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REVIEW

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'No such thing as a wrong note' ran the headline to a feature on GCSE music in *The Times Educational Supplement* on Friday 13 September, a succinct revelation that musical educational theory is out of touch with developments in other subjects. 'No such thing as a mis-spelt word' would hardly be viewed with favour now. The 'expression is all: it doesn't matter whether anyone can understand it or whether it looks incompetent' school of English teaching is now fortunately bankrupt. Like many others, I used to spend hours at a time doodling on the piano (and sometimes organ) in my teens. Had that been used as a basis for instruction, I would have expected my teacher to correct notes that were wrong, i.e. incompatible with the style in which I was improvising. Playing baroque music from the bass is a good discipline here: you have freedom, but you need to work within the general rules of tonal harmony and the more specific traits of the composer and style of the piece you are playing.

As an editor, I spend quite a lot of time tidying up what contributors have written to ensure that their meaning is clear; this is especially difficult when I am uncertain of the point myself. To some extent, the school-teacher has to act like an editor, continually asking pupils 'Do you really mean this?' or 'Can this be expressed more simply and directly'. The idea that what the pupil writes is too precious to be annotated is, in fact, unprofessional: all copy sent for printing to a reputable publisher, however good the author, passes through the hand of a copy-editor. Punctuation (a point of controversy in the subsequent *TES*) is particularly important as an aid to logical thought. Correct orthography is an aid to this, and also sheer good-manners to the reader. Phonetic spellings (like unusual musical notations) are a particular drag: how many of us find it difficult to read attempts to notate regional or demotic dialogue in novels? Computers may help with spell-checks and music-programmes can avoid some notational solecisms. But whether of music or language, one of the teacher's tasks is to give pupils the skills to communicate what they wish to communicate to the rest of us, whether that be routine or artistic.

CB

BOOKS AND MUSIC

Clifford Bartlett

CRITICAL EDITING

James Grier *The critical editing of music: history, method, and practice*. Cambridge UP, 1996. xiv + 267 pp, £35.00. ISBN 0 521 55190 0 (pb £12.95 ISBN 0 521 55863 8)

This topic treated here is of concern to all who are involved in preparing editions or who use them (i.e. most of our readers). The initial example is a note in Beethoven's op. 106 whose accidental cannot be determined by any editorial procedure: the solution (if there is one other than printing alternatives and leaving the choice to the performer) involves critical understanding of the composer's style. Grier offers the antithesis to John Caldwell's *Editing Early Music* (see *EMR*, 22 p. 2) in that he concentrates primarily on more philosophical matters until his last section. His exposition of the classical principles of stemmatics is useful, and the choice of monophonic music for most of his examples has the advantage of making his points clearly with the minimum of space. The sudden change during chapter 5 to practical details of editorial presentation brings an abrupt change of tone; the appendices are useful, though seem to belong to a different book from the opening chapters. My main criticism is that I found myself more bored than I should have been by a book on a subject that is of such interest and concern to me. A question I heard Paul O'Dette ask of an odd note while teaching at Vancouver – is it the most expressive one in the piece or a mistake? – exposes the crux of many an editorial problem far more succinctly than anything Grier writes. I hope those to whom the topic is less familiar will find it stimulating.

One aspect that is under-treated is that of the literary text. It is a matter to which I was giving some thought while reading the book, in case I was cross-examined by any of Peter Walls's students in Wellington when I spoke to them on editing. There is no easy solution, but the editor does at times need to consider the possibility that it should be taken predominantly from a different source from the music. Where there is a libretto that has been carefully printed, I would generally prefer that to the more casual version underlaid by the composer, who may well have been careless about spelling, capitalisation and punctuation. But the words normally reach the singers from the composer, not the librettist; so if there is any difference of substance, the underlay should be preferred, as long as it makes sense. It is important that an editor understands the versification of poetic texts; if there is space, it is desirable to print the text separately with a line-by-line translation opposite. Connoisseurs of footnotes will find a nice absurdity on p. 23, where a text mention of John Cage's 4'33" has a footnote whose content is merely 'Cage, 4'33".'

HOLY-WEEK SARUM

The Use of Sarum 4. The Masses and Ceremonies of Holy Week edited by Nick Sandon. Antico (LCM4), 1996. iv + 142pp, £18.50.

This begins with the blessing of the psalms for the Palm-Sunday procession and ends with the Mass & Vespers of Holy Saturday. Some Masses conclude with a vestigial Vespers, but this is not an equivalent of the *Officium Hebdomadae Sanctae* and does not contain the Office as such; it does, however, include music from the Processional. The Latin texts and music are given, with English summarised explanations of the rubrics. There is no need need to say more than 'Hurrah!' and look forward eagerly to the next volume.

SICHER'S BOOK

The Songbook of Fridolin Sicher around 1515: Sankt Gall, Stiftsbibliothek Cod. Sang. 461 Introduction by David Fallows. Peer: Alamire, 1996. 32pp, 95ff, BFR 1650 (\$US52.00). ISBN 90 6853 097 6

Most readers will know the two Schott booklets *Ein altes Spielbuch* (Nos. 2439 & 2440), edited by F. J. Giesbert in 1936 and probably still costing under £10.00 the pair. Unlike his renaissance dance books, these are perfectly usable, and provided my first opportunity to play ensemble music of around 1500. I noticed that Sicher must have drawn on Petrucci's *Odhecaton* (or its sources), but not much work had been done on the MS. So the introduction, which places the origin of the MS in the area where it now resides and pins down the date more precisely, is of considerable interest. There is a full list of concordances with annotations, telling us, for instance, that Isaac took two days to write *La mi la sol* – quite a long time compared with the 4½ hours Schubert took to write the 364 bars of the first movement of his quartet in Bb D.112. The facsimile is clear enough to read, though a bit small (those wishing to play from it might find it worth visiting an enlarging photocopier). Not everyone might want to play a dozen *Fors seulements* at a stretch, but this is a delightful little book, useful to both scholar and performer.

ITALIAN MADRIGALS

Antonfrancesco Doni *Dialogo della musica* a cura di G. Francesco Malipiero... Universal (14242) 1965. xxxii + 319pp, £67.50
 Rossana Dalmonte & Massimo Privitera *Gitene, canzonette: studio e trascrizione delle Canzonette a sei voci d'Horatio*

Vecchi (1587). ('*Historiae Musicae Cultores*' Biblioteca, LXXVIII). Florence: Olschki, 1996. 198pp. ISBN 88 222 444168

Nicoletta Guidobaldi *La musica di Federico: immagini e suoni alla corte di Urbino. (Studi e Testi per la Storia della Musica, 13)*. Florence: Olschki, 1995. 117pp, L30,000. ISBN 88 222 4371 4

I was puzzled to see the Doni on a list of new publications from Universal and wondered whether it was a revised edition. It's not, so I am still puzzled. Apart from its price, however, its continued availability is welcome, since it has enormous value in showing a context for madrigal singing in two social gatherings, one with four singers, the other eight (with a single woman only in the eight-voice group). That the 13 pieces a4 were sung by the same four male singers, although the madrigals use both high and low clefs, must surely confirm *chiavette* transposition. The discourse is disappointingly low-level with regard to comment on the music or poems, despite the presence of composers and poets, but its very existence and the knowledge that two specific groups of madrigals could (at least fictionally) have been performed on consecutive evenings makes one surprised that the programme has not been duplicated on CD.

Students of the madrigal can discourse with considerably more sophistication and detail now than in Doni's time, as the study of Vecchi's book of canzonette a6 shows. Half a dozen from the set were edited by Bernard Thomas a decade ago (LPM TM53). This volume includes a complete edition, perhaps printed a little small for singing, but I have mentioned on the previous page the remedy for that. I'm not sure if the music really justifies such a weight of learning, but it is attractive enough to sing – Vecchi certainly has flair. The different barring for C and C♯ is worth following by other editors, even if the tempo is not necessarily doubled, but the discussion on editorial technique says nothing about *chiavette*. To the extent that this is a book and not an edition, there should be a proper index.

I have been tardy in attending to Nicoletta Guidobaldi's *La Musica di Federico*. Urbino still is an amazingly civilised town (at least during its summer school) and physically retains much from the later 15th and early 16th centuries. While there may not be a wealth of surviving music, the inclusion of musicians, music-making and even music notation in the visual arts is striking, as the 40 clearly-reproduced plates illustrate. Again, no index.

CORNETTO

Cornetto-Verlag (Spreuergasse 25, 70372 Stuttgart, Germany) has issued a second selection of *Andando e cantando: Musik der Pilger und Wallfahrer* (CRON-10-1-0006). The bulk of the 16-page A-4 booklet is devoted to the Llibre Vermell de Montserrat but with Marcabru's *Pax in nomine Domini* (in a rather rigid rhythmicisation), Walther von der Vogelweide's *Palästinalied*, a 3-voice *Angelus ad virginem* (on the excuse that it was known by Chaucer's Canterbury pilgrims), Giovanni

da Cascia's *Io son un pellegrin* and the Florentine *Canto di lanzi pellegrini*. A bit of a mixture, but useful for those without easy access to the musicological editions. These are neatly and economically presented, and a separate four-page insert gives the texts set out as verse and with German translations.

Johann Lyttich is a composer new to me. He worked at Eisleben (about 20 miles west of Halle) and published his *Venus Glöcklein* in 1610, the year before his early death. Cornetto issues a complete facsimile (CORN-10-1-0035), which I haven't seen, and a 28-page selection of 13 *Intraden Paduanen und Galliarden* for SSATB instruments. They are not, perhaps, as good as Scheidt or Schein, but worth playing, though you will need several copies of the score. I noticed a mistake in Paduana III, quinta vox, bars 8-9: swap the last note of 8 and the first of 9. Incidentally, Cornetto sometimes ignores the almost universal rule that odd-numbered pages should be rectos, evens versos.

GABRIELI CATALOGUED

Richard Charteris *Giovanni Gabrieli (ca. 1555-1612): A Thematic Catalogue of his Music with a Guide to the Source Materials and Translations of his Vocal Texts*. Pendragon Press, 1996. xxvi + 597 pp, \$64.00. ISBN 0 945193 66 1

Richard Charteris *Adam Gumpelzhaimer's little-known Score-books in Berlin and Kraków (Musicological Studies & Documents, 48)*. American Institute of Musicology/Hänssler-Verlag (68.748), 1996. xiii + 146 pp. ISBN 3 7751 2400 4

The catalogue is one part of the author's indefatigable work on the music of Giovanni Gabrieli. It is a companion to the complete edition (CMM 12: Charteris is completing the series, then replacing the existing vols. 1-6) and obviously duplicates some material that will be included in the commentaries there. But there is much more information here; indeed, I can think of few thematic catalogue that are as thorough. What other, for instance, includes full texts and translations of all the vocal works? These are sure to be borrowed frequently, with or without acknowledgment or permission. It should perhaps have been stated that prose texts have been broken up into short phrases; it is sensible, but they should not be read as some sort of free verse.

Charteris gives each work a C number. The main sequence runs to 250 (allowing a few gaps). Then come contrafacta, dubious and spurious works, for which there is some notational awkwardness; C D12 looks odd, but C C3 is even worse. Whether the numbers will be widely used remains to be seen. Most vocal works can be identified by title, number of parts and date (*Magnificat a14, 1615*). But there are problems with the different versions of some works that Charteris has edited. To take just two groups which we publish, there are two different settings of the popular *Jubilate Deo* a8, one published in 1613, the other surviving in MS; and there are three versions of *O Jesu mi dulcissime*, 1597, 1615 and a MS one with features of both

the others. In these cases, numbers will be useful. There is no problem in identifying the 1615 instrumental works: *Canzon 11 a8* (1615) is unambiguous. But the 1597 pieces are not numbered and not all titles are distinctive. I hope that the full titles (with dates) will continue to be quoted even when C numbers are used.

Incipits use original clefs and are on one stave (except for keyboard works). Sources are listed thoroughly, and the separate list of them contains much bibliographical detail. The number of modern editions unearthed is astonishing, though this information would be easier to use if single-work editions were cited fully under the piece rather than in the bibliography. Is there really any point in listing bleeding chunks quoted in books and articles which are quoted in the commentary anyway? References to each work in previous Gabrieli catalogues are listed – none of these has been commonly used as a means of identifying works, so there is little point in this; the appendix giving a concordance with Kenton's numbers is more than enough. Nor is it necessary in the bibliography which concludes the commentary section of each entry to refer to the handful of standard books on Gabrieli (Winterfeld, Kenton, Arnold) under every work. Indeed, there are so many references to casual mentions or outmoded information that most readers will despair that anything helpful has been written about most of the items.

There are extremely thorough appendices which include a discography (so up-to-date that it includes the McCreesh San Rocco disc and video which arrived while I was writing this and is not yet released), facsimiles from the major Gabrieli prints, translations of the prefaces and a liturgical index – though I'm not sure that listing each possible feast on which a text was sung from Cattin's monumental study necessarily says very much about when a motet was used, and the list should indicate when there is a difference between San Marco and Roman use (the latter being valid in most of Venice).

This is a magnificent catalogue. I've known since I started issuing editions by the author that it was on its way, but I hardly expected anything so thorough. It is well produced and easy to use (if a bit heavy on the arm). It even tells me what I am supposed to be publishing next – though I'm glad to report on one item which he did not anticipate. Since I began this review, he has agreed to collaborate with Alan Lumsden and myself in a new edition of the 1597 instrumental pieces for their 400th anniversary next year).

The Gumpelzhaimer book (are the MSS really any less-known than they ought to be?) is hardly likely to draw the general reader, but is one of those useful studies that takes a source, describes its physical attributes, origin and context, and gives a thorough survey of the contents: the nuts and bolts of musicology, with probably more permanent value than many fashionable and ephemeral analytical studies. Mus.mss 40028 (still in Berlin) & 40027 (now in Kraków) contain a massive collection mostly of

polychoral motets. Such compilations involve considerable effort, but are a boon to other researchers. It is so much easier to use microfilms if you have such a guide at hand and there is information of use, such as details of concordances, that will save any one consulting the MS an enormous amount of time. The study also throws some light on how musicians understood and performed music, and the fact that a practical church cantor felt the need to copy out so much music in score should make us question any assumption that the need for scores is a more recent phenomenon. Whether Gumpelzhaimer's annotations imply the actual use of these cumbersome volumes in the act of performance rather than in preparation needs to be argued in further detail. The catalogue would be more useful if a more generous policy on the inclusion of incipits had been adopted: I would have preferred them for all works not available in standard modern editions. For no. 58, Wert's *Egressus Jesus*, its appearance in Praetorius's *Musae Sioniae V* (1607) may be more relevant than Wert's own publication of 1581; Praetorius also suggests how to perform it in *Syntagma musicum III* (1618). There are facsimiles of sample pages and watermarks. The more sources that can have such publications devoted to them, the better.

HABSBURGER VERLAG

This is a new name to me, the product of Eric F. Fiedler Habsburgerallee 18, 60385 Frankfurt a.M. Germany, tel +49 (0)69 431847. One series is called *Fontes Musicae Antiquae* and comprises mostly four-part music for recorders. The one three-part piece (no. 6 in the series) is Tye's *Sit fast* (down a tone for ATB), a fiendish piece of rhythmical ingenuity that, even in modern notation, stretches a trio's reading ability. To make it easier, players are offered a score rather than parts, though the print is a bit small for three to share a single copy. The other editions have parts as well as score and are arrangements of organ music originally published in open score. There are five capriccios by Frescobaldi, *sopra la bassa fiamenga* (no. 1), *sopra la Spagnoletta* (3), *sopra la sol fa re mi* (4), *sopra il Cucho* (5) and *sopra l'Aria di Ruggiero*. For the first two, the score also includes simple settings of the themes and the first three have alternative parts transposed for a consort with great bass, an idea which is then abandoned. Music specifically for ensemble comes in the first two canzonas of T. Merula's first book of 1615, *La Ghirardello* (11) and *La Lusignuola* (12), the latter particularly idiomatic. These are untransposed and would suit string players, though some may already have the Dovehouse edition. Finally Scheidt's lengthy setting of Palestrina's *Io son ferito* (2) from *Tabulatura nova*, a good way to bring an excellent piece to a wider audience. Fiedler puts it down a tone to avoid 'the shrillness [better than the correct spelling!] of the high clefs'; one wonders whether readers of Scheidt's tablature would have known that Palestrina's madrigal used high clefs and have transposed the setting down. The congratulatory signpost to the contrapuntal ingenuity that Scheidt printed at bar 152 (*Concursus & Coagmentatio omnium quatuor fugarum*) is omitted. The user is left to deduce from the statement that

the piece is 164 breves long that he has halved note values. This looks an interesting series. I don't have prices; I think I mislaid a covering letter, which will give Dr Fiedler, a subscriber, a chance to get another mention by writing to tell us.

Another series is perhaps of wider interest in that it will bring to our attention Telemann's larger-scale cantatas, which have been surprisingly neglected. *Dann ist erscheinen die Liebe Gottes* (TWV I:165) for Whit Monday is for SATB soli and chorus with recorder, 2 oboes and strings; one of the two surviving sets of parts also has a part for *Calcedono*. There is a table clearly showing the layout of the parts. It is clear that the recorder player was also expected to double the oboe, and in one set the second oboe doubled the recorder solo in the opening chorus. It is odd that the violin solos are allocated to violin 2; but the range is quite low, so perhaps the second player was thought more suitable. The opening chorus is dominated by the recorder, there is a closing chorale on a familiar tune, with two arias and two melodious recitatives lying in between: well worth trying. Incidentally, Peter Ballinger (whom I missed seeing earlier this month since he was ill) has replied to some of the points I made about his cantata editions in *EMR*, 22, p. 6, but I am not sure if the letter was intended for publication.

VOS DEOS

Charpentier *Te Deum* H.146 for SATB chorus, soloists and orchestra, edited by Lionel Sawkins. Faber Music, 1996.

Full score: x + 51pp, £13.50. ISBN 0 571 51375 1

Vocal score: viii + 32pp, £5.95. ISBN 0 571 51376 X

I welcomed the new Eulenburg edition in May; now we have yet another, prepared by the most experienced British editor of French music of the period, who has also made an excellent job of the typesetting. A great pity, with so much Charpentier unpublished, for two good editions to appear within a few months of each other. Financially, practically and editorially, Faber has the edge. Not only is their score cheaper, there is also a vocal score. Both editions have orchestral material, presumably only for hire; so neither edition will satisfy performers who like to own their own material. The Eulenburg score unexpectedly has larger print; the Faber, with a slightly larger page, manages to get two systems of full orchestra and choir per page, avoiding annoyingly-frequent turns. (Might the hire-material full scores be enlarged up to B4?) Space is saved by not having superfluous staves for doubling instruments. The other obvious difference is the added translations of all the French instructions into English and German. The sections in white notation are modernised (unlike the Eulenburg score), but the original notation is shown in facsimiles of the relevant pages of the autograph. This seems a sensible procedure. The second string part is printed in alto clef; although no nearer the original C1 than a treble clef, it makes the visual point that it is not for violin at the expense of rather a lot of ledger lines. The advice to performers in the preface is fuller than in other editions and should be thoroughly digested.

SOLOMON'S SERENADE

William Boyce *Solomon: a Serenata* edited by Ian Bartlett. (*Musica Britannica* lxviii) Stainer & Bell, 1996. xlix + 185pp, £71.50. ISBN 0 85249 828 4

The attraction of the work is evident from the Hyperion recording. The 1743 score has been available in a simple facsimile for a decade. Is a modern edition and the extra information here worth an additional £55.50? It takes the 1743 score as its main source, though sensibly follows the librettist's literary edition (which is reproduced in facsimile) for the underlaid text (cf page 2). There is a thorough critical commentary and an amazingly long list of 18th-century performances of the work. There is also a thorough preface. Much of this information appears in a *Music and Letters* article of 1980. The only new music is an alternative finale from 1757/8. The main justification for this edition is the availability of performance material; if you have to put the music on computer, you might as well produce a score anyway. Silverfen's processing looks as neat as always. Assuming that the parts are not ludicrously expensive (most of the origination cost must surely be covered by subscription sales of the score), this makes the effort worthwhile. With only two soloists, the work is useful for small choirs looking for something economical to perform, though trumpets and drums are needed and 76' is an awkward length. In terms of Boyce's image, it is excellent that this work graces the series.

NEW CHORAL

There are two more of Nick Sandon's reconstructions from the incomplete Peterhouse partbooks (Antico RCM125 & 110, each £6.50). The editor writes that Appelby 'cannot be said... to be a particularly polished composer' so the right degree of roughness needed to be selected for the missing tenor of his *Magnificat* for ATTBarB. Hugh Aston's *Ave Maria* *dive matris Anne* is a comparatively short votive antiphon for SATTB. While there is no doubt which is the more worth singing, that does not mean that Appelby deserves complete neglect, and one wonders whether, if one sang them successively, the difference would be worrying. Reverting to our editorial, are consecutive fifths just wrong notes or does Appelby have a strong enough style for them to be considered characteristic?

A recent batch from Breitkopf begins (chronologically) with a couple of madrigals by Gesualdo offprinted from the collected works. *Itene, o miei sospiri* (Book V) is paired with *Mentre, mia stella, miri* (Book I). Translations are appended, and a few footnotes offer pronunciation guidance for Germans. Barring is irregular, following the 1611 score. Both madrigals use high clefs, but the innocent performer is not warned that they should be transposed down (DVfM 7723; £1.40). *Tristis est anima mea* a6 from the Holy Week Responsories has awkward ranges – perhaps SATBarBarB if the baritones can reach F – but is worth the effort and is amazingly cheap (DVfM 7720; £0.80).

The *Lauretine Litany* is another of Monteverdi's works where an edition by Rudolf Ewerhart competes with mine. I won't go into details this time: regular readers will have seen my previous comments. The Breitkopf complete score is more expensive than the King's Music one (PB 5324; £10.65 as opposed to £4.00), but if you are happy for the singers to have copies without continuo, the chorus scores are very good value (ChB 5267; £1.85).

Two motets by Hammerschmidt (DVfM 7971; £2.35) edited by Michael Heinemann are also good value in both musical and financial terms. *Sei begrüßet, Jesu, mein Heiland* and *Die mit Tränen säen* (both for SSATB & bc) look madrigalish, an impression confirmed by the title of their source, *Chor-Music... auff Madrigalmanir* 1652. There is, of course, strong competition from rival settings of the second text, but Hammerschmidt is not overawed by it.

So much of Telemann's church music is unpublished that it is difficult to be very excited about a newly-discovered manuscript (Yale Ma21 Y11 A14 L.M.176) from 1789 that includes seven new motets. Deutscher Verlag für Musik has issued them in two leaflets (DVfM 7929 & 7930; each £2.35, available from Breitkopf). A glance at the first page of the second is somewhat offputting: a really naive setting of the opening of *Selig sind die Toten*; but it improves. These motets would need to be carefully placed if Bach motets were also on the programme, but they would be interesting to sing and show Telemann in a manner one does not associate with him. The edition has an informative Afterword in German and English. (For a new series devoted to Telemann's cantatas, see page 13).

From the Church Music Society/Oxford UP (CMS Reprints 87; £2.60) comes a new edition of James Nares's best-known anthem *The Souls of the Righteous* for two treble soloists, SATB and organ. There are no serious editorial problems, since the few differences between the authoritative printed source and the author's MS (the introduction does not make clear that BL Add. 19570 is autograph) are probably intentional. Since in mixed choirs there's a fair chance that there are more budding soloists among the sopranos than elsewhere, this is a useful publication, though the music seems a little facile for the text. The organ is assumed to have a low A. Nares's remarks on tempo give a progression from Largo to Larghetto (a trifle faster), Andante, Vivace and Allegretto (though he is ambiguous where Allegro moderato fits the sequence).

BAROQUE FLUTE

The Associated Board has issued another two of their successful books of *Baroque Flute Pieces* vols IV & V. Like the previous three, these are edited by that fine baroque scholar, Richard Jones. The scores are Urtext apart from the keyboard realisations, while the separate flute parts have suggestions for ornamentation, though not for dynamics. There is a separate bass part, complete with figures. The selection (individual movements rather than entire sonatas)

gives a representative selection of fine pieces from the first half of the 18th century. There are excellent and helpful notes to each piece. Pupils wishing to move on a stage can try three sonatas in e, g & a minor by Quantz from the Berlin 'autographic' scores KH M. 4254, 4260 & 4262 (Breitkopf EB 86-5; £11.10). If you have a soprano available as well, a *Musica Rara* reissue will come in handy: arias by Rameau for soprano, flute and continuo, though the written-out ornamentation makes the music look more difficult than it is (£19.50). It is not clear whether the keyboard part is always or only sometimes reduced from the orchestral parts. Editorial practices have changed since 1969.

CHOIR & ORCHESTRA

There may be a touch of local pride in the introduction to François Beck's *Stabat Mater* that it is 'one of the great masterworks of European music, equal to the productions of Haydn and Mozart... Beck's prophetic genius, heralding Beethoven and the Romantic, has been acknowledged by music historians, but not so by the music market and concert life.' But now we can judge, since Bordeaux University Press (Domaine Universitaire, Université Michel de Montaigne-Bordeaux 3, 33405 Talence Cedex, France) has issued the score (FFR 280) and performance materials. Beck is better known as a symphonist (see p. 24), but the New Grove article refers to the *Stabat Mater* as 'the crowning achievement of his maturity'. It was first performed in Bordeaux in 1782 and in Paris and Versailles the following year. The only source mentioned in Grove is a 20th-century copy, but Bibliothèque de Bourdeaux MS 1693 is a score 'copié à Bordeaux le 20 mai 1806 et collationné sur le manuscrit autographe de l'auteur'. This has been somewhat conservatively computerised, retaining the original score order, C clefs for alto and tenor, lines running right down the page and the landscape format, with what seems to have been a rather long-winded editorial process. It is clear to read and the volume is nicely presented. The scoring is for strings, pairs of flutes (obviously doubled by the oboists), oboes, horns and bassoons with SSATB soli and SATB chorus. I reserve my judgment whether it is quite as good as described, but I would certainly like to hear it.

Mendelssohn's *Lobegesang* (aka his 2nd Symphony) is on a rather larger scale than the other pieces here. Breitkopf are now on their third edition. The first appeared in 1841 and is in most respects authoritative: not all corrections were made to the autograph. The second, done for the Collected Works in 1877, suffered from excess normalisation. For this version, the original printed parts, which are sometimes more precise than the score, have been consulted, though sadly the chorus parts do not survive. Each edition reflects a different style of printing, and the new one adopts modern practice in using G clefs for the upper voices. It is excellent that Breitkopf is continually updating its titles. The need here was not as drastic as its refurbishment of its Bach parts (most of the old, heavily-hairpinned ones have now been replaced by Urtext), but one hopes that performers will take advantage of the upgraded material. (PB 5102; £71.10).

LA CONFUSIONE DI MUSICOLOGIA

Denis Stevens

As almost everyone knows, musicology's current confusion stems from a general lack of proper musicological training and a marked unwillingness to improve matters. Quite frankly there are too many amateur musicologists, lacking basic skills in classical philology (an essential for any editing) and complete bibliographical control (a *sine qua non* for thorough research). *EMR's* editor, a short time ago, pointed out that a forgotten version of Allegri's *Miserere* was in fact readily available in an edition by Rockstro in an old edition of *Grove*. When I was in charge of the PhD seminars at Columbia University I recommended that students familiarise themselves with all significant prior research no matter what their field.

This maxim might also help students and conductors of Monteverdi. Recent investigators of *Poppea* stand on their heads trying to unscrew musicological nuts and bolts, which have little bearing on the situation. The plain fact is that Monteverdi was never a musicologist, and although twice involved in minor editorial projects – Arcadelt and Petratti – he left no particular impression on either. Neither was he in the business of providing fodder for books, articles, editions, or academic qualifications.

Quite simply, he was the Andrew Lloyd Webber of Venice. Being in showbiz, he could alter libretti as he wished, invite the collaboration of competent colleagues, or suffer the slings and arrows of outrageous followers. These kind gentlemen included the four usually named and one other who took a not inconsiderable part in the fracas: Francesco Cirillo, *maestro compositore* of the *Accademia dei Febi Armonici*, whom he brought from Rome. It must be remembered that Rome and Naples were opposed in every way to Venice, where Monteverdi spent thirty years of his life.

In the past forty-or-so years, only two men have come near to solving the *Poppea* muddle – my former colleague Alan Curtis, whom I introduced to Novello's some years ago; and my friend Wolfgang Osthoff, whose indispensable study 'Die venezianische und neapolitanische Fassung von Monteverdis "Incoronazione di Poppea"' (*Acta Musicologica* xxvi [1954] pp. 88-113) still deserves respectful attention. I thoroughly recommend a total jettisoning of the theory that musicology started ten years ago. I also recommend a careful re-reading of earlier articles. The only thorough investigation of Cirillo's role occurs in another old but little-read source: Ulisse Prota Giurleo's *Francesco Cirillo e l'introduzione del melodramma a Napoli*. Both writers explain background information which continues to elude the modern streamlined brigade, who not unexpectedly fall headlong into the quagmire.

When the English traveller Samuel Sharp visited Naples in 1765 he wrote in *Letters from Italy* that 'it is so much the fashion at *Naples*, and, indeed, through all *Italy*, to consider the Opera as a place of rendezvous and visiting, that they do not seem in the least to attend to the musick, but laugh and talk through the whole performance, without any restraint. He adds: 'the *Neapolitans* go to see, not to hear an Opera'. and 'besides the indulgence of a loud conversation, they sometimes form themselves into card parties.' As the sources show, what was common in the eighteenth century was also rife in the seventeenth.

In other words, no matter what alterations or revisions you make, they may be inaudible. It is, of course, typical of the much-touted Monteverdi Choir to engage the services of half a dozen advisors who in their disagreement have inevitably confused an already messy situation; but perhaps one scholar with an insight into the composer's musical mind and thought-process could arrive at a solution which would also satisfy scholarly standards in the widest sense?

This issue will probably appear too late to alert readers that Denis Stevens is to give the first of this term's Colloquia at the Institute of Advanced Musical Studies (King's College London) on Wednesday Oct. 2 at 5.00 pm. His topic: Interactions between Musicology and the Third Programme, 1946-1966.

A couple of years ago, Denis sent me a copy of his pamphlet *The Joy of Ornamentation* by Giovanni Luca Conforto; being Conforto's Treatise on Ornamentation (Rome, 1593) with a Preface by Sir Yehudi Menuhin and an Introduction by Denis Stevens (New York in 1989) with a hint that we might be interested in reprinting it. The main problem was that there were several misprints in the introduction and we didn't want to embark on a retyping. But we have now received a review copy from Kahn and Averill (21 Pennard Mansions, Goldhawk Rd, London W12 8DL). The *p* in *Hampstead* has been inserted by hand and two omitted words are pasted in. There are more exhaustive demonstrations on how to get from A to B by the longest possible route, but Conforto has the advantage of being more musical than his rivals, so this introduction and facsimile is well worth acquiring. It links with the preceding paragraph, in that the knowledge Denis Stevens acquired here found its way into early Third Programme recordings of *Orfeo* and other music. Denis rightly deplores the myth that 'early music' began in 1972 or 1973. But the end of his introduction reveals a significant change of attitude: he expects ornamentation to be looked up interval by interval and notated, but a stylish singer should now, as Conforto would have expected, absorb the exercises so that embellishment can flow freely. CB

IS 'BYRD'S' HAEC A FAEC?

John Morehen

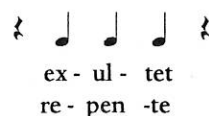
The exposure to full public gaze of a virtually unknown Latin motet attributed to Byrd, albeit re-discovered in a source that has been known to scholars for many years, has predictably generated more than a little interest.¹ The initial frisson of excitement, however, inevitably abates a little on the realization that *Haec est dies* is more than a trifle four-square, that it is attributed merely to 'Mr. Byrd', that it is texturally unadventurous (a4), and that it is a mere thirty bars in length (and a somewhat repetitious thirty bars at that).

The ready availability of a suite of computer programs and a database containing the bass parts of the Latin church music which Byrd composed during the twenty-year period 1575-95 provided an irresistible temptation to compare *Haec est dies* against the database.² A computer analysis of its bass part and a comparison of the results with the database revealed a correlation coefficient of exactly 0.700.³ This is a very low figure indeed,⁴ suggesting that the work is most unlikely to be Byrd's. However, a word of caution is perhaps in order here. For statistical purposes *Haec est dies* must be regarded as a very short sample, especially as it already embodies a considerable amount of internal repetition.

The circumstances of the motet's inclusion in GB Ob MS Eng. Th. b. 2 virtually ensures that it is by an English composer and is datable c.1600-5.⁵ Computer analysis, too, appears to preclude a possible continental provenance on the basis of certain features of text underlay. These include the placement of a syllable on a note within a run of black notes (e.g. Medius bar 4 -mi- and Bassus bar 10 -mur) and the placement of a syllable on a white note following an untexted black note (e.g. Tenor bars 9-10 and Triplex bar 12).⁶

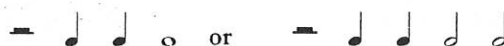
Although the motet is otherwise intervallically unremarkable, the descending octave leap in bar 8 (Tenor) is conspicuous. Descending octave leaps are not uncommon in Byrd's Latin music (there are 54 instances in the bass part alone of the 1575, 1589 and 1591 Cantiones, and a further seven in the three Masses). Even so, such leaps usually occur between the last note of one motivic cell and the first note of the next. When, as here, a downward octave leap immediately precedes a rest, the leap is almost invariably formed between notes of a semibreve duration (or longer).⁷ It is rare indeed for Byrd to use such leaps in semiminims, the only example of which I am aware – in bar 64 (Bassus) of *O lux beata trinitas*⁸ – occurring in a work in *note nere* notation, where unorthodox temporal practices frequently obtain. Even ignoring the actual interval, the rhythm of bar 8 of *Haec est*

dies calls for comment. It is unusual for Byrd to terminate a phrase with two semiminims followed by a rest. He occasionally does so for specific emphasis, as, for instance, when portraying earth's joy to the repeated word *exultet* in *In resurrectione tua* (bars 23-5) and *Laetentur coeli* (bars 11-13), and to portray suddenness (*repente*) in *Vigilate*, all from the 1589 *Cantiones*.⁹

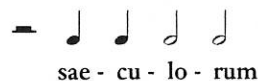


However, the context of this rhythmic figure in *Haec est dies* would seem to be uncharacteristically idiosyncratic.

The opening rhythmic motif in the triplex and tenor parts of *Haec est dies* recurs several times during the piece, either with repeated notes or with conjunct semiminims, and is of particular interest:



This configuration, involving an entry on a strong semiminim on the weak half of the tactus and following a rest, is virtually unknown in Byrd's pre-1605 Latin music, confirming Clifford Bartlett's own suspicions concerning this somewhat geometric opening.¹⁰ The only instances known to me occur in *Gloria Patri* (1575),¹¹ bars 104-13, to the word *saeculorum*



and in the Gloria of the Mass a4, notably at bars 8-10:¹²



One other rhythm calling for comment is the pair of cadential semifusas found in bars 10 (Tenor) and 11 (Medius). Semifusas are exceptionally rare in Byrd's Latin music. The only instances in the three books of *Cantiones sacrae* are at bar 81 (Bassus) of *O lux beata trinitas* (1575) and bar 106 (Superius) of *Laudibus in sanctis*.¹³ On first sight the example from *O lux beata trinitas* would appear to be directly analogous to that in *Haec est dies*:



Yet, as already observed, *O lux beata trinitas* is a *note nere* work, and so its durations should effectively be doubled, immediately transforming the figuration from a rarity to one that is utterly commonplace in Byrd's music. *Laudibus in sanctis*, too, is *note nere*, and so the example of semifusas in *Haec est dies* remains an eccentricity.

In view of such doubts we may well question why the copyist should ascribe this motet to 'Mr. Byrd'. There are several possible explanations. Plagiarism or scribal intention to deceive is rare at this period, and may be discounted with reasonable confidence. Thomas Byrd, the Clerk of the Cheque to the Chapel Royal, who died in 1562, is a possible contender as composer, though he has yet to be proved to have composed any music. Perhaps the most plausible theory is that the scribe, aware that Byrd had set a similar text *Haec dies* (1591),¹⁴ simply attached his name to it in error.

1. Brian Clark (ed), *Haec est dies* (attrib. William Byrd), *Annual Byrd Newsletter* 2 (1996) [issued with *Early Music Review* 21, June 1996]: 6-7.

2. For a computer-aided study of a group of motets attributed to Byrd see John Morehen, "Byrd's manuscript motets: a new perspective", in *Byrd Studies*, ed. Alan Brown and Richard Turbet. Cambridge: Cambridge University Press, 1992, pp. 51-62.

3. The methodology underpinning the analyses, and the reason for the selection of the *bassus* part, are explained in John Morehen "The Tallis/Byrd *Cantiones Sacrae*: an appraisal of current methodology in computer-assisted analysis", in *Informatique et Musique*, Paris: IRCAM, 1984, pp. 59-76.

4. [*Super flumina*] *quia illic* (attributed in GB-Lbl Add. MS 35001 to Byrd, but known to be by Victoria) also scores exactly 0.700. Even the section *Dies illa* from Robert Parsons's *Libera me Domine*, fallaciously included in vol. 9 of *Tudor Church Music* as being by Byrd, scores higher than *Haec est dies* at 0.747.

5. See the discussion in *Early Music Review* 21 (June 1996): 16.

6. Although this writer questions the editor's interpretation of the underlay of the bass part in bars 9-10, any alternative underlay would still violate one of the rules practised on the continent.

7. e.g. *Attolite portas* (1575), see *Byrd Edition* [BE] 1/5, bars 35-6; *Da mihi auxilium* (1575), BE 1/10, bar 62; *Domine tu jurasti* (1589), BE 2/8, bar 36. Occasionally exigencies of syllabification dictate that the first semibreve is broken down into a dotted-minim and a semiminim, as in *In resurrectione tua*, BE 2/10, bar 13.

8. BE 1/6.

9. BE 2/10, 2/16 & 2/9 respectively.

10. *Early Music Review* 23 (September 1996): 20.

11. BE 1/16.

12. BE 1, p. 27. See also bars 93-5 on p. 34.

13. BE 1/6 & 3/1 respectively.

14. BE 3/21. The *Haec est dies* which is the subject of this discussion was presumably composed prior to the entry into the public domain of Byrd's other two settings of *Haec dies*, published in *Gradualia* 1 (1605) and 2 (1607).

So it seems that David Culbert will not need to eat a copy of the score (see *EMR* 23, p. 20). CB

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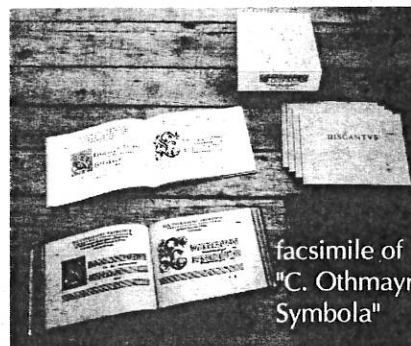


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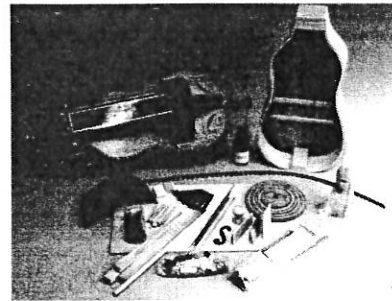
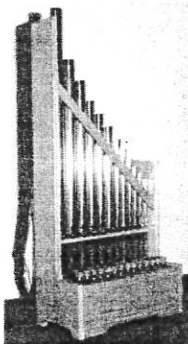
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A FESTIVAL IN CRISIS?

James Chater

This year, the Utrecht Early Music Festival showed signs of faltering. Although the individual concerts I attended were, by and large, well up to the standards of previous years, this was sadly not the case as far as the programme as a whole is concerned. Nor will this come as a surprise to those observers of the Utrecht scene who have been watching the convulsions within the Festival's administration within the last two years.

There is no question that the festival retains its convivial atmosphere. This was enhanced by the opening of the Winkel van Sinkel, the recently restored 'festival' café on the Oude Gracht, which not only housed the ticket office and provided a place for refreshment, but also made an attractive venue for some of the more relaxing events, and Offenbach while you eat. Another innovation was a children's early music workshop.

The tone of the festival was nonetheless predominantly sacred, as two of the main topics overlapped considerably: the music of Schütz and his north German contemporaries, and psalm settings (the two other topics were English opera and the music of Islam). The psalm topic was accompanied by a most stimulating and informative exhibition in the Catharijne-convent Museum of the Utrecht Psalter (Utrecht University Library, MS32), an illustrated manuscript from ninth-century Rheims. The world of the contemporary Byzantine ikon is far removed from the fresh and lively realism of the drawings inspired by the psalm texts; in their own way they are as graphic as the affective psalm-setting eight centuries later by such composers as Schütz, Kuhnau and Rosenmüller.

Hearing Rosenmüller's music for the first time provided me with the sort of revelation which makes the Utrecht Festival worthwhile. But the strong emphasis on 17th century sacred music in the festival programme as a whole was something of a weakness: after a while the various ensembles, replete with vocal soloists, trombones, cornetts, strings and continuo, tended to blur indistinguishably into each other. However, certain groups and events stood out, especially the Concerto Palatino's rendering of Venetian and Viennese polychoral music around 1620, in which Bruce Dickey's predominantly brass ensemble was joined by the tenors Gerd Türk and Markus Brutscher to create a rich, silvery sound in the magnificent acoustic of the Jacobkerk. The Concerto Palatino was joined by the Koor van de Nederlandse Bachvereniging and Cappella Figuralis in a concert directed by Joshua Rifkin in which metrical psalm settings published in 1628 were juxtaposed with concertato settings of the same psalms from later in Schütz's life. The idea never quite came off, perhaps

because the soloists of Cappella Figuralis were less assured than the soloists in other concerts; nevertheless Rifkin elicited an intelligent response from the choir in the metrical settings, while the imaginative placement of the musicians brought a depth of resonance rarely heard in the somewhat drab acoustic of the Vredenburg.

A refreshing change was provided by occasional forays – not as frequent as I would have liked – into the medieval and renaissance sacred music. Weser-Renaissance provided a sensitive and well-blended reading of motets by Rore using one singer, trombone or cornett for each part, with no doubling. Peter Phillips and the Tallis scholars were in excellent form in their two programmes, one English, the other continental. The first was intelligently conceived, the opening psalms of praise set by Byrd, Tomkins and Gibbons giving way to a more sombre, penitential mood which gradually lightened again in psalm settings by Byrd and White. The impressive architecture and cumulative effect of White's *Exaudi te, Domine* came across especially well. The Moscow Patriarchate Choir was slower and more reflective in its rendition of *strochnoie penie* or 'line singing' from sixteenth century Volokolamsk than I remember from last year. In this music there is no hierarchy of consonance and dissonance, and the effect is strangely modern. The concluding Romantic encore seemed like a step back in more ways than one.

As in previous festivals, twentieth century works were scattered among the earlier repertoire. For the first time, works were commissioned. The Theatre of Voices premiered the complete version of Steve Reich's *Proverb* in a concert otherwise consisting of medieval French motets. Reich's piece is a sensuous essay on a short text of Wittgenstein which explores the medieval techniques of canon and hocket. It is metrically freer, less obviously 'minimalist' than most of his previous works, and it brought out the luminous best in the singers, who were joined by two vibraphones and various keyboards. Another premiere was Adrian Williams's tribute to Dunstaple (the Festival programme uses Margaret Bent's spelling), *Sidus transmigrat ad astra*, the text of which is taken from the composer's epitaph. The music oscillated flexibly between a dislocated Renaissance chordal style and something freer. The work also quotes Dunstaple's recently discovered *Gloria in canon*, which was receiving its first concert performance. This sonorous canon a4 with an additional free part found the Orlando Consort in good voice, as did the technically challenging programme of motets from the Old Hall Manuscript the evening before. The most impressive of the modern works (not a Festival commission) was the late Ton de Leeuw's *Elégie pour les villes détruites*, performed

by the Cappella Amsterdam. Drawing on the book of Jeremiah and other Old Testament material, the *Elégie* also movingly and compassionately alludes to cities destroyed in modern times.

This year, presumably because of lack of sponsors, no major stage works were performed, but a staged performance by Peter Holman's Opera Restor'd of John Lampe's hilarious Handel parody, *The Dragon of Wantley*, went a long way to compensate. Earlier, Philip Pickett's New London Consort gave a lively colourful performance of Matthew Locke's *Psyche* (1675), one of the defining moments in the evolution of the semi-opera made famous by Purcell. In fact Locke's work could more aptly be termed a 'three-quarters' opera, not only because the librettist Shadwell took his subject wholesale from Lully, but because of the numerous musical episodes and the huge orchestra: apart from the usual wind, brass, strings and continuo, the stage directions call for bells, cymbals, kettle drums and anvils, all faithfully reproduced, with much panache, in this performance.

Of the non-sacred events, the one I enjoyed most was the 'two-tenor' duo, Marco Beasley and Andrew King, accompanied by the Accordone Ensemble. In the first of their two concerts, solos and duets from 17th century Italy and England were set in the context of a 'duel' between two music-lovers, one Italian, the other English. Gradually, and side-splittingly, the topics ranged between love, music, popular songs, rivalry and, of course, drink. (I am assured that the wine consumed in the course of this staged entertainment was genuine.) A toast also for the sacred programme the same musicians gave two days later: Beasley's rendition of Grandi's *O quam tu pulchra es* was one of the high points of the festival.

Finally, the last two of the 8 o'clock Vredenburg concerts featured Christopher Hogwood and the Academy of Ancient Music. The first an 1830s-style 'London' concert, contained a surprisingly passionate account of Mendelssohn's first Piano Concerto by David Owen Norris, as well as a captivating aria from Bellini's *I Capuleti e i Montecchi*, 'O! quante volte' sung by Rosemary Joshua (who replaced Alison Hagley). More variable was the choral concert with the St Paul's Choir: the Handel works were a little disappointing but this was compensated by Bononcini's Funeral Anthem for the Duke of Marlborough, with its deeply affecting conclusion.

It is unpleasant to conclude a festival review with a discussion of musical politics, but if, as I believe, certain behind-the-scenes events have had an impact on the end product, it is in the public interest to do so. The programming ideas that have made Utrecht the vanguard of early music festivals have come largely from Jan Nuchelmans, who has been involved with the festival from its beginning in 1982 and was increasingly influential from 1984 as programme director. In the years that followed, the festival flourished, the audience remained loyal, and

Nuchelmans built up a splendid rapport with the musicians, travelling far and wide to acquire the most promising musicians, the most overlooked repertoire. In 1995, however, the Foundation for the Organisation of Early Music appointed a new General Director, Simon Mundy, and gave him overall responsibility for the Festival programme. As a result, Nuchelman's job was cut in half and redefined as 'Artistic Advisor'. Not surprisingly, the arrangement proved unhappy for all concerned: uncertainties arose over government subsidies – as a result of which there will be no increase in the Festival grant in the next four years – and private sponsoring (there were no private sponsors this year). Mundy left Utrecht shortly before the 1996 Festival opened, and his successor, who will take over officially on 1st January 1997, has, at the time of writing, still to be appointed. If the festival programming is again to prove as invigorating and inventive as in the years up to and including 1995, the Foundation is going to need not only luck but also a capacity to learn the lesson 'If it ain't broke, don't fix it.' Happily, the influence of Jan Nuchelmans is once again very much to the fore, and his vision undimmed: if his plans for next year are permitted to come into fruition, the themes will include Ockeghem, 14th century Florence and Naples. Despite its recent troubles, the festival ain't broke, not by a long chalk.

In the interest of fair reporting the author would like to state that he is employed by the recording company with which Peter Phillips and Philip Pickett have exclusive contracts.

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PACIFIC NOTES

Clifford Bartlett

As a child, summer holidays were overshadowed by the dread of the first task of the new school year: an essay on 'What I did in the holidays'. I hesitate to bore our readers with too detailed an account of our recent travels, but an absence for six weeks (a week teaching and five weeks travelling) has inevitably had some impact on *EMR*; the early appearance of the September issue and the lateness of the October one (we have had to send it to the printer a week after scheduled) and the delay in reviews. Several books arrived just before we left; but we tried to travel light (taxi-drivers in several continents would question our success) so some are still waiting to be read. On our return I found a considerable pile of CDs for which BC has found no other reviewer, and some of these too have been held over till next month. There have also been regrettable delays in replying to letters and attending to King's Music orders. Meanwhile, here are a few remarks on musical aspects of our trip to justify the disruption.

BEAUCHAMP

Before the trip started I spent a week at Beauchamp House near Gloucester. Alan Lumsden, a pioneer of the sackbut – indeed, he was probably playing the instrument before some of our readers was born – has a rehearsal hall behind the house, and another small building with practice rooms. There are seven weeks of musical activity each summer, one of which, run in conjunction with Michael Procter, concentrates on music for singers, cornetts, sackbuts and curtals. This has a steady following, and there were about 40 people present for large-scale Schütz. We were fortunate in the presence of some first-rate amateur blowers, with a body of singers which was capable of splitting into smaller choirs, the balance helped by a couple of lady tenors. I enjoyed the unaccustomed relaxation of playing organ all day: a pleasant change from a QWERTY keyboard.

But my main function was to encourage a small group of people with no continuo experience who spent a session → each day trying to acquire some idea of the craft. So on the first morning I found myself in a small room with seven electronic keyboards and seven players seeking instruction. We started with grounds: first of all, two-chord ones – *Dargason* and *What shall we do with the drunken sailor?* – then moved through descending-fourth laments to *passamezzi*. This led to discussion of the chords expected above typical bass progressions, for I was determined not to concentrate too much on figures. At the next session, we looked at the unfigured bass of one of the pieces from the tutti sessions, the three-choir version of *Jauchzet dem Herren*. Much to my surprise, the group spent the rest of the week happily working at just that one piece. We tried guessing what

chords the bass seemed to imply, then checked them against the score. Towards the end of the week we joined the rest of the course and the students enjoyed the experience so much that it is likely that the experiment will be repeated next year. 1997 is the 400th anniversary of G. Gabrieli's great collection of vocal and instrumental music, so the course will concentrate on that, with new editions of all the instrumental and some vocal pieces shared out between Beauchamp Press and King's Music.

VANCOUVER

I had only a few hours at home before the family set off for Vancouver. The information I had seen over the last few years about the summer courses there had impressed me, so I was looking forward to visiting it at last. Everyone told us what a beautiful town it was, and it was certainly impressive, though as a harbour town it had to compete with Wellington, Sydney, Singapore and Hong Kong. I heard one concert and sat in various master-classes. Much as I like the music of Brade (though less than that of Simpson), I was a little bored with the first part of The King's Noyse's concert; but the Rosenmüller made up for it.

The problem with the master class at an unauditioned summer school is the variability of material on offer. I was impressed by the degree of tact with which some of the performers were treated, and all teachers were skilled at making points of general interest. Hearing teachers demonstrate even a single phrase is a salutary experience for a critic. The power and imagination of a player like Monica Huggett or Paul O'Dette is on such a different level from that of even the best pupil. We should always hold such ability in awe, even if at times we may feel that it is used for performances that we cannot commend (or at which we are even slightly bored). Ellen Hargis used a different technique, not singing at all but talking through difficulties and making each singer solve problems in a way suited to their individual voices. She stressed how important it was for singers to enjoy feeling and imagining beliefs and cultures different from their own (perhaps relevant to Venetia Caine's problems: see p. 27.) Ray Nurse began the day's programme with a lecture, opening each with the singing of a chorale – a practice I recommend to others.

FIJI

Thanks to help from the Mounties (Elaine lost John in Stanley Park, and needed help from police in cars, on horseback and on cycles to find him) we continued our tour. A delay at Hawaii enabled us to hear the sound of the eponymous guitars from loudspeakers but Fiji offered our

only example of live muzak: a quartet of three guitars and a singer. We encountered little local music of interest, though were intrigued at the rhetorical competition of revivalist Christians and followers of Hari Krishna for the attention of Saturday afternoon shoppers at an Indian town. Sadly we left before dawn on the Sunday so could not hear how Wesley's hymns were treated (the native population is predominantly Methodist). It was notable that, of the races we encountered on the trip, the Fijians were most outgoing to our children, perhaps retaining vestiges of the belief (exemplified in Daudet's *L'Arlésienne*) that there is something lucky about a handicapped child. In the first town we visited, one old man touchingly held a hand of each child and said a prayer over them. We were to find that the Chinese, in contrast, were apprehensive and recoiled from them.

NEW ZEALAND

The musical object of our time in New Zealand was to talk to some post-graduate students on problems of editing. The music faculty in Wellington is thriving and well-appointed, now in the capable hands of Peter Walls. (I should have reviewed his recent book on the English Masque, but Oxford UP hasn't yet sent a copy.) I heard two students share a recital, one singing Walton's *For the Lord Mayor's Table*, the other Britten's *On This Island*. Both performances were impressive by the usual standards, but left me worried. The words are crucial, but the singers were more concerned with sound than sense, and neither adjusted the volume of their sound to the low level the auditorium required. Singers are often more concerned with singing in itself rather than singing something to someone. This is a fault by no means restricted to Wellington! Our guide to the town was Robert Oliver, who will soon be back in England and writing CD reviews again. He took us into both concert halls: a traditional one and a new one (whose acoustics apparently work well) virtually side-by-side. It was also nice to meet John Thomson on his home ground.

We naturally wished to sample Maori music so attended the daily concert at Te Whakarewarewatangaoteopetauawahiao cultural centre at the hot geyser at Rotorua. I puzzled for a long time why it seemed redolent of the 1940s, and realised half-way through that all the slow items sounded like *Now is the hour when we must say goodbye*. That is in fact a Maori song (it ended the programme), but I doubt whether there is much traditional Maori in the arrangement. The tape we bought was even worse, with its Maori material buried beneath irrelevant commercial instrumentation. Sad, since other aspects of Maori culture are so impressive and seem far more genuine. But at least we heard some Maori music; in Australia, aboriginal culture (apart from artefacts for tourists) was kept out of sight. Even when visiting the aborigine-owned Kakadu National Park, we saw no natives, there were no recordings in the gift shop, and the only suggestion of music-making was a rack of ornamented didgeridoos (OED spelling: New Grove prefers *didjeridus*), probably sold for their decoration rather than their sound.

SYDNEY

We were in Australia at the time of the budget, with cuts everywhere, especially universities and the arts (I thought Australia didn't believe in imitating Britain!) On our first night reports of cuts in arts funding were illustrated on TV by shots of the Australian Chamber Orchestra with Christopher Hogwood and David Levin. This is a modern-instrument band that is capable of playing early music very stylishly, as I could confirm from a concert at the Sydney Opera House. The hall, despite seating well over 2,000, did not swallow up the sound, and I was impressed by the fine results Simon Halsey achieved from the orchestra in a couple of Handel's Coronation Anthems and Mozart's *Mass in C Minor*, though the Danish Chamber Choir was less convincing. The previous day I had looked in on Libby Wallfisch while she was rehearsing the early-instrument band, the Brandenburg Orchestra of Australia. They have a problem, in that they are not full-time, whereas the Chamber Orchestra can offer full-time contracts so include some players who can play baroque instruments but need the greater security. It would be unfair to judge on half-an-hour's sampling; we will be able to do so when the recording for which they were preparing appears. I'm not sure that we really need another Vivaldi *Seasons*, but Libby playing the *Grosso mogul* will be attraction enough. I also called at Sydney University, where you have to pay your parking fee even before you know whether the person you are visiting is in. In fact he wasn't, so that was \$5.00 wasted. The connection with King's Music is close, since we publish a considerable amount by Richard Charteris and will also be issuing Nicholas Routley's edition of Josquin chansons (his recording is reviewed on p. 20).

Another publishing contact is Rosalind Halton. She was just finishing a nine-concert baroque festival in a suburban church: small audiences, perhaps, but a highly ambitious project. Unfortunately, I arrived just in time to hear the effusive thank-you speech from the vicar at the end. We will be publishing her editions of some Alessandro Scarlatti cantatas soon, so it was good to see her. We also visited Patrice Connelly, whose Saraband Music is building up sales of specialist early-music publications from firms like London Pro Musica, PRB, Hawthorns Music and ourselves. Her own first publications are imminent. (Some readers may remember Patrice from the Jenkins quatercentenary conference at Hitchin in 1992). Early music certainly seems to be flourishing in Sydney, but the European focus for instruction seemed clearly to be The Hague rather than London. Is that a reflection on the failure of our music colleges to provide adequate post-graduate teaching or are our charges too high?

BALI

It must be a cliché for writers about Bali to quote Caliban's 'The isle is full of noises, Sounds, and sweet airs, that give delight, and hurt not'. No need for canned music here: well-trained musicians abound, and when they are absent, there

is still the tinkling of bamboo 'aeolian' instruments in the wind. We were fortunate enough to catch three dramatic entertainments in our three days there, one of which was at a private Balinese party so was not aimed at tourists – though that is not a matter of importance, since the same standards prevail throughout. There is some selection and adaptation of the dance, and one of the programmes was a dance-drama (*Kecak*) apparently put together in the 1930s from traditional material. This had an almost entirely vocal accompaniment, choral repetition of single syllables with complex rhythms creating an unforgettable sound. An interesting effect was the continuation of a simple rhythm through the narrations, an idea which might help integrate Western operas with spoken dialogue. We didn't manage to get to any of the temple ceremonies and it was a pity that our otherwise-excellent guide was not musical. Fortunately, the self-respect of the Balinese musicians and the distinctive tunings of their music in general and of each gamelan in particular make contamination with Western music impossible.

Apart from the intrinsic value of the music, witnessing performances gives a salutary reminder that there is a category between improvised and notated music. Balinese music is not written down, but there is virtually no improvisation. Complex pieces are remembered exactly. We know that much of the Roman liturgy was sung from memory before the invention of notation (and probably long afterwards) though assume that polyphonic music was read. But perhaps massive books like the Eton Choirbook existed as sources for transmitting and preserving music that was memorised by performers.

Another interesting feature is the way a constant rhythm is kept without it feeling at all unrelenting; the relaxed, almost nonchalant, manner of the performers may have something to do with this. But, despite that, they manage (with apparently minimal eye-contact) changes of tempo with an impressive unanimity and lack of fuss. This tensionless regularity comes through on the cassettes we brought back – and, incidentally, why can Balinese manufacturers supply nice strong, supple plastic boxes while Western boxes are so brittle. We are surely not the only household full of broken boxes of children's tapes.

Before leaving Bali, I can't resist quoting a delightful piece of mangled English from the official guidebook. In fact, the Balinese have an impressive ability to understand English, considering that they have to be at the least bilingual – Bali is different from the official language of Indonesia. But with so many English-speakers on the island, it shouldn't have been too difficult to find a proof-reader.

Tumpek Wayang is for performing asts peshap it carbe said that Tumpeks Suggesb fles Man depends on his thers contess in the sense of his sources of food, fools ad ento fainness so he musk rrospsect and treas flose well.

We hope we can manage better than that in *EMR*, though this issue will have one fewer proof-reading than usual because Brian Clark is in Germany attending a Fasch

conference and a Bärenreiter wedding. So thanks to Rosemary Druce for reading as well as coping with baby Nicholas.

SINGAPORE & HONG KONG

We made no serious attempts to encounter the musical cultures of Singapore and Hong Kong, though we did meet Dominic Wan to chat about the comparative absence of early music in Singapore. We caught part of an interesting programme on Malaysian television: a school competition of choral speaking in English. I remember doing a little choral speaking at school (all of Jennens's *Messiah* libretto, for instance). One still sometimes hears the *Geographical Fugue* by Ernst Toch and some conductors use the practice as a rehearsal technique. This was a children's story declaimed with conductor and regular rhythms, in unison but with parts for soloists. It would be an extremely useful exercise in co-ordination now, and would provide an interesting way into the patterns of foreign languages.

According to our Hong Kong guidebook there was a nocturnal street-market near our hotel in which one might find singers performing excerpts from Chinese operas. What we found was three rather pathetic groups. Each band and audience comprised aged men, who seemed (like the audiences) to be enthralled by unprepossessing middle-aged ladies who sang (or rather whined) at a high pitch in a way that sounded as if it should cut across a motorway but was inaudible across a narrow street. One band had a saxophone alongside traditional instruments.

In an attempt to get as much text for as little weight as possible, I packed Thackeray's *The Newcombes*. I found it virtually unreadable: a wicked parody of a society that I was just not interested in, without the vitality, variety and emotion that carries one through the novels of Dickens. So I only managed 300 of the 1000 pages. But I came across one quotation that is of interest for singers.

The colonel sang, as we have said, with a very high voice, using freely the falsetto, after the manner of the tenor-singers of his day. (*Oxford World's Classics* 1995, p. 179)

This was written in 1853 about a middle-aged and rather old-fashioned man singing some twenty years earlier.

JOSQUIN: MILLE REGRETS

Since it is relevant to two of the records reviewed this month, we print an edition of Josquin's deservedly best-known chanson (if it is his). It poses considerable problems with regard to *musica ficta*, ones which are not solved by the explicit notation of versions in lute tablature or the contrapuntal treatments by Morales in his mass or Gombert in his reworking for six voices. The fullest attribution is *La canción del Emperador del quarto tono de Jusquin* (Narváez, 1538); the emperor is presumably Charles V, in whose honour Morales may have produced his mass. One source ascribes it to J Lemaire, perhaps the poet.

Josquin – Mille regrets

15

Mil - le re - gretz de vous ha - ban - don - ner et des - lon - - ger,

Mil - le re - gretz de vous ha - ban - don - ner et des - lon - ger,

Mil - le re - gretz de vous ha - ban - don - ner

Mil - le re - gretz et des - lon - ger

10

et des - lon - - - ger vo - stre fa - che a - mou - reu - se, jay

et des - lon - ger vo - stre fa - che a - mou - reu - se, vo - stre fa - che a - mou - reu - se, jay

et des - lon - ger vo - stre fa - che a - mou - reu - se, jay

vo - stre fa - che a - mou - reu - se, vo - stre fa - che a - mou - reu - se, jay

18

si grand dueil et pai - ne dou - lou - reu - se, quon me ver - ra

si grand dueil et pai - ne dou - lou - reu - se, quon me ver -

si grand dueil et pai - ne dou - lou - reu - se, quon

si grand dueil et pai - ne dou - lou - reu - se, quon me ver -

27

brief mes jours def - fi - ner, quon me ver - ra

- ra brief mes jours def - fi - ner, quon me ver -

me ver - ra brief mes jours def - fi - ner, brief mes jours def - fi -

- ra brief mes jours def - fi - ner,

34

brief mes jours def - fi - ner, brief mes jours def - fi - ner, brief mes jours def - fi - ner.

- ra brief mes jours def - fi - ner, brief mes jours def - fi - ner, brief mes jours def - fi - ner.

- ner, brief mes jours def - fin - ner, brief mes jours def - fi - ner, brief mes jours def - fi - ner.

brief mes jours def - fi - ner, brief mes jours def - fi - ner, brief mes jours def - fi - ner.

KING ARTHUR IN FLORENCE

Glyn Williams

Purcell *King Arthur*. Art et Jeunesse & Gruppo Vocale 'Hortus Concentus'. Palazzo Pitti, Florence, 18, 20, 23 & 24 July 1996

With the tercentary well behind us, it is understandable that performers and concert promoters might have steered clear of Purcell's music this year. Not so the Florence-based ensembles Art et Jeunesse and Gruppo Vocale 'Hortus Concentus', who followed up their 1995 performances of *Dido and Aeneas* with the first ever production in Italy of *King Arthur*. The four performances took place amid the splendour of the Ammannati courtyard in the Palazzo Pitti, and were promoted by the Associazione Giovanile Musicale Sede di Firenze as part of the *Estate 1996* music festival.

The problem of presenting a quintessentially British work like this to a largely unfamiliar audience was solved in a novel way: Dryden's play was acted in Italian translation (prepared by Maria Russo), while Purcell's vocal music was sung in the original English. For someone like me who knows the music, it worked surprisingly well, though I was unsure about the audience's reaction to some of the songs. They were clearly baffled by 'Your hay, it is mow'd', with its reference to the one-in-ten tithe extracted by blockhead parsons! Judicious cuts to both the script and the music kept the performance down to a little over two-and-a-half hours. The play was adapted and directed with tremendous style (what else would you expect from an Italian?) by Ricardo Massai, who also replaced the indisposed Paolo Passarelli in the title role for the performance I saw on July 23rd. Massai and his three non-singing principals moved and spoke with elegance and clarity. Silvia Vettori was particularly touching as Emmeline in her mirror scene, Alessandro Riccio was a youthful but suave and courtly Merlin, and Massimiliano Boretti played a rather piratical Osmond. The costumes were a mixture of *fantastici* for the allegorical characters and the *storici* for the rest – in this case restoration style. Lighting made good use of the Ammannati courtyard, with its fountain just behind the raised stage. The music was directed by Johanna Knauf (using the King's Music edition naturally!) and played on modern instruments by Art et Jeunesse (leader, Paolo Crispo). Instrumentation was minimal (two oboes, cor anglais and bassoon, two trumpets, drums, strings and virginal), a pity since Purcell's scoring invariably benefits from additional colours by recorders ('Shepherd, shepherd, leave decoying' was alas, omitted), baroque guitar and so on. The continuo, played by Elisabetta Sepe on a small rectangular virginal and Filippo Burchiotti on a cello, was generally under-powered in the broad expanse of the courtyard, calling out for a larger harpsichord or two, plus theorbo, next time.

The Gruppo Vocale 'Hortus Concentus' (director, Piero Rossi) sang the choral numbers with clear articulation and generally good English pronunciation. One of the solo singers were less successful. The tenor Antonio Pannunzio struggled with the text at times (as a less-than-fluent Italian speaker I must be careful not to throw stones here), though his characterisation as a Kentish lad in 'How blest are shepherds' and later as Comus were well attempted. The best pronunciation came, not surprisingly, from the English-speaking Charlotte Briem, who decorated the repeats in 'Fairest Isle' with style and delicacy (she also provided the English version of the synopsis). Ensemble between the stage and the orchestra and choir placed at ground level to the left was sometimes a little ragged, with the conductor having to make occasional adjustments to synchronise with solo voices on stage. Other soloists included the tenor Stephen Mullan as Grimbald and Aeolus. The musical highlight of the evening, however, was the Ice Scene, with the bass Cesare Lana impressive as the Ice Genius and the soprano Silvia Martinelli outstanding as a wonderfully bashful Cupid. Lighting and costumes combined to make the climactic melting of the ice ('Tis love that has warmed us') a memorable moment in a most enjoyable evening. All power to Massai, Knauf and their associates. I look forward eagerly to *Estate 1997*. Any chance of *The Fairy Queen*?



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MUNROW'S CRUSADES

Christopher Page

Music of the Crusades David Munrow directing the Early Music Consort of London Decca 430 264-2.
First issue 1971; CD reissue 1991

I kept a diary that year so I know the exact day. It was on October 27, 1971, that I first heard *Music of the Crusades* by David Munrow and the Early Music Consort of London. Then the recording was new; now it is a quarter of a century old. How does it sound? Of course, some aspects of *Music of the Crusades* seem dated today: the crumhorns (the what?) and the chime bells (did they actually exist?) spring to mind. The instrumentation of the polyphonic pieces – motets and conducti – is unlike anything one would expect to hear now, while the 'modal' 3-4 rhythms which Munrow uses for the troubadour and trouvère songs have been almost universally abandoned since 1971. Beneath these 'dated' features (most of them reflecting changes in fashion, not advance in knowledge) there is musical substance which makes *Music of the Crusades* a striking record.

So little is known about the performance of music from the twelfth and thirteenth centuries that modern singers and instrumentalists reveal much about themselves in the choices they make: the singing styles they employ, for example, or their use of instruments, 'the arrangements' they devise and the importance they attach to improvisation. This is particularly so in *Music for the Crusades*. Munrow had a natural talent for producing flamboyant performances that, for all their vigour, were sometimes a little pert (some contemporary critics found them slick); on the other hand, he was deeply interested in non-Western instruments and was drawn to something more impromptu and improvisatory.

This tension was drawn yet tighter, I suspect, by the commanding presence of Michael Morrow in London and Thomas Binkley in Munich, both of whom were at the height of their powers in 1971. Michael Morrow was a visionary whose work demanded experimental vocal styles; Thomas Binkley, in contrast, drew deeply on non-Western idioms and techniques of improvisation. Munrow rejected Michael Morrow's vocal experiments, and as far as I can tell, the singers on *Music of the Crusades* (Christina Clarke, James Bowman, Charles Brett, Nigel Rogers and Geoffrey Shaw) do not make any adjustments to accord with some particular sense of historical style. As for Thomas Binkley's improvisations, it seems that Munrow did not wish to imitate them. The result was an impasse from which Munrow never quite escaped, and the performances on *Music of the Crusades* show this clearly. The well-known troubadour song in *Pax in nomine domini* by Marcabru, for

example, is given a markedly 'scored' and even staid rendition. Three singers perform the nine-note refrain unaccompanied, and are then required to wait for the next verse to add their nine notes again; two rebecs enter playing a drone (but adding nothing on top) as Nigel Rogers sings the melody.

The self-effacing nature of the 'parts' for the bowed instruments here points to one of the major changes in the interpretation of medieval music since Munrow's day, namely the extraordinary progress that has been made with the medieval fiddle. (Munrow's virtuosity on early wind instruments has been without issue, at least in the realm of medieval music). It was perhaps a wariness of Thomas Binkley's influence that kept Munrow's performances free of the preludes and interludes that we have now come to expect (especially from fiddlers) in renditions of twelfth- and thirteenth-century song; *Music of the Crusades* had only one example, in a performance of Gaucelm Faidit's lament on the death of Richard I, but it is a remarkably sober and literal affair in which a bass rebec, played by Oliver Brookes, renders the 'vocal' melody more or less exactly, without adding or taking away. Throughout the recording, indeed, Munrow's instrumentalists play in what now seems a rather cautious fashion doubling the vocal lines as written in their copies with complete fidelity. Only James Tyler, Munrow's closest associate in the ensemble (and a former member of Binkley's *Studio der frühe Musik*), attempts to bring some heterophonic practices to his playing of lutes and other fingerboard instruments.

Above all, perhaps, it is the almost exclusively musical nature of these performances that lingers in the mind. The strophic songs are reduced to two or three verses (a practice for which there is good evidence, incidentally), and the verses are treated as two or three statements of melody to be arranged for voice and instruments in a process of rehearsal whose characteristics ends were probably to give as many members of the ensemble as possible a chance to join in and to ensure the maximum contrast in a concert programme. It worked well, of course: so well, indeed, that the name of David Munrow is often the first I hear when I tell people of my own interests in early music.

Future issues will follow this 25th anniversary review with reviews of some of the CD releases commemorating the 20th anniversary of David Munrow's death. We have also been promised articles on Stuttgart's notorious König Artur by Alan Hacker, its conductor, Peter Holman on Georgian Psalmody (as he has rechristened West Gallery music), and John Potter on how the Hiliard Ensemble is becoming a record company.

ON HEARING DR. BEURMANN'S COLLECTION

Michael Thomas

The issue of an anthology played on a variety of historic instruments by a modern collector (Historisches Spinett & Cembalo played by Andreas Beurmann; BMG 74321 29052-2) leads Michael Thomas to expand from his previous brief review (EMR 21 p. 13) and reflect on the harpsichord scene in the 1950s, perhaps prehistoric to many of our readers, but a time when Michael was leading the way in the change from acceptance of the 20th-century 'battleship' harpsichord to instruments that were historically based. Now there is a different controversy: whether historic instruments should be restored and played or whether they are too valuable to have the surviving physical evidence tampered with.

When I was listening to the record of Dr. Beurmann on his collection of historical instruments, I was reminded that some of the instruments were from my previous collection, and also that back in 1957 I had criticised on the BBC some private and museum collections for not letting students use their instruments. I had already started collecting in the hope of getting instruments on which students could learn to give an authentic historical performance.

I went to many recitals on the harpsichord, but I felt that the conventional concert performance was not what would have been heard in historical times. In 1953, harpsichord makers would deny that an old instrument was suitable for concert use, but it was possible to make jacks, perhaps using plastic plectra, which could pluck loudly, or be voiced with leather – still loud, but it can soften the harmonics of the great attack, or ictus. Condor or turkey quills can still be voiced to sing and not 'explode'. In the early 20th century, the soundboard was also often made more rigid which increases the percussive attack for leather plectra by additional bars underneath the bridge.

I found an old historical English harpsichord (circa 1736): I lent it to Janny Van Werring for a concert. When I told Hugh Gough, who had rebuilt this harpsichord, he rented a van and fetched my harpsichord back, and delivered instead a big double manual of his own built in an old piano frame. He said this is what a modern player would expect.

When one has two notes (or chords) where the second one is a kind of resolution, it sounds more convincing if it is softer. For Couperin and Rameau, the great failiure of the harpsichord was to get different degrees of intensity on such pairs of notes. However, the French style, with its *notes inégales* seems to suggest that this slurring of notes, which sounds well on a sustaining harpsichord, had become part of the expressiveness of music.

The expressiveness can best be achieved in all the varying

keys by having even notes that sustain well when compared with the attack. The slightly reedy tone full of harmonics of the upper manual of a Kirckman seems to do this. If the music has a continually repeated pattern, articulated upbeats leading to a suspended climax and resolving notes, a feeling of performance is created. In declamatory music, the harmonies can come as a surprise, repeated and articulated. In all, the relation of the sustaining tone to the attack is so important in old music.

Raymond Russell once gave a broadcast in which he said that the tone of old harpsichords carried further. Modern leather plectra sounded well in Ruckers instruments. This is true, because the Ruckers sound-box suits the harmonics of leather plectra, but will also reflect the wider spectra of quill plectra. The quills, if too strong, make an English harpsichord, in an oak and veneered case, too angular and forceful, which is slightly the problem with Dr. Beurmann's Kirckman. A strong attack makes a noise which dies quickly, but a softer attack dies away slowly and can be 16 seconds on a good Kirckman, which gives the possibility of a giving a singing and sustaining performance.

I once possessed a Kirckman with what appeared to be original quills and strings which sounded marvellous while they lasted. The quills were so long, projecting 1/10" under the string, that they had to bend and arch to pluck and rise above the string, setting it in a kind of circular motion rather than producing straight-forward up and down vibrations. This produced an interesting tone harmonically. The strings were made of a low carbon steel which broke at about 14" for C at 440 pitch. Later, I saw Hugh Gough re-voicing a Kirckman in this way, saying that (in 1958) Raymond Russell liked the quills to go a long way under the strings at the end of his life. I think he too had found some original quills.

At any rate, we were asked to exhibit in the international exhibition at Brugge and I sent a double manual Hitchcock, also a development of a 17th century French instrument, and a very good English instrument by Trevor Beckley, the only historical harpsichord there. Only last year someone speaking at the International Conference said that, shortly after this, in only three years, there were fewer new harpsichords by Neupert, Pleyel, Dolmetsch etc. and historical instruments were taking over. Since then, I have been offered a number of historical instruments, if they could be used for serious study. The marvellous Couchet was offered by Mrs. Crowley, but she said she had accepted a deposit which she would send back. She did this, but the collector kept the deposit and also collected the instrument which is now in Edinburgh.

However, Mr Thorn, the late principal of the Guildhall School of Music, was interested in borrowing, for ten or more years, early and also late (say early 17th century and late 18th century) harpsichords of Italy, Ruckers, England, and France for serious study by advanced pupils. But after his sad death they seemed to lose interest. So some of my collection went to Dr. Beurmann, some to the National Trust, and some to Oxford; some I still retain. I get a large number of visitors from all over the world and I still think that if the idea of Mr Thorn at the Guildhall had developed, it would have been the international centre for learning the authentic historical harpsichord. However, the idea of a useful collection is developing and there are good players of historical instruments using the collections of Dr. Beurmann, the Hatchlands and Oxford collections as well as new ones in America.

Besides the possibility of gently flowing melody with a repeated pattern, first of separated upbeats, a strong sustained downbeat and perhaps slurred side beats or resolutions, there also can be separated harmonics in declamatory music; in either case the even sustaining tone is needed – not the sound clopped up by incisive stabs of plucking noises, either short quills or plastic. This is the way that old instruments often differ from modern copies, and why old instruments in collections sound so natural, not like the more recent 'concert' instrument, under whose shadow we have worked.

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RECORD REVIEWS

CHANT

Gregorian Chant: Midnight Mass for Queen Mary Tudor Musica Contexta, dir. Simon Ravens 71' 19"

Herald HAVPC 195

with Sheppard *Missa Cantate, Laus Deo, Verbum caro*

Despite any possible accusation of bias, since not only the director but two of the singers (Selene Mills and Robert Oliver) review for *EMR*, I am unashamed at proclaiming this to be one of the most exciting early vocal performances I have heard for some time, matched this month only by the Gabrieli Morales (see p. 21). The chant is sung by women as well as men (boys would have sung chant, so why do so many performances with sopranos for trebles in polyphony exclude them?) in a manner that clearly distinguishes between the different styles; the sequence is particularly effective. So too, moving one stage towards polyphony, is the troped lesson. Ethereal performances of early Tudor polyphony are often a bit spineless; here the music gains from a vigorous approach, especially in the opening *Verbum caro*, and the resistance to the minor third heresy (the sopranos here sound quite high enough) makes it far easier to hear details of the texture. This was the first Mass I heard in a liturgical reconstruction (probably in 1969); then it was given in the context of Magdalen College, but now we know that Sheppard was a member of the Chapel Royal for the decade before his death in 1559. The booklet has a translation but no Latin text; the enthusiast, however, can follow text and chant in the *Antico Sarum Gradual* vol. 1. CB

Passio Domini Gregorian Chant from St Gall II Die Singphoniker, Godehard Joppich cpo 999 111-2 98' 11" (2 CDs)

This is a strange recording. The performance is superb (by a group that advertises its discs of Mendelssohn and modern pop arrangements). But the programme is the director's creation of an ideal liturgy, taking the *Tenebrae* responsories (sung according to the oldest MSS at St Gall) but replacing the Lamentations by a compilation of the Gospels, split into short sections and sung according to 10th century practice. As with the Westminster Abbey Holy Week disc (see *EMR* 21 p. 14), this is a recording for religious meditation as much, if not more than for the music-lover. CB

MEDIEVAL

Troubadours: mittelalterliche Lieder aus Aude und Roussillon Ensemble Convivencia Antes BM-CD 31.9041 69' 11"

Aude and Roussillon are on the French Mediterranean coast, as far west as you can

go without crossing into Spain. This mixes songs by four troubadours of the area (Peire Raimon de Tolosa, Raimon de Miravel, Pons d'Ortafà and Guiraut Riquier) with short motets and the 2nd, 3rd, 5th & 8th *estampie* reals. If you like your troubadour songs with instruments, you will enjoy this; the singing is pleasing and the drones and heterophony, without excessive drumming, is effective enough. But I longed to hear a voice by itself; even the beautifully-sung *Si chants me pogues* had its atmosphere spoiled by irritating plucks. Troubadour discs cannot be produced on the cheap: texts and translations are essential. The summaries here are not enough. CB

15th CENTURY

Du Fay Mass for St Anthony of Padua Pomerium, dir. Alexander Blachly 68' 37" Archiv Produktion 447 772-2

Du Fay Music for St. Antony of Padua The Binchois Consort, Andrew Kirkman 59' 20" Hyperion CDA66854

By an astonishing coincidence, a work that has probably never been recorded before now appears in two rival performances. Luckily, they are sufficiently different not to be superfluous, though the non-specialist will obviously only want to buy one and will expect to be given a recommendation. There are musical differences, of course, but the choice will depend more on the sound and tone of the performances. One point is obvious from the durations without listening to a note; each CD adds an extra short piece, so Blachly (is his Garland no longer Musical?) takes 62' 07" for the Mass while Kirkman nips through it in 54' 52". Blachly's recording sounds more spacious, and the use of sopranos gives a more open texture as well as a soaring tone. Initially, this sounds more attractive. But I suspect that Kirkman's tighter sound and grittier approach, with falsettists on the top line, may better withstand repeated hearings. Dufay may have envisaged nine singers for the performances prescribed in his will, but Kirkman uses six and Blachly, whose notes treat the number as significant, has eleven for the Mass. Neither follow David Fallows's suggestion of a preponderance of voices on the top part. Kirkman shares three singers and his producer with The Cardinal's Musick's Merbecke CD reviewed below, but the feel is remarkably different. His reluctance to hang around (like Ravens's Sheppard) is commendable and makes the Hyperion disc preferable, even if the result is at times just a little curt. CB

Josquin The Secular Josquin The Song Company, Nicholas Routley 63' 30" Tall Poppies TPO77

The singers produce a very characteristic, appealing sound that makes this collection

of 18 chansons (plus Gombert's commemorative *Musae Jovis*) the CD I have played more than any other since *EMR* began. The ensemble is not a specialist 'early' one, but it sings with style; balance is impressive; the middle parts are clearly audible, though the soprano is sometimes a bit shrill. Apart from a sentimental slow-down at the end of *Nymphes des bois* (pronunciation is modern), speeds are convincing. An excellent introduction to some marvellous music. CB

King's Music will publish Nicholas Routley's edition of these chansons within the next year.

16th CENTURY

Merbecke Missa Per arma iustitie, Domine Jhesu Christe, A virgin and mother, Ave Dei patris filia The Cardinal's Musick, Andrew Carwood 67' 47" ASV Gaudeamus CD GAU 148

This contains all of Merbecke's music apart from that for which he is famous (if not notorious), his *Booke of Common Praier Noted*, some of which is still regularly used in Anglican churches. His Latin works (plus what may be a fragment of a carol *A maid immaculate*) are much less familiar: indeed, I found that I had not even cut the pages of my copy of TCM 10. They are, however, well worth exhuming, and the opening track on the disc, *Domine Jhesu Christe*, is invitation enough to explore further. Merbecke may have been a religious fanatic (to compile a biblical concordance twice suggests a degree of obsession in his personality), but I can't detect any such quality in the music, which is, as one would expect, performed convincingly, with the editing (including completing a missing part of *Ave Dei patris filia*) and producing in the safe hands of David Skinner. CB

Milán/Narváez Music for vihuela Christopher Wilson 56' 46"

Naxos 8.553523

Milán Fantasias 3, 5, 7, 10, 18, 21, 25 & 26, Pavana 5, Tiento I **Narváez Conde claros, Cum sancto spiritu, Fantasias in the 1st, second, third and 5th tones, O gloriosa domina, Paseavase el rey Moro, Ya se asienta ei Ramiro**

This latest addition to the Naxos Early Music catalogue pairs the composers of the two earliest vihuela prints, dating from 1536 and 1538 respectively. In spite of their chronological proximity the styles are startlingly different. Ten well-chosen pieces from each print provide a balanced and attractive programme which effectively highlights this contrast, affording a succinct and persuasive introduction to this repertory. The music is well supported by excellent notes from Antonio Corona-Alcade, a noted authority in the field. Christopher Wilson's playing is as neat and mellifluous as ever, and he gives a

particularly fine performance of Narváez's extended *diferencias* on *O Gloriosa Domina*. A real bargain, not to be missed. *Lynda Sayce*

Morales *Mass for the Feast of St. Isodore of Seville* Gabrieli Consort & Players, Paul McCreesh 76' 13"

Archiv 449 143-2

Morales *Missa Mille regretz, emendemus in melius*; Gombert *Mille regretz*; Guerrero *O doctor optime*, etc

This is a marvellous (if expensive) month for lovers of renaissance vocal music, with unmissable recordings of Sheppard, Josquin, Marbecke and Dufay, let alone Monteverdi. If you don't know the chanson *Mille regrets* by heart, play the opening track of *The Secular Josquin* until you do (or study page 15 of this issue). You can then enjoy the subtlety with which Morales transforms the quintessential *multum in parvo* song into *multum in longo*. It may not be the only Morales mass worth recording, but one can see why it has been favoured. Even more than the Sheppard CD, this exemplifies a new trend of muscular performance of religious music. We get a God's-ear sound (God being omnipresent rather than 'up there') and the polyphonic lines sound like strands of a vociferous argument in a market rather than a hushed meditation in church. Some may find it inappropriate; I am enthusiastic. The chant, too, is full of character. As always, Paul McCreesh gets to the heart of the music in a fresh way. You will have to buy it, as well as the Sheppard, etc – then save up for his San Rocco CD & video next month. *CB*

Sheppard *Missa Cantate* see under CHANT

Court and Dance music from the Renaissance and early Baroque Lena Jacobson (Esaías Compenius organ, 1610) 48' 19"

Bis-CD-126

Music written or copied by Ammerbach, Anon, Attaignant, Cabezon, Carleton, Facoli, Kleber, Löffelholz, Nörminger, Paix & Schmid

This organ is a remarkable survival. It is housed in a sumptuous, lavishly-decorated case, with silver embossed ivory keys and draw stops carved into the shapes of heads. The excellent sleeve notes explain the detailed symbolism of the various case decorations and also give a detailed history of the organ and Frederiksborg Castle. The exotic character is not confined to the outside: a peep inside will reveal pipework made of satinwood, maple, oak, ebony, pearwood, boxwood, walnut and ivory. Although it has spent most of its time in a chapel, this is not a typical church organ – it is designed for entertainment and festivity. Esaías Compenius, the builder of the organ, shared the post of court organist at Brunswick with Michael Praetorius, who was probably involved in the construction of the organ. The music, from the 16th and early 17th century, is well chosen. But do try to listen to this CD before buying – the playing style is distinctive, to say the least. Described as a 'speaking delivery' with a 'breathing execution of the rhetorical figures', to me it sounded bizarre to the point of distraction. *Andrew Benson-Wilson*

17th CENTURY

Caccini & Puliaschi *King of the Low Seas*

David Thomas B, Anthony Rooley lute
Musica oscura 070974 (rec 1982) 52' 27"
Caccini *Chi mi confort' ahime, Deh chi d'alloro, lo che l'età soleva viver, Muove si dolce, O che felice giorno*
Puliaschi *Deh mirate luce ingrata, Dovrò dunque partire, Dunque è pur ver ch'io viva, Locar sopra gl'abissi, Occhi meco piangete, Pace non truovo*

This appeared on Hyperion A66079 in 1983 as *Gemma Musicale* (without the punning title) and introduced us to the repertory of elaborately-embellished songs, whose leaps between bass and tenor registers perhaps imitate the *viola bastarda* style. Summarising what I wrote in *Early Music News* March 1984, although the evidence implies that tenor-bass specialists were primarily tenors, the bass David Thomas is in control throughout the range and mostly sings with brilliance and expressivity (though perhaps slightly slowly) while Anthony Rooley gives the expected sound support. I was then less enthusiastic about the music; now I'm more familiar with that style of embellishment I rate it a bit higher. It is certainly worth having available, but don't try too many songs at a time. *CB*

Monteverdi *Musica Sacra* Concerto Italiano, Rinaldo Alessandrini 75' 27"
Opus 111 OPS 30-150

Most of this disc is devoted to a Marian Vespers sequence with four psalms from the 1650 set and the *alternatim* Magnificat a4 from *Selva morale* (suitably transposed). There are also eight motets. The *Dixit* is the 1610 one, sung with the extra bits of underlay of the 1615 reprint (the small print in my edition). The phrasing of the opening (*Dixit Dominus* [pause] *Domino meo*) reveals one of the weaknesses of the disc: a desire to extract the maximum of contrast, even at the expense of continuity and overall shape. They are at their best in the *Nisi Dominus* a6. I'm puzzled at the anachronistic continuous use of cello and double bass, since they make the continuo line far too heavy. This is, however, an immensely stimulating and exciting recording. Even if I am not entirely convinced, I can report that others (e.g. BC and Peter 'Lindum' Berg) are absolutely enthusiastic. *CB*

Schmelzer *Violin sonatas* Romanesca harmonia mundi HMU 907143 (66' 43")
Also includes Andreas Anton Schmelzer's adaptation of Biber's tenth *Rosary Sonata* and a free sampler disc of Romanesca's Biber recording

I have not always been a favourable reviewer of Andrew Manze's playing; here, though, I was totally mesmerized by some wonderful musicianship. Schmelzer is a particular favourite of mine and I think it unlikely that anyone could get under the skin of this remarkable performer-composer as well as Romanesca do here. The disc also includes an adaptation of one of Biber's *Rosary Sonatas* by Schmelzer's violinist son, Andreas Anton, and an extra bonus in the form of three tracks from Romanesca's Biber CD, featuring some bizarre effects. *BC*

Viadana *Lamentationes et responsoaria 1604* Collegium Vocale Nova Ars Cantandi, Giovanni Acciai 107' 13" (2 CDs)
stradivarius STR 33444

If the positive virtues of the Morales and Sheppard discs don't convince you of the value of liturgical reconstructions, this will. The music is fascinating, the performances convincing. But you have to be absolutely ruthless in not listening to too much at once (or else use it as background music) to enjoy this. The three sets of the Holy Week Lamentations and Responsories, Viadana's op. 23 & 24, are all in a declamatory style, explicitly without instruments; they are harmonically interesting and would sound very powerful in context. But without the intervening psalms there just isn't enough variety. Acciai and his singers do their best and the set is well worth hearing. *CB*

English Folksongs & Lute Songs Andreas Scholl CT, Andreas Martin lute 69' 22"
harmonia mundi HMC 901603
Songs by Dowland, Campion, anon & trad.

Scholl has a full-blooded and expressive voice which he uses with intelligence: this is a fine follow-up to his disc of slightly later German songs. There is a good mixture of the well- and the less-known: of the three Campion songs, for instance, two are pops, *My love hath vow'd* is a rarity. The eleven Dowland songs are similarly mixed. The disappointment is the seven folksy items, not because of the singing but because the accompaniments stray from the period into a never-never style; Ravenscroft's *The Three Ravens* should have given an idea of the sort of chordal background required, but Andreas Martin scorned it. *CB*

The Science of Lutynges Anthony Rooley
Musica oscura 070971 64' 59"
Blow *Three pieces* from Musick's Handmaid; Galilei *Sonata Prima*; Holborne *Pavans and Galliards for Lady Mary Sidney*; W. Lawes *The Golden Grove*, *Royal Consort Set* No. 1; Locke *The Lovers' Grove*

Few things frustrate a musician more than the realization that large slices of his repertory are lost for all time. This is particularly agonizing when the composers are of note and their whole output for one's instrument has disappeared. This charming and enterprising disc is a result of Anthony Rooley's research into these musical ghosts and his attempts to reconstruct such pieces by tracking down items which were probably composed for lute but which survive only in versions for other instruments, then making a new lute version from these sources. Rooley casts his net wide, supplementing Holborne's lute works with reworkings of some of his ensemble items, adapting music by Lawes and Locke, keyboard music by Blow, and (brave man!) 18 minutes' worth from William Lawes's *Royal Consorts*. Some arrangements are more successful than others, but the best work extremely well, with Rooley's knowledge of both surviving lute repertory and the targeted composers' styles being put to good use. Lawes's attractive dance suite *The Golden Grove* and Blow's pieces from *Musick's Handmaid* are

the highlights of the disc, but even the less convincing items are thought-provoking and will, I'm sure, encourage others to follow suit. As a bonus Rooley gives a dramatic account of a suite by Michelangelo Galilei, (brother of Galileo) which survives happily intact. The other pieces are tidily performed, though with a rather curious timbre, and a habit of spreading every chord which I found annoying after the first listening. My only serious criticism is the use of a 7 course lute, an instrument which was already being supplanted when Holborne died in 1602. Not only is this historically unusual but one misses the characteristic 17th-century sound of lots of bass courses. However, this remains one of the most interesting lute discs to come my way.

Lynda Sayce

An Organ Portrait – Haga Church, Göteborg
William Porter.

Proprius PRCD 9102

Praetorius, Tunder, Scheidemann, Buxtehude, Bruhns and improvisation.

The organ in Göteborg's Haga Church was built by John Brombaugh (USA) in 1991 in the style of the early 17th century North German organ, complete with short octave keyboards with split semitones and a $\frac{1}{4}$ syntonic comma meantone. The School of Music and Musicology at the University of Göteborg was closely involved in the project, and it forms part of its programme of research and teaching based on the knowledge of historic organs. Having been privileged recently to give a short recital on it, I can vouch for its superb quality and suitability for the repertoire for which it is designed. The programme is ideal for the instrument and the playing is excellent. The organ demands a sensitive touch (which varies according to the manual and stop used) and will reward musical playing as much as it will object audibly to an insensitive or heavy touch. William Porter (professor of organ at the New England Conservatory in Boston) is clearly at home with the organ and the music. He has made a special study of creative improvisation modelled on the language of Scheidemann, Weckmann and others, and displays this in a masterly four-movement improvised *Magnificat*. Registration and mood are perfect and his playing demonstrates the sensitivity of touch and musicality of articulation so essential for music like this on an organ like this. Buy!

Andrew Benson-Wilson

LATE BAROQUE

Bach Cantatas Vol 3 Barbara Schlick, Ruth Holton, Caroline Stam, Els Bongers SSS Elisabeth von Magnus S/A, Andreas Scholl A, Paul Agnew T, Klaus Mertens B, The Amsterdam Baroque Orchestra & Chorus, Ton Koopman 193' 24" (3 CDs)
Erato 0630-14336-2

BWV 22, 23, 54, 63, 155, 161, 162, 163, 165, 208

This completes Series I of Ton Koopman's Bach Cantata project, which presents all of the compositions in this genre, both secular and sacred, surviving from before his

Leipzig duties started in May 1723 and is the best-performed of the three sets. The arrival of Paul Agnew as tenor soloist and of Elisabeth van Magnus as high contralto/soprano II has resulted in a new expressive response to the colourful texts of the earlier works. The instrumental playing has become far more consistent; the choir occasionally sounds rather wild and swooping (Disc 2, track 8 illustrates this), but is developing its own manner of chorale singing to highlight essential contrasts; speeds are mostly better than those of the Harnoncourt/Leonhardt set, although many aspects of that remain unchallenged, and the continuo and first string solo functions remain exemplary.

As a 'complete' recording, we have not been properly served, and we need to watch Series 2 attentively. There are two clearly contrasted versions of *Mein Herze Schwimmt im Blut* (BWV 199) and one each of the Köthen homage cantatas *Die Zeit, die Tag und Jahre macht* (134a) and *Durchlauchtster Leopold* (173a) of which we have heard nothing yet, whilst those movements of Cantata 4 to which the composer added a consort of cornetto and trombones for Leipzig have been heard both ways but without the change of pitch that is appropriate. These strange discrepancies occurred on Vols 2 and 1 respectively. Now Vol 3 has concluded with the familiar Weimar hunting cantata *Was mir behagt* (208) in the original 1713 version. Are we to hear the same music setting new Leipzig words and with minor adjustments as 208a, and at which pitch are we likely to hear the 'Shepherd' cantata 249a?

But if you haven't sampled the series yet, Vol. 3, with its outstandingly expressive BWV 161 and dramatically poised 208 is the first one to try.

Stephen Daw

Bach Violin Concertos Simon Standage, Micaela Comberti & Miles Golding vlms, Collegium Musicum 90 61' 39"
Chandos CHAN 0594

BWV 1041, 1042 & 1043; 1064 (arr. Standage)

The main surprise here is Simon Standage's transcription of the 3-harpsichord Concerto BWV 1064 for three violins. He is not the first to have done this, but the result is very agreeable even if the original may not actually be by Bach. The three soloists collaborate very well, and the accompanying band also fits with them very well. My main problem is with the style of playing adopted and the resulting tone, which I found strained in both slow and fast movements throughout the disc. It sounds as though far too much of the music is played at the point of the bow. This seems to me to go against all of the evidence – in the usual balance of the 'Corelli' bow than usual, in pictures from the nearest contexts to Bach in around 1720, in instructions which were contemporary with the music and in such evidence as we have concerning the expressive expectations of the time; but worst of all, this gets tiresome too quickly, because the sound is actually rather thin and pressured, with one result being a lack of precision in fine tuning. Try this before you buy it if this is possible.

Stephen Daw

Bach Harpsichord Concertos The Purcell Quartet, Robert Wooley, Paul Nicholson hpscd, Stephen Preston fl 61' 01"
Chandos CHAN 0595
BWV 1050, 1054, 1056 & 1062

It is delightful to have a new series dedicated to playing J.S. Bach's Keyboard Concertos (including those for duet and ensemble soloists) as they were probably envisaged: with solo strings *ripieni*, although composing music in five or seven parts by no means excluded the idea of doubling in performance in Bach's time. The playing throughout is stylish and elegant, and further issues are anticipated with pleasure. But the whole effect might be improved if the distinction of character between these very different works were better marked. Surely, the essential thing about responsible performances is to invest every work with its own unique riches.

Stephen Daw

Bach Oboe Concertos Anthony Robson ob & ob d'am, Lisa Beznosiuk fl, Paul Nicholson hpscd, Elizabeth Wallfisch vln & dir, Orchestra of the Age of Enlightenment Virgin Veritas 7243 5 45190 2 4 64' 21"
BWV 1044, 1053a & 1059a; Sinfonias from 12 & 21

The two Oboe Concertos recorded here have been adapted with unusual sensitivity from (presumably later) versions in which the oboe lines had been transferred to a solo harpsichordist's right hand and the continuo bass line followed, and where necessary realised, in the left. The two Weimar Sinfonias, attractive preludes to cantatas, are here played at Leipzig pitch. The small variants involved in the transcriptions will result in surprises for those listeners who have already heard simpler oboe transcriptions, but Anthony Robson has done an excellent job in imaginatively recreating methods all too clearly demonstrated by Bach himself.

The rather neglected Triple Concerto in A minor is given another interesting touch by the exchange of lines between the violin's *pizzicato* and the flute's *staccato* for repeated sections of the slow movement. Elizabeth Wallfisch plays with a wonderfully sober, almost viola-like tone, to very telling effect; Paul Nicholson plays the tricky harpsichord part very well, too – this is the version of this work to have, or to compare with the rather elderly Leonhardt version. Paul Nicholson is featured as a soloist or continuo player on no fewer than five of the recordings I've dealt with during the summer; he always makes a number of specially ingenious points in his playing. I should also commend the playing of the rather large (for Bach) orchestra throughout this disc.

Stephen Daw

Bach Sonatas for Violin & Harpsichord Fabio Biondi vln, Rinaldo Alessandrini hpscd Opus 111 OPS 20-127/128 90' 27" (2CDs)

Fabio Biondi has an enviable technical range of expression, which he uses to very positive purpose in this music, apparently conforming to the now usually accepted conventions of playing with appropriate

bows on correctly fitted original instruments and copies. However, he still sounds as though his resources in technique are adapted from a modern training, and for my taste he uses too much of the wrong kind of vibrato and swelling of tone and volume on some of the longer notes. Most of his best playing is in quick final movements and in those places where the imitation demands that he listen very carefully to his keyboard partner. Rinaldo Alessandrini is dependable, but a little unimaginative in comparison. His Dulcken-copy harpsichord sounds a little under-voiced, and he seems very happy to allow Biondi to run the show where that is allowable within the musical framework. Some rival versions give better value by including other versions of BWV 1019 and the two Sonatas with continuo, but some of the movements here are unsurpassed on disc. *Stephen Daw*

Bach Complete Sonatas for Flute Jed Wentz *fl*, Christiane Wuyts *hpscd* (with Marion Moonen *fl*, Manfred Kraemer *vl*, Phoebe Carrai *vlc*) 117' 36" (2 CDs)
Vanguard Classics 99025
BWV 1013, 1020, 1030, 1032-5, 1039, unaccomp Partita in D from 29 & 1006

There are several good recordings of Bach's chamber music for flute available, but this one is specially interesting for its contents and its revelatory interpretations. The repertoire covered includes a number of pieces which are only loosely connected with Sebastian Bach; most come from c.1730 and may be reasonably assumed to be the work of students under the master's general supervision, but not his direct instruction. The most likely composer for BWV 1020 is surely Johann Gottfried Bernhard Bach, who played the flute and would have been likely to write like this – an excellent pre-rococo work it is, too, almost certainly composed for the *traverso* and not the violin.

Jed Wentz's special interest as a performer has been to stress the speeds implied by time-signatures around 1720 and to apply them. This means that some of the music is played unusually fast and neatly or with deeply felt slow flexibility. I find this extremely convincing, even in familiar works often played at far less variable tempo (like the B minor Sonata 1030). The accompaniments are all well done, although I was rather less impressed by the violinist than the fluent players of harpsichord, cello and flute. Probably the best set of the flute music yet recorded. *Stephen Daw*

Bach Die Kunst der Fuge, Orgelkonzerte Johannes-Ernst Köhler 139' 50" (2 CDs)
Berlin Classics 0091762BC
BWV 592, 594, 595, 596 & 1080

A reissue on double CD, with the typical reissue problems of minimal sleeve notes and lack of information on the organs – in this case the Silbermann organ in the Hofkirche Dresden and the Hildebrand organ in the Wenzelkirche in Naumburg. The playing is of its time, with full blooded performances of the concertos. The *Art of Fugue* finishes as written, with the final few notes left hanging. *Andrew Benson-Wilson*

Bach Organ Works, Vol 2 Jacques van Oortmerssen (Roskilde Cathedral organ)
Vanguard Classics 99102 78' 30"
BWV 531, 538, 569, 576, 588, 589, 695, 709, 721, 727, 974 & 1027a

This complete Bach series has run into the problem faced by all such undertakings – what to do with the large corpus of early works and miscellaneous short pieces, some possibly not by Bach at all and others not up to his usual standard. Whilst they have undoubted historic interest, their inclusion in recital or CD programmes is problematical. Rather too many of the 12 pieces on this CD fall into this category, in sharp contrast to Volume I (reviewed glowingly in the July 95 *EMR*), which included an excellently balanced programme of six major but contrasting pieces. The organ in Vol 2 is the magnificent 1554/1661/1654 Roskilde instrument, whose 1991 restoration by Marcussen is a major addition to the North European organ stock. Although best suited to an earlier repertoire, the organ copes well with Bach's demands. Van Oortmerssen plays with an outstanding sense of musical subtlety and sensitivity of touch and articulation, framed with a rock-solid pulse. However, there were times on this CD when I felt that a rhythmic flexibility might have been appropriate, particularly in such passages as the opening pedal solo of the Praeludium in a. These pieces were probably written when Bach was in his teens, influenced by the *stylus phantasticus* and improvisational style of Buxtehude and his contemporaries, and a sense of youthful vigour and experimentation could have been better projected by a more relaxed performance. It is good to hear the Concerto in d (after Marcello) played on the organ rather than the harpsichord – van Oortmerssen's performance in this, as in the gently instrumental Trio in G and the concluding 'Dorian' Toccata and Fugue in d, is masterly. *Andrew Benson-Wilson*

Corelli Concerti Grossi op. 6 Europa Galante, Fabio Biondi 62' 19"
Vol 1: Opus 111 OPS 30-147 (61' 19")
Vol 2: Opus 111 OPS 30-155 (58' 34")

Most people will either love or hate these performances; with typical effervescence and panache, the Italians interpret Corelli's concerti with an almost irreverent attack. The ornamentation is breathtaking (and sometimes so spontaneous as to be untidy) as are effects such as *pizzicato* and *sul ponticello*. One particularly irritating habit is the sudden halt of a running bass immediately before a cadence. The energetic spirit of Fabio Biondi's interpretation is never less than exciting, but I'm afraid I found the weaker elements rather wearing in the end. Not for the faint of heart! Volume II comes with a free sampler. *BC*

De Fesch Concerti, op. 5 Musica ad Rhenum, Jed Wentz 52' 24"
NM Classics 92054

De Fesch's Op. 5 comprises six concertos featuring either a pair of flutes or a solo violin. Unfortunately they last a mere 52'

24": does the price recognise this? The solo playing is scintillating and the ripieno interjections – often very brief – are absolutely on the ball. I do find the *allargandi*, regularly used to make structural points, rather heavy-handed and wonder how we would react to a similar approach from, say, the ASMF or ECO but there is no denying that ensemble remains impeccable throughout. Very classy *Tafelmusik*. *David Hansell*

Fux Sonate e sinfonie Capella Agostino Steffani, Lajos Rovatky 66' 07" (rec. 1990)
Virgin Veritas 7243 5 45194 2 0

Sonatas K344, 346, 365, 366, 370, 375, 377, 379, 381, 385, 396, Sinfonia K349 & Sinfonie to K292, 296, 298, 300

Like Mozart, Fux has Köchel numbers and contributed a considerable corpus of works to the repertoire of epistle sonatas, a popular component of elaborate eighteenth century Austrian liturgies. As one might expect for such a noted pedagogue, the music features chains of well-ordered suspensions and closely-argued counterpoint, but not to the exclusion of graceful galant melodies, tasteful chromaticism, bagpipe drones (in the *Sonata Pastorale*) and a splendid *passacaglia*. The performances benefit from an ecclesiastical acoustic which adds bloom though not confusion to the sound and the interpretations are carefully prepared and delivered with zest and wit. The exemplary booklet completed my enjoyment. *David Hansell*

Jommelli Lamentazioni per il Mercoledì Santo Véronique Gens S, Gérard Lesne A, II Seminario musicale, Christophe Rousset
Virgin Veritas 7243 5 45202 2 8 73' 58"

We may not feel, as Burney did, that Jommelli was the finest composer of his age. Nevertheless, this disc demonstrates that he was far from being the worst and, indeed, that he was capable of creating some sublime moments. The Lamentations texts, of course, offers plenty of scope for dramatic gestures and Gérard Lesne in particular is not slow to respond to the invitations. Soprano Véronique Gens is more restrained in her solo Lamentation though does sound more passionate in the duets of Lamentation II, which is reminiscent of Pergolesi's *Stabat Mater*. The vocal cadenzas are long enough to make an impact, but do not become intrusive on repetition and Jommelli's own profuse ornamentation is elegantly handled. Flutes, oboes and horns add colour to the basic strings and continuo of the orchestra, which makes its own distinctive contribution to a memorable recording which is strongly recommended. *David Hansell*

We normally try to print reviews of CDs as soon as possible. But we still have a backlog held over till next month. So the next issue should include a bumper crop of them. Our apologies for the delay.

Roman Cantatas Susanne Rydén, Christina Högman S, Per-Erik Lindskog T, Peter Mattei B, Eric Ericson's Chamber Choir, The Drottningholm Baroque Ensemble, dir. Eric Ericson 79' 30" (rec. 1993)
Musica Sveciae MSCD 413

Roman The Golovin Music Drottningholm Baroque Ensemble 50' 16" (rec. 1986)
Musica Sveciae CAP 21325 / MSCD 404

Two more re-issued discs in Musica Sveciae's Roman series. The Golovin Music was written by the composer for festivities arranged by Russia's ambassador to Sweden (i.e. Golovin) to celebrate the coronation in 1728 of the 12-year-old Peter II. The disc contains just over half the pieces, listed in the booklet simply by key, which survive merely as two- or three-part scores. Orchestrating these bare bones for various wind instruments and strings gives at least an idea of how it might have sounded. The other disc needed no such editorial work: Roman's vocal music survives intact. The solo singing is perhaps fuller-blooded than one would expect for this repertoire, but easily agile enough to deal with Roman's coloratura. The choir and orchestra are both bright and incisive. The range of style from wedding celebration to solemn funeral music shows Roman at his most varied. Recommended. BC

Music at the Hanoverian Court Capella Agostino Steffani, Lajos Rovatkay 74' 30"
Virgin Veritas 7243 5 45195 2 9 (rec. 1990)
Music by Anon, Farinelli, Lully, Marais, Anne-Danican Philidor, Steffani, Valois & Venturini

If this were an LP the picture on the front would sell it, and purchasers would not be disappointed by the contents. Capella Agostino Steffani has drawn on sources in Darmstadt and Hanover for an attractive anthology of orchestral and chamber works for strings, oboes and recorders and they perform with commitment and panache. Most of the music is French in style and origin and gains greatly from the low pitch of A392: wind sonorities are especially sumptuous down here and there are also some wonderfully gruff bass lines. The highlights are the chaconnes by Marais and Steffani, closely followed by Venturini's sonata and, indeed, by the rest of the programme! If you have any affection at all for late seventeenth century music, you'll love this. David Hansell

Sinfonie, Pastorelle & Sonate Capella Agostino Steffani, Lajos Rovatkay 69' 30"
Virgin Veritas 7243 5 45193 2 1
Birck Partitas 2 & 11, Sonatas 1, 9 & 15 Werner 2 Pastorelle, Preludes to Der verlorene Sohn & Job, Sinfonia terza, Sonata prima

Even the name of Wenzel Raimund Johann Birck (1718-1763) will be familiar only to specialists; by comparison Joseph Gregor Werner, Haydn's predecessor to Prince Nikolaus Esterházy, is almost an old friend, though one sadly neglected by the record companies. This issue is a delight both for the quality of the music and the performances, which are crisp yet do not lack

affection. Quantitatively, Werner just has the edge, 6:5; qualitatively there is nothing in it, though the inclusion of preludes to two of Werner's oratorios and a pair of his charming Christmas pastorellas offers a wider range than is represented by two Birck partitas and three sonatas. The attractive presentation lacks only a note about the musical sources used. I hope Virgin will be encouraged to record more CDs of this repertoire. Peter Branscombe

La Sophie: popular harpsichord music of the eighteenth century Sophie Yates 71' 43"
Chandos CHAN 0598

Bach BWV 971; F Couperin *Les baricades mystérieuses*, *Le réveil-matin*, *La Sophie*; Daquin *Le coucou*; Duphy *La Pothouin*; Handel *The Harmonious Blacksmith*; Rameau *La Poule*, *Les cyclopes*, *Gavotte & variations*; D Scarlatti: K513 & K24

This record with its sensual portraits of 'La Sophie' on the covers promises much, and indeed the programme is full of sensual, dramatic and romantic harpsichord music like Duphy's *Pothouin* or Couperin's *Baricades mystérieuses*. We also have lively performances of old favourites like Bach's *Italian Concerto* and Rameau's *Les Cyclopes*. The combination of a very popular programme very well played and the marvellous sound of Andrew Carlick's harpsichord make this recording very successful. I liked very much Couperin's *La Sophie* with its relaxed, flowing movement. The first movement of the *Italian Concerto* is a bit over-fast for my taste but the last movement is strong and brilliant and the shape and the dramatic contrasts come out clearly. Handel's *Harmonious Blacksmith* Suite has all its subtlety and the Scarlatti sonatas are full of clarity and sparkle. Sophie Yates is a pupil of Ruth Dyson and Bob Van Asperen and clearly has a brilliant career ahead of her. Michael Thomas

CLASSICAL

C. P. E. Bach *The Complete Keyboard Concertos vol 3* Miklós Spányi, Concerto Armonico, dir. Péter Szűts 68' 02"
BIS-CD-767
H.409, 411, 421 (=Wq 6, 8, 18)

I had not heard vols 1 & 2 (CD 707 & 708), so was all the more delighted to hear vol 3 from these Hungarian performers, who play 'period instruments' without revealing their origins, and illustrate the solo harpsichord 'used in this recording' yet do not name its maker or give its history. However, it all sounds very appropriate, and even if the band is a little bass-heavy, this only serves to echo the same characteristic of the solo instrument which is clearly of the more sturdy German variety. Miklós Spányi, however, is extremely stylish and persuasive in all three of these concertos, of which the first two come from 1741 and 1742, the last from 1745. The first is perhaps the earliest piece of music I have heard which anticipates Mozart's soulful treatment of G minor; the final track on the disc is spirited and emphatic in just the right mix, too. Here as throughout, Concerto Armonico play with a matching zest and good humour. The series continues (there will be

around 20 volumes if all 52 Concertos and 12 Sonatinas are to be included) and one new subscriber will be the undersigned. Oh yes, and Spányi improvises necessary cadenzas during the recording session better than any other keyboard soloist I have heard of this kind of repertoire – this is truly exemplary. Stephen Daw

J. C. Bach *Woodwind Concertos vol 1* Anthony Robson ob, Rachel Brown fl, Jeremy Ward bsn, The Hanover Band, dir. Anthony Halstead 48' 42"
cpo 999 346-2

The three Concertos from the 'London' Bach are all played very sweetly by both soloists and accompanists, and Anthony Halstead has managed to coax a really alert response throughout and many listeners will find the results completely satisfactory, excellent even. However, an aspect of this Bach's music which is often missed is its discipline of structure and rhythm, and beautiful though I found the playing of both Rachel Brown and Jeremy Ward, my impression was that only in the oboe concerto is this sense of tight discipline really well conveyed. Elsewhere, whether in slow movements or in faster ones, there is just a little too much self-indulgence. Perhaps I should add that a high proportion of Mozart performances strikes me as unsatisfactory in the same way, so maybe it's just a concern of mine which is becoming something of a fad; the music itself is all excellent. Stephen Daw

W. F. Bach *Das Orchesterwerk* Kammerorchester Carl Philipp Emanuel Bach, Hartmut Haenchen. 65' 17"
Berlin Classics BC 1098-2
Sinfonias in D, d & F (F. 64, 65, 67), Sinfonias from cantatas F85, 88, 91, 92, Suite BWV 1070

Wilhelm Friedemann Bach's preserved output is so diverse in style that it is very hard to decide whether a somewhat doubtful work (like the *Ouverture/Suite* in g BWV 1070) is his or not; since it is labelled 'di Bach' and doesn't sound like C.P.E. Bach or J.C. Bach – let alone J. Sebastian – it might be by the allegedly profligate Johann Gottfried Bernard or the utterly worthy Johann Christoph Friedemann at least as much as by Friedemann, their eldest brother. In any event, it is the best-performed item here. The most interesting (and novel) items are the four cantata symphonies, all extended overtures to festive vocal works. The orchestra plays quite stylishly on modern instruments, but sounds rather rough in comparison with, say, Concerto Armonico from Budapest on the C.P.E. Bach recording reviewed above. But this is interesting for its enterprising contents and attentive direction. Stephen Daw

Franz Ignaz Beck *Symphonies Op. 3 Nos 3-5* La Stagione Frankfurt, dir. Michael Schneider 54' 20"
cpo 999 390-2

Within a very short time, the music on this CD betrays Beck's Mannheim origins. There

is a relentless driving spirit behind them: the two minor-key pieces fit snugly into the *Sturm und Drang* mould; the Eb symphony is not without its tensions either. La Stagione breathe real life into this marvellous music (it's the horn players who add that extra dimension). There are foreshadowings of Weber and Mendelssohn throughout. Another feather in Michael Schneider's already large cap! *BC*

Dittersdorf String Quartets Gewandhaus-Quartett 81' 54" 2 CDs
Berlin Classics 0092612BC

The six quartets recorded here were published in Vienna in 1789. Dittersdorf, of course, is reputed to have played in a quartet with Haydn, Mozart and Vanhal (quite a line-up!) in 1784, so he was clearly in a position to appreciate the particular problems of the genre. He opts for a three-movement structure, most often with two allegros framing a minuet, though he occasionally ends with a set of variations. From our perspective, this re-mastered recording can really only point the way to new repertoire and that it certainly is! The first violin part reaches some extravagant heights (a feature they share with Vanhal's quartets). The playing and ensemble are meticulous, but too heavy in style. *BC*

Kozeluh Three Piano Trios Trio 1790 (Harald Hoeren *fp*, Matthias Fischer *vln*, Philipp Bosbach *vlc*) 63' 01"
cpo 999 311-2

There is much to enjoy in these excellently recorded trios; the G minor work goes beyond mere lyricism and vivacity, offering us a dramatic quality that looks ahead to Beethoven. As the informative notes mention, the piano takes the lead in a way that is reminiscent of Haydn, although the violin part has some interesting touches. The interpretation and playing throughout the disc is excellent, and I particularly enjoyed the musicianship that Philipp Bosbach brought to a part that is supportive rather than exciting. Highly recommended. *Margaret Cranmer*

Méhul Stratonice Patricia Petibon, Yann Beuron, Etienne Lescroart, Karl Daymond *S TTB*, Cappella Coloniensis, Corona Coloniensis, William Christie
Erato 0630-12714-2 61' 41"

Far too little late 18th-century French opera is available on disc, and Méhul deserves maximum exposure for the sheer power of his dramatic pacing and the beauty of his writing for voices and orchestra. This opera is *comique* only in the sense that it contains a quantity of (here finely-handled) spoken dialogue; it is the story of a king who, unlike Verdi's Phillip II, gives up his young fiancée in favour of his love-sick son. William Christie directs an ardent yet classically cool account of a fascinating score, with an outstanding tenor, Yann Beuron, who is responsive to every nuance of the prince's predicament. But this is a fine all-round performance of a work that,

from the opening of the overture until the closing ensemble, is wholly rewarding. Rare operas can disappear all too swiftly from the catalogues: buy this while you can!

Peter Branscombe

Mozart Piano Concertos Richard Burnett, The Finchocks String Quartet 72' 10"
Hänssler Classic 98.112
Concertos, K 413, 415; piano quartet arr. of K 452

The two concertos have something of the intimacy of chamber music and are particularly suitable for performance with a string quartet; the strikingly original rondo finale of K.415 is splendidly performed and one cannot fail to enjoy it. Richard Burnett has done an enormous amount to promote the understanding and appreciation of fortepianos, and these performances on the beautiful Viennese grand piano by Rosenberger from his collection have the sense of direction and structure that one has come to expect from him. He also writes the intelligent notes that accompany the disc. I miss the timbre of the wind instruments from the original version of K.452 and found the opening *Largo* a fraction fast, but there is fine playing from all the performers with true exuberance in the finale. *Margaret Cranmer*

Mozart Symphonies 29, 31 & 33 Orchestra of the 18th Century, Frans Brüggen 70' 55"
Philips 446 104-2

Here are appealing accounts of three middle-period symphonies on a finely recorded and generously long CD (no room for the alternative slow movement of the 'Paris', though). The performances are spirited and generally swift-moving, yet there is a sense of space and perspective in the slow movements, and much attractive detail that hardly ever seems to draw attention to itself. These are live recordings from two different venues, the *Paris* dating from as far back as 1985, but nothing detracts from the immediacy of the music-making. *Peter Branscombe*

Mozart Posthorn Serenade Cappella Coloniensis, Joshua Rifkin 60' 29"
Capriccio 10 728
+ K 335/1 & 2, (*Marches in D*), 318 (*Symphony 32*)

This is an attractive illustration of some of the things that Mozart was up to in the spring and summer of 1779. The main work, of course, is the Posthorn Serenade, with Christoph Brandt-Lindenbaum as sonorous (but underused) soloist. The two related marches are played, one before, the other after the serenade, and a spirited performance of the G-major Symphony K318 concludes the programme. It is wrongly described in Angermüller's otherwise excellent note as the only large orchestral work by Mozart to have been published in his lifetime; quite a few were, but not this one. Joshua Rifkin and the Cappella are well recorded, high spirits and a refusal to exaggerate the importance of the music being in welcome evidence.

Peter Branscombe

Pugnani Overtures in Eight Parts Academia Montis Regalis, dir. Luigi Mangiocavallo
Opus 111 OPS 30-151 (64' 57")

The present four symphonies (for that is really what they are) come from the composer's Op. 4 set of six. They are in all honesty hardly compelling listening, and yet their only fault is a certain predicability and which classical composer cannot at some stage have been accused of that? What has really impressed me is the wonderful playing of the Academia Montis Regalis: the strings are warm and rounded, and the wind playing (particularly the horns) is very good. This is the first disc in a series of music from Piedmont; Opus 111 and their sponsors are to be congratulated on such an auspicious beginning. Like the Corelli disc, this one comes with a free sampler CD. *BC*

English Classical Violin Concertos Elizabeth Wallfisch *vln*, The Parley of Instruments, Peter Holman 64' 05"

Hyperion CDA66865

Brooks *Concerto 1 in D*, T. Linley jr *Concerto in F*, T. Shaw *Concerto in G*, S. Wesley *Concerto 2 in D*

Most people would be hard pressed to name an English violin concerto before Elgar, and certainly Georgian Britain did little to encourage native violinists to contribute to the genre. But what does survive is of fine quality, and this disc proves as delightful as it is surprising. These concertos were all written by young violinists (three of them from Bath) who were not destined to follow up their early initiative. Yet all four composers impress with their assured handling of galant styles and their consistently fertile invention: indeed the least known, James Brooks, provides an invigorating start with his polished command of J.C. Bach's idiom and an irresistibly catchy finale. Both the Linley and the Wesley have their deeper moments, inspired (as one might expect) by Baroque sequential richness and minor-mode *affettuoso*. At the same time they explore the full range of violinistic virtuosity, which Elizabeth Wallfisch despatches with all her customary verve and brilliance: there is a captivating spontaneity about the playing, an expressive piquancy, that compels attention throughout. All credit to Peter Holman, too, not only for his stylish direction but for compiling a disc of rarities that will give such unexpected pleasure. *Simon McVeigh*

ROMANTIC

Schumann Piano Concerto, Symphony No. 2 Andreas Staier *pf*, Orchestre des Champs Elysées, Philippe Herreweghe 68' 17"
harmonia mundi HMC 901555

Listening to this recording of the Concerto reminded me of a comment made by one of the audience at a concert I gave in St Andrews last year. To inaugurate a newly-restored square piano, the university organist and I played sonatas by Mozart and Beethoven: 'It was quite evident that the Mozart suited both instruments equally, but you had a real struggle on your hands to

compete in the Beethoven!' What seemed like a backhanded compliment actually made a great deal of historical sense. It was that very struggle that inspired violin makers to build more robust instruments which has, in its turn, given rise to an increasingly diverse array of period violins and playing styles. The competition here, between an exceedingly fine pianist with a rather weak instrument (if the purists will forgive me for uttering such heresy) and an absolutely wonderful orchestra under the infallible command of Philippe Herreweghe reminds us afresh that the notion of striving for something like the composer's sound world can have unexpected results. Rather than the heroic piano dominating the accompaniment, there is much more of a sense of joint purpose. The wind playing is particularly sensitive to broad lines; the clarinets are wonderful. The symphony, too, opts for broad statements with finely-shaded nuances constantly shining new light on a well-known (or so we thought!) piece. My disc of the month. **BC**

MISCELLANEOUS

Sanctus Baroque Music for the Nativity Ex
Cathedra, dir. Jeffrey Skidmore 75' 15"
ASV Gaudeamus CD GAU 166

I noticed as BC drove us back from the station after our holiday that a local pub was already (on August 30th) inviting bookings for Christmas dinner. This is our first seasonal record, though perhaps I got an early copy because I wrote the notes. That was done without hearing the music and I was so taken up with general remarks on *Sanctus/Holy* that I omitted to give the reason why Jeffrey Skidmore began his programme with that movement from the B-minor Mass: it was first performed on Christmas Day. There is a nice mixture of standard repertoire (excerpts from Bach and Handel), pieces known only to chamber choirs, such as Bouzignac's dramatic *Noe pastores*, Scheidt's double-choir *In dulci jubilo* (with rather reticent trumpets) and Charpentier's lilting *Salve puerule*. Not quite as exciting as the Taverner Christmas CDs (which EMI seems to make as difficult as possible to buy), but an intriguing mixture well performed. **CB**

Grandi Voci Alfred Deller Purcell, Handel, Bach etc. 74' 50" (rec. 1954-6)
Decca 448 247-2

anon *Miserere my maker*; Buxtehude *Jubilate Deo*; Campion *Author of light, Most sweet and pleasing, Never weatherbeaten sail, To music bent*; excerpts from Bach *Magnificat*, Handel *Sosarme*, Purcell *Come ye sons of art*

A generous helping of mono from 1953-55; lute songs by Campion and anon, a Buxtehude cantata, excerpts from *Come ye sons* (with Whitworth), the Bach *Magnificat* (with Brown) and Handel's *Sosarme* (with Ritchie). The voice itself commands respect, or rather a kind of filial piety, for its very sound is one of the foundation-stones of the modern early-music revival. And that sound was in its prime in the early 1950s. Forty-

odd years ago the timbre was excitingly exotic, though recently scholars have been steadily narrowing the scope within which a falsettist is thought 'authentic'. The coolness of affect suited the era of Sinatra's comeback, though just about everything in Deller's repertoire asks for more overt expressiveness than he put into it. (The lamentable instrumental playing in the Buxtehude, Bach and Handel excerpts also belongs to the prehistory of historical performance.) Yet Deller was profoundly musical in his way, and there are snippets of phrasing here (Campion's 'O come quickly', the opening of Buxtehude's *Jubilate Domino*) that repay attention. **Eric Van Tassel**

Music for William Morris Magdalen College Choir, dir. Grayston Ives, Martin Souter *hpscd & clavichord* 71' 12"
ISIS CD020

Plainchant from Sarum Rite, keyboard music by Boyce *Give the King thy judgements*; Byrd *All in a garden green*, Pavan & Galliard *The Earl of Salisbury*, Pavana *Lachrymae*, *Walsingham*; Gibbons *Fantasia in C Fantasia of four parts*, *Ground*; trad. *Masters in this Hall* (text by Morris).

Martin Souter created this recording for the Morris centenary exhibition at London's Victoria and Albert Museum. The choral scholars of Magdalen sing a judicious selection of familiar and unfamiliar plainchant unaffectedly, enabling the listener to concentrate on the music and text rather than fretting over the eccentricities or dogma in the interpretation. The Boyce anthem, appearing on disc for the first time, is not one of his most inspired pieces, but thanks to Martin Souter's detective work in associating it with Morris, it deserves its presence here. There are moments when the ATB verse trio seems to need more time from the accompaniment than the unnamed organ scholar is prepared to give them. The countertenor part in the verse is sufficiently low to tax the soloist. Perhaps the predilections of the 'high tenor' plus occasional sojourns in mean and even treble parts indicate that our countertenors need beefing up in their lower registers. Morris's text is set to the catchy tune of an old French carol (it was deemed folkly enough to be included in the 1928 *Oxford Book of Carols*). Gibbons's magisterial *Fantasia of four parts* comes over with great clarity on Dolmetsch's own clavichord while sacrificing none of its gravitas. The other two works by which he is represented are seldom found on disc, though the Byrd pieces (played on a 1996 Goble) are less rare. Souter's performances are commensurate with the status of the music. **Richard Turbet**

Autumn Releases Opus 111 68' 51"
OPS 1001

This is circulated with recent Opus 111 discs and contains an enticing selection of music by Marcello, Vivaldi, Brumel, Pugnani, Caresana (that should send the curious scurrying to their music dictionaries), a (lower-case intended, since initial is not given) Scarlatti & Schubert, along with old and new Russian items. It certainly should entice many sales. **CB**

Our apologies to Henry's Eight and to John O'Donnell of Australia for crediting the *musica ficta* on their Gombert recording to James O'Donnell of Westminster. It was not the author's mistake but one of those instances where a familiar term is substituted for the less familiar one (there must be a text-critical name for it) during the process of typing; since it was so plausible (it is not beyond the bounds of possibility that a thesis on 'Music ficta in the Motets of Nicolas Gombert' by James O'Donnell might have lurked somewhere in the vaults of Cambridge University Library) it slipped past our proof-readers. My limited experience of editing Gombert suggests that *musica ficta* is a serious problem in his music. So if John would like to write us a short article so that we can print it in recompense for ignoring him, we would be pleased to do so.

We enjoyed meeting readers at the London Early Music Exhibition early in September, even if I didn't always recognise you (I'm very bad at remembering faces, and Elaine deals with subscriptions, so I don't know all your names). We were glad to receive so many appreciative comments; thank you too to those who have sent messages of approbation with your subscription renewals. Sadly, we decided we did not have time to go to Budapest (instead, I'm spending the weekend trying to finish off this issue). We went to Berlin last year, so will give it a miss this time (Oct. 17-20).

We will be in Paris for the exhibition at the Louvre on November 1-3. The French exhibition (still every two years) is always of interest, so why not see what Eurostar has to offer for a quick trip? I also look forward to the chance to hear Françoise Lasserre's *Akademia* live in a Cavalli programme: their CDs have been so impressive.

The major production at the Boston Festival in June 1997 will be Luigi Rossi's Parisian opera *Orfeo*, and we are carrying on the tradition of producing the edition (after *Orfeo* in 1993 and *King Arthur* in 1995). Those involved include Peter Holman, Jack Edwards and Lucy Graham from the UK along with Paul O'Dette, Stephen Stubbs, Elizabeth Wright, David Douglass and Ellen Hargis; the last five were teaching at Vancouver when I was there, though what might have been a discussion on editorial procedures turned its attention instead to Japanese food.

We are grateful to Brian Clark for keeping King's Music alive while we were away. At the time of writing he is in Germany attending a conference on Johann Friedrich Fasch. He is engaged in the compilation of a thematic catalogue of his works and may also be producing a Fasch newsletter (perhaps to circulate with *EMR*). **CB**

LETTERS

These three letters are to some extent private; but copies were sent to us for publication and I hope they will interest readers.

Dear Harold [Copeman],

May I offer a very personal response to the question raised on your behalf on page 7 of July's *Early Music Review*? How can singers sing texts that they do not believe?

This was a question in my mind around the time that you and I first met in The Treasury Singers late in 1963. It was then that I was first rehearsing a Latin mass – Beethoven's in C – at the age of 18, as a member of the newly formed City of London Choir. No problem about understanding the words: I had just done Latin A-level. No problem about understanding the theology: two close school-friends had just converted to Roman Catholicism, and I had been very involved in their thinking at the time. In connection with the mass one of them commented to me, with what degree of insight and musicological accuracy I cannot know, on how Beethoven had set *Filioque*.

I was certainly not able to believe all the words. But I recall very strongly my sentiments during the performance at St. Sepulchre's, Holborn. I realised that I was singing the Creed as if I believed all of it. I realised I was performing, I was acting, to a public. A very simple solution in my case, one which continues to this day. When I am singing what I don't believe, I do as any theatre actor does: I act.

Venetia Caine

Dear Venetia

It was good to have your response to Clifford's review of *Singing the meaning*.

Yes, when the singer's words are not his own personal utterance, he has to *act* if he is to convey anything of the music-plus-words. But what character is he to act? If the music is Spanish Catholic, for instance, is he to persuade the listeners that he is a 16th-century Spaniard, all set to extirpate Protestantism? That might do for a BBC costume drama, in the interests of 'authenticity': but are you and I willing to sing in a Mass for a concert – let alone in a liturgy – with this degree of impersonation? Exploring this sort of problem led me to call my last chapter 'The Integrity of the Singer'.

When we act in the context of religious music, are we pretending to believe what we sing; and are we trying to persuade our listeners of its validity? John Potter (*EMR*, April 1996, p.19) says 'What I do is music, not liturgy, and it is important that the audience knows I am not peddling my religion.' OK – though hearing a service sung by a skilled and committed Catholic or Orthodox choir shows us how

the music sounds when its aim is specifically religious, and we can note the sound of those concert choirs from countries with a strong Catholic, or Lutheran, religious background.

What remains for us, the ordinary keen singers? We can try to get into sympathy with the composer and his singers by studying the music, theology, poetry and social life of the time. We can attempt to suspend disbelief and try to absorb the essence of what it is all about, even when the exact words are baffling and often objectionable to us. All this lets us convey something of the essence without objectionable proselytising, and helps with the style of singing. (It is all too common to sing through, skating over the surface; but this isn't worthy of the music, or respectful of the purpose for which it was written.)

If now we are asked to sing in an actual liturgical service, can we honestly agree if we don't subscribe to – in particular – all the declarations in the Creed? Surely that isn't a time for acting.

Harold Copeman

Dear Harold,

Thank you for your reply to my letter. In no way am I learned enough to do justice to your questions, but let me just try to respond, as me, to the points you raise.

I hadn't specifically considered what I was acting. Back in 1963, ignorant of early music, and at the time very conscious of religion because of my two friends, I was certainly (re)acting, as a modern person, to the words as interpreted by a young woman in the 1960s. Now I would indeed, in concert setting, like to think that my intention would be to match the sentiments of the time – my limitations being my knowledge.

This last reflects the problems of being an amateur with a full-time job – there just isn't the time available to do the study one would like in order to supplement and inform ones performances. I have, for hedonistic, restorative and emotional reasons, to put actual music making above all else, even even if that music-making is then limited because of insufficient academic knowledge – but then, however much study one did it would always be insufficient.

No, I am certainly not in the business of peddling religion, especially as my own views and beliefs have been so altered over the years. I note what you say about skilled and committed Catholic and Orthodox choirs – I'm not sure I have ever heard one. I remember the bitter disappointment of hearing the monks at Fontgombault a few years ago – badly articulated, flat, dreary, so failing on at least one of your two accounts.

For me, it is performing in a liturgical setting which gives the greatest problems. When I was depping in fashionable London churches that quarter of a century ago, I had a fair amount of orthodox faith. But even so, unable to cope with much of what I was 'meant' to believe, I used to tell myself, rationalising perhaps, that if I didn't take the work, then no doubt someone with less faith than I would do so. A Quaker now for 18 years, and with beliefs that have become more and more liberal, unorthodox and less God-centered, I have had to tell myself very hard that, while I am taking part in what is for me sheer theatre, for many present what is going on is very meaningful. If I can help them in their worship, then that is OK; but I have to admit that I do not always feel comfortable in re-inforcing what I have specifically rejected.

Venetia Caine

Dear Clifford,

My delight at finding a new Hildegard piece in the last issue, saving me yet another laborious transcription, soon turned to disappointment at seeing that you had notated both liquescents and quilismas by the same white blobs. I find this notation unhelpful and frustrating for the following reasons:—

1. There are few musicians who will be able to distance themselves from the familiar 'white notes are longer' mindset to take on the idea that 'white notes are something different'. Such things run deep.
2. Liquescents and quilismas are clearly not the same thing, and I see no valid reason for notating them identically (or implying that they be sung the same way), so that only a dedicated chant enthusiast would be able to reconstruct which was which.

If this was a piece of Baroque harpsichord music, to notate clearly different ornamental figures with identical 'white smudges' (implying 'we don't really know what happens here') would be quite unacceptable. Does very early music not merit a similar level of scholarship? If you are really in doubt as to how quilismas might have been sung, at least give singers the due of allowing them to decide for themselves by offering enough information on which to base a judgement, i.e. something based on the original notation.

In the manuscript in question, quilismas fall into two distinct patterns: those where the ornament is clearly written at a higher pitch than the preceding note, to be followed by the next note in the scale (e.g. D, quilisma around E, F), and those where the ornament is written at the same pitch as the preceding note, before jumping to a higher pitch (a 3rd or 4th up). The different notations appear with sufficient regularity that I cannot believe they are all merely scribal errors. To offer an ubiquitous white

blob at moments of subtlety ill-serves singer and audience alike, and surely mis-represents the composition.

May I put in a plea for a reverse of this policy. Have you thought of running both original and simple modern notation in parallel? Once the initial shock is overcome, students can often find the original's graphic style illuminating. I am keen that Hildegard's music should be made more widely accessible to non-specialists, both as audience and more importantly as participants, especially as her 900th birth anniversary will be upon us in 1998. Unfortunately, as long as editions go for reductionism rather than true clarity, scholarship will take a step backward rather than forward, and I shall spend even more hours poring over facsimiles when I could be singing or teaching the music.

Alison Sabedoria (formerly Payne)

Alison also sent her transcription of *Caritas abundat* on two staves, one representing the original notation, but on a five-line staff, the other a black-blob version but with small notes where I would have used white ones. The solution I favour is that of, e.g. Ismael Fernandez de la Cuesta's complete edition of the troubadour melodies, with a transcription in black blobs and the original neums above (not placed on a staff). Unfortunately, this requires either a font which replicates the original neums sufficiently accurately to be useful or a good hand, neither of which I have. Any serious singer will need to study the facsimiles but would probably welcome a clean text showing the words and raw notes as a basis for scribbling his or her own interpretation. I don't think it is the duty of the transcriber to distinguish between different functions of the same symbol (or symbols with a continuous line of variation between one type and another which makes it impossible to decide when one turns into the other), just as I don't expect an editor of a baroque piece necessarily to interpret all the appoggiature; there are some sorts of editions where it is appropriate, some where it is not.

The main reason for including the edition (apart from the fact that we only had room for a one-page piece rather than the usual two pages) was to show any readers who were not experts that the rhythms and accompaniments of most recordings are not inherent in the notation and to drop the hint that the model for performance should be plainsong. The problem with chant notation is that it was designed to show the direction of movement before the adoption of staff lines, so that there is not necessarily any significance in different note-shapes.

As for the white blobs, it is a device I have used since I was a student; it is easier to distinguish the 'different' notes (especially if written by hand) than using small ones, and also happens to be less bother on the computer programme we use. John Stevens uses them in *Words and Music in the Middle Ages* (he also, when helpful, writes the neums above the notes) and I don't see any serious problem in residual expectation that a white blob must last longer than a black one.

CB