been used increasingly as well as ornamentation.

Despite some doubts about whether Read's music justifies this treatment, it is excellent that in America at least the 18th-century hymn and anthem tradition is taken seriously and published by the AMS. When will *Musica Britannica* begin to issue some of the wealth of our tradition?

PERIODICAL INDEX

I was interested by an advert for a new CD-ROM and WWW index to current musical periodicals. It covers over

400 journals from over 30 countries (though not *EMR*), and claims to include abstracts as well as full bibliographical details, with thorough search possible. It is starting with 1996, with quarterly cumulative issues, and intends to backdate to 1993. Cost is £650 pa, with an option of a starting price of £995 to include 1995 or £1685 to include 1993-95. Detail from Chadwyck-Healey Ltd, The Quorum, Barnwell Rd, Cambridge CB5 8SW, fax 01223 215512, e-mail marketing@chadwyck.co.uk (or USA 703 683 7589, mktg@chadwyck.com).

It puzzles me that an organisation starting from scratch and without its bibliographic good-will can compete with RILM, which has an international team providing information and already has 25 years experience in running a computer-based music index. It will have to compete to keep its market. I suspect the price of IIMP will confine it to libraries (is this yet another resource which will result in their having less money available to buy music?) But the cost of data packages should drop rapidly when it can be assumed that most musicologists have a CD-ROM drive. I don't myself: sadly, I bought our most recent computer a few days before it could have been included at minimal extra cost, and have not yet felt the need to add one. If *Newer Grove* (does it have a title yet?) is published thus, most musicologists will need CD-ROM (or whatever the best system is by then), and musico-bibliographical publications can drastically reduce in price since the market will be so much larger. (Incidentally, my advice to Grove is to publish in hard copy but offer an annual updating service on disc each year, including a disc version of the initial hardback as a free carrot for early subscribers.)

RECENT JOURNALS

RMA Research Chronicle 28 (for 1995) is edited by Jonathan Wainright, recently moved from Oxford to York. The most substantial contribution is by Michael Burden: a catalogue of what he calls 'the independent masque' in 18th-century Britain (including Dublin). This is useful, first for drawing attention and defining a form, then for giving detailed information about it. The only lack is a guide to the extent of the surviving music: whether the music sources cover the complete text of the libretto and whether there is a full score or only a cut-down version. Where there is a full score, listing the instrumentation would have helped.

Moving backwards, John Harley contributes a catalogue and account of Lambeth Palace Library MS 1040, keyboard dances in part by John Ayleward (d. 1669) in his own hand with others by the owner's teacher in the 1650s. David Mateer concludes his study of the Gyffard Partbooks (BL Add. MSS 17802-5) with largely biographical matters, pinning the relevant Gifford down to Roger Gifford (before 1538-1597), a physician with catholic sympathies, which would explain the archaic repertoire in a set of books probably copied in the 1570s. The first paper puzzles me ('Concordances for singing-terms common to the Septuagint and the Greek New Testament' by J. A. Smith). I fail to understand how anyone who needs this detailed information would not be able to read Greek type; on the other hand, those unfamiliar with Greek type would prefer the normal English names for the books of the Bible. It also adopts an unnecessary PC practice by avoiding the normal BC and AD in preference for BCE and CE. What is the point of substituting one abbreviation for another for a dating system that has an arbitrary base anyway? The *Research Chronicle* is available to non-members from Rosemary Dooley (tel. 015395 52286, fax 52013).

DOLMETSCH CONCERTINO

Rudolph Dolmetsch *Concertino for Viola da Gamba and Small Orchestra* edited and realized by Layton Ring. Albany: PRB Productions, 1995. ISBN 1 56571 106 8. Score $25.00, parts $30.00, solo part separately $5.00, additional orchestral parts $2.00, score & set of parts together $50.00

PRB issues contemporary as well as historical repertoire for early instruments. Rudolph is generally reputed to have been the most talented of the Dolmetsch offspring, and not just because he had the advantage of dying young – he was drowned on 22 December 1942 when his ship was torpedoed off the Azores. An LP of Dolmetsch recordings which I reviewed a few years ago certainly confirmed that he had a sound performing technique, an individuality of character and a professionalism that outshone the rest of the family. There is a note at the end of the autograph 'Total length 12:20. Finished April 12th 1941/at Elbridge Gun Site, Chichester'. It shows some confidence to be so precise over the duration of an unperformed work. This is a short score with a plentiful supply of verbal instrumental cues, so there is some guidance for editorial extrapolation. The original scoring is known (fl, ob/ca, cl, bsn, hn, harp & str), though Layton Ring argues that separate oboe and cor anglais players are required and sets out the score accordingly. I don't trust myself to make a qualitative judgment of a 20th-century score by sight, and playing it on the harpsichord isn't very helpful. It seems very English, but not specifically derivative. A seven-string gamba is needed. Was the composer imagining a specific instrument in the Dolmetsch collection? If so, it would help the performer to know what it was like.

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We were interested to receive an advert for the *Premio Bonporti*, an International Chamber Music Competition on period instruments at Rovereto, Italy, on 8-12 December 1996. Chairman of the Jury is Gustav Leonhardt; repertoire seems unrestricted by instrument or voice apart from a chronological boundary of 1500-1800. There is no mention of particular favour being given to those who perform music by Bonporti himself, but readers will know that we are publishing Maxwell Sobel's edition of his works and so-far have available his Trio Sonatas op. 1, Motets for solo soprano 2 vln, vlc & bc op. 3, Trio Sonatas op. 3 and Concerti a4 op. 11.

Premio Bonporti, tel & fax +39 464 437689,
e-mail ama@eclipse.it

CANTANTIBUS ORGANIS?

Martin Renshaw

Peter Williams *The Organ in Western Culture 750-1250*, (Cambridge Studies in Medieval and Renaissance Music). Cambridge UP, 1993. 396 pp. £53.00
Peter Williams *The King of Instruments – How churches came to have organs* SPCK, 1993 146 pp, £9.99

I reviewed the first of these in Early Music News *on publication, but have not seen the second. I am grateful to Martin Renshaw for sending some reflections on these important books.* CB

Perhaps now, more than ever, an answer to the question 'Why are there organs in churches?' is needed, if only in case the answer might justify in some irrefutable way their continued presence and acceptance into an uncertain future in those buildings, where acceptance of mere tradition is no longer to be taken for granted. In fact, these books do not really answer that question, which concerns today, not history; instead, they begin to uncover a deeper and ultimately much more interesting process: how music became the tonal and written-down science it is in the Western hemisphere (and how it was developed, specifically, in north-west Europe). Even his continual questioning and his delicate and suspicious handling of the available sources has not allowed Dr Williams to answer this deeper question directly, but it seems to at least one reader that the sub-text of the book is that the organ, because it ultimately had of necessity to systematise music into something that could be (literally) handled by or on a keyboard and sounded by tuned groups of pipes, played a large, and probably the largest, part in that process.

This first book is, self-evidently, not a book for the anoraked organ fan; instead it attempts an answer to a series of questions that few except the young and inquisitive would even think of asking. A bright child, though, would certainly be able to read and gain from the second book (a shortened version of the first, rather different in emphasis, but hardly less pithy), which is intended for the intelligent organist or pew-dweller: two species one hopes, without overwhelming evidence to the contrary, are not yet extinct.

The slant of the first book is clear from its title: although there is now a fair corpus of literature on early medieval science and technology, the organ has not before been treated as part of the reformed Benedictine monasteries' contribution to north-west Europe's musical and technical culture in the same way as have, for instance, clocks and wind- and water-mills. Any history of these technical achievements must squeeze the last drop from tantalisingly, infuriatingly limited documentary and physical evidence – and, of course, organs have proved to be less permanent than clocks or mills. One thing at least is clear: organs, their use and music were then so different from our modern idea of them that we can only glimpse something of their nature from the way in which they were described – but I wonder how useful an impression a Martian or Muslim would gain from most of what is written *now* about organs, when the word 'classical' has replaced 'organum' as a verbal chameleon, and the present attachment of the Japanese to Western organs is at least as deep a mystery as the Cistercians' ancient dislike of the instrument?

A would-be historian of the early organ faces two additional problems: one for us and one for the chroniclers. The first and more serious is that the word 'organum' can mean a number of things which are in themselves related: a work-tool, a musical style, a music book, a musical instrument or, finally, an organ, depending on the context or the scribe's desire to gloss his sources or to demonstrate his knowledge of his classical and ecclesiastical antecedents. Much of the larger book perforce is devoted to teasing out which of these is 'meant'; this can be heavy going for the reader, because the change from older inclusive meanings to a specific term took at least the span of five centuries of his book's title. The second is that somehow the early medieval mind happily took on St Cecilia as an organ-lover when the evidence for this was absolutely to the contrary – a mind-warp that is eerily reminiscent of John Major's embracing of the Judge Scott's report on the 'Arms to Iraq' *affaire*. We are shown that emblematic 'association' is not 'approval' (any more than Catherine 'approved' of her wheel) – this must explain the frequent (mis)representation of Cecilia in English windows and the church's simultaneous disdain of her sonorous emblem. It is a further reminder that the odds on the organ's continued acceptance are no better than they were when it was so accidentally 'associated' with the church's pomp and liturgy.

In order to interpret the scribal evidence, therefore, a wide range of disciplines has to be brought to bear: archaeological and architectural history, and investigation into the mind-sets of the courts and the various monastic orders within whose workshops the organs might have been made, technological development, iconography, liturgy and music.

It has to be said that Dr Williams handles all of these with linguistic precision and the cool confidence he has always displayed in his writing; only occasionally does his persistent and deep enthusiasm for the subject, or his joy in the discovery that evidence from two or more of these disciplines elide, lead him into piling conjecture upon possibility, and rarely does his deft juggling lead to apparent misapprehensions. Generally his approach to a nearly

intractable Cheshire cat of a subject seems to be both judicious and judicial. No doubt some scholars will disagree – it is their nature – over the extent that Dr Williams adduces what one might call negative evidence ('the dog that did not bark'), but I would rather say that there are times he might have pursued a line of thought even more tenaciously.

For example, a discussion of a 'shaft' (like a crankshaft) that tripped organ bellows at Notre-Dame in the late 14th century (p.331) might have noted the development of clockwork escapement and counter-weights at the same period. I believe, too, (with reference to p.318) that Roman water-pipes, made from drilled-out logs, have been found in the Thames silt; this technique was therefore potentially available to makers of wind-trunks (as their very English name implies). During the twelfth century at Fontevraud Abbey (near Saumur) and at many other large establishments (including Christ Church, Canterbury), cast and hammered lead was used in great quantity for water collection and distribution; this is surely exactly the 'pewter technology' that is also needed for organ pipes. He notes the presence today of U-shaped wire springs in the Regal chest in the 1588 Innsbruck Hofkirche organ, but these can be found in new organs in Germany and pre-Bedos French organs; they are actually the shape of the tuning wires of reed stops in many organ-cultures, present and past. His brief discussion, therefore, of the potential influence of the Mycenaean fibula spring with a coiled end (seemingly crucial to the development of a smaller-pallet light-touch key action) may be a dead end; anyway, the eater of mussels would have had a natural pattern for a U-spring in his hand since the invention of fire.[1]

When I have been asked about it, I have usually explained the development of the organ keyboard to practically its conventional layout (during the second part of the 14th century, apparently) as a 'working-up' of the already-developed portative organ keyboard. This idea may well be wrong, but the books contain surprisingly few cross-references between the smallest and largest organ types or between the organistrum and organ, and I would have liked to know more about possible relationships between them. Carvings of well-developed keyboards, whether computer-like keyboards or distal-hinged *claves* ('cloven' wood rather than 'keys'?) from as early as *c*1320-30 can be found at Beverley Minster and Tewkesbury Abbey and, from slightly later, at Exeter Cathedral. The shorter book also goes (almost) towards guessing the tuning temperament of early organs (p. 134) and could perhaps have gone a little further: it seems to me that this might well have depended on whether the pipes were stopped (for which there seems to be little evidence?) as well as open. If the latter, then their harmonics would have naturally suggested tunings with perfect fifths (later, 'Pythagorean') – and this in turn may have influenced the keyboard compass, depending where a cycle of fifths started and ended? – but the partials of stopped pipes might have suggested (a) the playing – and singing? – of root-third/tenth-fifth chords and (b) tunings (proto-meantone?) based on thirds. They might also have suggested something to singers – there I go, piling guess on supposition! – but a present-day singer might also wish to ask why the musical scale goes (in non-solfege/solmisation countries) upwards from A to G (with another A before H!) when A is apparently scarcely ever the lowest organ key? Or was this low A from (how?) long ago played from an 'invisible' and unremarked low C# key?

An example of a misapprehension seems to be over the fact that Canterbury's Norman Christ Church Cathedral (before the 1174 fire) had *two* sets of transepts, and not only those at the head of the nave, in the northern of which Becket was assassinated. The south-eastern 'choir' transept (*australi cruce*) is actually conveniently placed for an organ that could 'have formed an intimate part of the quire liturgy' (p. 223); on the same page the apparent confusion is increased when Dr Williams seems to imply that the chapel of St Michael, which leads from the south-western transept, is 'on high' (fn. 49), which it is not; it is now (as was its predecessor) at the level of the nave, next to the stairways which the pilgrims took on their knees at first down to Becket's shrine in the crypt and, from 1220 onwards, up to the choir and Trinity Chapel, whose aisles were rebuilt after the fire as processional paths to the repositioned shrine.

But any criticisms are mere gnats on the backs of gazelle-like books, from which the pleasure (yes, even delight) of many *aperçus* can be experienced when the sinews of the thesis are relaxed momentarily:
p.367 '... it is quite possible that in England... there were more organs than those recorded... Watermills and other mills are barely mentioned in England before... the *Domesday Book* (1086) suddenly lists no fewer than 5,624 of them.' (This comment also gives rise to the thought that the relative value to the English of organs and mills today may be judged from the fact that, 910 years later, no-one knows yet how many *organs* there are in England.)
p. 8 in the shorter book: 'Why had no one thought to draw a wheelbarrow before [the 14th century]?... Perhaps this particular wheelbarrow artist was one of his monastery's carpenters too.' (So did drawings of 'real' organs have to await the literacy of organ makers – and/or organists?)

No doubt Dr Williams will eventually answer his own call for 'that important book, *The European Organ 1250 - 1450*'. I hope it will not be long before we are further stimulated and enlightened by it.

Martin Renshaw (at Fontevraud Abbey)

[1] As in other work by Peter Williams, including *The New Grove* and its off-print – not to mention those of many (most?) other scholars – a practical 'nous' and the the experience of all the sorts of mechanical solutions that a restoring organ-builder will have come across is not always in evidence at crucial technical moments. The self-sealing pallets in late-14th century Swedish organs (p. 344) and late Dutch ones, among others, are described as being 'of limited sophistication'; but this excellent idea (I nearly wrote 'wheeze', but that is precisely what it avoids) survived long enough in the sub-conscious to be patented by Henry Willis in 1862 – and he was probably not led to it by clever pre-pneumatic lateral thinking on seeing fools with pigs' bladders.

RECORD REVIEWS

15th CENTURY

Dufay ***Chansons*** Ensemble Unicorn, Michael Posch *dir*, Bernhard Landauer *ct.*
Naxos **8.553458** 62' 37"

I find this utterly misconceived. Dufay was a composer who knew what he wanted and had a notational system which permitted him to record it in some detail; the only significant decision left to the performer is where to put the words. This group seems to have buried its horn in the sand for the last decade or so and still thinks that the music needs enlivening by spurious instrumentation. They have the redundant luxury of a drummer, but only one singer. The balance is frequently distorted when the recorder plays the contratenor above the top part instead of at the same tessitura as the tenor. In *Vergine bella*, the recorder plays the opening, but then they realise that it doesn't work and change to a string instrument at the right octave: why not have it throughout rather than spoiling the integrity of the part? The canons would be more effective if both voices were sung. I don't see the need for the irrelevant instrumental lead-ins. Naxos wouldn't make their only version of Beethoven's fifth an arrangement for czakan, guitar, cello and drum: it's a tragedy that the cheapest and most widely distributed recording of Dufay should be such a travesty. The Munrow set (recently reissued and reviewed next month) also uses instruments, but treats the music far more convincingly. It would be more helpful to have the original words and the English translation visible together on the same page of the booklet. *CB*

The Buxheim Orgelbuch vol. 2: chanson and basse danse intabulations Joseph Payne
Naxos **8.553467** 75' 02"
The Buxheim Orgelbuch vol. 3: praeambula, transcriptions Joseph Payne
Naxos **8.553468** 77' 34"

I started the review of Vol. 1 (*EMR* 18) by saying that there was, at last, a Naxos CD that I could praise without reservation. There are now three such Naxos recordings. In total they cover about one third of the huge Buxheimer collection. Vol. 2 includes chanson and basse danse intabulations, including pieces based on originals by Binchois, Dufay and Frye. It is played on the 7-stop 1706 Rindt organ in Emmaus-Kapelle, Hatzfeld, Germany, an organ which includes two stops from the late Gothic or Early Renaisssance period during which the Buxheimer collection was put together. Vol. 3 includes some of the *Praeambula*, transcriptions of vocal works and 33 minutes worth of Paumann's monumental *Incipit Fundamentum*. As with Vol. 1, the organ is a modern one, in this case the two-manual Renaissance-style organ built in 1984 by John Brombaugh in Collegedale, Tennessee. This is a fascinating repertoire, with stylistic points of reference that anybody familiar with vocal and instrumental music of the period will recognise. There are up to 30 pieces on each CD, lasting from a few seconds up to nearly half an hour (but subdivided), but I still found all CDs comfortable to listen to at a stretch. Even the slow turn that starts most of the pieces didn't grate too much as I thought it would – and is often given a subtle twist by Payne. The playing is sensitive and musical. At less than £5 each, worth getting the lot. *Andrew Benson-Wilson*

16th CENTURY

Lassus *3 Masses* Choir of King's College Cambridge, Stephen Cleobury 70' 11"
Decca London **444 335-2**
Missa super *Triste départ* (with Gombert's chanson), Missa super *Quand'io pens'al martire* (with Arcadelt's madrigal). Missa Ad imitationem *Vinum bonum* (with Lassus's motet). Editions by Joed

This disc of masses in four, five and eight parts by Lassus with the madrigal, chanson and motet respectively which inspired them is certainly excellent value. The music, charming rather than profound, is expressively sung, and for those not put off by the vast acoustic of King's College and the (to my ear) rather treacly singing it fosters, there are pleasures aplenty. I found Lassus's treatment of the Arcadelt madrigal most fascinating, although we should hardly be surprised at this eclectic act of homage by a master of the French chanson to a French pioneer of the Italian madrigal! I was less impressed than I should have been by the spectacular *Vinum bonum* motet and mass, having just reviewed a performance with instruments by Ex Cathedra which was to my mind superior in every respect. Where Ex Cathedra respond with vigour to the support of sackbuts and cornetts to produce a punchy interpretation, King's College choir find themselves fighting their spacious acoustic with altogether less convincing results. A rather cloudy vintage.

D. James Ross

Moderne ***Fricassées lyonnaises*** Ensemble Douce Mémoire, Denis Raisin-Dadre 70' 13"
Auvidis *Astrée* **E 8567**
32 items by Bianchini, Clereau, Coste, Fresneau, Hesdin, Layolle, Lupi, de Lys, Roquelay, Sandrin, Villiers, & anon

Moderne was, of course, publisher rather than composer, but it makes sense to build an anthology of secular music from Lyons round his name, though the contents here underplay the Italian content in his output. The singing of the chansons is most engaging, and I particularly enjoyed the duetting of lute and keyboard (described as an *ottavino* tuned a fourth down, presumably making it a *quintino*). My favourite track is 17, with these two instruments accompanying soprano and tenor in Villiers' *Tristesse ennuy*. The four-voice performance that follows takes the misery a little too seriously. The instrumental participation is disproportionate to Moderne's output, and scored a bit fussily, though well played. If only there was a way of filtering out the percussion! Bruno Caillat's elaborate cross-rhythms bear no relation to the rhythmic simplicity of the music and are distractingly irrelevant. A shame, since it makes most of the instrumental items unbearable. The booklet is excellent, with texts and translations even of a couple of Italian pieces that are played, not sung, though the translator tells us wrongly what *haut* and *bas* mean on page 11 despite the correct explanation of the terms on page 12 *CB*

Tallis ***Choral & Organ Works*** Robert Woolley, Choir of St John's College, Cambridge, Christopher Robinson 51' 51"
Chandos *Chaconne* **CHAN 0588**
Jam Christus astra ascenderat, Jesu salvator saeculi, Laudate Dominum, O nata lux, Quod chorus vatum, Salvator mundi I, Videte miraculum + liturgical organ pieces.

The common feature of the music here is that it is intimately related to chant. Three of the vocal items are alternatim hymns (the better-known *O nata lux* sets two consecutive verses, so perhaps dates from after the Roman liturgy was abandoned) and *Videte miraculum* is a respond set amidst its chant. These receive fine performances, with solid singing from boys showing no desire to pretend they are angels. If only the conductor had kept the speed and tension going at cadences and amens. The organ pieces (including 5 hymns) are played on an instrument built in 1667-80 at Ploujean in Western Brittany by Thomas Dallam and Michel Madé at pitch A=395. It has a fine, solid sound, with more substance than one hears from most small modern instruments. But a fine and well-executed idea is let down by the absence of the essential complement to the organ verses, the chant. (John Caldwell's comment in the notes that they may never have been intended for liturgical use must be special pleading.) It might have been better to have let Robert Woolley loose on a substantial *Felix namque* rather than these short items: the 24" *Natus est nobis* sounds particularly pointless. Why are the plainsong verses of the hymns not set out as poetry like the polyphonic ones? *CB*

Vecchi ***L'Amfiparnaso*** Cappella Musicale di San Petronio di Bologna, Sergio Vartolo
Naxos **8.553312** 56' 37

According to the booklet notes, Mount Parnassus implies the twin peaks of music and comic poetry; indeed, we are definitively informed that this is a work for the ears rather than the eyes and the CMSPB does not disappoint. Their comic timing is

faultless and the action of the three comic themes never flags. There is ample scope for funny voices, with characters out of the *commedia dell'arte* and occasional onomatopoeia, which the singers obviously relish - with hilarious effect. There is plenty of gusto here, coupled with a stylish command of the madrigal settings. A slightly strident soprano does, however, spoil the overall refinement, especially on her very high notes. Nice touches are the variety of basso continuo instruments, which lightens the overall texture, and the narrator's amusing characterisations of the spoken links. This is the third recording of this work in the catalogue. I can thoroughly recommend it, even though once again Naxos has created a bathroom-like acoustic for its performers but at £4.99, who's complaining? *Angela Bell*

El Cançoner del Duc de Calabria La Capella Reial de Catalunya, Jordi Savall
Auvidis *Astrée* **E 8582**

The music here comes from what used to be called the *Cancionero de Uppsala*, after the library where the only copy of the 1556 Venetian print *Villancicos de diversos Autores* survives (there are two modern editions and a facsimile). Its best-known piece, *Riu riu chiu*, is not included among the 17 items selected, but there are two others from its Christmas group. The opening track proclaims this to be another disc with obtrusive and complex percussion (cf the Dufay above and the next review). It is an anthology that will delight some and irritate others. The performances are successful in transmitting a plausible concept of the music. But to me it often seems overdone, spoiling music that is lively by exaggerating the rhythms and lingering to excess on the more reflective songs. Perhaps I don't understand the Spanish temperament. The notes are extremely informative. *CB*

O dolce vita mia: Vocal and Instrumental Music from the Italian Renaissance Roberta Invernizzi, Accademia Strumentale Italiana, Alberto Rasi 52' 42"
Stradivarius **STR 33396**
Music by Azzaiolo, Borrono, Cambio, Cesena, Lando, F. da Milano, J. de Modena, Rore, Ruffo, Scandello, Willaert & anon.

This is a fine collection of music from the Italian Renaissance including old favourites as well as many lesser known frottole and instrumental items. The singer, Roberta Invernizzi, has a clear and soothing voice which is particularly effective in the simple frottole, using a lovely variety of tone colours, especially in the title track (which may have benefitted from a more static lute accompaniment). I did, however, find myself wishing for greater extremes of expression; for example a dark, anguished tension in the agonising 'Anchor che col partire', and a tempting tease for 'embrace me, delight me, squeeze me, kiss me' in the erotic *Non t'arricordi quando me dicevi*. I enjoyed the impetus provided by the lively drumming, but on some tracks thought it too much. *Voria che tu cantassi una canzone* – a double entendre about viol players – would have been better left to viol accompaniment with its ambiguous rhythms without the obviousness of drumming. The viols are resonant and solid, with rather a baroque tone which overbalanced the lute and voice on occasion. There is some enjoyable recorder playing with the viols and comfortable lute music. *Jennie Cassidy*

17th CENTURY

Cavalli ***Vespro della Beata Vergine*** **1656**
Akademia, La Fenice, Françoise Lasserre
Pierre Vérany **PV 796042/43** 2 discs 108' 54"

Françoise Lasserre has marshalled an impressive array of singers and (especially) instrumentalists for this, the latest in Akademia's splendid series of recordings of 16th and 17th century Italian music. The two CDs contain a Marian Vespers, almost all taken from Cavalli's *Musiche Sacre* of 1656, music very much in the post-Monteverdi mould, with echoes of Giovanni Gabrieli in the instrumental canzonas used as antiphon substitutes after the psalms. While lacking the highs of the two early composers' music, Cavalli is always interesting, often exciting and provides great variety, highlighted here by intelligent vocal scoring. Occasionally I would have liked more panache from the solo singers in the stylised ornamental figurations, where the instrumentalists come across better. In general, though, the atmosphere of the Venetian mid-*seicento* is conveyed most effectively. *Noel O' Regan*

L Couperin ***Four harpsichord Suites for the Sun King*** Richard Egarr 68' 53"
Globe **GLO 5148**

This disc contains all Couperin's music in the keys of F, D & A, grouped sensibly into four suites (the recital begins and ends in F). Inspired by culinary metaphors in the booklet, I listened to the programme after Sunday lunch. No, I didn't doze off! Had I done so, the amazing Pavanne in F♯ minor (included as an appendix to the A major suite) in which the temperament is, unsurprisingly, at its most piquant would surely have jerked me back to full attentiveness! This and the concluding *Tombeau* are the highlights of the recording, closely followed by the Préludes and Chaconnes. The example of the latter that concludes the D major suite is particularly sumptuous, displaying the rich sonority of the lower half of the instrument. In many ways, this (a Ruckers copy at A392) is the star of the show with contrasting single voices which combine to make a satisfying tutti – heard to good effect in the grand arpeggiation of the final *Chaconne*. (This passage is, some might feel, slightly self-indulgent playing: elsewhere *le bon goût* prevails.) Much pleasure here for lovers of the 17th-century *clavecinistes*: those whose taste is more for Couperin *le Grand* will find the risk worth taking. *David Hansell*

Johnny, Cock thy Beaver: popular music-making in seventeenth-century England The Dufay Collective 74' 11"
Chandos **CHAN 9446**

Despite objections from Christopher Stembridge to my practice of autobahn listening, I must confess that I found this very good travelling music, and it just fitted a journey from Regensburg to Nuremberg. My reading of the repertoire presented here is slightly different from that of William Lyons's note; rather than a contrast between middle-class and popular entertainment there seems to have been a simplification of all dance music during the course of the 17th century, exemplified (perhaps encouraged) by Playford's *English Dancing Master*. The harmonic dependence of the earlier popular music on chord-patterns imported from Italy seems too closely linked with 'art' music to encourage belief in a strong class difference. There was a decline in the creation of melodies through the century: the later pieces have nothing to match *Daphne, Bonny sweet Robin* (Simpson's string setting has a modal and rhythmic fluidity amazing for a composer otherwise known for tonal dances) or *The Three Ravens* (Ravenscroft's setting is sung a little slow). The key performer is John Potter, who eschews rustic accents (except for the Kentish wooing song, where it is notated in the original edition) and sings with the clarity that one has come to expect from him: no need for the English listener to refer to the accompanying texts! The native members of the group are less cultured in sound, but effective (though the attempt at an outdoor acoustic for the quintuple-time *New oysters* sounds more like a cathedral). I'm not sure whether the informality of the final medley works on record (though it would be fun at the end of a concert). Otherwise this is a fine anthology, arranged in an effective but unconventional way (the two settings of *Bonny sweet Robin* are not adjacent, while similar instrumentations are grouped rather than scattered, avoiding the crude contrasts that usually afflict such programmes). Chandos seems to expect it to sell beyond the normal early-musc buyer, since it isn't on their *Chaconne* label; the expectation deserves to succeed. *CB*

LATE BAROQUE

Bach ***La Toccata & fugue & autres chefs d'œuvre de Bach*** Michel Chapuis 61' 00"
Auvidis *Valois* **V 4674** (rec. 1967-69)
BWV 542, 548, 552, 565, 582

This reissue of tracks from the sixties suffers in a way that far too many reissues do – minimal notes, poorly planned programme and an uneasy mix of instruments and acoustics. The playing of Chapuis has survived the time warp better than many 1960s performances, although consistency of pulse and notes are occasionally awry (or at least they were awry 30 years ago). The Schnitger organ in Zwolle (used in two of the five tracks) is worth hearing. If you have worn out these individual tracks on your old records, then I recommend this CD.
Andrew Benson-Wilson

In the Name of Bach Florilegium with Catherine Bott 75' 00"
Channel Classics **CCS9096**

G.C.Bach *Siehe wie fein und lieblich*; J.B.Bach *Ouverture in D* (2 movs only); J.C. Bach *Quartetto in g* (André op. 2); J.E. Bach *Sonata in F, Der Affe und die Schäferin, Der Hund, Die ungleichen Freunde, Die Unzufriedenheit*; W.F. Bach *Sinfonia (Adagio & Fugue in d)* F65, *Duetto 2 fl in e* F54

Three generations of the ubiquitous Bach family are represented in this varied and adventurous selection. Both the best and worst music come from that well-known musical schizophrenic, Wilhelm Friedemann, the extraordinary F65 (which, *pace* the notes, is not *from* a sinfonia, it *is* a sinfonia, probably to a cantata) being counterbalanced by the near-nonsensical flute duo. The J.C. quartet puzzled me until I tracked it down to a late 18th century arrangement, rendering the booklet's claim of unique scoring by the composer (piano, violin and two cellos) meaningless. The three dance movements from the overture by Johann Bernard (1676-1749) are sufficiently attractive to make one want more, possibly at the expense of a couple of the long narrative fables of Johann Ernst (1722-1277), which although well sung by Catherine Bott will mean little to non-German speakers, no translation having been provided. In general the performances are satisfying, although not everyone will enjoy the 'squeezed' violin tone in the fine J.E. violin sonata. Worth investigating, but greater care with presentation would have made the disc that much more enticing.

Brian Robins

Boismortier *Grains of Gold: Sonatas for Flute, Oboe, Bassoon, Harpsichord* Badinage Meridian **CDE 84335** 77' 06"
op. 9/4 (fl & bc in d), op. 26/5 (bsn & bc in g), op. 27/1 (ob & bc in C) op. 50/4 (bsn & bc in d), op. 59/1 (hpscd in c) op. 91/2 & 4 (hpscd & fl in g, e)

This well-planned recital of attractive music (I especially enjoyed the sonatas for flute and obligato harpsichord) features the versatility of Paul Carroll who is the only wind soloist. Such versatility may well be 'authentic', but in these days of dedicated specialists its downside will no longer be acceptable to many listeners. Both tonal control and intonation are variable, particularly on the oboe, and the flute sound lacks the sophistication which we now expect. Unless you are a devotee of either Boismortier or Badinage (or both), sample before purchase. There is much to savour but tolerance will be needed. *David Hansell*

Handel *La Resurrezione* Annick Massis, Jennifer Smith, Linda Maguire, John Mark Ainsley, Laurent Naouri *SSATB*, Les Musiciens du Louvre, Marc Minkowski Archiv **28944 77672** 108' 45" 2 CDs

This recording is said to have been made at a live performance in Paris, but the only extraneous sounds are various grunts and snuffles emanating from the continuo players. The cast are all good, with Maguire and Ainsley outstanding, and much of the slower music for the human characters is appealingly sung. But Minkowski seems wary of allowing subtlety of expression in quick music: at least half-a-dozen arias, including the opening one for the Angel, are rattled out at speeds which bring the players and singers to the limits of their technique, and the effect, though initially exciting, soon becomes wearying. Lucifer's address to his infernal companions 'O voi dell'Erebo' should stride along with a combination of menace and overweening pride, but Minkowski's speed leaves Naouri little choice but to bawl unrelentingly (if very accurately) through the first and second sections, with individually aspirated semi-quavers at odds with the violin's phrasing; then, sensing that this is all a bit heavy, they begin the *da capo* in a *pianissimo* whisper quite contrary to the rhetoric of the text. Excessive speed also hinders the embellishment in the repeats, so that too often the singer offers a clumsy alternative to Handel's original line: there is no point to a *da capo* if the music sounds weaker second time round. (One very odd da capo occurs in St John's 'Quando è parto', where Handel's cut is taken in the first section but not in the repeat; perhaps we are supposed to think the players have cleverly improvised a new variation.)

My other regret is that Minkowski has become a convert of the tuppence-coloured school of continuo realization, making or encouraging frequent changes of instrumentation. If there is any historical precedent for this in the late baroque (Monteverdi's *Orfeo* won't do), I should like to know it. Here the colours include an organ, which should not be there at all, and in any case should not be playing bright, high-register chords of the sort Leppard made his own in his arrangements of Monteverdi and Cavalli operas (where they are very enjoyable). Recitative is heightened declamation, in which singers should communicate the nuances of the text directly to the listener; varying the sound of the instrumental accompaniment suggests that the singers are incapable of sustaining the listener's interest on their own account; or, more likely, a lack of interest in the text on the part of the musical director. To those who find these points over-fastidious, this performance of the most brilliant work from Handel's Italian period will give many pleasures. *Anthony Hicks*

Handel *Cantate & Duetti* Isabelle Poulenard, Jean-Louis Comoretto *S cT*, Il Divertimento Auvidis *Astrée* **E 8577** 68' 44"
Figli del mesto cor (HWV112), *Lungi dal mio bel nume* (125a), *Menzognere speranze* (131), *No di voi* (190), *Tanti strali* (197), *Troppo cruda* (198), *Vedendo amor* (175)

Most of Handel's chamber duets on record are drawn from the SA group and are sung by soprano/counter-tenor combinations, so Poulenard and Comoretto offer no new repertory in that area, but their performances are well worth having for their sensible tempos and gentle expressiveness. Each singer emerges more characterfully, as is right, in the interesting group of cantatas, and the continuo group of the cello, archlute and harpsichord relish the chances offered by Handel's striking bass lines: the descending cello arpeggios from Claire Giardelli in the first aria of *Menzognere speranze* are aptly passionate and Cupid's stealthy stalking of the hapless lover in *Vedendo amor* ('Camminando lei pian piano') is nicely caught. A valuable excursion into still under-explored Handelian territory.

Anthony Hicks

Handel *The Sonatas for Recorder, violin, viola da gamba and harpsichord* The Cambridge Musick 119' 22" 2 CDs Globe **GLO 6032**
Solo sonatas HWV359a, 360-2, 364, 365, 367a, 369, 371, 377, 408, 412; trio sonatas op. 2/1 & 4.

The instrumentation of some of Handel's sonatas is not entirely settled, and one might challenge these discs on repertory, though not on standards of performance. The notes place emphasis on the choice of continuo accompaniment, which is appropriately solo harpsichord where Handel writes '...a Cembalo' in the autographs, as well as in the viola da gamba sonata and the two isolated movements for violin. The gamba is added elsewhere, even in the C major recorder sonata (HWV 365), one of the four for which Handel wrote a fair-copy autograph, but for which the first page is missing. Richard Egarr provides rich but not gaudy realisations whether or not reinforced by Mark Levy's gamba. Both Richard Ehrlich (recorder) and Andrew Manze (violin) embellish their parts with excellent taste, never losing the course of the melodic line, and I particularly liked the way that Manze uses changes in tone colour to expressive effect. Sadly he does not play the G minor violin sonata HWV 364a (Op. 1 no. 6), which appears here only in the version for gamba. This has Handel's authority but does not work well; the octave transposition brings the solo line too near the continuo, and Levy seems to find the passage work in the second movement heavy going. I doubt whether the sonatas HWV 367a (D minor) and 377 (B flat) are really for recorder, despite the wide acceptance as such: the solo parts are certainly in range and lie well under the fingers, but normally one would take an unmarked instrumental treble line to be for violin, and the fast movements in the sprawling 7-movement D minor sonata (especially the Presto) do not sound to me like recorder music. The claim here that the first trebles of the two trios are for recorder also depends on their suitability to the player; the sources as far as I am aware do not support it and to my ear the combination of recorder and violin as equal partners is unsatisfactory. Yet I have to confess to finding the Andante of the C minor sonata (386a), with a naughty touch of pizzicato bass, one of the greatest delights of this very enjoyable set. *Anthony Hicks*

Leo *La Morte di Abele* Giuliana Marshall, Emilia Cundari, Adriana Lazzarini, Ferrando Ferrari, Paolo Montarsolo *SSmSTB*, Orchestra da camera dell'Angelicum, Coro Polifonico di Torino, Carlo Felice Cillario 86' 54"
Dynamic **CDS 144/2** 2 discs

A worth-while piece of music is lurking somewhere, but comes to the surface too rarely in this reissue. The edition used is an unsatisfactory *elaborazione* by Giuseppe

Piccioli, which distorts the original with cuts (arias, not just recitative, and da capos – despite 'complete' being a feature of the cover design), reorchestration and the addition of a chorus to a couple of bass arias. The performance, on modern instruments, is a bit dead but quite stylish and the singers are acceptable. There is no point in buying this unless your Italian is fluent; the recitative is lengthy and there is no translation. This was previously issued as Musica Sacra AMS21 STE and The Musical Heritage Society HMS 1743-44. An unelaborated score is in Garland's *Italian Oratorio* vol. 16. *CB*

Telemann ***Der harmonische Gottesdienst, vol.3*** Janet Perry, Ensemble Barocco Padovano Sans Souci, Guiuseppe Nalin 61' 36"
Dynamic **CDS 146**
Ach Gott (fl, vln obbl.), *Deines neuen Bundesgnade* (fl), *Der mit Sünden* (vln, ob), *Ein Jammerton* (fl, ob), *Endlich wird* (ob), *Ertrage nur* (2 fl).

There are two cantatas from the first set of *Der Harmonische Gottesdienst* on this disc, along with four from the second set which combine voice with two instruments. The performances frequently lack unanimity of tuning and tempo, especially in extended semiquaver melismata, and are recorded in a most uncomplimentary acoustic. There are some nice moments (the vocal embellishments are quite well conceived) as well as some strange ones (such as a violin suddenly appearing as the continuo instrument in a cantata without violin!) A curious mixture which I'm reluctant either to recommend or to discount. The group's continuing exploration of the repertoire is most definitely a plus. *BC*

Telemann ***Music of the Nations*** Collegium Musicum 90, Simon Standage 77' 22"
Chandos *Chaconne* **CHAN 0593**
Concertos in d & F for 2 chalumeaux (Colin Lawson, Michael Harris), Concerto for viola in G (Simon Standage), Suite in G *des Nations anciens et modernes*, Suite in B♭ *Völker-Ouvertüre*

Collegium Musicum 90's latest Telemann disc comprises the two suites of the composer's 'national style' pieces (one of which shows him at his witty best, contrasting old with new), two works for a pair of chalumeaux and the viola concerto. As usual, the playing is first rate: the still exotic sound of the single reeds is a particular delight, and Standage's performance on a bright viola of what has become thought of as a student piece is most welcome. *BC*

Vivaldi ***Sacred Music 2*** Deborah York, Catherine Denley, James Bowman *S, A, cT*, The King's Consort, Robert King 69' 15"
Hyperion **CDA66779**
Solo motets *Canta in prato* (RV623), *Clarae stellae* (RV625), *Filiae maestae Jerusalem* (RV638), *In furore* (RV626), *Longa mala* (RV629), *Nulla in mundo pax* (RV630)

Splendidly vibrant singing complemented by vital and incisive orchestral playing ensure that Volume 2 of Hyperion's Vivaldi Sacred Music series fully matches the high standard set by the first disc. Since it would be invidious to spotlight the work of any one of the three fine singers, I'll simply draw attention to the total assurance and confidence of Deborah York in the cruelly taxing opening aria of RV626, to Catherine Denley's outstanding control in the long melismata of the second of RV629's arias, and James Bowman's moving eloquence in the accompanied recitatives of RV638. The apt and well-executed ornamentation came as balm to ears recently assailed by the horridly inappropriate embellishments of the Glyndebourne *Theodora*. A recording of superb immediacy; and the excellent notes by Michael Talbot round off an outstanding achievement. *Brian Robins*

The Art of the Baroque Trumpet, vol. 1 Niklas Eklund, Drottningholm Baroque Ensemble, Nils-Erik Sparf 57' 00"
Naxos **8.553531**
Concertos in D by Fasch, Molter (No. 1), L. Mozart, Telemann; Sonatas in D by Torelli (G1) & Purcell; *Mr Handel's Celebrated Water Piece*

There's no denying the wonderful sound of the baroque trumpet and the D trumpet in all its guises has long been a best-seller – think of all those Ludwig Güttler recordings and the many discs with *Let the Bright Seraphim* and *The Prince of Denmark*! Here we have a compilation disc (with outstanding concertos by Telemann and Fasch and Naxos's second recording of the Purcell *Sonata*) on period instruments. Niklas Eklund is an outstanding player – his nimble runs and trills are wonderful! I'm not a fan of wall-to-wall trumpet, but it's a nice 'resource' disc. *BC*

Music from the Court of Darmstadt Musica Aeterna, Jan Kleinbussink 54' 44"
Slovart **SR 0009 2 131**
C. Graupner *Ouverture in E♭* (2 fl & str); Telemann *Concerto in B♭* (str); Ouverture in G (TWV 55:G7)

Graupner is one of those composers whose name one reads again and again and whose music one rarely has a chance to hear, which is doubly a shame if this overture (which has oboes as well as the flutes credited in the booklet) is typical of his orchestral works. The immense collection of his works at Darmstadt (as well as his hundreds of copies of other composers, including Telemann, the older Fasch – who was, in fact, temporarily a student – the Graun brothers, etc.) remains to be explored, as well as the hundreds of surviving cantatas, many of them with a large diversity of instruments (Telemann's concerto for flute, oboe and viola d'amore is not as unique as you might think). Musica Aeterna, a Slovak group specialising in early music for over a decade, play well. They wind players add colour to the sound (there are some magic moments in the Graupner) and Peter Zajicek is the talented solo fiddler in the Telemann suite. Recommended. *BC*

This and the Benda Slovart CD (see below) may be ordered from Lindum Records.

Readers are advised that we print reviews of CDs as we receive them and that occasionally they may printed before the CDs are available in the shops.

CLASSICAL

Abel ***Sonatas & Pièces de viole*** Philip Foulon *baryton à cordes*, Lachirmae Consort 64' 54"
Lyrinx **LYR 150**

A combination of interesting music, very good instruments and stylish performances make this recording of music by C. F. Abel for baryton and continuo very successful. Philippe Foulon, a former pupil of Wieland Kuijken, is a talented and expressive player. The baryton has gut strings played with a bow and metal strings under the fingerboard which resonate sympathetically and can also be plucked. It has a very singing, sustaining tone with beautiful harmonics but is also very clear and agile in the passage work. The continuo (bass viol, a theorbo or a guitar and harpsichord) gives a rich and harmonious texture. Brigitte Tramier has made a concertante realisation for the harpsichord which is excellent and Jean-Michel Robert plays an improvisatory or decorative part on the theorbo or guitar. The free Sonatas for baryton alone especially show us the possibilities of this instrument which, after being popular in the 18th century (particularly so with Haydn), died out during the first quarter of the 19th century. It is hoped that recordings like this help to re-establish it. *Michael Thomas*

C. P. E. Bach ***Five trio sonatas*** Wilbert Hazelzet *fl*, Alda Stuurop *vln*, Kate Clark *fl*, Jacques Ogg *hpscd*, Richte van der Meer *cello*
Globe **GLO 5110** 66' 24"
H. 567, 580, 570-1, 574, 580

This is the disc I listened to most often this month, partly because the music is so wonderful and partly because the playing is of an equally high standard. That three of the pieces were written when Bach was only 17 and still living in Leipzig is remarkable: even in the formidable shadow of his father, CPE already tended to a more galant style. The others date from his time in Potsdam and it is likely that the sonata for two flutes (the only one for this combination) was written for Quantz and Frederick the Great. Wilbert Hazelzet has been my favourite flautist for a long time: his sense of line is impeccable – irrespective of difficult passagework – and he is partnered here by four equally fine players. Highly recommended. *BC*

J. A. Benda ***Ariadne auf Naxos, Pygmalion*** Brigitte Quadlbauer, Peter Uray, Hertha Schell *speakers*, Prague Chamber Orchestra, Christian Benda 69' 35"
Naxos **8.553345**

This is a bit of a commercial risk for Naxos, who are well-known for recording the unusual. It's rather like listening to Peter and the Wolf in Russian, but without Prokofiev's musical characterisation to help you understand the plot. Anyone who does not speak German will be forced to follow the tale in the booklet and the music is, at best, attractive. There is no vocal music at all, of course, so, even as an important

precursor of *Die Zauberflöte*, it has limited interest. For those people who understand and enjoy German drama, this is a fine recording: the spoken parts are extremely well done and the music provides an unusual framework. The conductor, incidentally, is related to the Bohemian musical family, despite being a South-American cellist. *BC*

J. A. Benda ***Soirée à Gotha*** Musica Aeterna Bratislava, Peter Zajicek 70' 38"
Slovart **SR-0013-2-131**
Cephalus und Aurore, Er ist dahin der Frühling, Marianne, Scherzi notturni, Sinfonias 1-3 [MAB 57]

This is the second of two Musica Aeterna discs I've listened to with immense pleasure this month. The remarkable contrast in the recorded sound between the symphonies and the cantatas aside, the performances are utterly convincing. The sharp diction of both singers, who are equally at ease with flowing cantabile and crisp declamation, as well as having a wide range of tasteful decoration, is as important here as on the melodramas disc. The players bounce along with the lively symphonies and provide just the right sounds for the cantata accompaniments. A success all round. In view of the multiplicity of Bendas, be warned that this one is called Georg on the packaging. *BC*

Haydn & Lidl ***Soirée at Esterházy: Divertimenti a tre for Baryton, Viola and Violoncello*** Wien Barock 68' 47"
[No indication of origin on disc or box; probably available direct from José Vázquez, Hochschule für Musik, Praterstrasse 13/1/3, A-1020 Wien; tel & fax +43 1 214 3021]

This appears to be a DIY effort: three musicians and a recording engineer putting up the cash necessary to record trios for baryton and gamba (not alternatives – José Vázquez plays both in different pieces), viola and cello. The little-known Lidl (who, like Vázquez, played both gamba and the more exotic baryton, with its pluckable sympathetic strings) enjoyed a higher salary than Haydn at Esterházy. I question their assertion that the Trio in B minor (No. 96) is one of Haydn's finest pieces, but the disc is full of pleasant music and some unusual sounds. This is one of the few discs my player reads as Tracks (for complete pieces) and Indices (the individual movements); note that the middle two pieces are printed in the wrong order in the booklet. *BC*

A Heavenly Match: Georgian music for harp & soprano Sarah Pillow, Liliana Mazzarri *SS*, Jan Walters *harp* 74' 47"
Sound Alive Music **SAMHS/CD/203**
Music by J. C. Bach, Cherubini, Cosway, Delamanière, J. L. & S. Dussek, Horn, Krumpholz, Mozart, Storace

I first listened to this blind. Two tracks stood out. I recognised 'The Curfew tolls the knell of parting day' as Storace; the concluding song was in German, and turned out to be Mozart's *Abendempfindung*. It is comforting that one does recognise the superiority of an unknown item by him. Both these, however, feel slightly out of place in this more relaxed ambience. The rest of the music would fit the drawing-room of a Jane Austen novel, where anything more serious would be cut down to size as pretentious. These singers would not be out of place in such a setting, though happy the gathering that could boast two so natural voices (though I presume that the style is carefully contrived). The harping is delightful, making this an attractive (if backgroundish) recording. The documentation is minimal and the cover silly and uninformative (it omits the performers' names). Nevertheless, enjoyable unless you take your music too seriously. *CB*

19th CENTURY

Schubert ***Symphonies 2, 3, 5*** Orchestra of the 18th Century, Frans Brüggen 17' 04"
Philips **446 100-2**

Here are spirited, finely played accounts of three of Schubert's early symphonies. Right from the start of the slow introduction to No. 2 we are aware of the individuality of the timbre of this period instrument orchestra; details of the idiomatic wind writing stand out with just the right degree of emphasis, with delicate flute trills and incisive brass sonorities. The strings are lithe and flexible, the contrasts between upper and lower blocks brought out finely. Brüggen is somewhat sparing with repeats, but that is not a heavy price to pay for the comfortable inclusion of three symphonies on the CD. Apart from a touch of congestion towards the end of No. 3, the sound quality is very high. These are dashing performances, with poetic touches too, yet lacking that warmth and eloquence that Beecham so memorably brought to No. 5.
Peter Branscombe

Musik am Gothaer Hof **J. L. Böhner** Das Landessinfonieorchester Thüringen-Gotha. Viktor Barshewitsch *vln*, Hermann Breuer, Es Dur **ES2022**
Große Ouvertüre für Orchester in D op.16, *Fantasie und Variationen über ein original Thema für Violine und Orchester* in e op.94, *Große Sinfonie* in d op.130, *Ouverture zur Oper 'Der Dreiherrenstein'*

Why review a CD for EMR by a provincial German orchestra in the ex-DDR souped-up in the mixing studio to sound like the Berlin Philharmoniker? Because these are first recordings of the still obscure composer Johann Ludwig Böhner (1787-1860) that cry out for a period band. Op.16 written towards 1812 in Nuremberg is already typical of the later pieces in the way simple almost anonymous stylemes from the *frühromantik* are worked up into convincing structures at a time when many composers damaged the classical forms in an attempt to extend them. Op 94 from 1834 is not a virtuoso piece but a romanza in variation form of which the brief fantasie is none other than the theme. The shifts from major to minor are less poignant than in Schubert but create a veiled atmosphere all of their own. By 1838 Schumann could describe the once famous Böhner as 'an old lion with a splinter in his paw'. The old lightning still flashed occasionally but otherwise all was gloom. Böhner became increasingly given to revising and refining his earlier work. The overture to *Der Dreiherrenstein* in 1848 is a special example of this since the entire opera has to be reconstructed from the piano reduction – all that remained of the original version from 1810-13. The notes tell us that op. 130, his only symphony, does not bear comparison with contemporary examples by Mendelssohn and Schumann; but such a judgement is wide of the mark. This charming work, full of individual touches – the scherzo in particular is unforgettable once heard – was deliberately composed in the style of Böhner's youth, but with all the refinement that age brings. It should be played on an early romantic band for it clearly belongs to the age of Weber. Period bands take note. *Robin Freeman*

SAMPLER

Gaudeamus Early Music Sampler 75' 06"
ASV **GAU 1002**

An attractive programme, ranging from Fayrfax and Carver , Ludford, Isaac, Lassus, Dowland, Gabrieli, Monteverdi, W. Lawes, Finger, Vivaldi through the French Baroque to Jadin and S. Wesley, mostly from discs reviewed favourably by *EMR*. There are a few extracts, but most tracks comprise complete pieces or movements. Each item will make you want to buy the parent disc, so this is an effective marketing device. It arrived with a catalogue of the *Gaudeamus* series showing the good taste and judgment that has been shown in the selection of repertoire and performers. *CB*

STUDIO MATOUS

We have received via Lindum Records a few samples of the output of Studio Matous, which is based in Prague and has an interesting catalogue of predominantly Czech music. We reviewed the second of their two anthologies of Music from Charles University in *EMR*7: I found it enjoyable but was frustrated by lack of information. Two issues of more recent music are certainly worth acquiring. **MK 0001-2** contains Mass V & VI (a Requiem) from Adam Michna's 1654 *Sacra et litaniae* and pieces from his simpler collections of vernacular religious music in appealing performances of a suitably small-scale by Capella Regia Musicales directed by Robert Hugo.

I have always found Vejvanovsky rather dull, so was pleasantly surprised by a collection mostly of his music, together with three pieces by Filipp Jakob Rittler and a Sonata a3 atttributed to Biber. Played stylishly on period instruments, he comes over as a much stronger composer, of vocal music as well as instrumental. Musica Florea, directed by Marek Stryncl, are most impressive (**MK 0028-2 931**). I would, incidentally, be very grateful if any reader could send me a list of the pieces in the *Musica Antiqua Bohemica* Vejvanovsky volumes that are not by him. *CB*

Several people (including the work's editor, Richard Platt, and Anthony Hicks) have confirmed that the 1972 performance of Eccles's *Semele* which I mentioned last month was indeed staged. We must apologise to Andor Gomme for mis-correcting a word in his review of the 1996 performance. EB, who typed it, couldn't work out what 'augers' had to do with the plot: the only ones she had come across were for boring sample cores in her previous life as a student of palynology. So we lost a quotation of a mis-spelling from the opera programme.

A less recondite error led to the transformation of Lurcanio to Lurciano in Anthony Hicks's review last month. EB is more familiar with *Up Pompei!* than *Ariodante* and first typed Lurkiano (corrupted by the influence of Lurkio); she corrected the consonant, but she and our proof-readers all let the misplaced vowel pass, implausible though it sounds.

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We enjoyed our visit to the Exhibition at the Regensburg Festival in May, despite losing our son John for about five hours: the police found him at the fair when it closed. Several people told us that we would not do very well there, but it was as worth-while as most exhibitions we attend and we met some interesting people. Attendance, however, is minimal during concerts, and it might be better if the exhibition had much shorter opening hours surrounding (but not during) the concerts; exhibitors then might have the option of going to the concerts or taking more time to explore the fascinating city, which has a very large and well-preserved old centre and a 1000-foot, 750-year-old bridge across the Danube.

One person I met there for the first time was Paul Madgwick, who edited the first volume of the Renaissance Latvian music series: vol. 2 to follow shortly. He twisted my arm (or rather bought me a pizza and sent me a photocopy of some Rheinberger) to put in an announcement of the Rigan summer school.

The Riga Early Music Centre in Latvia is organising an International Renaissance Music Summer School from 14th-21st July, 1996. It will include tuition for the lute as well as singing, dancing, playing of Renaissance wind and stringed instruments. The tutors are Stewart McCoy (lute & viol), Virve Kurbel (dance), Michael Procter (choir & voice) and Margaret Westlake (viol & wind).

We shall be taking as much repertoire as possible from Baltic sources, mostly totally unknown, but very fine. Links through Königsberg to Munich and southern Europe will be explored. Lutenists will of course be aware of the recent publication of the Königsberg and Swan manuscripts, both with Baltic connections.

There will be choir, viol consort, mixed groups, dance, lute songs and plenty of choice. If you have a Renaissance costume there will be a chance to wear it. The venue is the Composer's Building in Jurmala, near Riga. This is a conference centre with several halls and small rooms for practising. There is also a sauna, swimming pool and tennis courts. The beach is very close and the surrounding countryside unspoilt. The course overlaps by one day with the annual Bauska festival and will prepare the music for its early music events – a church service and a concert.

The cost is 178 Lats (about £213) with a 20 Lat surcharge for single rooms. Please contact Solvita Sejane for further information and application forms. Riga Early Music Centre, Brivibas 85, Riga LV1001, Latvia tel: +371 2 275575, fax: +371 2 278060, e mail: musbalt@ com.latnet.lv

LETTERS

Dear Mr Bartlett,
In his review in Issue 19 of Telemann's *Matthäus-Passion* (1746) by Ulrich Stöltzel (Hanssler) Ian Graham-Jones mentioned that he was unaware of any other recordings of Telemann's 21 surviving Passion settings. Your postscript mentioned the ancient recording on modern instruments by Kurt Redel of Telemann's 1730 *Matthäus-Passion*.

Your readers may be interested to know that there are in fact three other recordings available, all with period instruments:
(1) *Matthäus-Passion von 1730* Martin Kleitmann, Andreas Lebeda, Gertraud Wurzinger, Christine Füssl and others. Collegium Vocale der Schlägler Musikseminare. Barockorchester München. Rupert Frieberger *cond.* Christophorus CD 74517 (2CDs) Recorded 1985.
(2) *Das Selige Erwägen: Passionoratorium (1722)* Barbara Locher, Zeger Vandersteene, Stefan Dörr, Berthold Possemeyer, Johan-René Schmidt. Freiburger Vokalensemble. L'Arpa Festante München, Wolfgang Schäfer *cond.* Amati SRR 88905/2 (2CDs). Recorded 1989.
(3) *Brockes-Passion (1716)* Martin Kleitmann, Istvan Gáti, Mária Zádori, Katalin Farkas, Annette Markert, Guy de Mey, Ralf Popken and others. Stadsingchor zu Halle. Capella Savaria. Nicholas McGegan *cond.* Hungaroton HCD31130-2 (3CDs). Recorded 1990.

The text of the second recording is Telemann's own free poetic setting drawn from the Gospels.

All of the recordings suffer from mixed authentic and modern singers. This is a particular problem I find in the 'Baroque Passion/Oratorio Industry', where it has been customary for a number of non-historical voices to establish themselves as so-called specialists, though they are as happy to sing in modern-instrument performances as in period instrument ones and appear to have no training in historical performance practices. But the Hungaroton recording has the advantage of some excellent Baroque stylists such as Mária Zádori and Guy de Mey, a wonderful boys' choir and some of the best Baroque oboe playing I have ever heard by Marie Wolf.

Christopher Price, Australia

Dear Clifford,
Reading your review of Farinelli I noticed that you remarked upon the fact that 'Lascia ch'io pianga' was included in the wrong opera. I was astonished that you did not offer a comment on the fact that it should be sung by a female character. *Philip Colls*

I concentrated on a specific error: Handel appeared to be composing as a new aria one that was from his first London opera. That it was originally for a female character could have been a subsequent point, but listing all errors would have been tedious.

Dear Clifford,
The streak of pedantry in my make-up (I think it comes of writing for an American magazine!) prompts me to point out that Stephen Daw is wrong in his belief that the Berlin Academy for Ancient Music are new to disc (June *EMR*) – in fact they have recorded at least 6 discs for Capriccio, including a very good *Jephtha* and an important first recording of Hasse's *La Conversione di Sant'Agostini*, both under the direction of the English (Eastbourne-bred) conductor, Marcus Creed.

Brian Robins, Eastbourne

Dear Clifford,
Could you print a diagram in EMR to explain the evolution of Allegri's *Misere*? I can't be the only person to be floundering.

Richard Turbet

Dear *Early Music Review*,
Some impostor must wish to discredit Peter Holman. How else to explain the ill-informed remarks on Bach's choir in the May 1996 *Early Music Review*? The real Peter Holman, surely, would recall that the evidence for singers reading one-from-a-part – and hence, in the absence of ripieno parts, for performance with single voices – comes mostly from Leipzig, not earlier. Holman, too, would never suggest that I have overlooked the possibility of ripieno parts in the Dresden Missa, as he would know the detailed consideration of this very subject that I published almost nine years ago.

Not that I think it impossible for Peter Holman – or anyone else – to take issue with my findings. But I cannot imagine him doing so with so little awareness of the evidence and reasoning behind them.

Joshua Rifkin

Dear Clifford
I take Joshua's point and I've discussed the subject with him at some length since his letter. But I still find it difficult to believe that Bach's Dresden *Missa* was done with single voices and a sizeable orchestra. Would he still perform it or record it like that today?

Peter Holman

I have also been talking to Joshua. He pointed out that twenty years ago Peter Holman and I had no hard evidence about the one-to-a-part performance of Bach's earlier cantatas. I think we would put it another way: no-one had produced evidence that they were for orchestra or choir. Positive evidence of our assumption was, of course, welcome. Joshua is not entirely happy about the translation of the passage of Bach's Kurtzer Entwurff *that I included to fill up the page at the end of Simon Ravens's article in the April EMR. I wasn't quick enough to reply to his last letter and cannot contact him again till after this issue goes to press. I hope to be able to print his corrections.*

Dear Clifford,

I thought of your editorial when this morning's *New York Times* carried a story on the 'Berkeley Festival and Exhibition' by Alex Ross *Early Music Finds a Top Niche*. Ross mentioned comments by Barabara Thornton, leader of Sequentia, which sang Hildegard von Bingen's *Songs to Maria*, but claimed 'direct, unmediated contact with the source material' and yet included program notes with a 'bowdlerization of anti Semetic texts.' The 'phenomenon of best-selling Gregorian chant records' led Katherine Bergeron, a musicologist at Berkeley, to describe 'music lying in the cracks, in an ill-defined space between history, novelty and spirituality'. Ross continued 'Early music as a whole has fallen into that strange crossover zone. Through coffee ads and rush-hour radio programming, it has become part of the great subliminal murmur of mass culture.'

Maybe it is mere coincidence; maybe it is two parts of the American Political Correctness phenomenon – this connection between excising anti-Jewish texts and making some sort of chant part of our elevator-music world. I thought of it in terms of a musician I spent an evening with in Munich on May 26, who the night before had played a concert held inside the *Völkerschlacht Denkmal* at Leipzig. Several thousand young Germans, dressed to resemble skeletal figures of death, with faces painted stark white, joined in a midnight concert using the sounds of Early Music, though the presumption was to replace an earlier generation's rock concert with something based on a music for our day, a music less electronic, less sonic-defying, something new; a concert performed by smart musicians asked to create a program with no intent of attracting Early Music performance critics. My German friends agree that the Battle of Nations Memorial at Leipzig is just about the ugliest colossal monument ever, a 1913 stolid stone edifice too massive to fall down, once a memorial to German nationalism, then, thanks to the word *Volk*, a DDR 'People's' Monument, and now, since 1989, a handy spot for rock concerts since the interior has wonderful acoustics. So far PC for German teenagers in the former East Germany!

It is impossible to defend the 'improvement' made by taking out anti-Semetic references to Jews in Britten's *Little Sir William*. And yet, perhaps the program notes for a performance have an obligation to note what Britten himself tried to do. I can cerainly imagine that a present-day composer would think twice before including the text as is, though you are quite right in suggesting that there must have been a Jewish wife who was capable of murdering a boy. Many persons these days believe, however, that it seems as though it is always the Jew who is the scapegoat. The rector at the church where I moonlight as organist-choirmaster is a smart fellow; yet he insists that the word 'Jew' be replaced with 'crowd' in the St. John Gospel Passion Narrative sung on Good Friday. I do what I am told, disagreeing with the order, but consoling myself with the reality of modern church attendance on Good Friday – precious few, and of the few, even less paying attention as the chanting of the entire Passion Narrative continues.

I thought of how I responded as a reader to the Arthur Rackham illustrated *The Fairy Tales of the Brothers Grimm* (translated by Mrs Edgar Lucas. London: Constable, 1909), when I first chanced on *The Jew among the Thorns*. No possibility here of changing the word Jew to something less offensive, say used-car dealer, to think of an occupation notorious for shady dishonest practices. But the story is not, as I see it, intended to make the reader or listener hate Jews. It is about a protagonist who is first cheated by a gentile master; who accepts a deal in which he works for nothing; who then he gets supernatural assistance with a magic fiddle, and then encounters a Jew with whom he engages in a game of wits, and prevails. Why should anyone presume that all misers are Jews? Why not recognize that there is something of the miser in all human beings, and that for this story the only requirement is a miser with a long beard so that it can be entangled when the butt of the story crawls into the a hedge of thorns in pursuit of gain. What actually happens to these stories? Of course it is omitted in collections of the Grimm Brothers tales, for the same reason Dover published a collection of popular American sheet music from the early 1900s without including so much as a single Coon Song, even pretending that Alexander's Ragtime Band was not a Coon Song – to sanitize the past by erasing an earlier era's idea of humor. Ridiculous. Still, Rackham made two line drawings to illustrate 'The Jew among the Thorns', one for his illustrated edition of 1900 and another for the de luxe edition of 1909. Both allow the reader to know how a Jewish miser looks – by the shape and size of the nose. And that, perhaps you will agree, would lead many a book illustrator these days to elect not to illustrate this story at all. Would that decision not to illustrate the story be Political Correctness? Would it be the better part of valor? Was Rackham an anti-Semite because of how he depicted the Jew? I would certainly want to explain this or try to explain this illustration to a modern reader. But I could never agree to rewriting the story to use the word 'miser' to replace 'Jew'. I doubt I would have thought so much about your editorial in the past few days were I not faced with the excesses, but also the reality, of Political Correctness in my daily life as professor in today's America. PC is the great moral crusade of our age, a crusade in which the enemy is amongst us, and hence all the more tempting a target.

David Culbert

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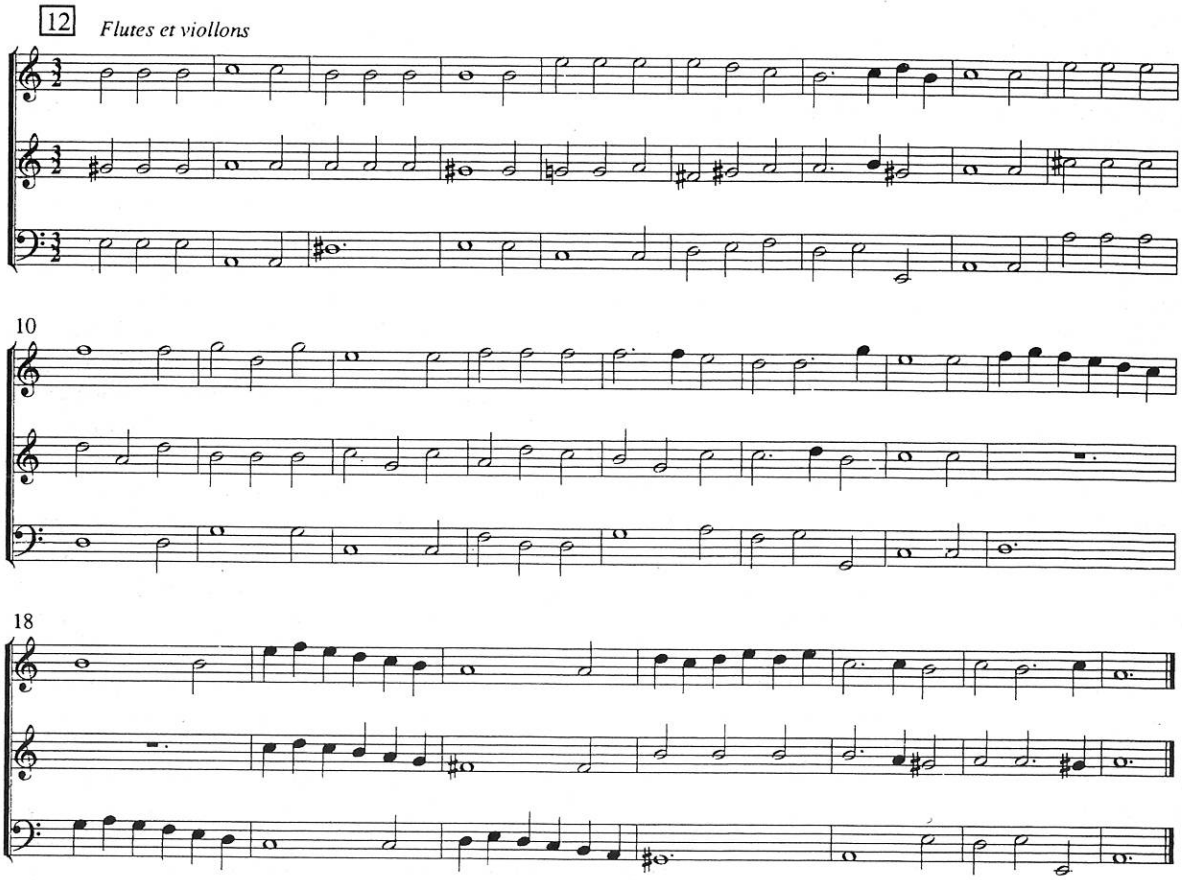
I happened to devote part of my attention one evening recently (while watching the children and photocopying the bass part of Venus & Adonis) to a current TV sit-com in which the leading character keeps time-changing between now and the early 1940s. This particular episode involved him (in his earlier incarnation) in a transaction with a bank manager, alias Cpt. Mainwaring from another sitcom. Mainwaring tried to test his claim that his wealth came from song-writing by asking him to sing something from the current operatic society production, and offered him a score of Handel's *Agrippina*! He declined, claiming that, like Irving Berlin, he couldn't read music. I'm not sure if the choice of *Agrippina* was a sly joke or a wild guess at something outlandish. But they had a score visible that looked (from a brief shot) as if it was HG (whether Agrippina or not wasn't clear), though it was bound in blue and the right size to be the Gregg reprint of the 1960s. *CB*

Charpentier – Judith sive Bethulia Liberata

La nuict [conclusion of Part I]



La nuict is an extract from one of several editions we have produced for summer schools run by Andrew van der Beek and which are now on sale.

Charpentier *Judith* £7.50
Charpentier *The Prodigal Son* £7.50

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Vivaldi *Vespers* £15.00
Vivaldi *Laudate pueri Dominum (RV 601)* £6.00
Vivaldi *Concerto per la Solennità di San Lorenzo*
score £10.00 set of parts £20.00 extra str £2.00

The set of music for Vespers was assembled to be suitable for the Feast of San Lorenzo, for which Vivaldi also wrote three concertos (RV 286, 556 & 562). The first two items are anon but were copied out by Vivaldi. In due course, each item will be available separately. The virtuosic solo soprano *Laudate pueri* is not included in the volume with the other pieces, since it is 34 pages long and is not required by the other singers. We have edited the Concerto RV 562, which is available separately.

Contents of Vivaldi Vespers

Domine ad adjuvandum (RV Anh. 25)
S solo, SATB, 2 vlns, 2 vla, bc
Dixit Dominus (RV Anh. 27)
SATB soli (+ a few bars SII & AII), tps, 2vls, vla, bc
Confitebor (RV 596)
ATB solo, 2 ob, 2 vlns, vla, bc
Beatus vir (RV 598)
SSA soli, SATB chorus, 2 vlns, vla, bc
Laudate pueri Dominum (RV 601)
S solo, traverso, 2 vln, vla, bc
Laudate Dominum (RV 606)
SATB chorus, 2 vlns (unison), vla, bc
Magnificat (RV 610)
SSATB soli, SATB chorus, 2 ob, 2 vln, vla, bc
Concerto per la solennità di S. Lorenzo (RV 562)
2 ob, 2 corni da caccia, vln solo, 2 vln, vla, bc

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