

# Early Music

## REVIEW

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Editor: Clifford Bartlett  
Associate editor: Brian Clark  
Administration: Elaine Bartlett

### Contributors:

Stephen Daw  
John & Jenny Edmonds  
Robert Levin  
Jackie O'Brien

### Reviewers:

Angela Bell  
Andrew Benson-Wilson  
Margaret Cranmer  
Selene Mills  
Kah-Ming Ng  
Noel O'Regan  
Brian Robins  
D. James Ross  
Linda Sayce  
Michael Thomas

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King's Music, Redcroft, Bank's End, Wyton, Huntingdon PE17 2AA UK  
tel +44 (0)480 52076 fax (0)480 450821

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Subscription details on page 15

In his introduction to *Elizabethan Mythologies* (reviewed on p. 3) Robin Headlam Wells pinpoints the two extremes of the critic's function: to act as a consumer watchdog or as a self-appointed public-relations agent. Our CD reviewers have not assembled for a seminar on our collective attitudes on the question: indeed, there are some I have never met, and I have not issued any formal guidelines. But I am probably speaking for most of us in saying that we are trying to fulfil both functions.

We all believe in the value of music in general and of early music (however defined) in particular. We also believe that music means more to us in historically-aware performances. That may just be because they are somehow more in accord with current tastes, and we reject modern-instruments merely because they are old-fashioned, not because we think that thirty years research has given us a better understanding of how the music sounded when first performed; if we prefer the AAM discs of Bach's Suites to any of the three ASMF recordings, is it merely because Christopher Hogwood is more in touch with current taste than Sir Neville Marriner? (In the 1960s, Neville was at the cutting edge; his first recording of the Suites was made in collaboration with Thurston Dart). We all feel that, other things being equal, a historically-aware performance will give greater understanding and enjoyment than one that is less aware, while accepting that a great performance on a modern violin is more satisfying than a mediocre performance on a baroque one. So we are in part public relations agents, trying to advocate the style of performance in which we believe. But we are also watchdogs, drawing attention to what fails to meet what outsiders might consider to be cliquish and priggish standards. (The restaurant reviews and allied correspondence in *The Sunday Times* are a potent warning against snobbish elitism!)

So our aim is to commend what we think is good, hoping readers will catch some of our enthusiasm, but also to use our knowledge and experience to warn readers when recordings fail, either through inadequate knowledge or because the music-making itself is unconvincing.

Clifford Bartlett

## BOOKS AND MUSIC

Clifford Bartlett

## MONTEVERDI

*Monteverdi* by Paolo Fabbri, published in Italian in 1985, is the standard work on Monteverdi's life; the English version by Tim Carter (Cambridge UP; £45.00) is most welcome. It differs to some extent from the Italian edition. Some new material has been added. The formal catalogue of works has been omitted (since Stattkus's catalogue makes that superfluous), though there is a thorough index of works and the contents of each of Monteverdi's publications are given in some detail, with names of poets and scorings. The need for an exhaustive bibliography was removed by the Garland Composer Resource Manual *Claudio Monteverdi: a Guide to Research*. Most of Fabbri's discussion of the music has been excised on the grounds that there was ample material of the sort available in English. This makes for a frustrating book, with interesting comment on the texts ending abruptly with nothing on the music itself. It also makes the chapter on the Artusi controversy disproportionately long; it is anyway less illuminating than the group of essays on the subject in the recent Palisca festschrift, especially the imaginary dialogue by Charles S. Brauner. The illustrations have disappeared.

As biography this is exhaustive, fascinating and clearly the standard work. Virtually all the sources are quoted in full in English (scholars will need the Italian edition for the original language) and these are linked into as full a narrative as is possible. There are, of course, many gaps, and Fabbri does not try to fill these with conjectures. He does not always draw attention to the implications for the performer of some of the facts he quotes. What, for instance, might the quartet of Monteverdi, a castrato and two basses have sung on Vincenzo's Hungarian jaunt in 1595 (p. 30)? It is interesting that Monteverdi asks what voices and instruments are to be used in *Andromeda* at Mantua in 1618 (p. 155), so we should not always assume that the disposition of forces is under the control of the composer. Fabbri draws attention to an important point that the representative genre implies the use of gesture (p. 167 referring to the title page of Book VIII).

One point that comes across very clearly is that those reporting on the dramatic events for which Monteverdi supplied music are far more interested in the visual element than the music or words, so the contemporary impact is difficult for us to imagine (especially since few of us understand the mythological and symbolic references). Fabbri quotes some of these reports at length. Apposite to the feminist comments on the *Lamento d'Arianna* in July's *Musical Times*, it is noteworthy that 'there was not one lady who did not shed some little tear at her beautiful plaint'.

Fabbri's comments on the major works are helpful, if brief, though summaries of opera plots surely belong to a different sort of book. His eight pages on the 1610 Mass & Vespers is succinct and treads a careful course through the controversies, apart from ignoring transposition. Although the implications of *chiavette* affect all music of the period, discussion has focussed so much on the application of the convention to Monteverdi that some reference would have been welcome. In comparing the fragments of Gombert with Monteverdi's treatment of them, it is strange to use different conventions of barring (p. 111). I am puzzled what sort of 'devotional celebration that did not specifically require close conformance to the liturgical canon' might have been the occasion for the 1610 *Vespers* (p. 114). I am suspicious of the suggestion that the *Magnificat a 7* is for first Vespers, the other for second: is there any evidence of such an attempt to relate Vespers thus? More likely is that the smaller setting was for occasions without instruments. The rest of the work can be performed with minor changes: singing 'Domine ad adiuvandum' to chant, omitting the ritornelli of *Dixit Dominus* and the hymn, and leaving out the liturgically-superfluous *Sonata*.

I am disturbed that the remark on *Poppea* (p. 260) 'Both scores transmit only the vocal lines plus basso continuo' might be taken to mean that additional instrumentation is needed. In view of Giazotto's unreliability (cf Gianturco's *Stradella* discussed in our last issue), it is unsafe to quote him as evidence of a 1681/2 performance of that work (p. 287). (Fabbri sensibly adopts *La coronatione di Poppea* as the title of the work; the only reason I haven't done so in my edition is that it would look odd in conjunction with the title-page of the 1656 libretto reproduced on the cover.) The remarks on *alla bastarda* are confusing (p. 173-4) in that we are not given enough information about the other uses of the term he lists to know whether the expected meaning (hopping from one part or register to another) is wrong.

There is one footnote of enormous value: a two-page summary (296-8) of the musicians known to have been members of the *Cappella* at San Marco during Monteverdi's tenure. This would have been worth setting out more generously. Another nugget of useful information is a list of pieces named after Monteverdi (p. 72 & 288).

This is a book packed with information, sound scholarship, sense and wisdom, and as far as it goes it is invaluable. But its lack of musical comment will inevitably confine its readership to the scholar or the Monteverdi enthusiast, and it does not replace Tim Carter's revision of Denis Arnold's *Master Musicians* as the best book on Monteverdi for the general reader.

## THIRTEENTH-CENTURY MOTETS

*French Motets in the Thirteenth Century: music, poetry and genre* by Mark Everist (Cambridge UP; £37.50) attempts to break through the over-formal approach that has bedevilled most discussions of the early motet repertoire. I have often wondered how editors knew that so many lines of text were refrains. The answer seems to be that many refrains conjectured by scholars such as Gennrich have not been seriously questioned. Other categories too are found inadequate. Sadly, the more positive aspects of the book are less convincing. Despite berating scholars for representing the work of art as little more than the sum of its concordances, I'm not convinced that in his final chapter Everist is doing much more than replacing a simple set of categories with a more complex set which still does not single out what sort of relationships to the tradition a composer or listener of the time thought significant. There is a thorough list on pp. 178-9 of the various ways a motet can relate to that tradition; 'Today we have naming of parts', but 'is this it all?' One misjudgment is to take over from literary scholarship yet another use of the word 'mode'. It is bad enough that it is already used for both melodic and rhythmic organisation: this more general sense needs to be stamped out at once – 'dominant' too. It is typical that the index of motets is numerical, not alphabetical; how can I check if Everist mentions any pieces on the recent Ensemble Binchois record (see p.16)? The argument would have been easier to follow had some motets discussed been printed in full: use of a music type-size more proportionate with the text would have made enough space for that.

## GERMAN SCHOOLBOOKS

Cambridge UP has followed its translation of *Virdung* with the related *The 'Musica instrumentalis deudsch' of Martin Agricola: a treatise on musical instruments, 1529 and 1545* translated and edited by William E. Hettrick (£50.00). Even apart from his brave attempt to get readable English prose out of Agricola's pedestrian German verse, this is a considerable achievement. On the assumption that the German is readily available (in facsimile or in Eitner's transcription), this intersperses facsimiles of the original examples and illustrations in sequence with translation of the texts of the 1529 and 1545 editions. Such of the illustrative material as needs transcription and explanation is dealt with in the appendices. This is a carefully-prepared and useful publication, though it is frustrating that Agricola is not more informative.

Luther and his followers were keen that music should be an integral and intelligent part of divine worship. Music was taught in all schools as a practical subject. A new book by John Butt, *Music education and the art of performance in the German Baroque* (Cambridge UP; £37.50), is a study, not so much of the the institutions used for such tuition, though there is much information on that topic, as of the textbooks used in them. A vast quantity of these appeared through the 17th century, fewer in the 18th. Butt must be thanked for

his patience in working through what must have been a mass of indigestible and repetitive prose (or sometimes verse). What he has discovered throws light on attitudes to music and also to performance practice (Butt is a himself a notable performer; a review of him as organist appeared in our first issue, and last month he was touring England conducting his Berkeley choir). The 17th-century books take diminution very seriously, so it can be assumed that singers of Schütz and Buxtehude were not tied to the notes in front of them, though the relationship between the functions of composer and performer changed with time. The summary on pages 164-5 contains the core of the practical aspects of the book: 'many major issues in performance practice can be reduced to the basic inquiry into the bias of any particular text or repertory towards composer or performer.'

There are many quotations from the instruction books, but it would have been interesting to have had a complete example, if only a short one, translated as an appendix to get the feel of it as a whole. Otherwise, a potentially academic book that has considerable practical implications.

## ELIZABETHAN MYTHOLOGIES

I am still not sure what to make of *Elizabethan Mythologies: Studies in Poetry, Drama and Music* by Robin Headlam Wells (Cambridge UP; £35.00), despite thinking about it for several thousand miles on our continental trip. On grounds of sheer economics, why should I want to buy nine essays when I already have five of them (four in *Early Music*, one in *Music & Letters*)? Wells is not an aged and respected scholar reaching the end of his career like Claude V. Palisca (whose collected essays I welcomed). But he has been able to group them coherently, link them in a preface, revise them and add an index.

What disappoints me is that he has not taken the opportunity of rewriting so that his ideas may be more easily understood by a multidisciplinary readership. Despite the fact that over half of it first appeared in musicological, not literary journals, this is very much a book written in the jargon of literary criticism. It makes a point of avoiding musical technicalities: his discussion of the individual pieces of music quoted is disappointing because of the lack of detailed argument this entails. Yet musicians will soon be out of their depths in a way that could have been avoided.

Much of the book is devoted to showing that previous writers are wrong, though some are so self-evidently so that those outside certain intellectual circles can hardly believe them worth contradicting. Anyone who sees *The Tempest* as primarily about colonialisation is using it as a minor piece of socio-historical evidence, not understanding it as a Jacobean play, even if Caliban's ownership of the island is a minor theme in it. Wells has done his scholarly duty in the article versions; why cannot he not here say what he believes positively and directly? The essay on *Twelfth Night* is less argumentative so more convincing.



One aim is to show that the Elizabethan world-picture was far nearer the medieval than the modern, even if many details were changing and its complexity was greater than in the classic exposition of E. M. W. Tillyard (a familiar title from undergraduate reading-lists that I never opened). Wells is excellent in relating the symbolism of the orpharion and the lute rose to a much wider pattern of beliefs. I would, however, like assurance as to how live belief in these ideas really was. A glance at newspapers of the 1990s (even those read by the sort of people who write books on the history of ideas) might lead future historians to assume that Wells and I believed in astrology. We may use terms like saturnine and jovial, phlegmatic and melancholic, but that doesn't mean that we believe in planetary influences and the four elements. Wells may be right that at this period they still represented beliefs, not dead metaphors; but he does tend to assume, not argue it.

The chief message of the book is that things are not what they seem: poetry and music are more ironic and refer to other poems and ideas more than the innocent reader and listener might expect. There are, however, difficulties in understanding music ironically: so often it can have a direct power that undermines the apparent verbal intent, and I suspect that Wells does not allow for the complexity of play and emotion that most of us feel in, for example, the best English madrigals. It would be good if Wells could write a non-technical book that would help singers and listeners to understand this background. He has in passing some fine perceptions. I like, for instance, this on the game of romantic love: 'Romantic love has two features that are common to all successful games: it is of compelling interest to the players; and its rules are both complex and very precise' (p. 211). The modern theory of sexual behaviour deriving from the need to perpetuate the genes produces another codified pattern of behaviour: discussion of their comparable validity would be interesting! If I had stayed in the lit. crit. world I would probably be happier with this book; as it is, it seems like a missed opportunity.

#### PETER WARLOCK

When Oxford UP sent a circular asking if I wanted a review copy of *Peter Warlock: the life of Philip Heseltine* by Barry Smith (£25.00) I replied: 'only if it said much about him and the revival of early music'. No copy came, since it says little about the subject. But I read a library copy recently and it is worth making some remarks. Warlock's evaluation of himself as superior to Fellowes has become almost an orthodoxy, and is not contradicted by Smith. But it is ironic that Fellowes' antiquarianism in printing lute tablatures turns out ultimately to have been the practical way of doing things and Warlock's transcriptions, even if more musical than those by the Reverend Horoscope Phallus (as Warlock called him), are unusable by lutenists.

Smith sadly does not follow up the complaints of Warlock that *English Madrigal Verse* was full of misprints, nor the charge that Warlock's edition of the Purcell *Fantazias* were

inaccurate. The latter was an important edition, long available as a Boosey & Hawkes miniature score. It was the first Purcell after *The Bell Anthem* that I got to know well (using the score in conjunction with a cheap record by Walther Goehr). I was interested to see that Barbirolli played in the quartet of the co-editor, André Mangeot (which explains a shot in Barbirolli's TV portrait). Smith misunderstands the merits of *Songs of the Gardens*, whose value now is that Warlock did not interpret the original notation, and he barely mentions the editions of consort songs, useful for their parts even after the publication of Philip Brett's *Musica britannica* xxii. There is still no complete edition of Ravenscroft's *Melismata* and *Deuteromelia*; I believe that the MS transcription in Westminster Central Music Library is in his hand.

Smith implies that the rumoured sexual relationship between Warlock and Elizabeth Poston (widely believed during the time of my slight acquaintance with her) was probably her fantasy. There was a rumour, too, that she owned a collection of Warlock's indelicate limericks inscribed on a roll of toilet paper. Smith mentions such a roll in a different context, but doesn't say if it still exists. He also reports that a packet of papers was to be burnt after Poston's death; maybe it contained the toilet roll. Perhaps I should have tried to bring conversation round to Warlock when I visited her at Rooks Nest (E. M. Forster's Howards End) not long before she died; but I'm not rude enough to be an investigative journalist.

#### BAROQUE FOR BEGINNERS

*Baroque Music from Monteverdi to Handel* by Nicholas Anderson (Thames and Hudson; £16.95) seems to be intended as a general listener's guide to the period from Monteverdi to Bach, aimed at the large numbers of people who are buying the growing output of early-instrument CDs and issued by one of the few publishers still believing that there is a market for intelligent books that are not merely for professional musicologists and students. There is certainly a place for such a book, and this goes some way to filling it. But I am nevertheless somewhat disappointed. I have known the author for at least twenty years and don't want to upset him. But I feel that his natural fluency and enthusiasm, which is so apparent in his reviews in *The Gramophone*, have been submerged. Perhaps writing such a systematic and thorough survey cramped his style; perhaps having to start with 17th-century music, to which he is less attuned than to his beloved Telemann and Rameau, set him off on territory which he had to research rather than write from the heart and he couldn't then escape from that manner. Maybe I am the wrong type of reader to judge the book, but I find it difficult to imagine anyone reading it through for pleasure. It says too little about too much.

As always with Thames and Hudson books, the illustrations are very clearly reproduced. But it is odd to illustrate *Lasciate mi morire* with an alto part which doesn't have the opening theme. There is an incorrect caption on



the third plate: the Schütz work is the *Dialogo per la Pascua* SWV 443, not the related *Resurrection Story*; it could not have been written in 1693 and has no 'affective' accompaniment for *viole da gamba*. To describe the version of Vivaldi's *La Notte* shown here as from op. 10 is an oversimplification.

#### MUSIC FOR CHOIR

Two items relate to music mentioned in the last issue. I'm not sure why Lassus's *Missa super Bella Amfitrit' altera* has become so popular. I took part in a pair of performances with Peter Holman and Bill Tamblyn in 1970 and can confirm that it is well worth singing and playing. Bärenreiter has reprinted it from vol. 8 of the Complete Edition (£5.95).

Having enthused about Parsons' *O bone Jesu*, a separate edition by Sally Dunkley (Mapa Mundi C20) is most timely: a pity it didn't arrive a couple of days sooner. She explains the significance of the text with information unknown to the EECM editor or to me and prints the music with halved note values up a minor third for SSATB (with the basses dividing for one section).

Sally Dunkley is also the editor of *Four Motets: Mass Propers for the Feast of All Saints* by William Byrd (Church Music Society/Royal School of Church Music). These are from *Gradualia I* (1605) and include the well-known *Justorum animae*. For concert use, it is eminently sensible to expand it with three other motets related in function, topic and compass; they make a satisfying group. It is curious that it is the scholarly edition, *The Byrd Edition 6a*, that gives the voice ranges, not this practical one, perhaps because transposing down a tone (the original is in high clefs) makes it fit SSATB unequivocally.

I should say little about Joan Cererols *Serafin, que con dulce harmonia* (Oxford UP X384; £1.95) since I am the editor. It is a marvellous piece (for SSAT; SATB & bc) which has haunted me for many years. The edition was prepared for Taverner's *The Christmas Album* (EMI 0777 7 54529 2 1). For those who find Spanish too difficult, Hugh Keyte has produced a fine English singing translation.

*Early English Church Music* chose to ignore the versions with instrumental parts of Tomkins' verse anthems and they have not hitherto been easily available. This has been remedied by *Five Consort Anthems* edited by David Pinto and Ross W. Duffin (Fretwork Editions; £35.00 for score and parts, £13.00 for score alone, with additional copies £7.50). The introduction is quite heavy-going, but there are so many unknowns over how verse anthems were performed that it is difficult to make any simple, unqualified statements. I don't see why the word 'Chorus' should imply additional voices: in domestic circumstances it is surely a stylistic rather than a numerical cue? The score is beautifully clear. Unlike EECM (organ versions, not always compatible, of four items appear in vol. 9), transposition is

considered to be a function of performance, not notation, though transposed parts may be ordered by the faint-hearted. One minor defect is the omission of sources of texts (Biblical except for *Above the stars*: has no-one traced its author?) Layout of the parts has been well considered. No attempt has been made to reconstruct Prince Henry's impressive funeral anthem *Know ye not*, originally performed with wind: that task has been left for someone else. The five anthems here are well worth performing: I hope the edition is widely used.

#### INSTRUMENTAL

*Douze solos, à violon ou traversière* by Telemann have/has (the grammar is awkward) been edited by Jeanne R. Swack for A-R Editions' *Recent Researches in the Music of the Baroque Era* (vol. 71; \$31.95, vln.fl & continuo parts each \$12.00). Telemann published them himself in 1734. His edition was accurate, and this new one needs only the briefest list of corrections. One wonders, therefore, why an edition is needed at all: the page of music reproduced looks perfectly legible and there are no clef problems; there is also a modern edition already. The original probably has one advantage. I haven't seen it, but it is almost certain that it will have practical page-turns so that players can read from the score. It is nice of A-R to produce parts, but the 18th-century convention whereby solos (=duos) were issued in score and larger ensembles played from parts is eminently practical and should be preserved when, as here, the publisher is prepared to issue such music without a keyboard realisation. Despite that, however, the edition is well worth having for its clear printing and informative introduction, though many players may well have the Heinrichshofen one already.

Musica Rara has issued the first three of C. P. E. Bach's *Complete Sonatas for Flute and Obligato Keyboard* (MR 2202-4; each £7.00 from A. Kalmus). Unfortunately, Breitkopf got there first, with Wq 83-86/H 505-9 in two volumes. The new edition has a fraction more editorial information, but is not otherwise superior for Wq 83-4 (which comprise its vols. 2 & 3). But vol. 1 (Wq 161/H 578) is not in the other edition, since it is primarily a trio sonata; the composer stated in the original edition that it could be played with the keyboard taking one of the upper parts (not necessarily the flute rather than the violin) with the right hand. The realisation of the sections having rests in the violin part is based on a MS realisation of the trio version: it would have been much more interesting to have had that printed complete along with a three-part score, provided a violin part and left it to the players to sort out which version they want to play. So often publisher assume players are not intelligent enough to cope with flexibility! From the same publishers comes *Two Sonatas à Quattro, nos 3 - 4 in F major* for oboe, violin, horn & continuo by G. H. Stölzel (MR 2210; £7.70): I don't understand the numbering, since in the introduction they are called Sonatas 6 & 7. These are attractive and concise pieces in three quick-slow-quick movements.

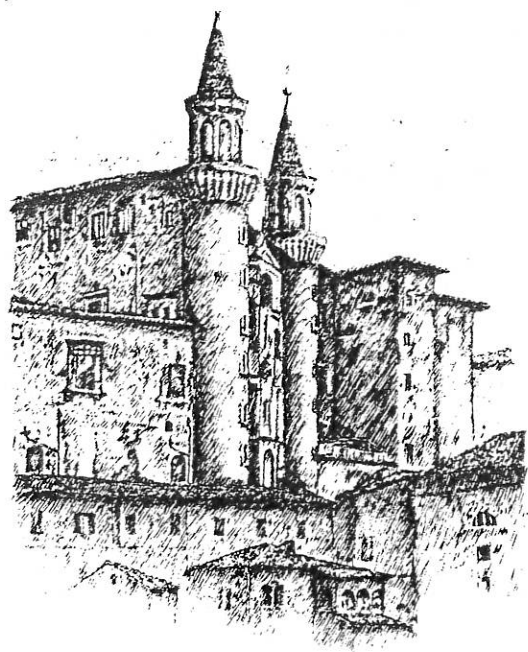
## YORK & URBINO

Clifford Bartlett

I hope that the reports of our summer visits will not read too much like a schoolboy 'What I did during the holiday'. Our travels are primarily with the intent of selling music or meeting potential customers. That often ties me down in an exhibition room when I would rather be listening to concerts, and after a hard day's selling (or even harder day not selling) I am often not in the mood to attend a concert. But I pick up impressions about aspects of early music in various places, and will use them as the basis for informal travelogues.

After Lismore (described in the July issue), our next visit was to York. This was the second year of its instrument exhibition in the Guildhall, a handsome (if heavily-rebuilt) medieval hall conveniently in the centre of town. Those who attended the festival were more aware of the exhibition than last year, but some exhibitors felt that trade was insufficient to justify a weekend. We speculated whether people who went to concerts actually bought instruments or music. Shorter opening hours relating to gaps in the concert programme might concentrate interest and diminish the time we had to talk to each other. Since *Early Music News* is reviewing some of the concerts, I will not say anything about them.

A fortnight later we were off again, this time to Urbino for the 30th early music course which, for the second year, also had an exhibition. I hope our customers are reassured to know that (with a boat at Dover booked for 7.00 am) I was still packing up parcels at midnight, and then devoted an hour or so to sending out CDs to reviewers. After an overnight stop at Chambéry we were in Urbino, 1000 miles away, 36 hours later.



*As every man knoweth, the little Citie of Urbin is situated upon the side of the Appennine (in a manner) in the middes of Italy, toward the Goulfe of Venice.*

Thus Baldassare Castiglione sets the scene for *The Book of the Courtier*, whose idealisation of renaissance courtly conversation is set in Urbino in March 1507. In many ways the city is unchanged, with narrow lanes to keep out the heat and plenty of activity in the squares, though the Palace is now just a museum without the intellectual and musical life which Castiglione so vividly evokes. It is a comfortable town. Everything is within walking distance, and unlike other narrow-streeted Italian towns, cars and mopeds really do give precedence to pedestrians. From our apartment we could hear what was taking place in the two squares. The first sound to entice me forth was a serenade by an oboe band (particularly refreshing in that our son had demanded incessant playing of the London Oboe Band demo tape in the car all day!) The city was, in fact, full of noises, with students practising everywhere. On our last night there was an impressive student dance, with some 300 people of all ages and skills managing impromptu movements far more complicated than any barn dance: one single dance went on for about a quarter of an hour.

The exhibition took place for three days in the middle of a summer school. Exhibitioners were given no information about what else was going on, and it was a pity that the events were not more integrated. I don't know how the exhibition was drawn to the attention of students, but we were only discovered by the string-players (our most likely customers) about half hour before it was time to pack up. It concerned me (on musical, not just financial grounds) that so many of the players were interested just in solo music, not even in trio sonatas, and I had the impression (confirmed by talking to some of the tutors) that many of them were quite narrow-minded, lacking the curiosity and adventurousness that is characteristic of the best early-instrument performers. The singers too only wanted solo music (I don't think I have been to another exhibition where our Monteverdi *Vespers* has been so ignored) and were obsessed with the idea that they should only use facsimiles. They didn't seem to be aware that a facsimile is only useful if there is a good source. One customer turned up her nose at our *Poppea*; but the only way of getting a performing text of that work is by painstaking comparison of the two imperfect MS scores and the libretti.

I was also concerned that virtually every piece of music visible in the hands of students was a photocopy of a copyright edition. No wonder Italians produce so few editions at the cheaper end of the market: those who should be supporting the industry are undermining it. In the UK the

Music Publishers Association has been so effective in its publicity that some are scared to make photocopies even of music that is out of copyright! Its Italian counterpart should study the MPA's methods and organisers of courses should make it clear that they expect performers to play from legal publications.

The visit was not, however, entirely a waste of time. We had several interesting conversations with Rosalind Halton, a New Zealander who, after her Oxford doctorate, got a job at what she called the University of the Outback in Australia. We hope to print a report of her activities in a later issue, and King's Music may well publish some of her editions of Alessandro Scarlatti cantatas with instruments.

I have no way of judging at first hand the success of the Summer School as such, but can imagine no better setting for one. We were also attracted by the surrounding countryside and the other hill-top towns, many with well-preserved fortifications. Guide-books to Italy undervalue this area, the Marches. I think that is chiefly because their writers are primarily interested in works of art. But for those who delight in townscapes and architectural spaces (perhaps the equivalent of preferring to listen to Palestrina motets in isolation rather than in a liturgical context), it is well worth visiting.

All these towns had temporary stages erected for touring theatrical companies. Urbino had three different ballet companies on consecutive nights, plus an informal mid-night performance of contemporary dance in one of the squares. Elsewhere, churches frequently advertised concerts, though none were quite as enticing as that of four-choir music by Viadana conducted by Frans Brüggen on the evening we visited Sienna. I wasn't dressed well enough to demand a press ticket, and we didn't have a hotel in town; perhaps a CD will come of it. In fact, the smaller towns seemed musically rather more interesting than Rome, where on a short visit in June we had only managed to find a concert of medieval sacred (but mostly non-liturgical) music sung quite well by a small choir with soloists. Ironically, while most performers try to make such music sound as unlike chant as possible, these sang everything à la Solesmes. The singing was effective enough in its way; far better than the light relief from a feeble ensemble of recorders and a modern trumpet playing plainsong solo. The size of audience perhaps indicated the lack of other musical attractions in Rome at the time.

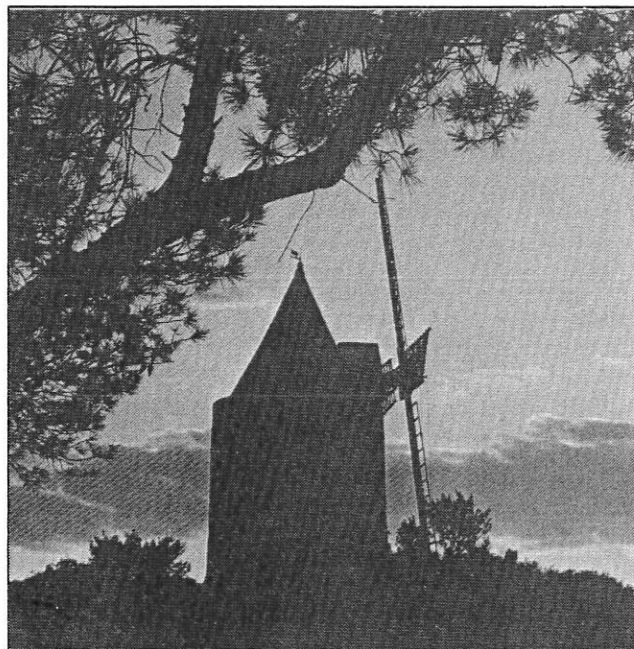
Taking up again the subject of the editorial in the last issue, I was sad that at the Franciscan churches at Assisi the well-stocked bookshop (which included a considerable number of learned tomes) had nothing musical except a couple of modern pieces, despite the important influence of the Franciscans on medieval song.

Driving up the west-coast autostrada, with its amazing number of tunnels and viaducts, I wondered whether the confidence in architecture and engineering that created the

Pantheon, Roman roads and cathedrals like Pisa was still alive (though hope that none of the road pillars subside like Pisa's tower).

Instead of coming straight home, we headed towards Provence, missing out the snobbish Côte d'Azur and making our first stop a windmill near Arles. I had thought that Daudet had dropped out of the French literary pantheon, so was surprised to find his small country retreat so popular. My interest was because King's Music publishes the original 26-instrument scoring of Bizet's music to Daudet's play *L'Arlésienne*, which is far more exciting than the normal orchestral suites. A couple of years ago I made a heavily-abridged version of the play for two speakers so that the complete music can be performed in context. I was therefore delighted to be able to get a feel for the place in which it is set, with the mountains to the north and flat countryside spreading down to Arles and on through the Camargue. There was no mention of Bizet at the little Daudet museum, though the Arles music academy is named after him.

Had we known how near we were to the early keyboard expert Michael Thomas (who appears in this issue as both reviewer and reviewee) we would have visited him, but we could not locate him on our map: his address is just the name of his chateau and the post code. But with a sick child aboard, we hastened home with no further thoughts of music or culture apart from a brief look at Avignon and its broken bridge; according to the local guide books, the dancing took place *sous* rather than *sur le pont*.



Alphonse Daudet was born at Nîmes. Although his literary career flourished in Paris, he remained firmly attached to Provence and used this tiny windmill at Fontvielle, near Arles, as his country retreat. From there he affected to write his *Lettres de mon moulin* (actually written in Paris), from which he drew much of the material for his play *L'Arlésienne* (1872) The windmill is now a museum.



## GLASGOW INTERNATIONAL EARLY MUSIC FESTIVAL

Clifford Bartlett with John & Jenny Edmonds

We had two reasons for visiting Glasgow again: commercial and musical. Commercially, the 1994 Festival Exhibition was a disaster, isolated from the main Festival activities with few customers, minimal access to the professional performers and not enough fellow-exhibitors to provide a reasonable cross-section of the early-music business. Even the Festival management didn't believe in it, since they didn't bother to have anyone selling their attractive T-shirts there.

The concerts, however, were more worth-while: indeed, as good as any international festival I have attended. The main attraction was the opera. Two years ago, I had found *La Baltasara* the most convincing early opera I had seen staged and I was looking forward for a repetition from the same team. *The Indian Queen* is far more problematic than an obscure Italian opera of the period. The form (English Opera or semi-opera) is unfamiliar and difficult both for performers and audience, especially since those who attend are far more likely to be primarily interested in the music, which is (in length if not effect) a comparatively small part of the entertainment. Furthermore, the spoken part of the work has few poetic merits and the dramatic action depends on concepts of honour that are remote to us (and also from the normal life of 1690s England). We have got used to them in baroque opera, and I wonder whether the best way to present Purcell's music would be to translate the play into Italian and set it as recitative!

If the general tone of this review is a bit negative, let me first congratulate Kate Brown on doing so well. There are few producers with such an understanding of how to stage a musical work with and through the music, not (as sadly often happens) against or in spite of it. I don't expect to see so convincing a production of this work again.

My first disappointment was the use of a conventional theatre, despite the fact that the work was written for one. A major factor in the enjoyment of *La Baltasara* was the way Kate had imposed her imagination on an intriguing but irrelevant building, the Tramshed; added to that was the clarity of the tiny band placed in front of the stage in full view of the audience. The playing of Purcell's First and Second Music in the foyer of the Citizens' Theatre was just a gesture; it didn't work since there wasn't enough space and too much chatter. Once inside, from my seat at the back of the Grand Circle with the circle above cutting off sound and no sight of the pit, the orchestral sound was muffled and the singers inadequately resonant. It may not have been so bad elsewhere, but listeners in better seats reported similarly. The audience in 1695 may have been more interested in the play and less concerned with the music than we are; but the work has been revived primarily

for the sake of the music, and it is important that the music be allowed to be heard as favourably as possible. The band (a mixture of Scottish players and the Moscow Academy of Ancient Music) sounded subdued to me; those better placed were more enthusiastic.

Editorially, the work is a problem: in fact, it is impossible for an editor to present a correct version of play and music (reviews of the two new editions of the work, that of the Purcell Society by Margaret Laurie, which was used here, and my own, used almost simultaneously at Dartington, will appear in *EMR* when the former is published), so the producer has to shuffle the music around to make sense. Kate did this boldly, and it worked. In the spoken part, the incessant rhymes were less obtrusive than anticipated.

Musically, the star was David Thomas as the ineffective priest, convincingly failing to conjure up 'twice ten hundred deities' and looking as if even rabbits from his hat might have been beyond him. Apart from the voice, as impressive as ever, his acting was superb. Stuart Patterson was a fine high tenor, but the ladies tended to be a little less clear. There were signs that actors, dancers and singers had not worked together for quite long enough – inevitable on a one-off production with a slim budget.

Most valuable was the chance to see how music we thought we knew well had a different meaning in context. Whether or not the play is first rate, the music is: it deserves to be heard, and it can only be understood in its context. Congratulations to the Scottish Early Music Consort for this commendable attempt: let's hope some angel can be found to take it elsewhere for a revival.

Another context for songs by Purcell, Handel and others was provided by the light-hearted show that followed the opera. Called *Blind Date*, it traced the emotions of a woman and a man (Eleanor Bennett and Stuart Patterson again – he also devised the show) preparing for a blind date and then meeting. Periodically, they dropped into (in-)appropriate songs. I won't try to describe it: my attempts were so flat that I have erased them. So just one example: the woman phones up her friend Belinda to confide her worries about the date (*Ah! Belinda, I am pressed with torment*). It sounds corny: in fact it was both very funny and very touching. I felt, not that the music was being sent up, but that (despite the laughter) its new context added something to it. *Music for a while* is so fine a song that it still works even when sung as accompaniment to 'lovely Celia' (or rather Cilla) applying make-up. The closing *Pur ti miro* (whoever it is by) made a moving climax. Congratulations to both singers and also to John Kitchen and Robert Phillips (harpsichord and lute).

This late event took place in a sweltering and uncomfortable studio in the theatre; fine for that context, but it was rather a trial for *Songs of the Iberian Kings*, which Sinfonye performed on the same nights as the opera. The first half comprised the newly-discovered set of seven songs by King Dinis of Portugal (1261-1325): a single sheet with tunes turned up in 1990. I was not entirely convinced by them; somehow, the Moorish elaborations added by the players seemed a distraction and I wondered whether a simpler presentation might have been better. (In fact, I found from chatting to Paula Chateaufneuf that the accompaniments had been getting simpler as the group worked on the songs, though she doubted whether the music was strong enough to stand without some such support.) In the second half, Vivien Ellis was joined by the Spanish folk-singer Equidad Bares for 7 of the *Cantigas de Santa Maria*. These were musically stronger and much more vigorous. Whether they were ever performed like this, I've no idea; but they make an enjoyable programme. Bares is certainly a character, and I suppose that her continual movements when others were to the fore was something that we just had to put up with. This was a concert of music which, like *The Indian Queen*, was dependent on the words. Few of us know medieval Portuguese or Spanish enough to understand them. The words were in the programme, but there was not enough light to read them; and even if there had been, the lay-out did not place original and translation opposite each other.

The first concert was the Moscow Academy of Ancient Music. I had heard them play a similar programme in Boston three years ago; their director, Tatyana Gritenko, still can't trust her players to tune without checking them herself on stage. In other respects, too, it appears that she still lives in the days of authoritarian control: no wonder her players don't smile. But that doesn't stop them playing well. Gritenko gave a breathtaking account which brought new life into Vivaldi's *Seasons* and an enthusiastic audience enjoyed three encores, one Scottish, one Spanish and finally Biber's *Nightwatchman* turned into a Farewell Symphony.

Alla Francesca sang a well-designed programme of Latin, French, Castilian, Galician & Catalan pilgrim songs in a programme entitled *Songs to our Lady*. The Moorish style loomed large but convincingly. The group were delightful to watch as well as listen to, with a warmth that radiated out to the audience. Brigitte Lesne sang marvellously and also played what seems to be the latest fashion in percussion – the shells (Equidad Bares used them as well). Emmanuel Bonnardot had a pleasant voice and played hauntingly on the fiddle. Together with Pierre Hamon (playing various pipes) and Raphaël Boulay, they produced a fine sound, and the whole ensemble seemed to be at one with each other, which gave a feeling of serenity to the evening.

Sirinu gave their Andean programme, *The Frozen Jewel of Potosí*, structured round the Bolivian seasons and the three ritual divisions of the year of an Aymara-speaking com-

munity near Potosí and pairing Old and New World pieces. The informal, cabaret-style setting suited the ingenious programme well. It is refreshing that, despite having done this programme so often, the group's delight in the music is still so evident. Sarah Stowe sang with enormous versatility and humour, and Matthew Spring, Jon Banks and Henry Stobart played with verve and panache. We were told that virtuosic European recorder-playing is considered out-of-tune in Bolivia: it would be interesting to read a Bolivian review!

Leslie Macleod played the Bach harpsichord Partitas at the Burrell Collection on two Sundays: John managed to hear the first, with Nos. 2, 3 & 4. He enjoyed the interpretation of these great works, on a fine Flemish-style instrument by Morton Gould. Macleod was outstanding in the playful movements of the a-minor Partita. He played the D major Overture with great gusto, the Aria and Sarabande made him feel at peace with the world, and he went away with the sound of his favourite movement, the gigue, ringing happily in his ears.

That was one of the fringe events. I was sorry to miss the Scottish Gabrieli Ensemble (especially since two years ago I joined in their informal activities). Instead I was delighted by The Kincorth Waits, despite the cavernous space of the Kelvingrove Gallery's hall. They looked more like a brass band (sitting in uniform in two rows) than an early music group and I was worried at the prospect of too many Susato dances on 10 or 11 instruments. But they played with skill and panache, and the programme was an interesting mixture of European and Scottish secular music of the renaissance. I was particularly impressed that they all sang as well as played. The Waits derive from the school early-music groups run over the last 20 years by their director, Charles Foster: long may they continue.

Melvyn Tan and his New Mozart Ensemble played K. 595 & 488 at the Royal Concert Hall, preceded by dances from Gluck's *Echo et Narcisse* which really needed staging to be effective. The playing of the concertos was delicate and expressive (especially the exquisite middle movement of K. 488). I have previously only seen Melvyn play in profile and was not prepared for the fully-frontal enormity of his gesticulations. With so sensitive a violinist as Andrew Manze as leader, these antics were unnecessary to encourage the band. Most people who enjoy period instruments are antipathetic to the Bernstein manner of getting results by emoting to the players. It may help win a new audience for the fortepiano, but many of us find it distracting. But tastes differ: our reviewer of his Mozart recording (p. 22) misses his visual flamboyance.

There were other concerts we could not attend. Les Musiciens du Louvre played selections from *Hippolyte et Aricie* and a concert version of Mouret's comic opera *Les amours de Ragonde*, Jean-Paul Fouchéricourt sang French airs and Purcell to Pascal Monteilhet's lute, the Scottish Trumpet Consort played Matteis, Biber and Philidor, Mhairi Lawson sang Haydn with Olga Tverskaya and Susan Hamilton sang Scottish, French and English lute songs with Robert Phillips.

## TRINITY HALL RENAISSANCE

Jackie O'Brien

I am writing this on August 14th after 13 hours of uninterrupted sleep, having returned from my first week-long summer school for many years. I had forgotten what extreme exhaustion goes alongside the great pleasure of a full week of wonderful music-making.

This was the second annual summer school at Trinity Hall, Cambridge, and I had come for the course run by Philip Thorby, Margaret Westlake, Alison Crum and John Bryan. Most of last year's students were back for more and were joined by newcomers such as myself, causing the organisers to offer an extra course in the previous week alongside the Parley of Instruments' Baroque course. (The week before that had been taken by the Hilliard Ensemble.) This second Renaissance week was extremely well organised by Selene Mills and her assistant for the summer, Louise Holman, who both joined in the music-making whenever possible to great effect. Philip Thorby earned himself the nickname Tigger and all the tutors worked extremely hard to give advice, attention and encouragement to 42 participants.

The standard was high on this course of mixed voices and instruments, allowing plenty of scope for interpretation. There were a great number of viols, many players bringing several sizes and facing admirably the challenge of changing clefs and stringing arrangements between sessions. John Bryan took on the wind players, who sported bass and tenor curtals, sackbuts and cornetts, and there was much excellent recorder playing too. The handful of singers such as myself who were prepared to hold individual parts were much in demand, and it was a real pleasure to sing with the instruments.

The music chosen for us to work on throughout the week came from the Florentine and the Munich courts, with works by Luca Marenzio, A. Gabrieli and Lassus together with several settings of *Susanne ung jour*. The only large-scale work was a set of intermedi by Marenzio written as a spectacular for a royal wedding in 1589. We had a plenary session on this once a day, and as it required choruses, those who came mainly as players were offered a chance to sing on this occasion. Otherwise we split into four or more groups to work on the smaller-scale pieces which were often related to each other by composer or by text. On most evenings we staged an informal concert, enabling each group to 'show off' its recent work and to hear the related pieces which their friends had been rehearsing. Occasionally the groups were very small, requiring the tutors to spread themselves quite thinly, but on the whole people were happy to have this opportunity and to get on and work in the ensembles while they waited for guidance. On most occasions we had the undivided attention of one of the very experienced and sensitive tutors, who were

skilled in judging abilities and interests and programming accordingly. We all marvelled at the feats of logic required to effect such an achievement.

The tutors gave a public concert to a capacity audience midweek, which almost prompted me to entitle this review 'Depression breaks out among viol players', as player after player was heard to say 'I don't think I'll ever be able to play like that' or 'Oh, there's so much to learn', and there were suggestions of ritual viol burning. Recorder players were not much happier, for similar reasons, and Clare Wilkinson's singing brought home to us all how very important it is to forget the barlines and listen to the rhythm of the words, particularly Italian ones. This 18-year-old had a lovely innocent, if still slightly breathy voice ideally suited to the consort songs she sang, and handled the performance excellently. She will need further experience in order to portray the drama and passion of some of the works, but this is a name to watch. This performance and our own student concert took place in Great St Mary's Church a few steps away from the College.

As is traditional on such courses the afternoons were free, but much informal music-making took place. I sang madrigals, consort songs, Dowland ayres with viols and another singer, and six newly-published Ward verse anthems, which are wonderful. There were recorder, viol and wind groups tucked away in various college rooms, and for relaxation we could slip along to The Cambridge Music Shop or Brian Jordan's, both well-stocked with early music.

So what did I gain from the course? Apart from spending a week away from normality indulging in an orgy of music-making I have learnt a tremendous amount about the interpretation of early music, cross-rhythms and word-painting in particular. I spent the week sight-reading some superb music and faced challenges in solo singing which are not usually open to me. I have sung with players who were always keen to join the singers, and made many new friends, several of whom belong to my local Early Music Forum, Thames Valley, so I shall now set about arranging some singing and playing of my own. I suggest that interested players and singers should get their applications in quickly for next year as this course is going from strength to strength.

For information on the 1995 courses write to  
Selene Mills, Cambridge Early Music Summer Schools,  
Trinity Hall, Cambridge CB2 1TJ, UK  
tel +44 (0)223 354096, fax (0)223 462116



## DIDO AND ADONIS

Stephen Daw

**Blow *Venus & Adonis*** Catherine Bott *Venus*, Libby Crabtree *Cupid*, Michael George *Adonis*, Choristers of Westminster Abbey School, New London Consort, Philip Pickett (57' 05") L'Oiseau-Lyre 440 220-2

**Purcell *Dido & Aeneas*** Catherine Bott *Dido*, Emma Kirkby *Belinda*, John Mark Ainsley *Aeneas*, David Thomas *Sorceress*, Elizabeth Priday & Sara Stowe *Witches*, Julianne Baird *Second Woman*, Daniel Lochmann *Sailor*, Michael Chance *Spirit*, Choir and Orchestra of the Academy of Ancient Music, Christopher Hogwood (52' 28") L'Oiseau-Lyre 436 99202

It is now accepted that both *Venus and Adonis* and *Dido and Aeneas* already existed before their performances during the annual Public Ball at the Priests' Chelsea Ladies College in 1684 and 1689 respectively. Blow's work originated in a royal masque, probably in 1681-2 at Oxford. Purcell's *Dido and Aeneas* may well have had a similar origin. Its sources are far more complicated, so that a 'first version' cannot authoritatively be reconstructed. The two works are more similar musically than they are textually or dramatically, and each works musically towards its own tragic conclusion. The endings both involve a death and consequent loss. These are essentially dissimilar in effect and affect despite obvious parallels between the final choruses.

The contribution of the instruments to these valedictory movements worries me in both of the new recordings; the *colla parte* treatment in *Venus* and *colla parte* + alternations in *Dido* are probably right, but surely the original instrumentalists would have accompanied the poignant texts more sympathetically.

Philip Pickett's *Venus and Adonis* overture starts very slow. Isn't it likely that the contrasts of speed were less strong in early French *Ouvertures* than they became in later ones? The effect is made more exaggerated by the crispness and daintiness of sound of this particular New London Consort; I think that this sounds Italian rather than French or English. There is a strange separation implicit in much of Blow's score between the upper two (violin) parts and the lower two (violas and bass violins); my impression is that no such layering was intended and in this recordings, curiously, it sounds quite exaggerated. Perhaps there are simply too many instruments, or possibly the violas and basses might simply have played more warmly.

The fast section of the overture is well timed and makes eloquent use of modest *inégalité*. Elsewhere, tempi are mostly well-judged, with a fine flexibility to the vocal declamation and sensibly-managed joins. Some of the dances seem a little odd, but ideas concerning the exact choreography vary: a few actual choreographic plans by

Josias Priest survive, but their application at this date lacks useful authority. In realising the bass line immediately after Venus' cry of anguish in Act III, striking opportunities have been missed which the slow tempo makes all the clearer.

Vocally, we hear an ideally-youthful Cupid from Libby Crabtree, a sweet-toned, nimble and responsive Venus from Catherine Bott, though she is perhaps not quite enough involved, an Adonis who is convincing, if over-experienced, from Michael George and good supporting singing, including that from the Little Cupids of Westminster Abbey. A fault early in the wonderful final chorus should have been edited out.

One of the best passages is the *Tune for Flutes* at the start of Act I, its apparent spontaneity matched only by the appealing eloquence of its ornamentation.

Christopher Hogwood's *Dido* again features Catherine Bott as the leading lady. She is as secure vocally, and far more sure of herself dramatically. She makes a more regal and philosophical Dido than does Emma Kirkby in my favourite earlier version (the Andrew Parrott recording first made for the Open University and now available on CD from Chandos CHAN 0521). In the new recording, Kirkby makes an excellent supportive Belinda. John Mark Ainsley has just the right blend of aspiration and reflection in his Aeneas. The timing of this whole performance seems exemplary.

There is a notable change from other recordings in the casting of David Thomas as the Sorceress, authority for which goes back to 1700 at least. There is a certain amount of filling of gaps in the score, but none of the drastic incorporation of music from elsewhere which some previous editors have perpetrated. The AAM Chorus sounds rather large, as does the orchestra (25 strings + continuo). The chorus isn't as tidy nor quite as expressively managed as under Andrew Parrott, but all of the minor roles are well sung.

It would be churlish not to welcome two recordings into which so much good work has clearly gone. But each has its defects. Pickett's Blow is too 18th-century, too theatrical and a little too detached to seem appropriate for a quite private royal masque; rival performances may be no better, but we need to bear this in mind as we hear it. Hogwood's focus on a theatrical, perhaps post-Chelsea manner, leads to certain original touches, but is less illuminating than one might wish: it sounds as though its performers know the standard readings too well and did not quite develop any special new dimension to these. As we re-examine Purcell's heritage during his tercentenary, perhaps we are entitled to hope for something fundamentally more revealing.

## ROBERT LEVIN

interviewed by Clifford Bartlett

*Robert Levin's recording of K. 271 and K. 414 with the Academy of Ancient Music conducted by Christopher Hogwood has recently been issued on Decca L'Oiseau Lyre and is reviewed on page 22. This article is based on a conversation with Robert Levin in March 1994 and is shortened from the version included in Decca's promotional press-pack.*

Improvisation was, until recently, a term associated, in the context of the European classical tradition, primarily with organists, whether doodling while waiting for a late bride or at a recital inviting a member of the audience to submit a tune upon which to invent a well-formed (and often highly-contrapuntal) piece of music. It has become important for some earlier repertoires: the Arabic style of performing medieval song, for instance, requires an instrumentalist to create music when none exists. There is also a degree of controlled improvisation in the performance of figured bass; nowadays, all reputable players read from the bass and eschew editorial realisations. But it would seem that there is minimal space for this sort of freedom in Mozart.

Not so, says Robert Levin. We are still far too timid and superficial in recreating how Mozart might have played; we are interpreting the documents (the musical and theoretical texts) too literally and need to get inside the mind of a man who would not himself have been bound by the precise details of the notation. Levin does not advocate wholesale and indiscriminate alteration. But when he performs, he needs to be able to react to the written music with the same degree of freedom as the composer might himself. (The fact that the autograph text of a Mozart work is not necessarily the last word is shown by the differences between the manuscript and printed versions of passages in some of the piano sonatas: it is difficult to believe that the more elaborate versions were concocted by a publisher's assistant.)

There are three areas where this is important. First, taking up something already mentioned, there is the way he realises the figured bass. Performers on the modern piano generally ignore the fact that the piano should play through the orchestral tutti. Where there are autograph scores extant (sadly, not the case for the two concertos on this disc), they are unequivocal that the piano doubles the bass, and separate copies of the keyboard part are figured. It is inconceivable that a composer of Mozart's imagination and vitality would have just played simple chords, and Levin plays rather more flexibly.

Then there is the matter of free ornamentation. In fact, in the two concertos recorded here there is nothing particularly surprising, and only those who know them intimately or are following with a score are likely to be aware that some phrases are slightly more elaborate than

usual, especially in the slow movement of K. 414. Mozart is quite precise in notating his figuration, even to the extent of writing out groups of notes for which he could have used ornament signs. But such surface detail does not have to be the same every time, and such matters should depend on the taste of the performer and the feeling of the moment. No-one would object to such flexibility in a performance of a Handel organ concerto, yet we have strangely assumed that there is some threshold in the middle of the 18th century which blocked the continuation of the performer's responsibility for embellishment.

The most striking display of the performer's contribution to the music, however, is in the cadenzas. These were, in Mozart's time, the places where the performer was expected to improvise. In many cases, the performer would be the composer. Whether he actually improvised or played something he had prepared earlier, the effect needed to be improvisatory. Some cadenzas were written down. Two sets by Mozart survive for each of these concertos. But they survive separately (perhaps written for pupils), and the original editions give the player no help. The modern players has a choice: to follow the spirit of the convention and make up something, or to take advantage of what Mozart wrote but ignore the practice that Mozart would have followed. Almost invariably, it is the latter that players have adopted. The desire to prefer genuine Mozart to modern imitation is natural. But that misses the whole point of a cadenza: it is not just for a player to show off his technique (what you can do on a piano and in the style of the 1780s is somewhat limited in comparison with Brahms and Rachmaninov anyway) but to expand the music, one might say to play with it, in direct reaction with the audience in a more personal and direct way than in the more formally composed sections of the work. To play Mozart's written cadenzas is to remove the elements both of surprise (even if you have heard the work before, the cadenza should be new) and of the feeling that you are listening to music being created as you hear it.

In a Levin performance, the cadenza is created afresh every time. I asked him whether he had practiced and played the pieces so often that, rather than complete freedom, he found himself normally falling into a handful of patterns, so that what emerged was a choice from a prepared number of options. But he assured me that each movement had such a wealth of opportunities that the number of ideas for development and the sequence of events was virtually inexhaustible; in fact, when giving a series of performance of a single work, he makes a point of choosing a different theme to begin each cadenza at each performance, and the same happened at the recording sessions.

There is, of course, a fundamental inconsistency of setting down a single improvisation on a recording for repeated listening. Levin has misgivings about the modern concern for perfect accuracy, with critics studying the minutiae in comparative reviews. But he feels that if the recorded performance is one that embodies the freedom he advocates, then at least something of the adventure and risk that is part of the thrill of a live performance will reach the listener.

The freedom is not just something that concerns the soloist. At the sessions, the orchestra was placed round the piano in as close contact as possible to facilitate interaction between Levin and the individual players. Christopher Hogwood is an ideal conductor for this sort of performance, since he has a keen sense of when to take charge, when to let the players take the initiative. (This will be even more important in the later concertos, when the wind writing becomes more intricate.) The producer has more responsibility than usual. As with any recording, there are a variety of takes from which the final performance is made up. But here, there is no attempt to play a retake in the same way as before, and several completely different cadenzas were recorded. Chris Sayers has to partake of the performance process by making the final choice of what we are to hear.

There are not many pianists whom we could trust to improvise a Mozart cadenza (or even a whole movement: at concerts Levin sometimes plays Mozartian fantasies on themes submitted to him.) Normally, the education of a pianist is not likely to give him the analytic and compositional skills necessary for such a task. But Levin's background is not that of a normal concert pianist. He had the good fortune to study in his early teens with that outstanding teacher of music (not just of performance or composition), Nadia Boulanger. She used the old-fashioned method of making figured bass the basis for understanding harmony, counterpoint and composition, and this gave Levin the technical skill necessary when, as part of his studies at Harvard, he produced a thesis completing unpublished works of Mozart. His main study there was composition; he had abandoned formal piano lessons when he was sixteen, but played chamber music and won a concerto competition.

Until recently, Levin's name has been known in Britain primarily as a music scholar. His work on disentangling Mozart's contribution to the *Sinfonia concertante* for wind brought him to notice in the 1970s, and the desire to perform and record every reconstructable fragment of Mozart in 1991 gave wider circulation to his work. Strangely for someone who is so concerned with all aspects of Mozart's music, he came quite late to performing on the forte-piano, and was in that considerably influenced by Malcolm Bilson, who convinced him that there was a limit to how far he could go in re-creating Mozart's music without concerning himself with the instruments of the period and the sound that they made. Previously, the most

powerful influence had been a recording by Friedrich Gulda playing Mozart's Concerto in C K. 467 and in B flat K. 595 on a modern piano in a most audacious way, including playing continuo in the tuttis and improvising cadenzas. It was that which set Levin on his present path; and with that as model, he is convinced that this approach is not relevant only to those playing on historic instruments. Indeed, his way of playing Mozart was worked out on the pianoforte, not the fortepiano.

Levin is particularly an expert on Mozart; he knows the sources (in fact, prepares his performances directly from them, rather than modern editions) and has an acute awareness of the minutiae of his composing style. But he performs other music too. His Haydn or Beethoven also benefits from close analysis of their individual characteristics. With the latter, for instance, he is acutely aware of the stylistic gap between Beethoven's later cadenzas for his earlier concertos and the difficulty that we are more concerned with the discrepancy than Beethoven himself and his contemporaries were. He plays the standard piano repertoire - Chopin, Brahms, Debussy - and more recent music too. He has recorded Messiaen's *Quatuor pour le fin du temps* twice and plays Boulez's *Structures*, though is concerned at the way that post-Webernist music is so unrewarding in terms of the physical relationship between player and keyboard. He is particularly attracted to the music of John Harbison, and has given the first performance of several of his works.

His primary concern is the communication of emotions to the audience. In Mozart, this is done by absorbing himself in Mozart's music then imagining himself to be playing it as the composer. This may seem arrogant; but by doing that, he brings vitality to our Beckmesserish performing tradition and restores a degree of unpredictability - a quality antithetical to the current expectation of safety first.

## Michael Thomas

Château de Saussines, 34160 Saussines, France  
tel +33 67 86 40 48

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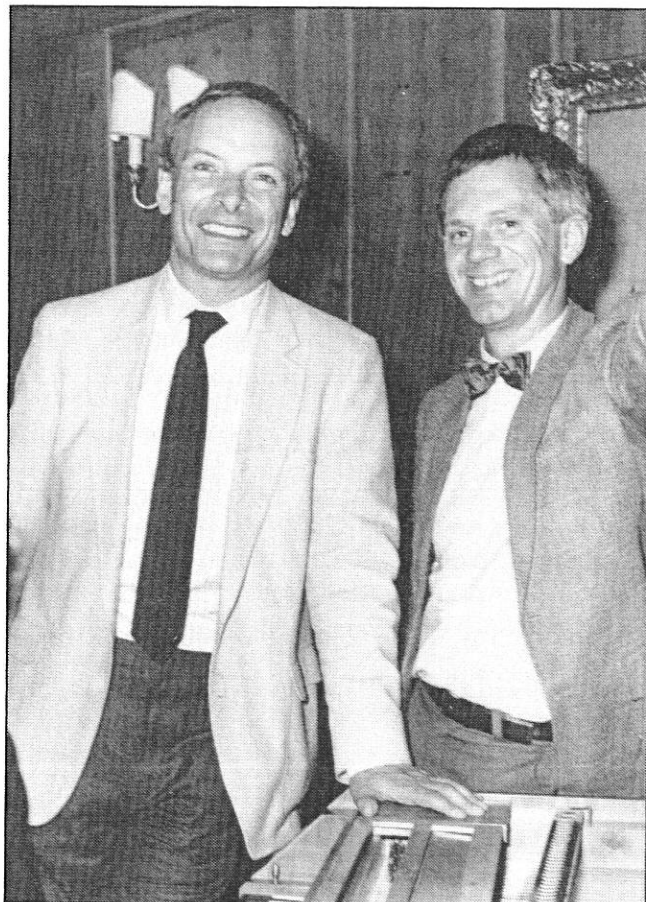


## FLORILEGIUM REDIVIVUM

Clifford Bartlett

A taste for 'authenticity' (yes, I know that the word is objectionable, but you know what I mean) among buyers of CDs has been an expensive one. Until recently, most of the best recordings were only available at full price, with very few cheaper reissues. Now things are changing and during this summer Decca have produced a substantial selection from the L'Oiseau-Lyre *Florilegium* series.

L'Oiseau-Lyre were early-music pioneers long before the days of unmodernised violins. In my youth, the favoured issues of Bach and Handel orchestral music were on that label, as was the first Monteverdi *Vespers* that I owned. The big step into the early-instrument age came 21 years ago with Arne's 8 *Overtures*, which was to be the first issue in a new series under the title *Florilegium* and a distinctive white sleeve design. The 'house orchestra' was the Academy of Ancient Music with Christopher Hogwood. The person responsible for the planning the series as well the producer of the individual records was Peter Wadland; Chris Sayers is his successor. The other mainstay of the label in the 1970s was the Consort of Musicke, especially with the Dowland series, whose reissue is not included in the present series.



Christopher Hogwood and Peter Wadland

The booklets with current batch of releases list 25 discs, of which I have received 16. I have been carrying them around with me on my summer travels, listening either in the car or reclining on foreign beds. My portable player is not exactly the highest of fi, so I haven't commented on the quality of transfers. Everything sounded fine, apart from an occasionally-exaggerated dynamic range. This is infuriating in the car, since with loud passages at a comfortable level, pianissimos are inaudible. But even in more comfortable surroundings the problem still exists. Maybe the difference between the highest and lowest decibel levels are 'true', but they sometimes feel unnatural.

I'll begin with the disc which I enjoyed most, *O primavera: Monteverdi, Carissimi, Caccini, Frescobaldi* by Catherine Bott, the New London Consort and Philip Pickett (443 184-2; 69' 16"). I missed this anthology of Italian song of the first years of the 17th century when it appeared in 1985. It really is a fine example of dramatic singing, going just about as far as is right within an appropriate style, full-blooded but not over-the-top. Comparison with Emma Kirkby's singing in Marini's *Le lagrime d'Erminia* is instructive. Emma has a more restrained manner, more suitable if you envisage a domestic performance, whereas Kate demands a stage.

Kate acts, Emma reads, giving some guidance to the emotion of the words but not forcing that emotion upon you: it is up to the listener to understand and interpret – two different but valid ways of presenting the repertoire. The other singer is Nigel Rogers, somewhat smoother-edged than usual: those who admire his artistry but dislike his sound may find him enjoyable here. The main work on the disc is Lassus' *Le lagrime di San Pietro* with the Consort of Musicke (443 197-2; 71' 20"). The seven singers try just a little too hard with this sacred madrigal cycle and I wearied by the 21st poem. Full marks to Decca for keeping full texts and English translations, though other Europeans may be less happy. Incidentally, the author of Marini's paraphrase of Tasso is Guido Casone. *Emma Kirkby: a Portrait* (443 200-2; 76' 00") contains mostly 18th-century repertoire with the AAM. I suspect our readers may well have many of the source discs, but it's worth buying just for my favourite recording of *Exsultate, jubilate*.

My enjoyment of the other Consort of Musicke disc, William Byrd *Psalmes, Sonets & Songs 1588* (443 187-2; 65' 24"), was partly nostalgic, with a chance to hear again two fine singers whose careers have moved elsewhere, Poppy Holden and John York Skinner. I suspect that, were this a new recording rather than 14 years old, the viol playing would be a little more expressive and the tempi slightly faster; as it is, it is a record that needs sympathetic listening and may not win over strangers to the consort song.

Some of the earliest recordings are on Henry Purcell: *Music for a while* (443 195-2; 71' 02"). This includes some fine performances recorded between 1974 and 1990 but feels more like a sampler for the Purcell Stage Music series than a coherent anthology. There are two interesting choral packages. A 1978 Vivaldi *Gloria* is joined to a 1979 Handel *Utrecht Te Deum & Jubilate* (443 17802; 73' 35"). I recommend listening to the Handel separately: the *Te Deum* sounded drab after the vigorous Vivaldi and only picked up with the *Jubilate*. (This is probably a judgment on Handel rather than the AAM and Simon Preston). Handel's *Alceste* has a similar cast; a rarely performed work, the disc is made even more attractive by the addition of Handel's epilogue to *Comus* (443 183-2; 73' 57"). Singers like Emma Kirkby, Judith Nelson, Patrizia Kwella, Margaret Cable, Paul Elliott and David Thomas were regular performers with the AAM and Christopher Hogwood at the time. It may sound insulting to say that they produce a predictable sound and manner. There is, of course, imagination in their performances; but readers will know the style within which they operate, and these are all highly successful examples.

There are six purely orchestral CDs from Hogwood and the AAM. Handel's *Water Music* swaps round the usual order and has the G major suite in the middle; this then makes it sensible to end the Suite in F with the trumpetless version of the two movements that begin the Suite in D. An additional bonus is the music to *The Alchymist*, written by Handel in Italy for *Rodrigo* but probably the first music by him heard in London (443 177-2; 76' 10"). Bach's orchestral Suites come on two discs, each with two Suites and a concerto for two harpsichords (in which Hogwood is joined by Christophe Rousset). There are occasional patches of raggedness that may prevent these being the first-choice recordings of the Suites, but they are not so disturbing as to outweigh the extra value of the concertos for those concerned with economy. Nowhere is the listener warned that BWV 1062 is more familiar as the double violin concerto (443 181-2 & 443 182-2; 63' 23" & 60' 03").

The problem with C. P. E. Bach's 6 *Symphonies Wq 182* (the more up-to-date way of describing them is H. 657-662: perhaps they should be nick-named 'van Swieten Symphonies' to make numbers superfluous) is that their idiosyncratic style wearies when they are heard in excess: the cover should have a health warning that not more than two should be taken at a time! They are quite old recordings (1977), but have stood the test of time well, and do show how essential it is for C. P. E. Bach to be played on period instruments: the extensive German series of his music on modern instruments hardly does it justice.

The series which made the general, non-specialist public aware of the AAM was the complete Mozart symphonies. This is represented by Symphonies 40 (first version without clarinets) & 41 (443 180-2; 73' 50"). Unusually, neither place nor date of recording is given, only the original issue date (1983). There are places where the music feels a bit rushed, mostly a matter of technique rather than of tempo,

and the strings sound a bit scrawny. But it is a fine summation of and sampler for the project.

The one disappointment is Beethoven: *Piano Concertos 4 & 5* (443 186-2; 70' 56") with Steven Lubin. I can't imagine that the opening, looking so clear, bold and precise on the page, was meant to sound so sloppy, and that completely spoiled the first movement for me; a shame, since the rest was fine. I had some doubts, too, over the most modern of the series, Schubert & Mendelssohn *Violin Sonatas* (443 196-2; 75' 50"), with what are usually known as Schubert's Sonatinas (D. 384, 385 & 408) and Mendelssohn's op. 4. Jaap Schröder seemed to favour a more romantic interpretation than Christopher Hogwood, the latter according more with my tastes.

Finally, a solo keyboard disc: a dozen harpsichord sonatas by Domenico Scarlatti played by Colin Tilney on a 1782 instrument by Vincenzo Sodi (443 179-2; 58' 58"). This is refreshingly different from many Scarlatti anthologies in that what I remember from it is not so much the fiery extravert as the more intimate and poetic qualities of both composer and player.

So all-in-all a worthwhile series. Buy what you can: it will be some time before there is likely to be such good recordings at the cheaper £5 level, though mid-price competition is hotting up. Reissues of many Harmoncourt recordings are imminent, and no doubt other labels will follow.

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## RECORD REVIEWS

## CHANT

*Anglo-Saxon Christmas: 10th-century chant from the Winchester Troper* Schola Gregoriana of Cambridge, Mary Berry (65' 36")  
Herald HAVPCD151

In this follow-up to *Anglo-Saxon Easter*, the Third Mass of Christmas (as it might have been sung at Winchester in the late 10th-century) is richly embellished, not only by tropes, but by two-voice *organa* subtly moving out from the chant and merging with it again. (These are edited by David Hiley.) As with all the recent recordings of the Schola Gregoriana, the singing is superb, though I wonder why in several of her recordings Mary Berry pitches the soprano (here well sung by Ruth Holton) so high. CB

*12th-century Chant. Abelard Hymns & sequences for Heloise; Sponsus; Samson dux fortissime* Schola Gregoriana of Cambridge, Winchester Cathedral Choristers, Mary Berry (78' 54")  
Herald HAVPCD 168

There is a complaint in the June *Musical Times* that it was masculine scholarly prejudice that kept Hildegard out of the history books. Apart from the fact that it was mostly men who discovered her, a far more likely reason than sexual discrimination is the general lack of interest in much of the Latin sacred song that lay outside or on the fringes of the liturgy. This well-filled disc takes advantage of recent research to present works by Peter Abelard. It begins with his well-known hymn (not, of course, to the modern tune, despite its source in a *Méthode de plain-chant*!), following it with his lament of David for Saul and Jonathan and various other pieces. There are short Cistercian chants (one by St Bernard) and two major anonymous works, the *Sponsus* play from BN 1139 (given a refreshingly chaste performance which shows that this music does not need instrumental doodlings) and *Samson dux fortissime* from Harley 978 (recently edited by John Stevens in the first issue of *Plainsong & Medieval Music*). All this is sung beautifully in Winchester Cathedral, and it is refreshing to have a booklet where the poems are properly set out (though it is too thick to get back into the jewel-case). CB

*Like the Sun in his orb... 13th-century chant from Salisbury Cathedral* Schola Gregoriana of Cambridge, Mary Berry (68' 51")  
Herald HAVPCD148

Perhaps the pick of the Schola Gregoriana's recent Herald CDs, this recording, actually made in Salisbury Cathedral, carries with it a magnificent sense of time and place. (Since the nature of a building often suggests so much about the way its music was performed, it seems ridiculous that more such recordings are not made in their geographical contexts.) The Rite of Salisbury is a massive treasure-trove, and this cogent selection reflects the diversity of the chants and

their minutely-detailed rubrics. Professional singers confronted by the intangibility of chant often lapse into technical display, but not here: the singing is sincere, invigorating and highly distinguished. If there is a more beautiful chant recording than this, I have yet to hear it. Simon Ravens

*Chant corse: Corsican Chant from Franciscan manuscripts (17th & 18th c.)* Ensemble organum, Marcel Pérès (58' 30")  
Harmonia Mundi, France HMC 901495

This should perhaps be placed with baroque music, and one piece sounds like a simple Palestrina motet slightly mistranscribed. In the very first review of *EMR* I was sceptical of Pérès' Beneventine CD, but this is totally convincing. It derives from the surviving tradition and 18th-century Franciscan written sources and is sung by young singers trained in that tradition. All interested in oral tradition, contrapuntal improvisation and embellishment should hear it. CB

*Messe du dimanche à Saint-Wandrille* Monks of the Abbey of Saint-Wandrille, dir. Jean-Paul Armanini; Michel Baume organ.  
Jade JAD C 113 (42' 45")

Here we have that most marketable of commodities, a recording made by real live monks (although noting the brothers' stooped silver pates on the cover, perhaps 'live' might be tempting fate). The Mass excludes Lessons but includes a small number of organ voluntaries, and the Propers are performed in a tradition which is basically that of Solesmes. The Ordinary is given organ accompaniment, which acts as an unwelcome straight-jacket, both to the chant in terms of harmonic movement and to the singers in terms of intonation. Musically it would be easy to make a catalogue of such criticisms. But the priority of the monks is obviously a meditative response to text and meaning, and those of us in this secular world concerned with the performance of chant mock such an approach at our peril.

Simon Ravens

*Tranquility: 67 minutes of Gregorian chant (from Palm Sunday to Maundy Thursday).* Choeur grégorien de Paris, Xavier Chancerelle (67' 25")  
Erato 4509 95771-2

Beneath the off-putting cover (a spooky, out-of-focus, cowl-clad figure) and notes (describing a responsorium, for instance, as 'a sort of chanted meditation'), this is actually an old recording well worth exhumation. The performance practice of the all-male choir is perhaps rather anonymous – Solesmes chants sung in roughly equal notes in a fairly standard European pronunciation; no arresting micro-tones, drones or virtuosic embellishments from this French group! But that said, the singing is perfectly accomplished, and in its quiet introversion it is perfectly suited to these subdued Holy Week texts. Simon Ravens

## MEDIEVAL

*Bernatz de Ventadorn Le fou sur le pont: Troubadour Songs* Camerata mediterranea, Joel Cohen (63' 27")  
Erato 4509 94825-2

I am in two minds about this recording. Apart from a fundamental scepticism for the improvised accompanying doodlings, I am not sure that the declamation of passages from the *vida* helps on a recording, though would be fine in a concert if given in the language of the audience. There is some lovely singing from Anne Azema, Jean-Luc Madier and François Harismendy, all of whom were brought up in Provence. As at Joel Cohen's concerts, Anne Azema is particularly impressive, and luckily she has some unaccompanied songs. If you like the instruments, highly recommended: if not, it is still worth suspending disbelief. CB

*Les Escholiers de Paris: Motets, Chansons et Estampies du XIII<sup>e</sup> siècle* Ensemble Gilles Binchois, Dominique Vellard (63' 32")  
Harmonia Mundi H/CD 9245

An enjoyable record of music that relates to Mark Everist's book discussed on page 3 and shows that the music is of more than academic interest. The 'English heresy' of segregating voices and instruments is not fully observed, but the ethos is vocal and the singing is well-blended and flexible, with a pleasingly softer edge than we are used to from British groups. CB

*Oswald von Wolkenstein Lieder*

Sequentia (70' 50")  
Deutsche Harmonia Mundi 05472 77302 2

This contains 8 monophonic songs plus one unidentified instrumental piece; Barbara Thornton and Benjamin Bagby are joined by two fiddlers, Elizabeth Gaver and Rainer Ullreich. Sequentia have virtually no rivals in the research and performance of German medieval song, and their knowledge, experience and skill shows throughout this disc, quite restoring in my estimation the reputation Barbara Thornton lost at her Cambridge appearance earlier this year. As with the Bernatz disc, we have to take the whole on trust. I am sceptical in principle, but in fact the performances are so convincing that I am very happy to submit to the concept these performers have developed over the last twenty years. How nice to have the substantial booklet in a box along with the disc. (Decca have gone even further and abandoned the jewel case for their Blow and Purcell operas: hoorah!) CB

*Marco Polo - The Journey*  
Ensemble Renaissance (52' 38")  
Al Segno AS 2003 2 (Koch)

The title refers to the Marco Polo, not the record company. The disc is a rag-bag held together by a uniform performance style



that is vigorous but indiscriminating; surely Marco Polo met a wider range of sounds than these on his journeys, and I'm not convinced by the attempt to play the familiar 14th-century Italian dance pieces in a Chinese style. A sticky label tells shops to file this under 'Renaissance Music, Worldmusic, Chamber Music'. Only the middle term fits. I don't want to be too harsh on this group from Belgrade, now 25 years old, who are clearly very talented; perhaps better notes (and texts) might have helped. The non-specialist listeners who heard this with me gave it a clear thumbs-down. CB

## RENAISSANCE

**Byrd Mass for four voices, Ne irascaris, Domine non sum dignus, Haec dicit Dominus, Ave verum corpus Taverner Dum transisset I a 4, Magnificat a 4, Audi vocem, Te Deum, Gloria Pro Cantiona Antiqua, Bruno Turner, Mark Brown ASV CD QS 6132 (78' 26")**

With such a variety of performances of Byrd's *Mass for Four Voices* available, it seems almost perverse that no group has yet bitten the bullet and provided us with a version reflecting the sole contemporary account of the forces used in a recusant service at which Byrd himself was present: 'an organ and other musical instruments and choristers, male and female' is Fr. William Weston's tantalising description. That said, this is an excellent, intense reading of the *Mass*, in keeping with the clandestine, highly-charged nature of its original performances. The Taverner works are more of a rarity. It is a pity that the alternim responds appear without their chant (and a pity that nobody told the note writer), but the polyphony is beautifully sung. In particular, the voice of Paul Elliott is miraculously expressive: never did the sixteenth-century countertenor sound more true. Simon Ravens

**Francesco Canova da Milano Lute music: Fantasia, Ricercars and Duets. Christopher Wilson with Shirley Rumsey (61' 30") Naxos 8.550774**

This enterprising budget-priced disc presents 19 solos and all the 8 duets associated with the foremost lutenist-composer of the early 16th-century. The recorded sound is good and very clean without obtrusive finger noise or heavy breathing. Christopher Wilson's playing is always mellifluous, subtle and poised, with beautiful tone, though I felt a lack of drama in some pieces. The voicing is excellent throughout, doing full justice to Milano's excellent counterpoint. The duets are played with delicacy and clarity, though the duet parts to six of them (by Ioanne Matelart) do not always improve upon the original solos. The informative notes neglect to say that the piece numbers refer to the out-of-print edition by Arthur Ness (Harvard Publications in Music 3 & 4, 1970). This is a real bargain with wonderful music, much of it unavailable elsewhere, sensitively played and recorded. Linda Sayce

**Guerrero Sacrae Cantions: Motecta 4, 5, 6, 8 & 12 vocum La Capella Reial de Catalunya, Hesperion XX, Jordi Savall (68' 40") Astrée Auvidis E 8366**

**Guerrero Motets & Missa de la Batalla Escoutez Ensemble Jacques Moderne, Jean-Pierre Ouvrard (72' 27") Musica Nova (Tours), MN 4 ADDA**

After long years of neglect, the music of Guerrero has featured on two recent CDs which between them give a valuable cross-section of motets as well as the *Missa de la Batalla*, based on Jannequin's famous battle chanson. This is given a stirring rendition by the French ensemble and is a fascinating example of church music at its most militant. The duplicated material allows comparison of the approach of the two groups. The Catalan musicians favour a predictably passionate reading, with the vocal mannerisms of Montserrat Figueres verging on the intrusive, while the French ensemble is more detached and better focussed. In the extraordinary setting of *Duo Seraphim* with the two and three Seraphs merging into a twelve-voice angelic chorus, the French win the honours with trilling cornetts, well within the spirit of this extrovert music. D. James Ross

**Josquin Desprez Missa de Beata Virgine, Missa Faisent regretz; motets Misericordias Domini, Salve Regina Ensemble vocal Proscenium; Jacques Feuillie (52' 03") Cybella CY 881 (from Château d'Épreville, 76400 Épreville, France)**

I was excited to see this recording of two masses and two motets by Josquin, particularly as so many excellent recordings of the music of this period are emanating from France and the Low Countries. Within seconds my hopes were cruelly dashed. Quite how the singers arrived at this unfeeling and senseless style I can't imagine. They seem to have chopped the music into tiny, detached motifs which they duck and dive their way through with no regard to musical sensibility or common sense. Anyone who believes that good music can survive any sort of performance should sample this horror. Otherwise, steer clear. D. James Ross

**Lassus Prophetiae Sibillarum, Italian Madrigals, French Chansons Cantus Cölln, Konrad Junghänel (69' 43") Deutsche Harmonia Mundi 05472 77304 2**

Recognition of Lassus' excellence is hampered by the general weakness of recordings of his music. Recently, Hugh Keyte listened to virtually everything in the BBC library and found it difficult to find enough material good enough to use for 'The Week's Composer'. In content, this is an ideal introduction to Lassus, with his chromatic Latin Sibylline motets, 9 of his best chansons with texts by du Bellay and Ronsard and a six-part madrigal setting of Petrarch's *Standomi un giorno*. There is a fine sense of flexible movement here. But the voices are too big and operatic (the singer I know, Graham

Pushee, is an impressive Handelian falset-tist) and do not produce the clearly-focussed blend that the music needs: after their recordings of 17th-century German music, this is disappointing. The *Prophetiae Sibyllarum* in particular demands incredibly precise tuning for the strange progressions to work. I'm not sure why there is a lute present. As in most other recordings of the work, the use of *chiavette* is ignored, so the ranges of each part are anachronistically wide. (Peter Berg, who has the work on computer and has produced an edition with the appropriate transpositions, has shown me some interesting note-frequency plottings that confirm that transposition produces coherent tessituras). Excellent notes by Silke Leopold. CB

**Morales Officium defunctorum; Missa pro defunctis a 5 La Capella Reial de Catalunya, Hesperion XX, Jordi Savall (72' 30") Astrée Auvidis 3 298490 087657**

These two ensembles, which have done so much to bring the distinctive music of Catalonia and of Spain at large to a wider public, provide here some of the most atmospheric performances of renaissance Requiem music that I have ever heard. These simple settings of the Office and Mass for the Dead, sung in a cavernous acoustic by male voices blending completely with viols and sackbuts, succeed in capturing the 'heady mysticism' identified in the notes as being the essence of much Spanish religious music. But this disc does more than that: it fully vindicates Jordi Savall's assertion that it takes 'southern voices' to breathe life into this wonderful repertoire. D. James Ross

## Morley, Parsley, Inglott

**Choir of Norwich Cathedral, Neil Taylor organ, Michael Nicholas (67' 29") Priory PRCD 396**

Morley's church music is little recorded so this disc with nine items under his name is most welcome. One isn't by him: *Laboravi in gemitu meo* is credited to its proper composer on the Oxford Camerata CD reviewed on p. 18. *Eheu sustulerunt* is here, the little *Agnus Dei* from the 1597 textbook, *Out of the Deep* (with hoity alto verse), *Let my complaint*, the *Mag* and *Nunc* of the Short Service and the carol *Nolo mortem*. An *Alman* on the organ is a bit incongruous. From Parsley we have *Conserve me* and his fine Lamentations. The disc concludes with a simple *Venite* and *Te Deum* by a third Norwich composer, Inglott, plus his organ *Leaves bee greene*. If you are happy with the cathedral style, this is worth having. CB

**Victoria Responsories for Tenebrae Westminster Cathedral Choir, George Malcolm Litaniae, Gaudet in caelis, O magnum mysterium, Ave Maria, Ascendens Christus The Choir of St John's College, Cambridge, George Guest (76' 06") Decca Serenata 435 078-2**

Is the omission of St John's from the front cover an admission that it is the Westmin-

ster performance that should sell this CD? It was a famous LP in its day (1960), the year after Britten wrote his *Missa brevis* for the Westminster trebles. The pairing is appropriate, since both directors encouraged a tone rather different from the normal Anglican manner. George Malcolm gets an impressively full-blooded sound and there is enormous conviction in the urgent pushing forward of many of the phrases. But the continual collapse of tension at cadences disappoints. The St John's recording (from 1968 & 1970) is less good, with its alternation between a hearty style for jolly texts and *lento* for lugubrious ones. CB

#### **Masters of the Royal Chapel, Lisbon**

A Capella Portuguesa, Owen Rees (62' 50")  
Hyperion CDA66725

Mass for the Nativity of the BVM; ordinary by Filipe de Magalhães, motets by Estêvão de Brito & Guerrero, organ music by Diego de Alvarado, Carreira, Coelho, and chant.

#### **Music from Renaissance Coimbra**

A Capella Portuguesa, Owen Rees (71' 57")  
Hyperion CDA66735

Music by Rodrigo de Ceballos, Pedro De Christo, Aires Fernandez, A. Lopez & anon

These two discs, the fruit of research by Owen Rees and Bernadette Nelson, present a wonderful selection of mainly unknown music from Portugal, sponsored by Lisbon as European Cultural Capital 1994. The music is a real delight, with frequent echoes of Victoria, Guerrero and even Morales. CDA66735 contains a selection of music (including an extended Compline setting) from the Coimbra choirbooks; the singing is uniformly excellent and inspiring. 66725 has a reconstruction of a mass for the Nativity of the Virgin in the Royal Chapel in 1635, using Magalhães' *Missa O soberana luz*. The singing here is a bit less assured, especially by the divided sopranos – a pity, since this glorious piece has wonderful antiphonal effects; but the sound is still mostly radiant. Both recordings are highly desirable and the Coimbra one, with 72 minutes of glorious music, deserves to be a big hit. Noel O'Regan

**Music of the Portuguese Renaissance:** motets by Morago and Melgás. Pro Cantione Antiqua, Robert Aldwinckle (organ), Celia Harper (harp), Mark Brown (62' 07")  
Hyperion CDA66715

The Portuguese Renaissance is stretched to 1700 here, highlighting the problem of stylistic classification in Iberian music, where contrapuntal techniques continued to dominate for so long. Melgás' music is a revelation, particularly the beautiful Lamentations. I must confess to difficulties with the Pro Cantione Antiqua sound, which sometimes relies on wobble to cover indifferent tuning – a pity here, since clashes are such a crucial part of much of this music. Their expressive solo singing is certainly authentic in this repertoire and makes a fascinating contrast with Cappella Portuguesa's choral approach, but needs to be more carefully blended than here. Best are the double-choir pieces with instruments. Noel O'Regan

**Trionfi! A Florentine Festival** New London Consort, Philip Pickett (72.50)  
L'Oiseau-Lyre 436 718-2

There are two strands here, carnival songs from early in the 16th century, scored according to the principles known from later *intermedi*, and the well-known four-part dances now in the British Library (Royal Appendix 55-58) which the Earl of Arundel brought back from Italy in 1560. Pickett is a master of this sort of programme, producing a sequence of music that coheres rather more than the normal renaissance dance anthology. Some might find the music oversimple, but those who delight in the sound of renaissance instruments and the direct language of the homophonic vocal style will enjoy this. I don't mind drumming in loud pieces but I found the delicate tapping through quiet dances distracting. CB

**The City Musick: Wind Bands of Renaissance Europe 1550-1600** The York Waits  
Brewhouse Music (57 High Street, Wicken, Cambs, CB7 5XR) BHCD9409 (65' 39")

What a testament this is to the progress of several parallel strands of early music-making over the last decade or so. The research and craftsmanship of the makers, the scholarship leading to workable performing editions, and the widespread deepening of musicianship are part of a musical infrastructure of which this project is one manifestation. It is good to hear again a really solid crumhorn consort and the pearly weavings of a cornett amongst reeds. A pitfall with the quickly-articulating shawms and recorders is that the silences tend to be filled by the next note arriving early, giving a rhythmic unease which detracts from the fullsome confidence expected of a waits' band. This does not affect the softly-articulating flute consort with a graceful gedäckt curtal as bass, nor the continuously-sounding bagpipes, which go with a real lilt, leaving, oddly, the rhythmic instability to the drum! These excellent craftsmen have worked together over a long period, and measure their way accurately around the musical canvas by a good knowledge of warp and weft, but could benefit occasionally from stepping away and viewing the canvas from the distance of an artist's mahlstick. If you enjoy the more popular aspects of renaissance culture, buy at once!

Stephen Cassidy

**French Chansons: Josquin, Jannequin, Sermisy, Lassus** The Scholars of London  
Naxos 8.550880 (60' 01")

The 27 chansons recorded here include most of the classics – *Mille regretz*, *Tant que vivray*, *Margot labourez*, *Il et bel et bon*, *Bonjour mon coeur* and *La nuit froide et sombre* – in attractive performances, making this an irresistible bargain (even if occasionally the singing seems a bit tense), with little worry if you have some of the more popular items already. If you can't put composers' name to these titles, this is an excellent opportunity for a crash course on one of the most appealing vocal repertoires. CB

**Renaissance Masterpieces** Oxford Camerata, Jeremy Summerly. (69' 01")  
Naxos 8.550843

Ockeghem *Intemerata Dei mater*, Josquin (?) *Nunc dimittis*, Morales *Magnificat VIII toni*, Lhéritier *Surrexit pastor bonus*; Rogier Labo-ravi in *gemitu meo*; Clemens *Ego flos campi*; Palestrina *Si ignoras tu*; Lassus *Lauda mater ecclesia*; Victoria *Vadam et circuibo*; Byrd *Laudibus in sanctis*; John IV *Crux fidelis*.

This interesting and enterprising selection includes some unhackneyed works along with acknowledged masterpieces in performances more impressive than some of the Camerata's earlier recordings, though the Ockeghem lingers too much on passing detail for my taste and I don't believe the high pitches of e.g. the Lhéritier and Rogier (*quondam* Morly). Naxos now prints texts and translations, though here they are not set out in columns as they are for The Scholars' chansons. Both discs are very good value at around £5.00. CB

#### **The Julian Bream Edition**

2. **Lute Music from the Royal Courts of Europe:** Bakfark, Besard, Dlugoraj, Dowland, Ferrabosco II, Hesse, Howett, Molinaro, Neusidler, Phillips (62' 08")  
09026 61585 2

3. **Dances of Dowland** (69'06") 09026 61586 2

4. **The Woods so Wild:** Byrd, Cutting, Dowland, Francesco da Milano, Holborne  
09026 61587 2 (62' 14")

17. **Two Loves:** a sequence of Poetry and Music by Shakespeare and Dowland (with Peggy Ashcroft) (56' 39") 09026 61600 2  
BMG Classics: RCA Victor Gold Seal

These discs form part of RCA's *Julian Bream Edition*, a complete reissue of almost 30 years' recordings on both lute and guitar. The lute discs are of considerable historical significance, for Bream inspired a whole generation of players and was ultimately responsible for the upsurge of interest in the lute and its present viability. These are no mere historic curios, however; the strength of Bream's interpretations and his formidable technique ensure that these recordings (some of which date back to 1966) pack as powerful a punch today as ever. His use of guitar techniques, including nails, and some startling changes of tone colour, may possibly offend some purists, but the crispness and clarity of the performances are exemplary. Strong programming is a feature of all four discs. There is a certain amount of duplication of Dowland solos, but not enough to deter, and the consequent insight into Bream's development is fascinating. For example, the solos of *Two Loves* (1988) show a more expansive treatment than earlier recordings, with a lighter touch and subtler tonal changes. I strongly recommend *The Woods so Wild* as Bream at his best and *Dances of Dowland* is a must for Dowland enthusiasts: all the old favourites are there but, best of all, Bream does not shy away from the rarely-recorded difficult pieces.

Linda Sayce

## EARLY BAROQUE

**Biber & Muffat *Sonatas*** Freiburger Barock-orchester Consort (59' 00")  
Deutsche Harmonia Mundi 05472 77303 2

This is the first of a proposed series of recordings by an ensemble drawn from the players of the popular Freiburger Barock-orchester. The programme features five pieces from Biber's *Sonatae tam Aris...* and two from Muffat's *Armonico tributo*, both published in Salzburg while the composers worked there. The complete sets have also both been recorded, in my opinion more successfully, by The Parley of Instruments. Where the present issue stresses the virtuosic elements and is undeniably extremely exciting, the earlier sets let the music unfold in an almost French style; their interest is in overall structure and the innate elegance, particularly of Muffat. The Freiburg harpsichordist improvises some very intricate passagework, but it seems out of place. If you prefer life in the fast lane, though, this will be good listening. BC

**Blow *Venus & Adonis*** see page 11

**Blow & Purcell 'Welcome ev'ry guest'** [Songs and duets]. Timothy Penrose, James Griffett (A,T), insts, dir. Miroslav Venhoda  
Campion Records RCD 1323 (55' 53")

This collection of marvellous songs and duets, mostly from *Amphion Anglicus* and *Orpheus Britannicus*, first appeared on Supraphon in 1987, hence the Czech conductor (superfluous with pairs of violins or recorders with harpsichord and gamba). James Griffett makes a more full-blooded sound than other tenors in this repertoire, which is no bad thing. But the intolerable instrumental sound puts this CD out of court. CB

**Cavalli *Requiem* (1675), *Marian Antiphons* (1656)** Akademia, Françoise Lasserre  
Pierre Verany PV793052 (51' 12")

Cavalli's will (March 1675) specified that an 8-voice *Requiem* which he was to compose should be sung twice a year in his memory. It is an impressive work, and this performance (by a mixed professional-amateur choir based in Champagne Ardenne) is outstanding. The more academic part of me may wonder whether such a range of tempi in so conservative a work is appropriate, but the effect is absolutely convincing. The singing (both by soloists and choir) is clear, controlled and musical. What I had previously thought of as merely an interesting work comes across as a masterpiece. The four Marian Motets a 2, 3 4 & 5 make a nice supplement, but it is a pity the *Libera me*, which is linked with the *Requiem* in some sources, is not included. I look forward to more Cavalli from them. CB

**Frescobaldi *Canzoni & Partite*** Ensemble Fitzwilliam (71' 42")  
Astrée E 8514 (Koch)

It is excellent to have a disc that concentrates on Frescobaldi's 1628/34 collection of

ensemble music and it is very well played here. Recorder fanatics: read no further! But although recorders no doubt did play this music, they are not the obvious choice of instrument and I would have welcomed more variety. It is also odd that a specialist group ignores the difference between 'a due Canti' and 'a 3 due Canti e Basso' and adds a cello to the first (the point is not that the cello wasn't invented then!) Variety is provided by the keyboard variations on *Ruggiero, la Monica* and, particularly enjoyable (despite the threat of boredom the title implies), the *Cento* [not *Canto* as misprinted] *Partite sopra Passacagli*, beautifully played by Michèle Déverité in a way that articulated fully the shape and structure of these marvellous demonstrations of variation technique. So even if you don't like recorders, this is still worth buying! CB

**Jenkins *All in a Garden Green: Pavan, Newarke Siege, Four-part ayres, Fantasias, Fantasia-suite***. Rose Consort of Viols  
Naxos 8.550687 (69' 58")

Whilst the 400th anniversary of the birth of John Jenkins did not exactly produce the major rehabilitation so richly deserved, it did serve to inspire several new recordings of his consort music. This presents a good representative selection, splendidly played in a slightly understated manner which is entirely appropriate to the largely introspective nature of Jenkins' music. From the serene beauty of the opening Pavan in F throughout the selection, his beautifully-crafted counterpoint and melodic gifts are everywhere in evidence. An outstanding bargain, enhanced by warm, clean recording and excellent notes by the Jenkins expert Andrew Ashbee. Brian Robins

**W. Lawes *Sonatas (Fantasia-suites)*** London Baroque (Ingrid Seifert vln, Charles Medlam b/viol, Richard Egarr org). (66' 30")  
Harmonia Mundi, France HMC 901493

Highly imaginative, audacious, at times enigmatic and elusive, the two sets of Fantasia-suites by William Lawes represent one of the peaks of 17th-century English chamber music. Following their superb recording of the eight 'setts' for two violins (HM 901423), London baroque have turned their attention to the set for solo violin with equally outstanding results. No praise can be too high for the sensitive and deeply-expressive assumption of the solo violin part by Ingrid Seifert, who is supported (if that is a proper term – Lawes frequently places the viol part on level terms with the violin) by playing of equal distinction by Charles Medlam. The recording is as natural and unobtrusive as that of the earlier disc. Both are strongly recommended and should be part of every collection of Baroque chamber music. Brian Robins

**J B Lully *Phaëton*** (2CD, 71' 04", 69' 20") H Crook, J Smith, R Yakar, V Gens, G Theruel, J-P Fouchecourt, L Naouri, P Huttinlocher, Ensemble Vocal Sagittarius, Les Musiciens du Louvre, Marc Minkowski

Erato 4509-91737-2

This was reputedly Lully's most popular work. The Prologue is quite magnificent and reminded me of Charpentier's *Medée*. As for the remainder of the work, I'm not so sure. There are fine moments, of course, but they are quite widely spaced. The end is rather a damp squib, unless your mind can imagine those wondrous machines which contemporary descriptions always dwell on in preference to the music. The cover of the box shows Phaëton's fall from heaven, with which the opera closes – a dramatic conclusion indeed; but even with Minkowski's customary inspired and exciting account of the music, it is difficult to sustain interest for the duration. BC

**Purcell *Dido & Aeneas*** see page 11

**Purcell *Masques from Dioclesian & Timon of Athens*** Catherine Pierard, James Bowman, John Mark Ainsley, Michael George, Collegium Musicum 90, Richard Hickox  
Chandos CHAN 0558 (58' 16")

This is the only available recording of the two Masques, but it deserves only a qualified welcome since it sounds as if it might have been so much better. There are wonderful moments (tracks 25 & 26 from *Dioclesian* are such, vocally then instrumentally), but other sections (even, sadly, most of *Timon*) are less secure in overall ensemble and stylistically curious. Does Richard Hickox really expect Purcell's chorus to sound so Handelian? Did nobody notice the poor intonation within the band through so much of *Timon* or the hesitations which spoil the *Curtain Tune on a Ground*? Purcell is very hard to perform convincingly, but surely we have learned to do better than that!

Stephen Daw  
The rest of *Dioclesian* will be recorded this month for speedy release.

**Purcell *The Complete Anthems & Services* 9** The King's Consort, Robert King (64' 55")  
Hyperion CDA66693

Any survey of Purcell's anthem needs a bass with presence, a wide range and ability to sing florid writing with precision; Michael George fits the bill marvellously, as *The Lord is King, the earth may be glad thereof* demonstrates. (But the organ part of bars 1-6, ignored here, must surely be original: no-one begins a piece just with a bar and a bit of bottom G.) The two tenors of *Let God arise* (Charles Daniels & Mark Padmore) are another high-point of this disc. I also particularly enjoyed the 8-voice *O Lord God of Hosts* and the concluding dramatic scene (not, of course, an anthem or service: the series includes other music on sacred texts) *Saul and the Witch of Endor*. (The notes might have mentioned that this was not the first setting of the text). While I cannot get out of my mind entirely the sound of the Open University TV performance that I have caught by accident several times over the last decade or so, this version (with Susan Gritton, Rogers Covey-Crump and Michael George) should win new converts. CB



**Purcell *The secular solo songs, vol. 2***

Barbara Bonney, Susan Gritton, James Bowman, Rogers Covey-Crump, Charles Daniels, Michael George, the King's Consort, Robert King (76' 45")  
Hyperion CDA66720

I find this much less successful than the previous King/Hyperion series of odes and of anthems). I used the words 'acceptable' when writing about vol. 1. Some performances are again above that, yet too many lack the individuality the best of the music here demands, and the mixture of masterpieces with short and trivial items eventually palls. My review of Purcell at the Glasgow Festival elsewhere in this issue mentions the importance of context. I can just about sustain a disc of anthems in isolation, but the individual singers here need to do rather more to make up for the presentation, which has none of the thematic interest that makes gives added value to each issue of Hyperion's Schubert series. This is useful to have for reference: I'm sure that I will dip into it for individual songs and will enjoy them. But I can't imagine listening to it extensively. It was cruel to make Charles Daniels persist with *Fly swift ye hours* after his block on the word 'swift', though otherwise he sings it delightfully. CB

**Purcell *Suite from Dioclesian*; Handel *Concerto grosso Op 6 No 6, Il duello amoroso (HWV 82)*** Nancy Argenta, Michael Chance, Freiburger Barockorchester, Gottfried von der Goltz (68' 48")  
Deutsche Harmonia Mundi 05742 77295 2

No-one will be surprised to learn that this disc features some very accomplished and attractive singing, particularly in the rarely-heard Handel cantata. The really impressive aspect of the performances is the orchestral playing; sharp rhythms, clear dynamics and wonderful control. The presence of plucked continuo is welcome. The suite from *Dioclesian* draws the finest touches: listen to the dramatic *Dance of the Furies*. BC

***La canterine romane: cantatas by Luigi Rossi*** Tragicomedia, Stephen Stubbs (77' 40")  
Teldec (Das Alte Werk) 4509-90799-2

Strange that a recording of cantatas for two and three sopranos has no singers' names visible without opening the package. That, however, is the only critical comment that can be made about this release. The singing of Suzie Le Blanc, Barbara Borden, Emily van Evera and Päivi Järviö is exciting, well-controlled and eloquent, and is supported by the imaginative accompaniment of Andrew Lawrence-King, Erin Headley and Stephen Stubbs. As for the music, if you are not already convinced by Rossi, this is a good place to start. CB

**Valls *Missa Scala aretina*; Biber *Requiem in f minor*** Nederlandse Bachvereniging, Gustav Leonhardt. (61' 05")  
Deutsche Harmonia Mundi 05472 77277 2

Like his *Missa Sancti Henrici* and the *Missa salisburgensis*, Biber's F-minor Requiem is

something of a musical dinosaur, hovering portentously somewhere between Schütz and Bach in idiom, with occasional prefigurations of Mozart (or perhaps Süssmayr). There are long sections where the music does little more than satisfy convention, then suddenly an ingenious idea pops up from nowhere to flourish briefly. For those who like their music on an epic scale, Francisco Valls' mass for three soloists, three four-part choirs and orchestra will be a pleasure, although here the musically-conventional reigns supreme. Both pieces receive highly expressive readings.

D. James Ross

**17th-century German motets** Pachelbel (11), J Christoph Bach (3), J Michael Bach (2)  
Cantus Colln, Conrad Junghanel (63' 49")  
Deutsche Harmonia Mundi 05472 77305 2

As a specialist in and enthusiast for later 17th-century choral music, I find this disc absolutely without equal; the music (the majority of it for two equal groups of SATB with continuo) is first-rate and the singing a complete joy. Those familiar with Cantus Colln's recordings of Rosenmüller, Schein, Schelle, Kuhnau, etc will know the story – eight singers, each capable of shining as a soloist and yet able to participate in a perfectly-balanced ensemble. From the very opening bars of *Jauchzet dem Herrn* my heart was lifted! It came as no surprise to learn from the excellent notes that the eight-voice *Ich lasse dich nicht*, for long taken as the work of J Christoph Bach, has recently been re-attributed to the young J S Bach. As Peter Wollny says, it is clearly indebted to the other composers on this disc but shows significant foretastes of the magnificent motets to come from his pen. But don't think of Pachelbel and the two Bachs as precursors: their music would be worth hearing even with no J. S. to follow. BC

***The Winged Lion*** The Palladian Ensemble  
LINN CKD 015, (Polygram) (67' 41")  
Buonamente (Suite, 1626), D. Castello (II, 12), Cavalli (Canzon a 3, 1656), Murcia (*El Amor*; *La Jota*), Turini (Sonata a 3 1624), Uccellini (Arias, 1642; Sonata 4 a 3 1649), Vitali (op. 7/3), Vivaldi (RV 84 & 100)

The Palladium Ensemble's eagerly-awaited second disc does not quite live up to their first, *An Excess of Pleasure*. The programme is a little dull, but there are neglected gems such as the Uccellini, Buonamente, Santiago de Murcia and Turini pieces. The ensemble does not quite gel until the Buonamente. Pamela Thorby has some intonation problems and seems over-shadowed, not only in volume and immediacy but by the sheer exuberance and emotional intensity of the other players. She blossoms later, though, in the shorter jaunty pieces. Rachel Podger is brilliantly daring throughout and Joanna Levine and William Carter (with lovely guitar solos) are a superb continuo team, sensitive to the needs of each piece, be it gentle support or spirited involvement.

Angela Bell

**LATE BAROQUE**

**Bach *French Suites*** Ton Koopman (70' 26")  
Erato 4509-94805-2

Using the NBA 'older version' text and a Kroesbergen Ruckers-style harpsichord (Utrecht, 1978), Koopman sells his Bach convincingly. His readings have an authoritative feel, although he certainly takes risks, partly in improvised decorations, most of which go off well, but less satisfactorily in a rather carefree attitude to rhythm and tempo. One forgives even wrong notes (track 16, reprise), dodgy ornamentation (Suite 5, *Courante*, last note) and surely too slow a *Loure* following it because the phrasing has so many lively touches. His interpretations sidestep any attempt to be 'definitive' to pioneer a new 'recreational' category whose spontaneity is enriched through the player's informed enjoyment of the whole of the music. Bonuses are varied unequal tunings better to define Baroque tonalities and Christoph Wolff's stimulating booklet.

Stephen Daw

**Bach *Well-Tempered Clavier Book II***

Michael Thomas clavichord (78' 46 + 72' 49")  
Abbey 290845A

This uses three instruments. One was made in 1788 by Gottlieb Joseph Horn and is now in Hasselburg Castle in Schleswig-Holstein where it was used, together with a large and a small clavichord made by Michael Thomas in 1986 and 1953, for four private concerts. These two CDs were recorded live (though surely the extra bar in the Prelude in a is an editing, not a performing error?) Although the idea that the 48 was written for the clavichord is no longer widely accepted there are certainly many individual movements which feel particularly comfortable on it (both for the player and the listener), and the chance to hear the whole Book on it several varied specimens is instructive. Perhaps it was the desire to avoid audience noise (which is remarkably absent) that led to the close miking, or are we invited to listen as if from the position of the player? The the action noise is definitely part of the sound here. There are more perfect recordings of the 48, but these are continually of interest, an individual view of music which can be heard and played in so many different ways. The notes say nothing about the music but are fascinating on the English revival of the instrument. CB

**Cernohorsky *Religious Works, Organ Works*** (incl. *Vesperae minus solennes a 8*)  
Various Czech performers cond. Frantisek Xaver Thuri (65' 08")  
Supraphon 11 1598-2 931 (Koch)

The Czechs are extremely proud of their rich musical heritage, as shown by the extensive Musica Antiqua Bohemica publications and Supraphon's array of obscure recordings. Into this scene comes a delightful CD of selected pieces by Bohuslav Cernohorsky – sorry, this typeface lacks the accents – (1684-1742), a set of short Vespers psalms,

six other vocal numbers and a toccata and five fugues for organ, played by Ales Barta. A very competent writer of counterpoint, Cernohorsky is also revealed as an able melodist in an attractive setting for solo soprano of *Regina coeli*, marvellously projected by Ludmila Vernerova. The Czech Madrigal Singers are tidily accompanied by Gioia della Musica on period instruments, with four trumpets in a Litany setting. BC

#### The music of A-L Couperin

Jennifer S. Paul (hpscd) (77' 18")

Klavier Records International KCD 11041

Armand-Louis Couperin, the son-in-law of Blanchet and successor to François at Saint Gervais, has an imaginative and skilful interpreter in Jennifer S. Paul. There are 28 short and contrasted pieces on this disc. The listener immediately receives the impression of a sure and positive technique, but there are even greater delights in the lyrical pieces, which have phrases that are clearly separated without undue breaking of the rhythm. Phrases often begin gently and develop their emotional character, but the rhythm remains well-controlled so that they end conclusively and are well rounded-off. The part-writing is clearly played and the *notes inégales*, often short-long, sound natural and often joyful. The soft-moving and subtly-patriotic *La Française* makes a nice epilogue. Michael Thomas

#### Leclair *Recréations de Musique*

Les Nièces de Rameau (56' 55")

Pierre Vernay PV.940011

The two pieces on this disc are extended suites, Opus 6 in D major, Opus 8 in G minor. Les Nièces de Rameau is a new name to me, but the players are among the elite of the French scene, including Florence Malgoire, Claire Giardelli and Marianne Müller. A leading French group playing absolutely wonderful French music should be ideal. They do play in an altogether different way to most recordings I've heard of the *Recréations*. I do, however, find their delivery of the second suite lethargic in comparison to Il Tempo's recording on the Polish label, S1 – perhaps the Poles don't take the recreation side of things too literally? That said, Les Nièces are surely a group of whom we'll hear lots more. BC

#### Leclair Violin sonatas

Ryo Terakado, Christophe Rousset, Kaori Uemura, Hidemi Suzuki (76' 29")

Denon CO-75720

This is a wonderful recording; Ryo Terakado and his colleagues give ravishing accounts of six sonatas from Leclair's Opus 5 set, nos 4, 6 (*Le Tombeau*), 7, 8, 10 and 11. Hidemi Suzuki provides cello support on the fourth and eighth, while Kaori Uemura plays gamba on the others. Rousset's realisation of the figured bass is inspired and interplays tastefully with the solo line. Terakado's technique is flawless; his self-assured *Tombeau* really is breath-taking. Thoroughly recommended. BC

Rameau *Les Indes galantes suite* Orchestra of the 18th Century, Frans Brüggen Philips 438 946-2 (43' 46")

A caricaturist once portrayed Rameau sitting at his writing desk copying from his *Pièces de Clavecin* for his latest opera. But however well one knows the harpsichord versions, his operatic dances have a refreshing and original quality to them. Brüggen attempts to inject even more vitality by driving these orchestral *entr'actes* at a break-neck speed. At times he achieves wonderfully sinewy dynamics, but the exquisitely-wrought counterpoint of the *ritournelles* can only be enjoyed by reprogramming the CD player for repeated hearings. Herreweghe allowed himself more time to unfold the narrative in his recording from 12 years ago. Brüggen breaks from his normal practice by using a continuo harpsichord (only one) and in not recording live. Despite criticisms, this is a first-rate recording by a first-rate band: the *Air pour Borée* is a fine piece of virtuosic orchestral playing. Kah-Ming Ng

A. Scarlatti *Diana & Endimione; Ero & Leandro; Correa nel sen amato* Jacqueline Nicolas (S), Alain Aubin (CT). (69' 24") Pierre Verany PV790013

*Diana & Endimione* is for soprano, counter-tenor and strings, *Ero & Leandro* for counter-tenor and continuo, *Correa nel sen amato* for soprano, two violins and continuo. Jacqueline Nicolas's singing style, if not her actual voice, is reminiscent of Judith Nelson, though there is a little too much swooning from note to note in recitatives. Alain Aubin is a European-style, full-blooded counter-tenor, with some nice ideas for ornamentation. The instrumental playing (the un-named ensemble is led by Stuart Deeks) is a touch rough at the edges, but the sharp bite of gut, which has largely been eschewed by British players, is one welcome aspect of the overall sound. The unnamed instrumental ensemble is led by Stuart Deeks. BC

Tartini *Violin Concertos in d, A (D.96), E; Symphony in A* Felix Ayo (vln & cond.), Orchestra Rossini di Pesaro. (58' 38") Dynamic CDS 92 (Rare Records)

Although there are few of Tartini's violin concertos available, these recordings, in a style that would make one suspect they were made 30 years ago were they not labelled DDD, cannot be recommended. CB

Telemann *Darmstadt Overtures* (TWV 55: g4, C6, d3, D15, a2, f1). Concentus Musicus Wien, Harnoncourt (73'15"+75' 24") Teldec Das Alte Werk 4509 93772-2

The first four Overtures were recorded in December 1978, the other two in 1966. They are typical of Telemann's instrumental output. The overtures are models of the form, with their noble opening and accomplished counterpoint. The diversity of the remaining movements is amazing and demonstrates what a lively imagination the

composer had! I must confess that Concentus musicus have never been my favourite group; that said, the performance of the four suites with oboes are marvellous. The other two, from the earlier recording, are less satisfying (the band's modern sound is very evident and there are several questions about what the recorders should do in the F minor suite.) The bland notes shine no light on the music and the manuscript pictured is definitely NOT autograph – if only Telemann's handwriting were so neat! Nevertheless the three-oboe suites make this well worth having. BC

Telemann *Hamburgische Kapitänsmusik* 1755 Mechtild Bach, Mechtild Georg, Susanne Lena Norin, Gerd Türk, Michael Schopper, Raimund Nolte (SAATBB), La Stagione, Michael Schneider. (54'53+59'22") CPO 999 211-2 (Priory)

This 2-CD set features an oratorio and a serenata written for the Hamburg civic authority's annual bout of self-congratulation. Each follows the standard recitative-aria sequence, framed by choruses. Dr Willi Maerten's notes offer historical insight and well describe Telemann's approach to the libretti. The performances were recorded live at Pro Musica Antiqua in Bremen in 1993. La Stagione is one Germany's most exciting ensembles and this is another remarkable achievement. Each singer is excellent, with Mechtild Bach and Michael Schopper in a class of their own. A welcome addition to the catalogue! BC

Telemann *Four Paris Quartets* Wilbert Hazelzet, Trio Sonnerie (73' 28") Virgin Classics Veritas VC 5 45020 2

These four quartets come from two of Telemann's publications, the *Concerto secondo* and *Première Suite* are from the *Quadri* (Hamburg, 1730, reprinted at Paris in 1736), while *Quatuors* 3 and 4 appeared in the *Nouveaux quatuors* (Paris, 1738). Wilbert Hazelzet used to perform this repertoire with Musica Antiqua Köln and he combines with the talent of Trio Sonnerie splendidly: four soloists in conversation. The concerto is in the three-movement Italian mode; the remaining three pieces consist of a prelude and a sequence of dances and mood-pieces (*triste, coulant*, etc.). A delightful disc! BC

Vivaldi *Gloria, Pergolesi Stabat Mater* McNair, Mei, von Magnus, Lipovsek, Arnold Schoenberg Chor, Concentus musicus Wien, Harnoncourt (65' 00") Teldec Das Alte Werk 4509-76989-2

Two evergreens here in rather stylised vein. The instrumental playing is heavily laden with extreme mannerisms (the opening of the Gloria is a bit like a stormy Channel crossing) and the singing laboured. None of the soloists is particularly impressive and there is too much organ. The change of chord in Bar 43 is inexplicable. A copyist may have slipped up on the tenor part, but surely would not have miscopied the figured bass too? BC

**Zelenka Sonatas 2, 5, 6 for 2 obs & bsn.**  
Ensemble Zefiro 51' 57"  
Astrée E 8511 (Koch)

The three sonatas on this disc, nos 2, 5 and 6, are for two oboes, obbligato bassoon and continuo (in this case bass, harpsichord or organ and theorbo). The group is made up of some of Italy's brightest talent, Paolo and Alberto Grazi, Alfredo Bernardini, Roberto Sensi, Rinaldo Alessandrini and Rolf Lisle-vand. Among the most relentlessly demanding pieces of their kind, these are the composer's most celebrated works. Their rambling melodies, quirky harmonies and sometimes mind-boggling virtuosity appeal to all tastes. My only reservation is the theorbo: while the instrument is almost certain to have featured in the original performances, it seems unlikely to me that as refined a player as Weiss would have used accompanying figures more at home on a flamenco guitar. One further small complaint: couldn't the ultra-sharp intakes of breath before EVERY track have been digitised out? BC

**Baroque Trumpet Music** John Wallace, The Philharmonia (66' 47")  
Nimbus Records NI 7012  
(Music by Vivaldi, Albinoni, A. Scarlatti, Torelli, Corelli, Purcell, Alberti)

This is a compilation disc, comprising tracks from 1984 and 1986, with the ubiquitous C major concerto by Vivaldi for two trumpets and one in D for the same combination 'rehabilitated' as the notes put it from its two oboe catalogue entry. Checking the Ryom catalogue produced no information: there doesn't appear to be a concerto in D for two oboes. For fans of John Wallace's widely-admired playing, this is an ideal Christmas present. For the rest of us, it's the easiest way to hear the Sinfonie and Sonate by the other composers listed. BC

**Clavier-Musik in Wien 1670-1770** Bradford Tracey (hpscd, organ) (60' 07")  
Adagio FCD 91 626 (Rare Records)  
Contents. Kerll: Toccata I in d, Canzona I in d, Ciaconna in C, Toccata III. Pachelbel: Ciaconna in C. Fux: Parthie in g Wagenseil: Divertimento in F from op. 3.

This 1977 recording uses an unsigned South German positive organ of c. 1730 and two Dowd harpsichords, one after a 1620 Ruckers and one after Blanchet (for the Fux & Wagenseil). The programme is based round the Imperial Court in Vienna, where Leopold I is rumoured to have had a keyboard instrument in every room of the Palace. The sound of the little organ is lovely, though were the recording new, one would expect a more sympathetic temperament. The clean and articulate playing is very much of its time: salutary then, but we would now expect more expression and subtlety of attack and release of notes.

Andrew Benson-Wilson

## CLASSICAL

**Boccherini 3 Piano Quintets op. 56** (G. 407, 408, 411) Quatuor Mosaïques, Patrick Cohen (*Walter forte piano*) 70' 00"  
Astrée E 8518 (Koch)

The three works recorded here are each in four movements, the outer pair fast, the inner pair a minuet and a slow movement. As one would expect, the standard of performance is extremely high; the keyboard instrument, a copy of a Walter piano, is well balanced and supported by the strings. My only reservation is that I find it difficult to listen to more than five minutes of Boccherini: true, he is a gifted melodist and there are no great short-comings in his general style – the music is simply nice. BC

**Haydn Piano Trios in A, Eb, Eb, e & G** (H.XV: 9-12, 25) Tini Mathot (pf), Andrew Manze (vln), Jaap ter Linden (vlc). (69' 52")  
Erato 4509-91728-2 (Warner)

This is an integrated recording in the best sense of the word: the studio balance is excellent and the copy of the Stein fortepiano blends beautifully with the Gagliano violin and Grancini cello, with the performances exhibiting spontaneity and sparkle – a marvellous example to contradict those who condemn 'authentic' performances as doctrinaire and unmusical. Margaret Cranmer

**Haydn Prussian Quartets, pp 50**  
The Salomon Quartet (75' 18" & 63' 20")  
Hyperion CDA 66821 & 66822

It's not really necessary to say much here. The Salomon Quartet is recognized as leader in the field of period-instrument Classical chamber music: these two disc can only enhance that reputation. The six quartets are split logically over the two discs with the F# minor (no. 4), *The Dream* (No 5) and *The Frog* (No 6) on CDA 66822. The performances are, predictably, first-class. BC

**Haydn Symphonies 96, 97 and 98** La Petite Bande, S Kuijken (77' 50")  
Deutsche Harmonia Mundi 05472 77294-2

Sigiswald Kuijken has long shown an interest in Haydn's work and it is not surprising that these performances of three more of the London symphonies (Nos 93-95 are already available) are excellent. La Petite Bande is one of Europe's finest ensembles, with its full-blooded string tone and the rich woodwind perfectly blended. Kuijken's sense for drama is also to the fore; he knows just how long to hold a paused note or extend a silence just enough to build the listeners' anticipation. Fine judgment and extremely fine playing. BC

**Mozart Piano Concertos K.271 & K.414.**  
Robert Levin, Academy of Ancient Music, Christopher Hogwood (55' 43")  
L'Oiseau Lyre (Decca) 443 328-2

**Mozart Piano Concertos K.271 & K.595.**  
Melvyn Tan, New Mozart Ensemble  
Virgin Veritas 7243 5 45012 2 7 (56' 02")

'Too many notes!' would be the last phrase I'd use to describe Levin's departures from the written text. In these days of a glut of Mozart recordings (even on period instruments!) a new angle helps to keep ahead of the competition. And a new approach Levin and Hogwood certainly have: their hobby-horse is extemporisation with original instrumentation, and a successful combination it is too.

A recording of K. 271 by Melvyn Tan with his new ensemble allows comparison with a more conventional period instrument performance. Tan directs a more compact band led by Kurosaki. The timbre achieved by the larger AAM, eschewing cellos but with a bassoon suppling the 8' pitch in K. 271, offsets Levin's deeply-grained hues on his sonorous copy of a c.1785 A. Stein piano. Tan draws a crystalline sound from his copy of a Walter of 1781 but mollifies the sometimes almost-brittle tone with less angular phrasing.

Tan plays the cadenzas by Mozart with characteristic verve, though I found myself longing for some of the flamboyance to which we are amply treated when watching him live. Levin's own cadenzas show off the instrument as much as his own improvisational skills and threaten sometimes to move stylistically too near to Beethoven. Though Tan and his ensemble deliver very musical and committed performances, Levin and the AAM possess a more aurally-enriching palate. Kah-Ming Ng

See also pages 12-13

**Mozart Serenade No. 4** (K. 237+203), *Symphony No. 23 in D* (K. 181) Concentus musicus Wien, Nicolaus Harnoncourt (60'37")  
Teldec Das Alte Werk 4509-90842-2

Having been rather critical of Harnoncourt's Vivaldi and Telemann discs, it comes as a great relief to praise the first-rate playing and stylishness of his Mozart. The Marcia and Serenata, which has, in effect, a built-in violin concerto, live as one glorious entertainment. (Open-air performances can surely only have taken place in sheltered areas – some of the more sedate moments are quite quiet!) The string playing is bright, the woodwind rounded and the brass punctuation is excellent. The symphony, written when Mozart was 17, is dramatic in conception and Harnoncourt goes for the theatrical presentation, which works very successfully. Thinking in terms of an opera overture as an evocative piece of writing rather than merely as an introduction, he breathes new life into the notes in a way that is both thrilling and enlightening. BC

**Chamber music from Naples** Il giardino armonico, Giovanni Antonini (53' 52")  
4509-93157-2

Concertos by Sarri and Durante, sonatas by Domenico and Alessandro Scarlatti, as well as Mancini are the items on this disc. Three feature the recorder playing of the group's director Giovanni Antonini. The Sarri and Mancini received excellent performances by Musica Antiqua Köln for Archiv. The obvious difference is the presence on the



new recording of theorbo in the continuo group. Despite advocating it elsewhere, I found its continual ripples in every available space definitely unwelcome in the slow movements. The drama and chromatic turns of the Durante as well as the vibrant Domenico Scarlatti madolin sonata make this a valuable addition to any baroque specialist's collection (if you can ignore that theorbo!) BC

**Harpichord Concertos & Overtures** George Malcolm, Academy of St. Martin-in-the-Fields, Neville Marriner (70' 55")  
Decca Serenata 440 033-2

Arne Overture 1 in e; Concerto 5 in g; C. P. E. Bach Concerto in c, H.474; J. C. Bach: Concerto in A, T p.297/1(ii); Haydn: Concerto in D Hob.XVIII:11; Overture in D, Hob. Ia:7.

I first heard George Malcolm in the winter of 1957-8 in the hall at Balliol College when he was the only UK harpichordist known to non-specialists and have ever since admired his intensely-musical playing, despite his disdain for early-music attitudes. This dates from a decade later, when the ASMF, along with the English Chamber Orchestra, was the leading British baroque ensemble; specialist techniques and instruments were only available on records imported from Holland and Austria. Now that we are accustomed to gut strings, old bows and minimal vibrato, the sound at first seems far too beefy. But once the ear adjusts, there is much to enjoy. In contrast, the harpichords of the time produced a thinner, more tinkly tone than recent historical copies, so the balance is odd. But this is an anthology enjoyable not only for nostalgic reasons. CB

**Italian recorder sonatas** Corelli (2), Barsanti, Veracini (2), Bigaglia, Vivaldi, Marcello Frans Brüggén, Anner Bylsma, Gustav Leonhardt (72' 43")  
Teldec Das Alte Werk 4509-93669-2

This compilation (or rather its recorder player) will have definite fans and every-bit-as-definite detractors! I confess from the outset that I fall into the latter category (my main objection being the double-decker-bus-size vibrato!) The results of the remastering are quite distinct: while the 1968 session is a very successful exercise, there is far too much air about the 1973 and the microphones appear to have been too close to the performers. This would be an excellent introduction to baroque recorder sonatas for young players: a partner disc of Handel and Telemann would make for a complete set. BC

**L'Organo Veneziano** Angelo Turriziani (1791 organ by Gaetano Callido at Borca di Cadore) (56' 42")

Pierre Verany PV 785095

Music by B. Galuppi, B. Marcello, G. B. Cervellini, G. Valeri, G. B. Pescetti, A. Luchesi & A. Grazoli)

The music written for the mid- to late-18th century organ rarely matches the technical mastery of the construction of the best in-

struments of the time. Delightful as it can be in small doses, there comes a point when roccoco twitterings begin to lose their immediate appeal and this recording, dating from 1984, does come a bit close to being nothing more than a mid-morning snack rather than a substantial meal. The large two-manual organ was restored in 1970 by Piccinelli and produces a wealth of attractive sounds. The sweet *Voce umana* used in Cervellini's *Pastorale* is not as bucolic or pungent as a 17th-century Italian reed stop might have been: the 18th century was far more sophisticated! The call of the shepherds is followed by the elegant *Larghetto* by Valeri, introducing a little quiet romance into the otherwise glittering sound portrayed on this recording. The playing is rhythmically solid with consistent use of sparkling registrations. The notes are rather sparse, but the specification is given.

Andrew Benson-Wilson

## MISCELLANEOUS

**The Art of Scott Ross** Harpsichord music by Philips, Byrd, d'Anglebert, L. Couperin, Frescobaldi, D. Scarlatti & Soler (61' 34")  
Les disques SRC/CBC Records PSCD2006

The late Scott Ross's playing inspires blind devotion in some, understandably, since so much of his playing is durable and illuminating. But it hardly does his reputation a service to erect a monument with so many glitches. The Scarlatti desperately needed retakes, the instruments could have been better chosen and tuned, and the booklet could have been more accurate and informative. Ross wasn't quite at home in the virginal pieces nor was his Scarlatti Kk 491-2 quite close enough to a *Seguidilla Sevilliana* and a *Bulierias*, and the passion of Soler's *Fandango* was prematurely spent (though he did gather up energy at the end by not reprising the theme). But one cannot but be moved to tears by his touching d'Anglebert and L. Couperin unmeasured preludes.

Kah-Ming Ng

**Chamber music** Musica Holmia  
BIS-CD-134

The original recordings date from the late 60s and 1974. Despite their age, these performances are extremely convincing. Couperin's *La Sultane*, Farina's *Capriccio stravagante*, Tele-mann's *Quadro in B flat* and Mozart's *Dorfmusikanten* are the four humorous offerings – a fifth might be the group photo in the booklet (not a second-hand car-dealer among them!) If you like sneaking off for a quick laugh, or need something to brighten up a rainy afternoon, give this a try. BC

**For two to play: harpsichord music for four hands** Davitt Moroney, Olivier Baumont (mostly on a hpscd by Benoist Stehlin, 1750) Virgin Veritas 7243 5 45019 2 0 (64' 04")  
anon Ground (Dublin VB); J. C. Bach *Duetto in A & F*; Carleton *Prelude, Verse*; J. Marsh *Prelude & Fugue in C*; Marsh/Handel *The Grand Coronation Anthem*; *Hallelujah Chorus*; Mozart *Sonata in C K.19d*; Tomkins *A Fancy*

*for two to play*; *A Fancy 'for 5 viols'*; S. Wesley *2 Duets 'for Eliza'*.

At last a harpsichord-four-hand disc. This will appeal to collectors of oddities such as the Marsh arrangements. Whether you will find this musically satisfying will depend on your tastes. Late 18th century showpieces are juxtaposed with early 17th century assortments for three and four hands. Enjoyment of the earlier repertoire is aided by the judicious choice of a sweet-sounding muselar instead of a jarring pair of virginals. Moroney and Beaumont persuasively plead the case for the harpsichord's suitability for four-hands music. The *Frühklassik* works come off very well because the Elizabethan and Jacobean pieces are interpolated before the ears tire of motoric figuration.

Kah-Ming Ng

**Music for lute** Anton Stingl, Konrad Ragossnig & Michael Schäffer (64' 56")  
Vox 1159152 (Complete Record Company)  
Vivaldi: Concertos in D (RV 93) & g (RV 85). Bach: Lute Suite in g, BWV 995.  
Haydn: Quartet in D (arr. of op. 2/2).

**Guitar Concertos** Konrad Ragossnig, Karl Scheit. (68' 12")

Vox 1159162

Fasch: Concerto in d. Krebs: Concerto in G. Giuliani: Concerto in A op. 30. Torelli: Concerto in A.

**Mandolin Concertos** Paul Grund, Arthur Rumetsch, Elfriede Kunschak, Edith Bauer-Slais (61' 30")

Vox 1159172

Vivaldi: concertos in C (RV 425) for 1 & in G (RV 532) for 2 mandolins. Hoffmann: Concerto in D. Hummel: Concerto in G.

These three discs are compilations. No information is given on their ancestry; those I have traced are from the 1960s. Nor are the pieces all identified properly: what, for instance, is the mysterious Torelli (in which the lute is only a continuo instrument)? There are, sadly, no newly-discovered concertos for multi-lutes, just different players, accompanied by orchestras from Würtemberg and Vienna in the robust style that was then the ideal for baroque style. It is odd that Ragossnig uses guitar for the Fasch and Krebs. Worth having if you like the repertoire and are happy with that style. CB

**Recorder recital** Clas Pehrsson (57' 37")  
BIS-CD-48

Clas Pehrsson is well known for his performances of Telemann's *Recorder Duets*, also recorded by the Swedish company BIS. This compilation, featuring a number of different instruments and various accompaniments, consists of pieces by van Eyck, Castello, Fontana, Frescobaldi, Barsanti and Telemann, ranging from solo variation sets to four-movement sonatas. Pehrsson's playing is clean and rounded, though he fusses just a little too much over the van Eyck for my liking (I have to confess that I find these pieces a bit uninspiring to play, so perhaps they need it). BC

## PURCELL

## Of all the instruments (Z. 263)

A Catch for 3 voices in commendation of the viol



1 Of all, all the In-stru-ments, all, all, all the In-stru-ments that

2 Mark, mark, mark, mark how the strings, how the strings their Or-der

3 But a-bove all, all, all, all, all, all, this still a-

are, None, none, none, none, none, none, none,

keep, With a whet, whet, whet, whet, whet, whet, whet,

-bounds, With a zin-gle, zin-gle, zin-gle, zin-gle,

none, none, none, none, none with the Vi-ol can com-pare.

whet, whet, whet, whet, whet, whet, whet and a sweep, sweep, sweep.

zin-gle, zin-gle, zin-gle, zin-gle zing and a zit zan zounds.

The reverend Mr. Subdean Gostling played on the viola da gamba, and loved not the instrument more than Purcell hated it. They were very intimate, as must be supposed, and lived together upon terms of friendship; nevertheless, to vex Mr. Gostling, Purcell got some one to write the following mock eulogium on the viol, which he set in the form of a round for three voices.

Of all the instruments that are  
 None with the viol can compare:  
 Mark how the strings their order keep,  
 With a whet whet whet and a sweep sweep sweep;  
 But above all this still abounds,  
 With a zingle zingle zing, and a zit zat zounds.

Thus wrote Sir John Hawkins in his *A General History of the Science and Practice of Music* (repr. 1875, II, 747). Hawkins adds a footnote: 'It was first printed in the second book of the *Pleasant Musical Companion*, published in 1701, and has been continued in most of the subsequent collection of Catches'. There is also one earlier edition, *Comes Amoris*, Book IV, 1693. Is it pushing the joke too far to conclude from the presence of a separate syllables to each note of the trill that violists were still bowing out each note? ('Intimate' does not imply that Purcell and his virtuoso bass singer had the sort of relationship the word now suggests.)

Clifford Bartlett, Jan. 1994.

*This round appears on a forthcoming Taverner Consort EMI CD.*