

Early Music

REVIEW

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When I was a student, a solution to the economic problem of the cost of LPs was the 7" EP, a format not entirely confined to pop singles. I remember with particular affection a disc of Purcell's *3 Parts on a Ground* with the young Neville Marriner as one of the violins and Thurston Dart playing the organ. Now both EMI with *Mini Classics*, and Harmonia Mundi with *La Solothèque*, are issuing CD shorts. The former is aimed at a wider market, emphasising the connection with Hovis, British Airways, Cadbury, Hamlet and Nescafé adverts, while the latter presents a more refined image and includes rather more early music. Harmonia Mundi's publicity draws attention to one of the problems of CDs: they are often too long. Customers want their money's worth of 70-80 minutes, but that is often not a suitable length for the music.

Like most magazines, we list the duration of CDs. While I am sure that our readers are too discriminating to buy a CD merely because it is good value durationally, if one sees two anthologies of similar repertoire that look interesting by performers of good repute at the same price, it is natural to buy the longer. Similarly, if there are two equally-attractive rival recordings of the same work, but one has another work as well, that will be preferred. Reviewers often assume that their readers collect multiple recordings of the standard repertoire. Is that true? Before I had any connection with the music profession, I spent my money extending the amount of music I had. Works for which there were rival versions could generally be heard at concerts or on the air, so one recorded performance was enough.

What makes a good recording will differ if you favour owning one or many recordings of a work. If the latter, each new recording must offer a new insight; you will prefer an idiosyncratic view from each new disc and won't worry if it emphasises one aspect of the work more than others. But if you are buying your only recording, you want an interpretation that will stand frequent playing and doesn't give too biased a view. (This might mean one with only circum-spect embellishment.) There can be no single best buy; apart from such divergence of taste as I discussed in the last issue, we use recordings differently.

CB

Books and Music

Clifford Bartlett

HISTORICAL ORGAN

Jon Laukvik *Historical Performance Practice in Organ Playing* Carus (CB 60.003), 1996. 318pp.

Orgelwerke des 16. bis 18. Jahrhunderts/ Organworks of the 16th-18th centuries... herausgegeben von/edited by Jon Laukvik. Carus CV 40.511, 1989. 75pp. Price for both: DM145.00.

I mentioned the anthology in June. Now Carus have sent the complete package. The anthology is bilingual; the book is an English translation of the German version published in 1990. I asked our expert reviewer of organ recordings to comment on it.

The English-speaking world has been waiting a long time for book like this. I am not aware of any comparable comprehensive organ tutor based on historically aware performance practice (or whatever the current phrase is) published in English. It was partly in frustration at this state of affairs that I wrote a number of articles for the organ press in the late 1980s, some of which later turned into the modest booklet: *The Performance of Organ Music*. If Laukvik's book had been available in English then, I could have happily saved myself the trouble of trying to condense the subject into 32 pages. With an enviable canvas of 318 pages, Jon Laukvik has produced a priceless volume, full of practical good sense and advice based on a musical understanding of, but not a slavish adherence to, historic techniques. I unreservedly recommend this excellent book to any organist or keyboard player. I just hope that it will be readily available in England at a reasonable cost* and that teachers and the conservatories will have the sense to use it to the full. It should required reading for everyone with an interest in the organ and its music.

Laukvik (a Norwegian, who studied in Oslo, Cologne and Paris and now teaches in Stuttgart) aims his book at those who have been brought up in the late romantic legato style of organ playing – and, interestingly, advises the techniques of that school for the beginner before moving on the techniques of touch and articulation so vital for the earlier period. It will be a powerful didactic tool for the enlightened organ teacher and an invaluable reference work for the more advanced player.

The book is divided into two main sections: technical and musical rudiments (including elementary playing techniques and musical considerations) and a country-by-country study of stylistic variations in interpretation. Starting from the basics of posture and hand position, we are led through touch, tone production, articulation, fingering, grammatical accents, metre and tempo, agogics, ornamentation and temperament. A down-to-earth chapter on practice completes

the first section. The international tour includes Italy, the Netherlands, Germany, France, Spain, Portugal and England with separate chapters for Bach and the classical period of C. P. E. Bach and Mozart. Each country and period includes information on historic repertoire, instruments and registration, sources, and a detailed analysis of example pieces (published in the companion volume). The music and style of each country is seen, not in isolation, but as part of a trans-European development of musical thought. There is nothing I would want to criticise in this book. It a major addition to the world of organ teaching, and hopefully, playing.

Andrew Benson-Wilson

* It should cost about £50.00, depending on fluctuations of exchange rate and whatever mark-up your supplier adds for ordering from abroad. King's Music can obtain copies without mark-up but with post within or from the UK added.

UT ORPHEUS AGAIN

As I remarked in last month's editorial, I am not always careful enough to signpost attempts at humour, so a letter from the firm had to spell out that the *Ut* stood for C. It also drew attention to the fact that the shop where Brian Clark bought the music was overcharging: the item for which he paid £25,000 should have cost £18,000. They have sent some more music for review, and will be present at the London Early Music Exhibition (Sept. 5-7), where a full range of their publications will be on show. I hope to meet them there.

Their *DUO* series is intended to encompass the whole of the didactic duo repertoire from the 16th to the 18th centuries in some 80 volumes. Vol. 23 (£22,000) contains the *Ricercari a due voci* of Stefano Corte (Florence, 1685), 18 interesting duets for various combinations plus a concluding canon. I'm a little puzzled, though, whether the market can stand so many examples of this rather restricted and archaic form, especially with so much more interesting music still unpublished. Almost in the same educational category is the *Cento versi sopra li otto finali ecclesiastici* (ES5; £28,000) by Trabaci (1615) in that this collection of versets in each psalm tone may well have been intended as models for improvised imitation; it is difficult to imagine any competent organist of the period keeping a stock of written-out *versetti* for alternim psalms in his organ loft or playing the same set for every service. Trabaci's short pieces, mostly under a dozen bars long, are highly inventive and could be used in concerts and services as introductions for motets. There is a thorough introduction by the editor, Nicola Ferroni, which is in English as well as Italian (other volumes have Italian introductions only). I have only met

syloges (used in the introduction) as an English word in connection with scholarly publications of classical inscriptions and coins.

A magnificat a8 by Salvatore Sacco (or Sacchi) comes from a 1607 print with liturgical music by him and ten motets by Roman contemporaries. It is a rather plain setting in standard clefs for SATB x2 with *segunte* organ, looking effective enough but not very individual, though the appearance of this sort of music can often be deceptive. There is an economic problem. Spreading nine staves with one system per page means that the layout has to be quite spacious horizontally as well as vertically to look satisfactory, with the consequence that 132 bars take up 32 pages at a price of L25,000 (about £10.00), whereas the size could be more than halved with two rather smaller systems per page. So the chance of selling a set to a choir is small.

The Ut Orpheus lute series is published in conjunction with the Società Italiana del Liuto. Vol. 2 (L15,000) contains the *Opere per liuto* of Perino Fiorentino (1523-1552), nine Fantasias and intabulations of Arcadelt's *O felici occhi miei* and *Quanti travagli* presented in Italian tablature and a two-stave transcription. There is a substantial introduction and notes by Mirco Caffagni and Franco Pavan. The size of the two-stave versions is small, so no piece has more than one page-turn, thus getting over a common lutenist objection to parallel texts. The first two items are transcribed as if for lute in A, giving a much more plausible staff-notation tonality/modality.

BARON HATTON AS PATRON

Jonathan P. Wainwright *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605-1670)* Scholar Press, 1997. xviii + 470pp, £52.50. ISBN 1 85928 278 4

It must have been about twelve years ago when a young graduate came to visit me to discuss possible subjects for research. I was flattered – I'm not part of the academic world – and encouraged his interest in British Library Add. MS 31434, which I had transcribed for Anthony Rooley. So I feel some pride at having helped to set in motion the work which is now published. Hatton is emerging, partly as a result of the research reported here, as an important figure in the history of English music of the mid-17th century. I had no idea when I worked on Add. 31434 that its scribe was Stephen Bing, who with John Lilly and George Jeffreys was the leading copyist of an inter-related group of MSS which centre around Hatton (the son of the dedicatee of Gibbons madrigals). Inevitably in the process of tracing hands and establishing relationships there are a lot of places where the evidence needs to be linked by inspired guesses. But the pattern holds together. I mentioned in connection with the Jenkins essays (*EMR* 27, p. 6) the current preoccupation with establishing the relationship of the sources, which has resulted in more information about how the music was created, transmitted and played. The material here may seem distant from the music itself, but it is essential for

understanding what it was for and how it was used, as well as giving editors more information from which to establish their texts. The particular feature of the repertoire that is central to this study is the way Italian music reached England: what sort of Italian music was of interest, how quickly it arrived, and who was interested in it. That topic is explored aurally in a CD *Queen of Heavenly Virtue* which the author has directed (see p. 24).

About half the book is devoted to a detailed catalogue listing the contents of the manuscripts under discussion. Even without the text, this makes it an essential purchase for any musicological library. My only complaint is that such lists need far larger margins for the owner to add his own notes of concordances. However, we must be grateful to Scholar Press that publication has occurred at all. The author tells me that the major academic publishers were only prepared to accept the book if this essential documentary material were omitted. I doubt whether, if you assembled all those who will actually read the complete text, they would fill the number of seats at the British Library's music reading desk. But the detailed catalogue of MSS is important, and the text which lies behind it needs to be available with it. The need to refer quickly from one page to another makes the book format far more useful than access to a copy on the net or CD; such unglamorous scholarship needs old-fashioned hard copy, and ditching the documentation would have emasculated a stimulating piece of work with an enduring value even when the research is updated.

ENGLISH KEYBOARD

Late-Seventeenth-Century English Keyboard Music: Oxford, Bodleian Library, MS.Mus.Sch.D.219, Oxford, Christ Church, Mus. MS. 1177 Edited by Candace Bailey (*Recent Research in the Music of the Baroque Era*, 81). A-R Editions, 1997. xv + 105pp, \$38.40. ISBN 0 89579 382 2

This brings together clean transcriptions of two major but unpublished sources of English keyboard music from the 1660s and 1670s. D219 contains 25 pieces, beginning with a dozen by Albert Bryne, who may be the scribe (scholars differ on the matter). 1177 is rather larger, with 59 pieces by a greater variety of composers. It is a more complex document, written in the hands of two consecutive Oxford music professors, Edward Lowe and Richard Goodson, covering a wider period from c.1660 to 1690, the later pages including music by Blow, Purcell and Draghi. This is a repertory for which only the main composers have been published, so presentation of significant sources as a whole is sensible; and even if the player finds some duplication with pieces he has already (these will probably be the best pieces here), the presentation of readings of a specific source is always useful. Like the Belgian fiddle anthologies discussed below, part of the value of publishing such sources complete is in showing how the music circulated among players of the time. Unlike the edition of Purcell reviewed below, original time signatures are preserved: surely they cannot confuse anyone?

PURCELL ANTHEMS

The Works of Henry Purcell. Vol. 17. *Sacred Music. Part III: Seven Anthems with Strings* Edited under the supervision of the Purcell Society by Lionel Pike. Novello, 1996. xxi + 234pp, £34.95 pb. ISBN 0 85360 696 X [Hardback edition also advertised]

This is the third time round for the third volume of the Sacred Music. Originally edited by G. E. P. Arkwright in 1907, a revision in 1964 suffered from the unavailability of one of the main sources, the Gostling MS. This reappeared in Texas and was published in facsimile in 1977. Unlike the 1964 version, this is an entirely new edition with a fresh keyboard realisation. In virtually every respect it is a distinct improvement on its predecessors, and the following comments should not discourage the acquisition and use of the edition.

On my initial flick through the pages my eye was drawn to the implausibly isolated first violin part on pp. 44-46 (bars 290-304 of *Unto thee will I cry*) above a chorus. This repertoire survives in scores, with layout deriving from the autograph (which in this case survives). Staves were not wasted on doubling string parts. Violin 2 will presumably have doubled the treble here, so the only question is whether the viola doubled the alto or tenor. The editorial notes have nothing for bar 290, but the layout for the transition between chorus and ritornello is given, and tells us that the viola part continues on the alto stave, which is significant. But the oblique stroke after the second note on the treble stave is probably not to show where the violin 2 enters (as the note states) but where the voice stops. The anthem ends with a chorus for which again there is no indication of string doubling. The modern score therefore prints rests for the strings. This is confusing. Here the notes do suggest that the strings double the voices; the layout of the score should therefore at least drop a hint (not all conductors read critical commentaries). If it is necessary to print the strings on separate staves from the voices, there are two logical ways of dealing with the bars where empty string staves and voices overlap:

- a. the voice parts could be added in small print to the end of the system as cues with a *colla voce* at the end of the line.
- b. the bars could be left empty (or blank space left on the page) with a note that the strings should double the voices.

The edition gets it wrong by printing the string staves till the end of the line with rests: surely, by its own principles, those rests should be in square brackets since they are not in the source? The edition is, after all, pedantic enough about bracketing the necessary repeat dots for binary instrumental symphonies.

Another matter of editorial clarity in showing what is in the sources arises with the keyboard part. I'll take *O sing unto the Lord* as example, since I have the facsimile of the Gostling MS at hand, though it probably applies throughout the volume. The edition is printed on six staves, four for strings

and two for keyboard, with original clefs given for all except the keyboard right hand. This surely implies that the original is on five staves. But it's not, it's on four. The entire keyboard part is an editorial addition, so should not have the authenticating notation of an original clef etc, and it should have the bass as well as the treble in small print. This is not just pedantic. If the user believes that there are two genuine instrumental bass parts throughout the work, he may well assume that the one above the keyboard is for a string bass instrument. This is misleading. Lionel Pike quotes from Peter Holman in his introduction (p. x) that two bass viols may have doubled the bass of the two sides of the choir. But there is no reason to assume that they doubled everything, and the performer should certainly not be encouraged to assume that solos and duets must be supported by a string bass.

One other point arises from this anthem: should the two sections of the *Symphonia* be repeated? Gostling has no double bar at 18/19. To quote the note in my edition, 'That this is not significant is shown by an anthem a few pages earlier in the MS *Blessed are they that fear the Lord* (Z.5). This has no double bar after the first section, but there is a 1st time bar at the end of the instrumental introduction, thus making clear that the second section (so probably therefore the first section) is repeated.' There is a double bar, which may alert one to the likelihood of a repeat, at bar 44/45. There should have been some comment on this in the notes, if not in the score itself.

In the sources, instruments and voices are rarely named since they are apparent from the clefs. The edition is pedantic in supplying them in brackets. I wonder why the controversial term *countertenor* is used instead of the more neutral *alto*? I don't think anything significant is lost by the modernisation of spelling; the capitalisation of divine pronouns does not follow the general practice of the early sources, which have *Unto thee* rather than *Unto Thee*. I also find time-signatures such as 2/2 look anachronistic; it would have been nice to have had the originals on the page, if only above the modern ones.

This is, however, an immense improvement on its predecessors. I hope that church choirmasters who have the requisite soloists (especially bass) and can gather a quartet of strings occasionally will buy the score; parts and chorus material is available on hire, while the major piece here, *My heart is inditing*, is of course well suited to and deserving of concert performance.

BREITKOPF BACH

Although one naturally thinks of the Neue Bach-Ausgabe and Bärenreiter in connection with modern editions of the cantatas, Breitkopf and Härtel have been active more unobtrusively. They offer Urtext performing material for most of the cantatas, sometimes based on new editions (though this is not always clear from their catalogues). It is, however, virtually impossible for a potential purchaser to

compare the Breitkopf, Bärenreiter and Carus parts when there are rival editions. Scores can only show the accuracy of the text, not the convenience of the parts for performers, but shops don't stock sets of parts for inspection. In my experience (and a fair number of sets have passed through my hands for customers in the last few years), the Breitkopf parts are always well set-out and user-friendly and I think that the old, heavily-bowed and hairpinned parts only survive for a few works available for hire but not for sale.

They have just issued a completely new edition of Cantata 100 (PB 4600); I've only seen the score, but there are also instrumental parts (I'll quote prices in DM: divide by 3 and round down for the rough sterling equivalent. Score 40.00, set of wind 34.00, strings each 6.50, organ realisation 31.00.) It has appeared in NBA 1/34, though material from that is not yet available. The score has a concise preface on the sources in German and English. The source material includes the autograph score and the original parts, some autograph; the introduction does not list the latter individually, making it difficult for the user without access to other documentation to follow the argument about the movements marked *tacet* in one of the organ parts: this may be an example of a cantata in which harpsichord was used for the smaller movements, though the evidence is ambiguous. (The translator, incidentally, does not realise that *autograph* can be used as an adjective and uses *autographic* instead.) The first difference from the NBA score is the presence of square-bracketed staccato dots under the continuo and viola crotchets in the first bar and subsequently. They are sensible enough, since the unison timp part is notated as quaver + quaver rest, and are imported from the earlier version of the movement in Cantata 99. There is a similar editorial dot in No. 3 for the flute's 5th note which is not explained in the preface; other dots in the movement come from a more thorough extrapolation from parallel passages than the Bärenreiter editor chose to make. The cantata is for SATB soli [with chorus if you believe in it, though the ample original parts only have one for each voice], two horns in G, tims, flute, oboe d'amore and strings.

Since writing this I have received a 28-page A4 pamphlet/catalogue which lists recent Breitkopf scores of works with orchestra by Bach, Handel, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Dvorak and others, with introductory remarks making clear the firm's commitment to the highest editorial standards. I can send copies to anyone who wants one. Breitkopf, incidentally, gave up having a UK agent some years ago and deals direct with retailers. We find their service incredibly efficient, music usually arriving from Wiesbaden in three working days (as quick as from UK publishers); we are often woken at 7.00 a.m. to sign for their registered packages.

ENGLISH PASSION

Bach *St. Matthew Passion*... edited in a new English Version by Neil Jenkins Vocal score (English/German) Novello, 1997. xxiv + 248pp, £8.95.

A manifestation of the desire for 'authenticity' that antedates the early-music movement and extends way beyond it is the insistence of singing in the original language. In some ways this is right. Modern Germans hear Anglo-American pop in the original, why shouldn't we listen to Bach and Schubert in German? But is sound more important than meaning? There is no definite answer, but it is odd that the argument appears to have closed with sound so victorious. I suspect that Bach would have been surprised. Performances in English of the St Matthew Passion have advantages that are both dramatic and religious and should not be undervalued. The problem with the standard versions is the authority of the authorised version and the tension between the desire to keep both that and Bach's underlay. This should be easier now; with so many other translations of the Bible in use, the Authorised (King James) Version has lost its authority and familiarity. So it is disappointing to read in the introduction to this new version that the AV has been used whenever possible. I am also not certain that absolute fidelity to Bach's notes need be the primary aim in recitative. In many places a better declamation that does no serious damage to Bach's rhetoric could be achieved by a slightly bolder adaptation. But the edition gives both languages, so there would have been notational difficulties.

In general the versions here work well. Neil Jenkins, a distinguished Evangelist, has called on a wide range of experience from his colleagues and also from the Bach Choir, which has regularly performed the work in English for over a century. Aria and chorale translations are revised from a variety of sources, and some are new. (I wonder how long it will be before a new edition is required which replaces *thou* with *you*; the archaic language and desire for the AV may perhaps be a need felt more by those looking back to the church of their youth than what is required for current worship.) This is an immense improvement on the previous English versions, though I'm sure that conductors and singers will continue to change passages they don't like. It also presents an improved musical text, based on the Neue Bach-Ausgabe. Editorial additions are marked as such, sometimes a bit pedantically, as the bracketed staccato signs for *Loose Him* in No. 33 (the older numbering is followed, not that of NBA); the instruments need dots because they don't have the words, but could anyone perform the pairs of quavers smoothly?) It appears from the introduction that considerable thought has been given to the preparation of orchestral material to suit both old and modern bands and a variety of layouts (including one with only a single organ available). A valuable new edition: I hope it makes Bach's dramatic meditation more accessible.

RED PRIEST

Karl Heller Antonio Vivaldi: *The Red Priest of Venice*... Translated from the German by David Marinelli. Amadeus Press, 1997. 360pp, £25.00. ISBN 1 57467 015 8

There is stiff competition for any life-and-works of Vivaldi in Michael Talbot's *Master Musicians* volume, which has run

through several editions since it first appeared in 1978. Heller's book was published in Leipzig in 1991 and benefits from its East-German perspective (the author is professor at Rostock) in having a chapter on the Vivaldi sources at Dresden, upon which he is an authority; having used these sources for various editions, I found this of particular interest – more, perhaps than the general reader might. Talbot had the advantage of a format which minimised the need for discussing the music chronologically. Heller, with the advantage of another decade or so of intensive Vivaldian studies, is brave enough to discuss life and works in a single sequence, which involves deducing dates for the music. This is no problem for the opus-numbered concertos and the operas, but tricky for the rest. But the attempt is valuable in that, by sketching a stylistic development, Heller can undermine the pervasive misconception of the fundamental similarity of all Vivaldi's music.

The notes I made of details to query all relate to one chapter. I suspect that the remark on p. 67 'This [op. 3] is the only collection that uses instrumental part books' must be the result of a mistranslation; the author is very aware of the nature of the sources, and a merit of the book is the number of reproductions from them. On p. 76 we have the familiar quarter-truth about the polychoral style being born at St Mark's and on page 78 his second category of 'compositions written to liturgical texts but without a clear liturgical function' of 12 motets, 9 *Introduzioni* and 4 oratorios is odd; none of the texts are strictly liturgical, but the *Introduzioni* and presumably the motets, while not having liturgical texts, had a place in the liturgy, but the oratorios had no ecclesiastical function. These slips, however, are not typical. This is a fine book, certainly worth translating. The appendix giving eleven (nearly half) of Vivaldi's surviving correspondence is useful. A pity an index of works was not added: I couldn't check what Heller had to say about the two works discussed below.

SEPULCHRAL VIVALDI

RG Editions has issued the *Suonata à 4 Al Santo Sepolcro* RV 130 and *Sinfonia Al Santo Sepolcro* RV 169, each for £4.20 for score and four string parts. RV 130 has a figured bass but RV169 is marked 'Senza organi, ò Cembali'. The plurals are interesting, inviting speculation on the normal richness of keyboard accompaniment: how many organs and/or harpsichords might Vivaldi have expected? These short works have been played more than most of Vivaldi's other concertos or sinfonias without soloists and Richard Gwilt's excellent editions should make performances even more common, especially at the price.

GEORGIAN CAROLS

A Christmas Celebration: 11 Carols from Georgian England (SATB/Keyboard) edited by Peter Holman and Sally Drage. Faber Music, 1997. 31pp, £3.25.

This is virtually the music to the record *While shepherds*

watched: Christmas Music from English Parish Churches, 1740-1830 (Hyperion CDA66924; see EMR 26 p. 10), with 10 of the 15 items on the disc plus one that isn't, *Nativity* ('The Branch, the mighty Branch behold') attributed to John Reynolds. I heard from one reader who found that CD disappointing (for the music, not the performance), but many who have heard it will want to perform the music next Christmas, and here it is, available cheaply in good editions. One item will be familiar to our readers: *As shepherds watched their fleecy care* (slightly corrected from the version in EMR 6, but without the acknowledgment to Blaise Compton for suggesting the symphony by Collins that appeared in the CD booklet). Another supplements the *The New Oxford Book of Carols*, giving the earliest setting of *Angels from the realms of glory*, for which Sally Drage has found the original publication. It was composed by William Matthews: NOBC 96:IV is a later, unasccribed version. The brief introduction sets forth simply most of what is needed by performers unfamiliar with the style, though a sentence or two more might have explained how instruments doubled the singers. No parts are advertised, so players will have to sort out what to play from the score. I'm sure this will be widely used at Christmas, and perhaps the German introduction will spread the repertoire onto the continent.

TUNES FROM MAASTRICHT & DIEST

Spielmansboek uit Maastricht: Tongeren, O.-L.-Vrouwebasiliek, bibliotheek hs. 81. Inleiding Gilbert Heubens, Eugene Schreurs. Alamire, 1996. xlii + 263 + 33 pp, BEF 1990/\$US62.00 ISBN 90 6853 091 7

T'Haegelant: Vier 18de-eeuwse muziekboekjes uit Diest... Familiearchief Di Martinelli (P206) KU Leuven. Inleiding Gilbert Huybens, Eugene Schreurs Alamire, 1995. xxxiv + 134pp, BEF 950/\$US30.00. ISBN 90 6853 094 1

These are both facsimiles of small oblong books of popular tunes of their day, probably for the violin. *T'Haegelant* comprises four short MSS which survive among the library of the Di Martinelli family, musicians in the small town of Diest, some 30 miles east of Brussels in an area called The Hageland. MS A is signed Antonjus Guieleilimus Di Martinelli 1743, MS B by J. A. Di Martinelli 1748 ad MS D (the largest) Joannes Gilhellimus Dimartinelli 1767. The Maastricht volume is much fatter and is signed P. J. Vanpelt, Maastricht, 1786. This is presumably the date of the beginning of the use of the MS, since some of the tunes are later (most obviously, the *Marseilleise*). Unlike the Haegelant collection, some tunes have texts; also, considerable sections of the book are for two violins, written on facing pages. Both volumes have thorough introductions (bilingual for the Haegelant book, Dutch only for the other) and lists of contents. For the Haegelant MS, concordances are given to contemporary carillon MSS; the Maastricht sources are traced more widely to popular operas and chamber music by Pleyel, etc. The quality of the reproduction is as high as one expects from Alamire. The availability of such practical sources should increase the repertoire of busking fiddlers; it is also useful to see how music circulated and was used.

NEW EDITIONS

James R. Anthony *French Baroque Music from Beaujoyeulx to Rameau*. Revised and expanded edition. Amadeus Press, 1997. 586pp, \$39.95/£29.99. ISBN 1 57467 021 2

David Tunley *The Eighteenth-Century French Cantata* Second edition. Oxford: Clarendon Press, 1997. xv+278pp, £35.00. ISBN 0 19 816439 4

Nikolaus Harnoncourt *Thoughts on Monteverdi, Bach and Mozart*. Translated by Mary O'Neill. Amadeus Press, 1997. 225pp, \$14.95/£10.99. Paperback.

Much has happened in Baroque French music since 1974 when these classic books by Anthony and Tunley were published. (To be pedantic, Anthony was published in the UK in 1973, despite being © 1974.) Anthony has produced a series of updates (2nd edition in 1974 and two French editions); I only have the original at hand, so cannot say how much of the 1997 version is new. It is certainly much larger than the original: 440 pages have expanded to 586 (though the Batsford edition, despite its smaller pages, had more words per page in a stronger font), the most notable change being the expansion of the bibliography from 13 to 72 pages. The index has grown; I'm not sure that it is an improvement to have to know the composer to find entries for individual works. It is, however, excellent that the book is still available and has been updated. It deftly surveys a repertoire that is becoming more familiar – if more so in facsimile and on record than by editions of the music.

The major development since the first edition of Tunley's book is Garland's complete facsimile of the repertoire he describes, a project which he directed. So his account can now more easily be compared with the works themselves, and stands up to it very well. The main addition of the new edition is a chapter on 'The French Cantata in Performance' providing information on what the French composers themselves wrote on the subject. The new printing has far better music examples but no plates.

The Harnoncourt collection of essays is a paperback reissue of the 1989 translation of the 1984 *Der musikalische Dialog*, with some updating to the discography. Like his conducting, Harnoncourt's writing is stimulating, but I'd better not start on his misunderstanding of Monteverdi's instrumentation or there won't be room for anything else. Certainly worth reading, but for ideas, not facts.

MUSICOLOGISTS AT SOUTH KEN.

If this issue arrives late, blame five idle days spent at the International Musicological Society's triennial gathering, which this year was held at Imperial College and the Royal College of Music. I thought it would be a marvellous opportunity to demonstrate to those benighted souls who do not read our magazine that they could not live without taking out a subscription and that the music we publish was indispensable as well. But I had a suspicion that the preoccupations of the world of musical scholarship differ from mine. What I found astonishing was the almost total lack of interest of most of those present in printed music. I'm not

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just being sour about my own lack of success. Several of the major music publishers were there, and they suffered similarly. Of those who bothered to look at the publishers' exhibition at all (I'm sure we didn't see all the thousand scholars who were expected), most showed an interest only in books, and stands with music were largely ignored. It was not that what we had on show was examined and found wanting: so many people walked straight past, with merely a quick glance that can have told them nothing beyond the fact that there were no books to inspect.

Perhaps there is an explanation. Musical anthropology and sociology are fashionable and analysis is generally practised on known classics. But there is another strand which tries to get away from the idea of a standard repertoire, so I imagined that its advocates would be searching out lesser-known music. Don't scholars want to persuade publishers to issue their editions, or is preparing editions now too old-fashioned? Don't most scholars earn their living by teaching? If so, are they not interested in seeing if there are new editions that are better for teaching purposes than the old ones? (Several of ours fit that category and are cheaper than their rivals.) Why the obsession with the printed word? There were, of course, a few exceptions, and it was nice to meet some subscribers and customers. But could someone explain why books are more vital to musicologists than scores? Doesn't the music itself matter to scholars any more? Do they only need to know what previous musicologists have written about it? Can our readers from the academic world please tell me?

MUSIC IN LONDON

Shane Fletcher

LUFTHANSA FESTIVAL OF BAROQUE MUSIC

There was presumably a time when London really did have a 'season' and concert life came to a standstill in the summer. Nowadays, London's concert life is richer and more diverse in the summer than at any other time of the year. Festivals attract capacity audiences to unusual venues across the city and concert programmes that might have half filled the Festival Hall in April fill the much bigger Albert Hall in the Proms.

Early music gains immeasurably from all this activity, not least in the Lufthansa Festival at St James' Piccadilly, devoted to Baroque music. Indeed, the words Lufthansa and Baroque have become so entwined over the years that one quite expects to find a little delicate gilt work on the interior of their aeroplanes, if not a *trompe l'oeil* ceiling in the fuselage. St James' is not, however an ideal venue. It is well situated certainly, and attracts good audiences, but the noise from the street outside can intrude and the acoustic is odd for such a small building; unless one is sitting near the front the performers sound as if they are further away than they actually are. It was a pity too that at one of the concerts I attended, some of the best seats were vacated at the interval (by sponsors' guests?)

A programme given by the Parley of Instruments with Peter Holman on 26th June was enticingly, albeit somewhat sweepingly, entitled 'The Birth of the Orchestra'. Beginning with some dances from the *Ballet comique de la royne* of 1581, we were taken through Monteverdi, Locke, Purcell, Stradella and Biber. Delightful an idea as this was, nearly all the music was dance music intended to go alongside sung music; despite switches of country and generation it was hard to maintain interest in a series of dances. Some more familiar music was not so enjoyable; Purcell's G minor Chacony had the second beat of each bar rather rushed, whereas it should to my mind be leant on. The *ballo* from Monteverdi's *Ballo delle ingrate* was played with great sensitivity, however, and there was one gem, a D minor Pavan and Galliard by Stephen Nau, a Frenchman who led the English court band between 1627 and the outbreak of the Civil War.

The opening concert of the festival was also one of the most intriguing, a performance on June 6th given by Joshua Rifkin's Bach Ensemble consisting of Swedish soprano Susanne Rydén, American countertenor Steven Rickards, Ian Partridge and Michael Schopper. Clearly with such a line-up as this, Rifkin was not too bothered about a choral-style blend among his singers and indeed, there was no problem in hearing the individual lines in contrapuntal passages. The first half consisted of the cantata for St John's

Day, BWV 30, but the chief delights were in the second half of the evening, the Lutheran *Missa* in G major. Whereas in the first half, Ian Partridge had had no more than a recitative to sing, he undertook the *Quoniam* of the Gloria of the *Missa* with as wonderful a sense of expression as he has always had, if not with the same lustre on the high notes. The highlight of the evening was soprano and countertenor in the *Domine Deus* duet, done by the two singers who had a real chance of blending their voices.

The Festival also featured London Baroque directed by Charles Medlam with Emma Kirkby. Their recital on June 11th consisted of sonatas and cantatas from about the year 1700 in Rome. In the sonatas there was the paradoxical sense of an ensemble that was so well rehearsed that the music sounded spontaneous. As well as works by Corelli and Handel, they played a sonata by John Ravenscroft, published in Rome in 1695 and clearly influenced by Corelli. Emma Kirkby's contributions consisted of two Handel cantatas and his *Salve Regina*. In the cantatas we are perhaps more accustomed nowadays to a fuller, more dramatic type of voice; but the *Salve Regina* was irresistible; Emma Kirkby's ability to start a note dead straight and then to do something with the tone matched the string playing perfectly.

SPITALFIELDS FESTIVAL

Two nights earlier, Emma Kirkby had been singing at Christ Church, Spitalfields, Hawksmoor's masterpiece just east of The City. This has been a wonderful venue for many years, and under the direction of Michael Berkeley, Anthony Payne and Judith Weir the festival is currently a superb blend of old and new music with many community-based projects as well as top flight recitals. It is also a wonderful building, still in its skeletal state with no plaster on the walls or galleries round the church. Work on the restoration of these begins soon. Emma Kirkby was taking part in a Consort of Musicke recital on the life and times of John Wilmot, Earl of Rochester.

The programme consisted of songs and ballads, not all exactly contemporary with Rochester – William Lawes, for instance, died before Rochester was born. As one would expect from Anthony Rooley, the result was a fascinating chance to hear a good deal of rarely performed music. It was a pity that he felt constrained (or was restrained?) from reading anything by Wilmot that was remotely salacious. The other singers were David Thomas, particularly good in some of the more rumbustious ballads and Andrew King, whose open and clear tenor voice is not heard enough these days. He was particularly touching in John Weldon's setting of a Horatian ode *The appointed hour of promised bliss*.

Of all the evening's composers, it was John Blow who stuck out as the most fascinating, hovering between a cosmopolitan awareness of Continental styles and an acute awareness of a more modal English popular tradition. This was a delightful evening of scholarship worn lightly.

England in the 17th century also featured in Fretwork's programme at Christ Church on June 13th. There were three strands to their programme with mezzo-soprano Susan Bickley, viol consort music, recent works for viols, and the music of Bach. This last, extracts from the *Art of Fugue* and the *Musical Offering*, was the least successful part of the evening. The *Ricercar* from the *Musical Offering* just about came off, but to hear viols scrabbling about in some of the more elaborate fugues was an experiment that did not work. Best of all was one of the Gibbons six-part fantasies, played with great affection and warmth.

Good as the church is for instruments, it is even better for voices. Earlier in the same evening of Fretwork's concert, The Clerks' Group, directed by Edward Wickham, had given a programme of English Renaissance music, featuring Dunstaple and including a mass setting by Walter Frye. The group's style with clean and clear tone from all parts is particularly well suited to complex works such as Dunstaple's *Veni Sancte Spiritus/Veni Creator*, but the group was also capable of expression, derived from the shaping of phrases and well-matched dynamics.

Westminster Cathedral Choir with James O'Donnell made a welcome visit down the District Line from Victoria to Spitalfields on June 18th. Their programme featured Victoria and Palestrina as well as music written for them by Michael Berkeley. The range of expression that the choir brings to polyphonic music is truly amazing; this is Victoria done with Iberian passion. It is remarkable to think that of all the groups performing sixteenth-century Renaissance church music, it is this one with boys' voices on the top line that best reveals the deep feelings that lie beneath this music's surface, not one of the groups using all-adult forces. Once or twice speeds that may be appropriate to the vast spaces of Westminster Cathedral seemed a little slow in Christ Church, but the slowness always had intensity; it was never merely dignified. The sung contributions were sensibly broken up by organ pieces by Bach and Frescobaldi played by Andrew Reid.

The final concert of the festival was given on 25th June by The Cardinall's Music. This group, originally based at Christ Church in Oxford, has made a great impact on music-making in England since its formation in 1989, making a special feature of English music in the sixteenth century and exploring the polyphonic works of Merbecke as well as the more familiar ground of Fayrfax and Tallis. The distinguishing feature of the group is the sound of the voices in solo sections, where there is far more leeway given to individual expression. By this, the music is revealed to be far more directly related to the text than one might have realised. This style bodes well for the group's

current Byrd project; in his music, expressiveness is more important than mere sonority. Not that the evening was without its sonorous moments; the men's voices' 'Amen' at the end of Sheppard's *Jesu salvator seculi* had a richness that will not quickly be forgotten by any who heard it. A key to their success is the way in which Andrew Carwood conducts. His beat is always flexible, never rigid, encouraging the music to enfold its audience rather than bump along from bar to bar.

PROMENADE CONCERTS

There has always been a kind of tussle between the world of early music and the Proms. On the one hand there is a vast hall in which small groups can find it difficult to make an impact. If any venue needed modern instruments and playing techniques, the argument runs, it is the Albert Hall. Yet the popularity of early music and of the Prom season, means that any move to smaller venues, as has been done in the past, would be folly. To judge by the concerts so far this year, these are problems of the past. The groups chosen have decided to increase numbers appropriately and go for communicating in the hall, not just to pretend that the hall audience is a kind of background to a radio broadcast. Interestingly, the artists who play out to the audience in the hall also come across best over the radio, as the broadcast repeats of the Proms this year have shown.

In Nicholas Kenyon the Proms has a director dedicated to early music and, this year, within four days of the start of the season there had been two Proms by 'authentic' groups. The first of these, on 19th July, was given by the Orchestra and Choir of the Age of Enlightenment. Nicholas McGegan drove the overture to *The Marriage of Figaro* as if there had never been any doubts about the technical abilities of players of early instruments and the orchestra replied with suitable fizz. More interesting were rarely performed Mozart arias sung with appealing directness by Hillevi Martinpelto. The second half of the evening was devoted to Schubert's *Die Verschworenen*, a comic opera set in the middle ages but based on Aristophanes' *Lysistrata*. As one might expect with the hapless Schubert, it was rejected and not performed until some thirty-five years after his death. What is most extraordinary about the work is the style. Where did this comic opera sound emerge from, just thirty years after *Die Zauberflöte*? Rossini's influence can be heard in the ensemble writing and French music clearly moved the harmonic language forward. Yet it is quite extraordinary that in this score we hear the sound that remained the style of comic opera that was to last for almost a century. For all the naiveté of the plot, *Die Verschworenen* is no sillier than many other comic operas and the music is more than charming, as in a wonderful ensemble featuring women's and men's choruses.

The first of two Bach Proms took place on 21st July, given by the Amsterdam Baroque Choir and Orchestra under Ton Koopman. The least successful part of the evening was the fourth Brandenburg Concerto, less poised than Koopman's

Bach is usually and the soloists sounded rushed. More successful were two cantatas. The programme opened with *Tönet, ihr Pauken!*, the work that later surfaced as various arias and choruses in the Christmas Oratorio. The concert also ended with a cantata, the early but astonishingly mature *Ich hatte viel Bekümmernis*, with its central moving dialogue between Jesus and the soul. In a distinguished team of soloists, Mark Padmore shone as the one most communicative with the large audience. If you haven't heard him in recent years, his voice has become much better controlled than it was in his earliest concerts and recordings but without losing any freshness or directness. Nowhere in the concert was Koopman's way with Bach more tellingly heard than in the motet *Jesu, meine Freude*. Despite one unfortunate hiccup in a trio section, this was Bach as it should be, full of expressive tenderness.

The other Bach Prom was also notable for its expressiveness. This was the B minor Mass given by The English Consort and choir, directed by Trevor Pinnock on August 6th. Pinnock had sensibly decided to match his forces to the building. The orchestra was large – over fifty – and the choir of over forty was considerably larger than that used by Otto Klemperer for his recording. Not quite the work as envisaged by Joshua Rifkin, then; but the quality and accuracy of playing and singing made the work as direct as it would have been with smaller forces. All four soloists, Susan Chilcott, Catherine Wyn-Rogers, Gerald Finley and most notably, the tenor John Mark Ainsley managed to combine complete control of Bach's tortuous lines with a real sense of communication with the hall, helped here by Trevor Pinnock's judicious and unforced direction. The work was wonderfully paced; a slower opening Kyrie than many and a properly penitential last Kyrie – not for Pinnock the defiance of a *marcato* here – meant that the start of the Gloria had terrific impact. And even this was not as gripping as the dance of the *Et resurrexit* in the Creed. This followed a hushed *Crucifixus* – and the quiet sound obtained was but a minor feat compared with the hush he managed to obtain from a completely absorbed audience. This was a memorable and moving evening.


BIBER AT ST. PAUL'S (by CB)

The Gabrieli Consort and Choir's forces at their maximum augmentation in combination with Musica Antiqua Köln gave two performances in preparation for a recording of what we must accept as Biber's *Missa Salisburgensis*, the work a53 that until 1975 was assumed to be by Benevoli. (It was written in Salzburg in the last decade or two of the 17th century and is too good to be by anyone else.) I knew it better than most of the audience, since it is our edition. 53 (or rather 56) staves is rather more than my computer can play (it is, indeed, very difficult to get much conception on the monitor of a score so large) but it certainly promised to be a piece noteworthy for its intrinsic quality as well as its size, rather better than I remember from the two earlier BBC performances (Raymond Leppard and Roger Norrington) that I heard in the 1970s. The

performance did indeed reveal a work worthy of the effort, though more so on the radio than live.

St Paul's Cathedral wasn't quite the right acoustic for the work, which needs far greater clarity. Polychoral music seems in the 17th century to have generally been associated with balconies – they was a characteristic feature of Salzburg Cathedral, for which the Mass was composed. But even there, the Mass apparently doesn't work, though I suspect it was done there at a time when choirs were larger and the strings may even have been played orchestrally. I gather that the essential galleries are only now being restored. At St Paul's, all the performers were placed in a line across the front of the audience, with only the two trumpet choirs raised. This may have worked for the sponsors and big-wigs placed in the best seats, but not for poor editors and reviewers stuck in the transept; we lost virtually all the choral separation. The voices sounded erratic and the ten trumpets of the orchestra (there were more playing fanfares around the cathedral) tedious. But on the radio, it all had shape and space, and the interpolated Biber instrumental pieces, lost in the Cathedral, sounded fine. The CD was subsequently recorded at Romsey Abbey: I hope the Archiv engineers made as good a job as those of the BBC.

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APPEALING WITH THE MASSES

Edward Wickham

I will not easily forget waking up one morning to the sound of the Classic FM chart show. The listener was being whisked through highlights of those records which had been selling best in selected W.H.Smith stores the previous week, and we had got to number four: in Gambo's inimitable transatlantic drawl which made him simultaneously the darling and demon of middle England radio listeners, he gushed 'and here are the Tallis Scholars with Gloria'. And then a sober Gloria intonation followed by some flawless polyphony. The elevation to pop-anthem status of a piece of unaccredited Renaissance sacred music might be regarded as the ultimate manifestation of the way certain early music repertoires have been so alienated from their original environment that they can be taken straight off the shelf and chucked in the supermarket trolley along with the rest, but it is entirely understandable. Hearing a Renaissance mass or motet in a concert is only the same as viewing altarpieces or triptychs in a museum. Today's music and art lovers are quite capable of appreciating in a modern environment works which were conceived for a spiritual one.

I suspect anyone who has put together a programme of sacred music for the concert hall has thought about how it might best be packaged. The liturgical reconstruction would seem to be the most dedicated and sincere method of presenting music whose values and intentions, if we are to be honest, are irretrievably distant and obscure. Most of us end up putting together programmes which contain the kind of variety – in style, scoring and genre – that we would like to see in the best concerts of secular instrumental music. And because of this, most of us will choose to have a setting of the mass.

Settings of the mass ordinary from the Renaissance period are, for the purposes of the concert programmer, the nearest Renaissance sacred music comes to the symphony. The multi-movement form gives backbone to a programme which may otherwise consist of a series of motets, the memories of which gradually melt into one another. It gives focus and perhaps even a certain gravitas. But this is not just to do with marketing. With its texts fixed by canon and its well-defined structure, the Renaissance mass has the established framework within which an abstract compositional aesthetic can flourish. It is the old cliché about rules enabling freedom. Except that in this case the rules are as much textural as structural. The analogy might be with the experience of the monk who, through constant repetition, knows the psalms so well that during recitation his spirit is free to soar to new spiritual heights. In the same way the mass composer is able to concentrate his energies on musical concerns, which may or may not have anything to do with the oft-repeated text of the mass ordinary.

It is interest in the interaction between what one might call the 'practical' elements of the mass – liturgical, textural, in some cases political – and the abstract, which has inspired

The Renaissance Singers 1997/8 programme. In a series of programmes, to be given at concerts in Birmingham and London, the choir will perform of a variety of masses, conceived in very different musical and political environments, unified by the same confessed faith in the words of the mass. We begin the season with a mass by the composer who would seem to typify the classical, rationalist approach to composition, Palestrina. His contrapuntal techniques, so orderly and refined, have become the model on which countless students have been taught counterpoint, and as a result the music has too often been characterised as dry and unemotional. In fact, for anyone, myself included, to try to summarise the character of Palestrina's mass composition is the utmost arrogance for, of his one hundred or so settings, probably only a fifth are performed at all, and only about ten with any regularity. Those who come to our performances of the *Missa Salve Regina* will hear a work which is adventurous and passionate, with more than just a hint of the influence of Palestrina's Spanish contemporary and colleague, Victoria.

Two English masses – the *Western Wynd* by Taverner and *Puer natus est nobis* by Tallis – serve to show how the rich English tradition of mass composition absorbed influences from abroad and made them its own. If true, the story surrounding the Tallis mass is especially suggestive: one theory has it that the mass was composed during the visit of the court of King Philip of Spain to England and at a time when Queen Mary thought that she was pregnant. Appropriate for Christmas-tide, the mass would also have had unmistakable political overtones, the Marian regime rejoicing that 'Unto us a boy is born' who would continue the Roman Catholic revival. At the same time, the mass bears many signs of foreign influence, not least the unusual seven part scoring which eschews the characteristically English high voice.

The final concert will take a mass from roughly the same time as the Taverner, but as different from it as one can imagine. Heinrich Isaac's *Missa Paschale* is an *alternatim* setting, in which only half the text is set in polyphony, the other half being designed either for a chant or to be replaced, as in our performance. It is the latter course that we intend to take. But since improvisation is all about making things new, our improviser will be encouraged to play in a modern idiom. The conjunction of the two traditions – I promise it will not be anything like *Officium* – will nevertheless give fascinating results. It is with a modern performance of a work such as the Isaac that we finally divorce the practical and the abstract in the mass – in Isaac's time, the celebrant would speak the omitted words as the organ played, while nowadays we enjoy the improvisation and think nothing of the text; but this is necessarily the case if we are to resurrect such masters as Isaac from time's enthralling, often bizarrely ornate, but hermetically sealed, tombs.

VICTORIA: A NEW COMPLETE PERFORMING EDITION

JON DIXON

Tomás Luis de Victoria, arguably the most outstanding composer of the Spanish golden age, ranks with Byrd, Lassus and Palestrina as one of the four greatest composers of the 16th century. He was long overshadowed in public esteem by Palestrina, and it was not until the early 20th century that a complete edition of his works was prepared by the great Spanish scholar Felipe Pedrell. This is an invaluable and well documented edition to which all subsequent editors are indebted, but, because it makes extensive use of C clefs and presents the music at original written pitch, it has not facilitated the performance of this fine music as much as it deserves. Later, in the mid 60s and early 70s, two excellent critical editions, now prepared according to modern editorial conventions, were produced in modern clefs and reduced notation by Higinio Anglés and Samuel Rubio. These made the music more accessible and added considerably to our knowledge of the various sources, but neither edition covered the whole of Victoria's output and both presented the music at original pitch. A number of very useful and well produced performing editions have also appeared but comparatively little of Victoria's output was covered.

I have always greatly admired Victoria's music and, wanting to sing more of it than I could find in existing performing editions, have devoted a good deal of effort in my small publishing venture, JOED Music Publications, to producing new performing editions of it. The more I sang, the more I wanted to explore the full range of his works and to make them available to other performers. Victoria was born in 1548, so next year will be the 450th anniversary of his birth (and as it happens my 70th anniversary). Half centenaries are seldom considered of great moment but, as the next full one, the 400th anniversary of Victoria's death, is not till 2011, I decided to produce a complete performing edition of Victoria's works in time for next year. This work is far advanced and a full list of the editions produced and planned is given later in this issue.

As this work has progressed I have been constantly impressed by the high quality and range of Victoria's writing. His musical output was relatively small compared with say Palestrina (who published five times as much) and Lassus (who published even more), and he published no secular music. But the music he did publish shows a generally very high level of inspiration and musical craftsmanship and it is clear, from the constant revisions he made to the successive editions of his works that appeared during his lifetime and from some of his comments in prefaces to his works, that he adopted a highly critical attitude to what he wrote. In the dedication to Pope Gregory XIII of his 1581 volume of *Hymni totius anni* he

speaks of music being an art to which he was instinctively drawn, and of having devoted long years of study to the perfection of his skills in it, with the help and encouragement of others of critical judgement: 'ad quae naturali quodam feror instinctu, multos iam annos, et quidem, ut aliorum iudicio mihi videor intelligere, non infeliciter, versor, et elaboro.'

His style shows the influence of earlier masters in the Spanish school and also that of his long stay in Rome, where he probably had considerable contact with Palestrina, whom he succeeded as *Maestro di Cappella* of the Roman seminary in 1571. He shares with Palestrina a liking for smooth conjoint melodic lines and carefully worked double counterpoint, but his music contains (even after making allowance for changing conventions about the use of *musica ficta*) more accidentals and a subtle use of harmonic coloration which sets it apart from that of any of his near contemporaries and gives it that quality of passionate intensity for which it is so justly renowned. His earlier music is more modal than the predominantly tonal style of his later publications, but it is all very much singers' music. It avoids unexpected or extreme progressions and even his largest scale polychoral music is surprisingly easy to perform. He makes use of a wide range of techniques of musical construction. He has an extraordinary capacity to create extremely moving music of compelling beauty and great expressiveness using simple or lightly ornamented homophony. He is a master of canonic device and his constant use of imitation is marked by an impeccable technical workmanship and great naturalness of voice leading. Much of his work is permeated by plainsong and musical material derived from it. His last published work, the 6-voice Requiem, is one the finest *cantus firmus* masses ever written, but he also wrote music of almost madrigalian vivacity, and, in the 9-part *Missa Pro victoria*, a mass verging on baroque style.

Victoria seems always to have been especially inspired by Marian and Song of Songs texts. He wrote 10 extremely fine settings of Marian antiphons. His large scale setting of the *Salve Regina* for double choir is well known and rightly cherished for the wonderful intensity of its finely-wrought fugal sections and the expansiveness and sonority of its double choir writing; but there is much fine music in the other settings. The double-choir settings of the *Alma Redemptoris*, *Ave Regina* and *Regina Coeli* are also superb and the 5-part settings of these antiphons and the 6-part setting of the *Salve Regina*, written in a more modal and plainsong based style, are no less beautiful and surprisingly sonorous.

He wrote 20 masses. One, the *Quarti toni* is generally considered to be a free mass; four, *Ave*, *Maris stella*, *De beata*

Virgine, *Pro defunctis* a4 and the *Officium defunctorum* are paraphrase masses based on plainsong; four, *Gaudeamus*, *Pro victoria*, *Simile est Regnum* and *Surge prospera*, are parody masses based on motets by other composers; and the remaining 11 are parody masses based on Victoria's own motets. Here again there is much fine music in a variety of styles. As his style developed Victoria tended to write more concisely, to write in more parts and to choose for parody material motets of a joyous and buoyant character. His predilection for Marian or Song of Songs material is reflected in three outstanding double-choir masses, *Alma Redemptoris*, *Ave Regina* and *Salve Regina*, based on his own antiphons in 5 and 8 parts, and four other fine masses in 4, 5 and 6 parts – *Ave maris stella*, *De Beata Maria*, *Trahe me post te* and *Vidi speciosam*. Finally, there is a wonderful triple choir mass, *Laetatus sum*, recently broadcast by the Gabrieli Consort, which is based on his own joyous triple choir psalm.

Victoria wrote fewer than 50 motets, but they are all of high quality. There are 23 4-part motets. These include such well known favorites as *O quam gloriosum*, *O magnum mysterium* and *Ne Timeas Maria*, and many others of equal quality such as *Pueri Hebraeorum*, *Doctor bonus*, *O decus apostolicam* and *Veni sponsa Christi*. All these motets are set for SATB except for four *paribus vocibus* pieces which I have transcribed for womens' voices. There are only nine 5-part motets but these include some very fine works two of which, *Ascendens Christus* and *Dum complerentur*, Victoria used as models for parody masses for Ascensiontide and Whitsun. There are 13 6-part motets, containing a very high proportion of master works. These include, amongst others, *O Domine Jesu Christe*, an elevation motet of ecstatic stillness; *Versa est in luctum*, a funeral motet of rich harmony and dramatic intensity; *Quem vidistis*, a Christmas motet full of the mystery and joyfulness of Christ's birth; *Ardens est cor meum*, an Easter motet of plangent longing; and *Surrexit Pastor bonus*, another of joyous exuberance; and three motets drawing on material from the Song of Songs, *Nigra sum*, *Trahe me post te* and *Vidi speciosam* – the latter two forming models for two of his parody masses. Finally, there are two 8-part motets, both excellent; *Ave Maria*, a beautiful Advent motet for SATB+SATB and *O Ildefonse*, a striking setting for SSAB+SATB of a mythical event in the life of a little known Spanish Saint, to whom the BVM is reputed to have appeared.

In his *Officium Hebdomadae Sanctae* of 1585, Victoria published a sumptuous choirbook of music designed for use in Holy Week. This contains a rich and wide-ranging collection of works, some of which are less well-known than their quality merits. Bruno Turner's excellent edition of the *Tenebrae Responsories* will have introduced many singers to the moving and austere beauty of one of the most important items in the collection; but there are also three fine sets of Lamentations; settings of the St. Matthew and St John Passions; two Elevation motets; full settings of the *Benedictus* and of Psalm 51; a rich and sublime setting, based on Spanish chant, of the Easter hymn *Vexilla Regis*; an extended setting (the first two pages of which are shown on

the centre page spread of this issue) of the *Impropria* from the Liturgy for Good Friday, which contains a set of reproaches addressed by the crucified Saviour to his people. These are chanted by two choirs during the Veneration of the Cross and comprise twelve verses which contrast the Divine compassion to his chosen people and the sufferings inflicted on Christ during his Passion. In the full rite the first verse is preceded by the refrain 'Popule meus' and each of the first three verses is followed by the *Trisagion* (Greek: thrice holy), a refrain chanted first in Greek and then in Latin, and the remaining nine [verses] by the refrain 'Popule meus.'

In his Psalms and sequences Victoria provided ten impressive works, nine for double-choir, and one for triple-choir, *Laetatus sum*. These comprise six Vespers Psalms; a Psalm for Compline on Sundays; and magnificent settings of *Victimae Paschali*, *Veni Sancte Spiritus* and *Lauda Sion*, the Sequences for Easter, Whitsun and Corpus Christi. This group of works employs with great effectiveness all the techniques of polychoral writing in music of great rhythmic vitality, sonorousness and energy. One could construct a fine 'Victoria Vespers' using selections from these Psalms and the double-choir Magnificat, or an impressive concert of triple-choir music using *Laetatus sum*, the mass based on it and the triple-choir Magnificat, all of which employ similar forces and for which Victoria provided organ parts.

Victoria produced 16 alternatim settings of the Magnificat; and two non-alternatim settings, one for double and one for triple-choir. The latter two are more extended and large scale pieces but the former also include much fine writing, mostly in four parts but often expanding into more parts at the end of the piece. Then there are 34 hymns, almost all for SATB. These, like the motets, are arranged in liturgical sequence for use throughout the year, and many of them are paralleled by similar hymns in the Anglican liturgy. There is much of interest and beauty here that is worth exploring and, as usual, Victoria manages to achieve much using simple resources.

Those who would like to hear some of these works in recent recordings may like listen to the following CDs:

Westminster Cathedral Choir: Hyperion CDA66886, *Veni Sancte Spiritus*, *Dum complerentur*, *Missa Dum complerentur*, *Popule meus*, *Vexilla Regis*, *Veni Creator Spiritus*, *Pange lingua & Lauda Sion*.

Westminster Cathedral Choir: Hyperion CDA66738, *Trahe me post te*, *Missa Trahe me post te*, *Alma redemptoris a8*, *Ave Regina a8*, *Regina coeli a8*, *Salve Regina a8 & Magnificat primi toni a8*.

Gabrieli Consort: Archiv 447 095-2 *Officium defunctorum a6*.

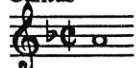
Improperia

Transcribed and edited by Jon Dixon

Tomas Luis de Victoria (1548-1611)

Cantus

CHOIRS I & II



Soprano

Altus



Alto

Tenor



Tenor

Bassus



Bass

Po - pu - le me - us, quid fe - ci ti - - - -

Po - pu - le me - us, quid fe - ci ti - - - -

Po - pu - le me - us, quid fe - ci ti - - - -

Po - pu - le me - us, quid fe - ci ti - - - -

5 -bi? Aut in quo con - tri - sta - vi te? Re - spon - de mi - - - - hi. 10

-bi? Aut in quo con - tri - sta - vi te? Re - spon - de mi - - - - hi.

-bi? Aut in quo con - tri - sta - vi te? Re - spon - de mi - - - - hi.

-bi? Aut in quo con - tri - sta - vi te? Re - spon - de mi - - - - hi.

VERSE

Qui - - - - a e - - - - du - - - - xi - - - - te - - - -

de - - - - ter - ra - - - - Ae - - - - gy - - - - pti:

pa - - - - ra - - - - sti cru - - - - cem - - - -

Sal - - - - va - to - - - - ri tu - - - - o. - - - -

CHOIR I **CHOIR II** 15

A - gi - os O The - os. San - - - ctus De - us.

A - gi - os O The - os. San - - - ctus De - us.

A - gi - os O The - os. San - - - ctus De - us.

A - gi - os O The - os. San - - - ctus De - us.

CHOIR I **CHOIR II** 20

A - gi - os is - chy - ros. San - - ctus for - tis.

A - gi - os is - chy - ros. San - - ctus for - tis.

A - gi - os is - chy - ros. San - - ctus for - tis.

A - gi - os is - chy - ros. San - - ctus for - tis.

CHOIR I 25

A - gi - os a - tha - na - tos, e - le - i - son i - - - - mas.

A - gi - os a - tha - na - tos, e - le - i - son i - - - - mas.

A - gi - os a - tha - na - tos, e - le - i - son i - - - - mas.

A - gi - os a - tha - na - tos, e - le - i - son i - - - - mas.

CHOIR II 30 35

San - ctus et im - mor - ta - - - lis, mi - se - re - re no - - - - bis.

San - ctus et im - mor - ta - - - lis, mi - se - re - re no - bis.

San - ctus et im - mor - ta - - - lis, mi - se - re - re no - - - bis.

San - ctus et im - mor - ta - - - lis, mi - se - re - re no - - - - bis.

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| AN3 Animuccia: Four Laude spirituali SATB | L25 Lassus: Tibi laus SATTB |
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| B32 Byrd: Gradualia vol. 12 Mass of SS Peter & Paul SSATTB | L39 Lassus: Magnificat Benedicta es SATTB~ |
| B33 Byrd: Gradualia vol. 13 BVM Assumption Mass SSATB | L41 Lassus: Magnificat Praeter rerum SATTB~ |
| B34 Byrd: Gradualia vol. 14 BVM Nativity Mass SSATB~ | L53 Lassus: Christe Dei soboles & Exaltabo te SATB~ |
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| B67 Byrd: Infelix ego SATTB | L75 Lassus: Beatus qui intelligit SSATTB~ |
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| B73 Byrd: Quomodo cantabimus, SATB+SATB | L79 Lassus: Locutus sum SAATBB* |
| B75 Byrd: Mass for 4 voices, SATB | L81 Lassus: Congratulamini mihi SSATTB~ |
| B77 Byrd: Christe qui lux es. SATTB | L87 Lassus: Infelix ego (SAATTB) |
| B79 Byrd: Adorna Thalamum SSA | DM1 de Monte: Super flumina Babylonis SATB+SATB~ |
| B81 Byrd: Have mercy on me, O God S+SATB & viols | DM3 de Monte: Missa Benedicta es SAATTB~ |
| B83 Byrd: Mass for 5 voices SATTB | DM5 de Monte: O Bone Jesu SSATTB |
| B85 Byrd: Laetentur coeli & Vigilare SATTB | DM7 de Monte: Factum est & Incipite Domino SSATTB |
| B87 Byrd: Circumdederunt me SAATB | DM9 de Monte: Parce mihi Domine SATTB+BarB |
| B89 Byrd: Diliges Dominum SATB+SATB | DM11 de Monte: Stellam quam viderunt SSAATTB |
| B91 Byrd: Cunctis diebus SSATTB | MO1 Morales: Clamabat autem mulier SSATB~ |
| C1 Clemens: Job tonso & O, Maria, vernans SATTB & SAATB | MO3 Morales: Beati omnes qui timet Dominum SSAATB |
| C3 Clemens: Ego flos campi & Pater peccavi SS(A)ATTBB | MU1 Mouton: Nesciens mater SSAT+ATB |
| C5 Clemens: Missa A la fontaine du prez S(S)AATTB(B) | MN1 Mundy W: Vox Patris coelestis S(S)A(A)T(T)BB |
| C7 Clemens: Two graces SATB~ | MN3 Mundy W: Adolescentulus sum ego SAATBB* |
| CR1 Croce: Missa Sexti toni SATTB | P1 Palestrina: Hodie Christus natus est SSAB+ATTB~ |
| CR3 Croce: Missa Decantabat SATB+SATB* | P3 Palestrina: Missa Hodie Christus natus est SSAB+ATTB~ |
| CR5 Croce: Buccinate in Neominia SATB+SATB | P5 Palestrina: Osculetur me SAATB & Quae est ista SSATB |
| CR7 Croce: Incipite Domino: O triste spectaculum SATB+SATB | P7 Palestrina: Surge propere & Veni dilecti me SAATB~ |
| DE1 Dering: Ardens cor meum & Vulnerasti cor meum SSATTB | P9 Palestrina: O Domine Jesu & Tu es Petrus SSATBB~ |
| FB1 Ferrabosco I: Lamentations of Jeremiah, I SATTB | P11 Palestrina: Missa Tu es Petrus SSATBB |
| FB3 Ferrabosco I: Mirabile mysterium SATTB | P13 Palestrina: O Gloriosa Domina SATB+SATB+SATB |
| FB5 Ferrabosco I: Lamentations of Jeremiah, III SAATB | P17 Palestrina: Alma redemptoris & Dies sanctificatus SATB |
| F1 Festa: Regina coeli SATBB & Super flumina SATTB | P21 Palestrina: Confitebor tibi SATB+SATB |
| GA1 Gabrieli A: Magnificat SSAA+SATB+ATBB~ | P23 Palestrina: Missa Confitebor tibi SATB+SATB* |
| GG1 Gabrieli G: O Magnum mysterium SATB+ATBB | P29 Palestrina: Stabat mater dolorosa SATB+SATB~ |
| GG3 Gabrieli G: Jubilate Deo SSAA+TTBB | P31 Palestrina: 3 motets for triple choir SATB+SATB+SATB~ |
| GU3 Guerrero: Simile est regnum SATB | P41 Palestrina: O Domine Jesu Christe SATB+SATB |
| GU5 Guerrero: Pastores loquebantur SSATBB | P43 Palestrina: Haec Dies SSATTB~ |
| H1 Hassler: O sacrum convivium SSAATTB | P45 Palestrina: Stetit angelus SSATB |
| H4 Hassler: Cantate Domino SSAT+SATB+ATBB | P47 Palestrina: Ave Regina SSAB+ATTB* |
| H6 Hassler: Domine, Dominus noster SSAT+SATB+ATBB | P49 Palestrina: Ad te levavi SATTB |
| J1 Josquin: Inviolata SATTB~ | PP1 Philips: Ave Jesu SSAB+SATB & Ecce vicit SATB+SATB |
| J3 Josquin: Benedicta es SAATBB~ | PP3 Philips: Gaudent in coelis & Elegi abjectus esse SSATB |
| J5 Josquin: Praeter rerum SAATBB~ | SE1 Senfi: Ave Maria SSATTB |
| J7 Josquin: Ave Maria ... Virgo serena SATB~ | SH1 Sheppard: Media vita S(S)A(A)TTBarB |
| J9 Josquin: Regina coeli SATTB~ | DS1 de Silva: Intonuit de coelo SATB |
| J13 Josquin: Nymphes des bois SATTB~ | DS3 de Silva: Tota pulchra es SATB and Nigra sum SATTB |
| L1 Lassus: Jubilate Deo & Salve Regina SATB~ | S1 Schütz: Deutsches Magnificat SATB+SATB |
| L4 Lassus: Resonet in Laudibus SATTB | S3 Schütz: Wie lieblich SSAT+TTBB |
| L5 Lassus: In M Oliveti SATTB & Lauda Jerusalem SSATBB | S5 Schütz: Selig sind die Toten SSSTTB |
| L8 Lassus: Tui sunt coeli SSAB+SATB | S7 Schütz: Die Himmel erz'len SSATTB |
| L9 Lassus: Laudate Dominum SSATTB+SAATBB | S9 Schütz: Die mit tr'nen SSATTB |
| L15 Lassus: Salve Regina SSATTB~ | S11 Schütz: Ein kind ist uns geboren SSATTB* |
| L17 Lassus: Missa Bell' Amfitrit' SATB+SATB | T1 Tallis: Salve intemerata Virgo SATBB |
| L19 Lassus: Timor et tremor SAATTB | T3 Tallis: Lamentations I & II SATTB & SAATB~ |
| L25 Lassus: Tibi laus SATTB | T5 Tallis: Missa Salve intemerata Virgo SATBB |

- T8 Tallis: Magnificat and Nunc Dimittis SA(T)TBB
 T9 Tallis: In pace in idipsum SATB~
 T11 Tallis: Mass for 4 voices SATB~
 T13 Tallis: Gaude Gloriosa S(S)A(A)TTBB
 T15 Tallis: Loquebantur & Miserere SSAATBB
 T17 Tallis: 8 tunes for Archbishop Parker's Psalter SATB~
 TA1 Taverner: Mater Christi SATBB*
 TA3 Taverner: Dum Transisset, SATBB
 TA5 Taverner: Mass Mater Christi SATBB*
 TA7 Taverner: Ave Maria SAATB & Christe Jesu SATBB
 TA9 Taverner: Mass Small devotion SATBB
 TA11 Taverner: Gaude Plurimum SATBB
 TA13 Taverner: Ex eius tumba - Sospitati dedit SATBB

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Antiphons:

- V1 Victoria: Vol. 1, Alma Redemptoris à 5 & 8~
 V75 Victoria: Vol. 2, Ave Regina à 5 SAATB~
 V17 Victoria: Vol. 3, Ave Regina à 8 SATB+SATB~
 V77 Victoria: Vol. 4, Regina coeli à 5 SAATB~
 V73 Victoria: Vol. 5, Regina coeli à 8 SSABa+SATB~
 V79 Victoria: Vol. 6, Salve Regina à 5 SATTB
 V81 Victoria: Vol. 7, Salve Regina à 5 SATTB
 V83 Victoria: Vol. 8, Salve Regina à 6 SSAATB
 V21 Victoria: Vol. 9, Salve Regina à 8 SSAB+SATB~
 V85 Victoria: Vol. 10, Asperges, Pueri, Vidi SATB~
 Magnificats, Nunc Dimittis & Litany:
 V143 Victoria: Vol. 1, 11 toni Anima mea SAT(T)B*
 V27 Victoria: Vol. 2, 11 toni Et exultavit SA(A)T(T)B
 V145 Victoria: Vol. 3, 21 toni Anima mea SA(A)TB*
 V147 Victoria: Vol. 4, 21 toni Et exultavit S(S)A(A)TB(B)*
 V149 Victoria: Vol. 5, 31 toni Anima mea SAT(T)B*
 V151 Victoria: Vol. 6, 31 toni Et exultavit S(S)A(A)T(T)B*
 V153 Victoria: Vol. 7, 41 toni Anima mea SA(A)TB*
 V155 Victoria: Vol. 8, 41 toni Et exultavit SA(A)TB*
 V157 Victoria: Vol. 9, 51 toni Anima mea SAT(T)B*
 V159 Victoria: Vol. 10, 51 toni Et exultavit S(S)A(A)TB*
 V161 Victoria: Vol. 11, 61 toni Anima mea SAT(T)B*
 V163 Victoria: Vol. 12, 61 toni Et exultavit A(ATTB)*
 V165 Victoria: Vol. 13, 71 toni Anima mea SAT(T)B*
 V167 Victoria: Vol. 14, 71 toni Et exultavit A(A)TTB*
 V169 Victoria: Vol. 15, 81 toni Anima mea S(S)A(A)T(T)B*
 V171 Victoria: Vol. 16, 81 toni Et exultavit S(S)AT(T)B*
 V173 Victoria: Vol. 17, Primi toni SATB+SATB*
 V65 Victoria: Vol. 18, Sexti toni SATB+SSABa+SATB
 V175 Victoria: Vol. 19, Nunc Dimittis SATB*
 V177 Victoria: Vol. 20, Litany SATB+SATB*

Masses

- V3 Victoria: Vol. 1, Alma Redemptoris SATB+SATB~
 V37 Victoria: Vol. 2, Ascendens Christus SSATTB*
 V39 Victoria: Vol. 3, Ave maris stella SAT(T)B~
 V19 Victoria: Vol. 4, Ave Regina SATB+SATB
 V41 Victoria: Vol. 5, De Beata Maria SATTB*
 V44 Victoria: Vol. 6, Dum complerentur S(S)AATTB
 V45 Victoria: Vol. 7, Gaudeamus SSAAT(T)B~
 V15 Victoria: Vol. 8, Laetatus sum SATB+SSABa+SATB
 V26 Victoria: Vol. 9, O Magnum mysterium S(S)ATB~
 V47 Victoria: Vol. 10, O Quam gloriosum SATB
 V49 Victoria: Vol. 11, 4-part Requiem SATB~
 V51 Victoria: Vol. 12, 6-part Requiem SSATTB~
 V53 Victoria: Vol. 13, Pro Victoria SSATB+SATB
 V55 Victoria: Vol. 14, Quam pulchri sunt SATB*
 V58 Victoria: Vol. 15, Quarti toni S(S)ATB~
 V23 Victoria: Vol. 16, Salve Regina SSAB+SATB~
 V35 Victoria: Vol. 17, Simile est Regnum SATB(SATB)
 V59 Victoria: Vol. 18, Surge prope SSATB*
 V33 Victoria: Vol. 19, Trahe me post te SAATB
 V7 Victoria: Vol. 20, Vidi speciosam SSA(A)TTB~

Music for Holy Week and Easter

- V101 Victoria: Vol. 1, Palm Sunday, Pueri Hebraeorum SATB~
 V103 Victoria: Vol. 2, Palm Sunday St Matthew Passion SATB~
 V105 Victoria: Vol. 3, Palm Sunday O Domine Jesu SAATTB~
 V107 Victoria: Vol. 4, Maundy Thursday, Lamentations I-III~
 V109 Victoria: Vol. 5, Maundy Thursday, 6 Tenebrae responsories
 V111 Victoria: Vol. 6, Maundy Thursday, Canticum of Zachary~
 V113 Victoria: Vol. 7, Maundy Thursday, Miserere mei S(S)ATB
 V115 Victoria: Vol. 8, Maundy Thursday, Tantum ergo SSATB~
 V117 Victoria: Vol. 9, Maundy Thursday, Benedicta sit Trinitas~
 V119 Victoria: Vol. 10, Good Friday, Lamentations I-III~
 V121 Victoria: Vol. 11, Good Friday, 6 Tenebrae responsories~
 V123 Victoria: Vol. 12, Good Friday, St John Passion SSATB~
 V125 Victoria: Vol. 13, Good Friday, O vos omnes (SATB)~
 V127 Victoria: Vol. 14, Good Friday, Improperia SATB(SATB)~
 V129 Victoria: Vol. 15, Holy Saturday, Lamentations I-III~
 V131 Victoria: Vol. 16, Holy Saturday, 6 Tenebrae responsories~
 V133 Victoria: Vol. 17, Holy Saturday, Vexilla regis SSAATB~
 V135 Victoria: Vol. 18, Easter Day, Victimae paschali~
 V137 Victoria: Vol. 19, Eastertide, Ardens est cor meum~
 V139 Victoria: Vol. 20, Eastertide, Surrexit pastor bonus~

Motets

- V9 Victoria: Vol. 1, Six 4-part motets
 O quam gloriosum SATB
 Doctor bonus SATB
 Quam pulchri sunt SATB
 O decus apostolicum SATB
 O magnum mysterium SATB
 Magi videntes SATB
 V61 Victoria: Vol. 2, Six 4-part motets
 Senex puerum SATB
 Sancta Maria SATB
 Ne timeas Maria SATB
 Pueri Hebraeorum SATB
 Vere languores SATB
 O vos omnes SATB
 V63 Victoria: Vol. 3, Four 4-part motets
 O Regem coeli SSAA
 Duo seraphim SSAA
 O sacrum convivium SSSA
 Domine non sum dignus SSAA
 V93 Victoria: Vol. 4, Seven 4-part motets*
 Estote fortes SATB
 Iste sanctus SATB
 Gaudent in coelis SATB
 Ecce sacerdos magnus SATB
 Hic vir despiciens SATB
 Veni sponsa Christi SATB
 O quam metuendus SATB
 V201 Victoria: Vol. 5, Five 5-part motets*
 Ecce Dominus venit SSATB
 Gaude Maria virgo SSATB
 Tantum ergo SSATB
 Ascendens Christus SSATB
 Dum complerentur SSATB
 V203 Victoria: Vol. 6, Four 5-part motets*
 Descendit angelus Domini SSATB
 O lux et decus Hispaniae SSATB
 Resplenduit facies eius SSATB
 Cum beatus ignatius SSATB
 V205 Victoria: Vol. 7, Four 6-part motets
 Quem vidistis SSATTB
 Nigra sum SSATTB
 Ardens est cor meum SSATTB
 Surrexit pastor bonus SSATTB
 V207 Victoria: Vol. 8, Five 6-part motets
 Congratulamini mihi SSATTB
 Benedicta sit sancta Trinitas SAATTB
 O sacrum convivium SAATTB
 Tu es Petrus SSATTB
 Vidi speciosam SSATTB
 V209 Victoria: Vol. 9, Four 6-part motets
 Trahe me post te SAATTB
 O Domine Jesu Christe SAATTB
 Versa est in luctum SSATTB
 Vadam et circuibis SSATTB
 V211 Victoria: Vol. 10, Two 8-part motets
 Ave Maria SATB+SATB
 O Ildefonse SSAB+SATB
 Psalms and Sequences
 V55 Victoria: Vol. 1, Dixit Dominus SATB+SATB
 V215 Victoria: Vol. 2, Ecce nunc benedicite SATB+SATB
 V13 Victoria: Vol. 3, Laetatus sum SATB+SSABa+SATB
 V179 Victoria: Vol. 4, Laudate Dominum SATB+SATB
 V219 Victoria: Vol. 5, Laudate Pueri SATB+SATB
 V221 Victoria: Vol. 6, Nisi Domine SATB+SATB
 V71 Victoria: Vol. 7, Super flumina SSABa+SATB
 V87 Victoria: Vol. 8, Lauda Sion SATB+SATB
 V89 Victoria: Vol. 9, Veni Sancte Spiritus SATB+SATB
 V11 Victoria: Vol. 10, Victimae paschali SSAT+SATB
 Hymns
 V95 Victoria: Vol. 1, Conditor alme, Christe redemptor,
 and Salvete flores S(S)AT(B)*
 V97 Victoria: Vol. 2, Hostis Herodes, Lucis creator,
 and Ad preces nostras SATB*
 V181 Victoria: Vol. 3, Vexilla Regis, Ad coenam agni,
 and Jesu nostra redemptio SATB*
 V183 Victoria: Vol. 4, Veni creator, O lux beata, Pange
 lingua & Quodcumque vinclis SATB*
 V185 Victoria: Vol. 5, Decus egregie, Ave maris stella,
 Ut queant laxis & Aurea luce SATB*
 V187 Victoria: Vol. 6, Lauda mater, Petrus beatus, Tibi
 Christe & Quicumque Christum SATB*
 V189 Victoria: Vol. 7, Christe redemptor, Exultet coelum,
 Tristes erant & Deus tuorum SATB*
 V191 Victoria: Vol. 8, Sanctorum meritis, Rex gloriose,
 Iste confessor & Jesu corona SATB*
 V193 Victoria: Vol. 9, Huius obtentu, Urbs beata and
 Pange lingua SATB*
 V195 Victoria: Vol. 10, Ave Maris stella & Te Deum SATB*

GABRIELI AT BEAUCHAMP, ROSSI AT DROTTHNINGHOLM

Clifford Bartlett

Our summer travels were less ambitious this year than last, but two musical experiences may be of interest to readers.

I have often wondered why we hear so few of the motets from Giovanni Gabrieli's 1597 *Symphoniae Sacrae*. The instrumental pieces are hardly unknown, though not as popular as the 1615 set, except for the *Sonata pian e forte*, but the 40 motets are mostly ignored. We did not manage to try out all of them at the Alan Lumsden/Michael Procter course at Beauchamp House, Alan's home near Gloucester: that would not have given time to work on any of them and the course would have been far less rewarding. We were also tempted by the occasional large-scale piece, like the 1615 *Sonata a22* and the MS *Dulcis Jesu a20*. After all, one rarely has a dozen good sackbuts and five virtuosic cornetts at hand, let alone curtals, strings and recorders plus some extremely competent singers (including two of our lady readers with three-octave ranges from tenor C).

Alan had valiantly (and altruistically – there is little money in publishing Gabrieli) edited all the 1597 set so we could try out anything we liked. The selection of ten pieces for detailed study turned out to be a good cross-section and it was, perhaps, the beauty of the smaller-scale (and least-known) pieces that offered the greatest surprise. The chief obstacle to wider performance – the lack of accessible editions – has now been solved with the remarkably cheap and carefully-edited Beauchamp Press publications. The problem in programming the music remains. The motets are short, cannot be easily grouped by similar performing forces, are not ideal for SATB choirs, and require an unreasonable number of trombones, though only a few cornetts. Almost invariably ideal scorings had to be fudged to keep the singers busy. But it was worth it for the sake of spending a week in the company of so stimulating a composer.

The 1597 Gabrieli works are available from Beauchamp Press, Churcham, Glos, GL2 8AA, tel. +44 (0)1452 750253, fax 750585

The turn-round between Beauchamp and our next trip was not quite so tight as last year; we had a couple of days to deal with a little of the accumulated business before setting off for the new Harwich-Hook ferry (3½ hours instead of all day or all night) as the first stage for Stockholm. We drove through the first night and spent the second at Kolding. Checking our Danish addresses before setting off next day, we were intrigued to find that not only did one of our subscribers live there but that we had walked past his house at least four times. So we rang the bell and were delighted to see Ron Marden (an amateur theorist with whom I had played Monteverdi at Beccles) and to meet his Danish wife. He had recently met a Hungarian singer who had given him a CD of Josquin to pass on to us; we were glad to receive it with Ron's personal recommendation (see p. 22). It is difficult for CDs from countries with small record industries to achieve international circulation, so we would urge subscribers who meet performers who have

made CDs that are limited in circulation to ask them to send us copies; we can review them and Lindum Records can sell them to interested readers.

Our next stop of musical interest was Roskilde Cathedral. We did not have time to look up our subscribers nearby (our apologies), but having supplied the music for a notable recording there (The Gabrieli's Praetorius Christmas Mass, Archiv 439 250-2), we were intrigued to inspect it and found it well worth the visit. It is a massive, brick-built Gothic building in what after our trip through the German Baltic towns a couple of years ago we think of as the Hanseatic style, with various later accretions to house royal tombs. The placing of the massive old organ half-way down the north wall rather than at the west end must be a contributory cause to its distinctive sound; in view of our organ reviewer's enthusiastic remarks on the instrument, it was a pity that we could not hear it. The guide-book also gave information about Bishop Absalon, who began the present building; this supplemented the note to the CD reviewed on p. 21.

The end of our journey was Stockholm, more specifically the Royal Palace of Drottningholm with its theatre of 1766. This was instigated by Queen Lovisa Ulrika to the design of Carl Fredrik Adelcrantz and stands on the site of a previous theatre destroyed by fire in 1762. It fell into disuse in the 19th century but fortunately was discovered in the 1920s by Agne Beijer, a theatre historian who realised the value of a classical theatre that had survived virtually untouched. So everything was carefully restored, and it is now the home for productions of early opera and ballet using the original sets (or rather, careful copies of the surviving originals – 15 complete sets and 20 incomplete ones) and performed with due regard to historic styles. There is a certain inconsistency, in that its size is nearer that of the Venetian commercial theatres, so is more suitable for Monteverdi's late operas than the larger buildings for which Gluck, Mozart and other composers contemporary with the theatre wrote. There may be a clash in the visual style of the sets with music from a century earlier, but the basic ideas of how theatres were built and operated changed little over the period.

I was looking forward to seeing how Rossi's *Orfeo*, so well presented in the utterly-unsuitable Empire Majestic Theatre in Boston (chronologically twice as remote from 1647 Paris as Drottningholm), would fare in these more congenial surroundings. The production was essentially the same, as was the continuo section (other than Maria Wieslander for Elizabeth Wright), but there were completely different singers and string players (the only overlap was Mark Caudle). The musical direction was again by Stephen Stubbs and Paul O'Dette (this was unaccountably omitted from my review of the Boston performance – it was included in a paragraph which for other reasons was cut). I wondered whether the singers, presumably accustomed to

performances of music more contemporary with the building, would sound a little too modern for Rossi, but was pleasantly surprised. There were some bigger voices, but these were cast as the divine figures (especially Venus and Juno), which was an effective way of distinguishing them from mortals. The main difference was Aristeo, a role which puzzled me at Boston. (Readers will have found my review puzzling too, since I described him – it's a male role sung by a woman – as rival suitor for Orfeo instead of for Euridice.) Here the part was taken by the mezzo Ann Hallenberg, perhaps no better than her Boston counterpart as a singer, but with far more dramatic ability. I wondered during the performance whether Jack Edwards had changed his mind about how the part should be played, but it emerged that the difference was in the singer's skill in making what had seemed to be a dull role the most interesting role in the opera, the only one which required any development of character.

It was, of course, fascinating to see the work in a suitable building, and the quick scene-changes (smooth if not quiet, and taking only a few seconds) were indeed impressive. We enjoyed a thorough tour of the theatre before the performance; I knew the theory, but actually seeing the rigging (the nautical term is inescapable) close-at-hand brings it to life. This is a theatre in which the fat lady can never appear: the back-stage space is too cramped! Like using early instruments, presenting an opera here has the merit of nudging all involved towards a style that is appropriate for the work in hand, whether or not it is 100% authentic.

But it is worth hearing an opera there even if you are blind, for it is the sound that is the chief glory of Drottningholm. We print on p. 20 some comments from a lutenist at the other operatic production there this summer. As a listener, it is marvellous to be able to hear that 17th-century continuo instrumentation really does work, with no problem of balance. Singers did not need to sing down, while pluckers could use their dynamic range to the full, knowing that a solitary lute could play quietly yet still be heard while four strumming guitars would be deafening. The sound is clear, the wooden construction supplying just enough resonance. The theatre isn't quite a traditional design, since there is no proscenium arch and the auditorium is an oblong box (i.e. shaped like a traditional concert-hall) rather than a horse-shoe structure with boxes. With only 450 seats, it can never be economically viable. But it is a treasure everyone should visit at least once. Perhaps it is fortunate that it is far enough off the regular tourist routes to be too popular.

Addendum by EB Clifford has waxed eloquently about the sounds at Drottningholm, but I feel that I must add something, even though I was unable to experience these – I had a fairly dramatic evening in the company of the Swedish police, a well-meaning but somewhat inebriated local girl, and a Swedish friend I hadn't seen since 1968. We were searching for our younger child, John, who specialises in disappearing in foreign places. (Readers may remember reports of our exploits in Regensburg and Vancouver last year.)

Our private tour of the Drottningholms Slottsteater was my highlight of our summer break. I am not a theatre expert and have not been backstage anywhere before, except at a

school play; but the atmosphere was entrancing. I have toured my quota of historic houses and exhibitions of reconstructions, but have never before felt that I was, without any effort of imagination, truly stepping back into times past.

It is built entirely in wood, with papier maché adornments; when you consider that the only lighting for so many years was by candlepower (and the heat that would generated), it is a miracle that such a tinder-box survives. Most of the rooms surrounding the theatre were where the staff lived (there were a couple of more formal reception rooms too); they are now used as dressing rooms and retain the original wallpaper and furnishings, with conspicuous floor-to-ceiling bright ceramic stoves to cope with the winter at this latitude. Do singers still use the chamber pots? The later addition of the elegant *Déjeuner salon* with its view over the English parkland (you could only catch a glimpse from here of the formal French gardens modelled on those of Versailles) was impressive, as was our first view as we stepped into the gloomy theatre itself. The overall dimensions were much as I had imagined, but not the painted marbling nor the great depth of the stage. The location of the elaborate VIP boxes was amusing – their purpose was so obviously for the occupants to be seen, as they couldn't possibly have seen any of the action on stage. A glance at the blue bench seating was comforting, Clifford's night at the opera would not be without some hardship! (In fact, he was quite comfortable, but wondered whether tickets should relate to the width of the purchaser: the row in front of him looked full, then just before the show a man vast-of-beam appeared and had to be squashed in as well.)

But the real revelation was backstage. The technical ingenuity of the machinery was astounding. How did they get everything to work at the right time, quietly, in the gloom without knocking over the candles and setting fire to the lot? It is an understatement to say that there is not much space; machinery and odd bits of set fill every nook and cranny. We were shown the contraptions involved in making waves, descents from the clouds, ascents from below and scene changes possible; the children were more excited by the wind and thunder machines. They loved the feel of the place because it reminded them of one of their favourite types of buildings, windmills; the technology, with all the cogs and wheels, was clearly similar. To this add the resinous smell of a hot wooden building (with 30 machinery operators, not to mention the cast, it must get exceedingly hot during a performance), the gloom and the rigging, with everything operated by ropes and pulleys and an enormous capstan below the stage: you are inevitably reminded of the Cutty Sark and the Victory. We were told that the only parts of the modern theatre that are new are the electric lighting and the ropes. When the theatre was rediscovered, they were fortunate in being able to find a retired theatre hand who had seen how the machinery operated and assisted in sorting out how to thread everything together again. Even moderate-sized ladies in costume must find it difficult getting through the narrow wings to make a graceful entry. The stage itself felt flimsy, and I would have been unable to look up at the audience for fear of treading on a trapdoor: there seemed no way from above to confirm that they were firm. If you ever get a chance to visit this incredible place, don't miss it.

DROTTNINGHOLM: A PLAYER'S VIEW

LYNDA SAYCE

I had the rare privilege of spending a month in Drottningholm, rehearsing and performing Peri's *Euridice*, directed by Jakob Lindberg. The experience was both exhilarating and salutary; the absence of modern technology made us intensely aware of how heavily we habitually rely on it, even in the supposedly purist world of early music, whilst one apparently innocuous and totally authentic requirement had us floundering in panic. It is hard to capture the unique flavour succinctly, so I'll just try to highlight the unexpected.

First of all the place is *dark*; it is lit with tiny electric bulbs which duplicate the lux levels of the original candles, (together with the wobble of the original flames). One learns early on to put things down in a disciplined manner, otherwise you find them by treading on them! The building feels creakily fragile underfoot, but any tendency to tiptoe about disappears when one witnesses a scene change; the small army of lusty stagehands heaving and shoving is oddly reminiscent of a busy warehouse. The backstage area (lit by daylight with a beautiful view of the park) is open and feels cosily domestic, in marked contrast to the rabbit warren of poorly signposted corridors and blank doors one meets in most modern opera houses. Most dressing rooms are equipped with huge ceramic stoves and odd bits of 18th-century scenery are tucked into convenient corners. Playing in the long, narrow pit is initially alarming. Our little band, 13 strong, was seated virtually in line, making both aural and visual contact difficult. The original players would have been ranged on backless wooden benches (some still remain in the pit); we had the luxury of modern high-tech orchestra chairs, each leg individually adjustable, but we also had solid wooden 18th-century style music stands, a little too low and much too vertical for comfort. Our discomfort was increased by the wigs and costumes which are *de rigueur* in this working museum; three layers of heavy wool in a heatwave!

The acoustic is very direct; the raked stage projects the singers' voices straight over the pit - excellent for the audience but terrifying for continuo players. The further back the singer is placed the greater the difficulty. The singers also hear very little of the continuo, a merciless test of pitch sense, and a salutary experience for those used to relying on foldback amplification. However, the acoustic did enable lutenists to play *piano* and be heard (by the audience at least), and for the first time in my career I played a continuo opera without blistering my fingers.

A novel but terrifying delight was the Prologue, which began with the ensemble of five lutes progressing down the raked stage, in costume, playing a *sinfonia* and the accompaniment to Tragedia's introductory verses. Memorising the *sinfonia* was difficult, the accompaniments worse, but the real horror came when we tried to fit movement

and music together. Our conventional training had prepared us badly for this simple task; the daily procession rehearsals commonly proceeded in fits and starts as someone forgot which foot moved next! We were thoroughly shamed by witnessing a military band giving public concerts in the city centre; it not only performed its entire programme from memory but did so whilst engaging in intricately choreographed manoeuvres. It was a tough way to learn that this once commonplace instrumentalist's skill has been totally overlooked in the present early music revival.

Drottningholm reveals the differences between the modern and historical performing traditions. Instruments and voices sound wonderful there and can be used effectively with their natural dynamics, a situation rare in even small modern halls. But with no foldback and with a pit designed to be unobtrusive rather than musician friendly, one needs to listen much more acutely than is generally necessary today and strive for a balance between instruments and voices, and a contact with one's poorly visible, almost inaudible colleagues: a valuable lesson indeed.

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RECORD REVIEWS

CHANT

Gregoriana Denmark: Plainsong from the time of Bishop Absalon (1128-1201) Absalon Six 50' 21"
Classico CLASSCD 131

Two issues ago our opening review was of a CD commemorating an event in 1170, the martyrdom of Thomas Beckett. The year here is the same, but the place is Denmark, and the booklet contains an imaginative account of Bishop Absalon journeying from Roskilde (see p. 18) to Ringsted for the feast to celebrate the enshrinement of Knud Lavard, father of the then king Valdemar, as Saint. (This is not the Knud [Canute] famous for showing his sycophantic courtiers that time and tide waited for no man, who reigned 1019-1035.) Not much early Danish chant survives except in tiny fragments, but an exception is the liturgy for the Passion and the Translation of Knud Lavard (Jan. 7th and June 25th). The propers for these two masses are separated on this disc by three sequences and a hymn from other early Danish sources. The six singers explicitly adopt an eclectic style, making a firm and impressive sound. The booklet has the historical material only in English, but the texts in Latin and Danish. CB

Mass for Peace (Missa pro pace et iustitia servanda) Coro Gregoriano de Lisboa, Maria Helena Pires de Matos dir 68' 37"
Decca 355 499-2

The bold title and dove of peace on the front may be good selling points, but the contents puzzle me: perhaps if I owned a *Graduale Simplex* I would understand. The CD includes two complete *Missae pro pace*, one from the *Graduale Triplex*, the other from the *Graduale Simplex*, each comprising propers and ordinary. There follow the propers from the *Missal do Lorrão*, MS CF/L154 of the National Archive of the Torre do Tombo, a words-only source supplied with music from concordances in the *Graduale Triplex*. Musically, it seems a bit odd to record as an entity a mass that is assembled, presumably quite recently, from items found elsewhere in the *Graduale*. The choir of 16 makes a good sound, a little rougher than the smaller Danish group but none the worse for that; their performance shows some regard to the implications of the pre-quadratic notation in the *Graduale Triplex*. CB

MEDIEVAL

En attendant: L'Art de la citation dans l'Italie des Visconti, 1380-1410 MS: Mod, Est. α. M. 5,24 Mala Punica 53' 05"
Arcana A 23

One piece each by Philipoctus de Caserta, Conradus de Pistoia, Anthonello de Caserta, Bartholomeus de Bononia, Anthonello de Caserta, Johannes de Janua, Johannes Ciconia & Conradus de Pistoria

This is the disc whose loss I confessed in May. It has finally emerged, and I have been puzzling over it for several weeks. It doesn't suffer from the problems I mentioned in Mala Punica's Boston concert in our last issue (p. 10). This has four singers, of whom Jill Feldman is the best known. Two aspects worry me; the laid-back movement and the compulsion to put the pitch so high. They seem to accept the argument of the inability of the technology of the time to produce low instruments, but reject the English a-capella heresy and instead push up the voice lines to make room for instrumental accompaniment beneath. The notes eschew such elucidation for a literary approach, which will convince the reader that poets, composers and performers have all thought deeply about what they are doing. Recommended, despite doubts, but I'd love to hear what our medieval specialist readers think. CB

15th CENTURY

Ockeghem Missa De plus en plus & Chansons Orlando Consort 72' 42"
Archiv 453 419-2

Aultre Vénus, Mort tu as navré, O rosa bella, Prenez sur moi, Presque transi, S'elle m'amera, Tant fuz gentement

In this Ockeghem year the mass *De plus en plus* has been recorded by several English ensembles, the present performance being distinguished in its use of four solo voices and its radically authentic French pronunciation of the Latin text, in which most of the concluding consonants are surprisingly but convincingly silent. The seven chansons are pleasantly sung, but to my ears the Orlando Consort doesn't quite amount to the sum of its excellent parts, all of whom make splendid contributions to other leading groups, and at times I find the recorded sound here a bit unremitting. David Fallows makes a lucid contribution in the booklet and the visual presentation is handsome, but this is a rather monotextural disc I shall dip into rather than play end-to-end.

D. James Ross

My Fayre Ladye: Images of Women in Medieval England Lionheart 60' 09"
Nimbus NI5512

Music by Browne, Cornysh, Dunstable, Pygott, anon & Sarum chant

When I was at school, the middle ages ended in 1485 with the accession of Henry VII. Apart from the chant and the Dunstable (here without a P), most of this comes from after that date. The idea of mixing Marian chant and polyphony with secular songs about women is an attractive one and this is an enjoyable anthology. It might, however, have been more fun if the tone of the secular pieces had been caught better. A little more of the feel of the rugby song would not have come amiss; try replacing the verb in 'Who shall have my fayre ladye... Under the levys grene?' with a

synonym with the same number of letters! Even the religious carol *Quid petis* needs a stronger contrast between the modern-sounding Latin refrain and the more archaic English verses. Nevertheless, this is an impressive debut for a young American group with a flair for programming as well as singing. CB

16th CENTURY

Gabriel Tedesco: Late Works by Giovanni Gabrieli from German Sources Musikalische Compagnie, Holger Eichhorn 63' 58"
cpo 999 454-2

Ascendit Christus a12/17, *Audite coeli* a12, *Audite principes* a16, *Deus in nomine tuo* a8, *Domine Deus meus* a6, *Exultet iam angelica turba* a14, *Hic est filius Dei* a18, *Hodie Christus a mortuis* a12, *Timor et tremor* a6; *Canzon I-V* (1615)

Giovanni Gabrieli's reputation spread north rather than south and it is there that unpublished works can be found, especially at Kassel. This CD collects the major ones, the most significant omission being *Dulcis Jesu*. But that has a text that is definitely Venetian, while the learned but convoluted note suggests that some of the MSS contain contrafacted northern texts in which Jesus replaces Mary; the texts sung, however, have not been altered. With these nine motets (a few unknown to me, but mostly ones we have published) are the smallest five of the 1615 Venetian instrumental set. The music is not inflated by choral intrusions and the performances are fine in duple time, but triple sections have an annoying stress on the first of every bar. Luckily triple time is rare, so Gabrieli enthusiasts should certainly buy this. CB

Gervaise Danceries Ensemble Musica Antiqua, Novus Brass Quartet, Christian Mendoze dir 54' 22"
Claves CD 50-9616

I feel I have been caught up in a time-warp, with a whole disc of dances from the 1550s, arranged in suites but each piece having a different scoring. All are beautifully played, but what may have been exciting in the 1960s is old hat now. Perhaps I'm getting senile, but I can't hear the enthusiasm of the *Reservata* or *Munrow* players here, and neither of them went in for such fancy instrumentation; the imagination here is at its widest in *Pavane de la Guerre*. The main use of this disc will be for getting a renaissance ambience at a party or fete. CB

Victoria Devotion to Our Lady The Sixteen, Harry Christophers 52' 16"
Collins Classics 15012

Missa Salve a8, *Alma Redemptoris mater* a8, *Ave maris stella* a4, *Magnificat* a8, *Regina caeli* a8, *Salve Regina* a8

This disc contains some of my all-time favourite music – the double-choir Marian

antiphons and Magnificat of Victoria, still all too neglected. There is also the late eight-voice mass based on the *Salve Regina*, a model both of compactness and of early baroque sonority. All are given very sympathetic and beautifully-tuned performances, if a bit understated. There is a reluctance at times to indulge in some of the wonderful lines and the tempo is pushed on too much now and then, particularly in the Magnificat. This is music which needs lots of time to breathe and, I think, for the occasional wallow. That said, there are some exciting triple-time sections and some wonderful moments generally – definitely a must-buy, and more is promised. *Noel O'Regan*

Officium de Cruce Voces Æquales 75' 02"
Fono FA-022-2

Compère *Crux triumphans*, *Officium de cruce*; Josquin *O Domine Jesu Christe*; Rore *Miserere*, *Responsoria* + chant.

Six voices (ATTBarBarB) impressively sing a group of sombre pieces for Holy Week. The liturgical information is somewhat confused, apart from being difficult to read (black on grey, while the list of pieces on the box is even worse with white on brown). It is, however, well worth persevering since the performances are worthy of attention, the ensemble having a distinctive timbre that I presume is Hungarian. I'm not sure if 'enjoy' is the right word, but this is certainly a disc of enormous interest. I was puzzled by the opening Josquin, which rattled through at a fluent speed but then changed to double time for the last 10 bars despite the lack of any mensuration change. *CB*

ENGLISH ANTHOLOGIES

Ben Jonson's The Masque of Oberon; music by Ferrabosco II, Robert Johnson, et al. Musicians of the Globe, Philip Pickett
Philips 446 217-2 49' 54"

Shakespeare's Music: Songs & Dances from Shakespeare's Plays Musicians of the Globe, Philip Pickett 68' 35"
Philips 446 687-2

Each comes with a 63' 54" bonus disc with extracts from the first 7 issues of the series.

Oberon does not survive as a complete score: in fact, since different sections were provided by different ensembles with their own composers, it is unlikely that such a thing ever existed. So it is not surprising that the music exists in a very fragmentary state. The completion of missing parts, and a certain amount of fresh composition, has been skilfully done by Peter Holman. I was surprised that one item that I have had in my head for perhaps 20 years as a typical masque tune appeared from the booklet to have been composed by him, but the booklet exaggerates. If I have any complaint it is that some of the string playing sounds a bit suave in comparison with the Parley of Instruments disc reviewed below. But it is marvellous to have on disc a whole masque, complete with ten lutes and, for once, the legitimate use of a choir in secular vocal music. A video would, of course, have been better, but who could afford to sponsor it? I

suspect that were it proposed now, even a recording like this would have no chance of approval. For those attending the Court performance in 1611, the music may not have been the major feature. The listener will need to use his imagination to the full to put the exciting sounds (in accord with the extant scoring information) into the extravagant visual and lost social contexts.

The other disc offers eleven songs linked to Shakespeare plays together with relevant instrumental items. Its weakness is the eight verses (9' 51") of *The poor soul sat sighing*, sung too artfully and expressively for my concept of a narrative ballad. On the other hand, the full *Farewell, dear love* works (I'm surprised that the link with *La doune cella* isn't taken up to give a related instrumental piece). I have even less belief than before that *O mistress mine* could have been sung to the Morley tune and have similar doubts about *It was a lover and his lass*. It is sung by two pages in the play, but Morley's setting isn't a duet, and alternating and singing in unison feels anachronistic; I wonder if Libby Crabtree and Rachel Elliott (who make a good job of it) would take it as a compliment to be compared to 'two gypsies on a horse'. This makes an agreeable collection, enjoyable in its own right as well as a useful aid to lighten the task of school-teachers faced with compulsory Shakespeare. Who are the Musicians of the Globe? Perhaps too many to number in the Masque, but the song disc has a picture of only six, who could have been captioned. *CB*

Crye: musical tears and meditations from the English Golden Age Concordia 66' 54"
Metronome MET CD 1020

Music by Holborne, Hume, R. Johnson, W. Lawes, Stonings, Sumarte, Tallis, Tye, Weelkes; also booklet with poem by Glyn Maxwell and *Woodcuts War* by Käthe Kollwitz

This is a fine anthology, with a centre-of-gravity rather earlier than the Jordi Savall disc reviewed below, though both feature Hume and his lyra music. The playing here is perhaps more English, but not in any way inadequate in its expressivity, and those who find Jacobean fantasies rather more enjoyable to play than to listen to will be pleased to find that the programme avoids them. I'm not sure if I find the 1990s poem or 1920s illustrations particularly apt for the music; but the poem isn't recorded, so you can enjoy the music without it. Congratulations to Metronome for the imagination shown in producing this multimedia package but resisting the temptation to force the separate constituents too closely together. However much I might like the poem, I would not want to hear it as often as the music (and this is the disc I have played most often this month), so confining it to the printed page shows commendable circumspection. *CB*

A Handfull of Pleasant Delites: Elizabethan Ballads & Ditties Circa 1500, Nancy Hadden
ASV CD GAU 163 65' 05"

If for nothing else, get this for Mhairi Lawson's singing, much more full-blooded than one often gets with this sort of ensemble

and with the added attraction of her Scots accent. That may not be relevant to *Green-sleeves*, but there is so strong a Scottish element in the programme that at times the listener may wish that the texts were translated (though they are easier to understand by listening than by reading – now there's an unusual compliment to a singer!) I could have done without the Van Eyck variations, not through any aversion to Van Eyck but because they are from between 50 and 100 years later than the rest of the music here. Some may also find the lyra music a bit lugubrious (well played by Erin Headley, of course, but not to everyone's taste). Other members of the group, mostly with solos, are Steve Player, Jacob Heringman, Vanessa Coode and Lucy Carolan, all of whom join to bring us a fine cross-section of 16th-century popular music. But when was Elizabeth queen of Scotland? No wonder there's a referendum! *CB*

Musique of Violence: Dances, Fantasia and Popular Tunes for Queen Elizabeth's Violin Band The Parley of Instruments Renaissance Violin Consort, Peter Holman 59' 34"

Hyperion CDA66929

Music by Blankes, Byrd, E. Johnson, Lassus/Rognoni, J. Lupo, Morley, Parsons, Strogers, Woodcock & anon

This is more homogenous than the Circa 1500 disc in that it focusses on one ensemble, the violin band of one violin, three violas and bass violin. (Only in the remarkable *De la Court* by Parsons and the last group of popular tunes is the ensemble 2+2+1.) The music ranges from the anon dances of the Arundel part-books of c.1560 to the tunes in the Wigthorpe MS of c.1610, complete with the canonic clash in *My Robin*, which cannot be sanitised by any plausible emendation. It's a repertory of which I am fond, though I understand that it may sound a little drab to others. It is one of the discs we played in the car on our trip to Drottningholm; as with the lyra music on the Circa 1500 disc (luckily she did not hear *The Spirit of Gambo*), my wife was far less enthusiastic than me. If you don't share her tastes, this is highly recommended. *CB*

The Spirit of Gambo: English Consort and Solo Viol Music 1570-1680 Hesperion XX, Jordi Savall 77' 38" (rec. 1980-97)
Auvidis Fontalis ES 9913

Music by Coprario, Corkine, Dowland, Ferrabosco II, Gibbons, Hume, Jenkins, Locke, Purcell, Tye & anon.

A generous sampler extracted from the numerous recordings of English viol music made by Savall and his group over a period of 15 years from 1980. It's well worth having, if only to hear a non-English approach from a great player with an individual approach to a repertoire so familiar to English viol players and listeners. Fantasies by Tye, Coprario, Gibbons, Jenkins, Dowland and Purcell, the lovely suite in D by Locke, lyra viol solos by Ferrabosco, Corkine, and, inevitably, Hume, played with occasional touches of eccentricity (more than a touch in the Jenkins), but never less than brilliant.

Robert Oliver

Elizabethan and Jacobean Music Alfred Deller, Desmond Dupré lute, Gustav Leonhardt *hp*scd, Nikolaus Harnoncourt *vdg* 48' 06"

Vanguard Classics 08 5094 71 (rec 1954) ££ Music by Bartlett, Campian, Dowland, Farnaby, Jenkins, Morley, Johnson, Parsons

Music of Henry Purcell, John Jenkins and Matthew Locke Alfred Deller, Gustav Leonhardt *hp*scd, Nikolaus Harnoncourt *vlc*, Leonhardt Baroque Ensemble 52' 42" Vanguard Classics 08 5104 71 (rec 1954) ££

As with previous Deller releases, what I find particularly fascinating is the company Deller kept. It was not till around 1970 that Leonhardt and Harnoncourt recordings began to circulate at all widely in England, yet here in 1954 Deller chooses them to accompany him, along with the lutenist Desmond Dupré and a viol consort, three of whom are named as Eduard Melkus, Alice Hoffelner and Nikolaus Harnoncourt (who was the fourth?) Having had a period of disenchantment with the Deller sound, I enjoyed the singing here more than the viols, though so often the speeds don't work. This is obvious with the galliard songs *If my complaints* and *Can she forgive my wrongs*, which are strangely remote from the dance. In the slow songs, the prolongation of the last note can lead to an ugly lack of control when it ends. But there is an expressive power that overcomes the breaks of verbal continuity. I don't normally check timings, but Farnaby's *Up tails all* (wittily played by Leonhardt) lasts 5' 57", not 1' 38". CB

17th CENTURY

Biber Violin Sonatas Michael Sand *vl*n, Phebe Craig *hp*scd, John Dornenburg *vdg* 54' 53" KATAstroPHE 9606003

Biber *Rosary Sonatas* 1, 10, 12, 14; *Sonata* 6 (1681); Froberger *Toccata* III, IV, VI (1656); Richter *Toccata & Capriccio* in d

According to the booklet, Michael Sand was praised by Isaac Stern as 'a most convincing argument for the Baroque violin'. Having been captivated by his performances of Biber, I readily agree. From a different perspective, I find his playing accomplished and polished: anyone who can ornament the Mystery sonatas in double stopping deserves an award – to do it with taste is all the more noteworthy. He is well teamed. The gambist is no musical wallflower; when the bass line has something to say, it will be heard eloquently, while the harpsichordist fills out harmonies and provides counter-melodies effortlessly. Anyone confused by my sitting on the fence over Froberger will be relieved that I enjoyed Phebe Craig's performances: relatively straight tuning and dynamic playing certainly helped. There are also two keyboard pieces by F. T. Richter (seven years Biber's junior and an organist at the Imperial court in Vienna), which are thoroughly enjoyable too. BC

Buxtehude Kantaten Barbara Schlick, Monika Frimmer, Michael Chance, René Jacobs, Christoph Prégardien, Peter Kooy SSAATB, Knabenchor Hannover, Amsterdam Baroque Orchestra, Ton Koopman 447' 03" (4 discs) Erato 0630-17758-2 ££ rec 1987/8

BuxWV 6, 12, 29, 33, 39, 43, 44, 46, 51, 52, 56, 62, 64, 72, 77, 79, 110; *Membra Jesu nostri* BuxWV 75

This comprises a three-disc box of cantatas in a slip-case with the *Membra*. I'm sure that Buxtehude enthusiasts who were around when they appeared will have them already; if not, snap them up as a valuable survey of a repertoire that was strangely making some headway until the early-instrument revival somehow directed attention elsewhere. I'm not sure if my enthusiasm for these performances is quite as great as Robert Oliver's for the Kirkby recording of solo cantatas in our last issue (sadly, there will be no follow-up from that team), but this is certainly a set to have. CB

Geoffroy Music for Choir and Organ Le Concert Spirituel, Hervé Niquet *org* & *cond*. Naxos 8.554657 £ 64' 29"

Ave Regina, *Magnificat*, *Memento*, *Messe pour les fêtes doubles*, *Regina coeli*; *Symphonie pour trois violes*, *Dialogue pour le clavecin et les violes*; misc. secular kbd pieces.

A welcome addition to the increasingly impressive Naxos catalogue. The organ playing is fluent and suitably 'French' – that curious and characteristic mixture of 'le bon goût' and out-and-out frivolity. The 1699 organ at Église de Seurre, Bourgogne by Julien Tribuot, restored in 1985 by Aubertin, allows for all the colours of the French classical repertoire. It is in the music that the curiosity lies; the booklet is rather too emphatic about the 'facts'. The MS is anonymous and, if it is by Geoffroy, it is by no means certain that it is Jean-Nicolas Geoffroy; but if it is, I would challenge the assumption that he was a pupil of Lebègue – on the evidence of these pieces, the style seems far closer to Nivers. What is unique in this manuscript is the inclusion of 4-part faux-bourdon of the *alternatim* chant versets for a number of the pieces – two of which are included on this CD, though it is by no means certain whether these were intended to be sung in four parts or if they were organ continuo accompaniments to a solo voice. This CD takes the four-part approach, and uses a large continuo group of theorbo, serpent, violone, harpsichord, theorbina and positive organ. In *Memento Domine David*, the violent strumming of the continuo group is a bit much. The simpler chant *alternatim* verses, including a complete mass, are well handled and, although the organ and sung verses were recorded in different places, the engineering and acoustic balance is sound. There are nine short organ solo fillers from an anonymous harpsichord manuscript also attributed by some to J.-N. Geoffroy – nice as they are, there are also more organ and choir pieces that could have been included. Andrew Benson-Wilson

Marais La Gamme; Sonate à la Marésienne London Baroque 47' 00 (rec 1982) £ Harmonia mundi *musique d'abord* HMX01105

Reissued from 1983, this is good value, despite the rather miserly 47 minutes of music. Why didn't they include the *Sonnerie*, from the same publication, to make up the time? This virtuoso music demands full-

blooded virtuosity from its performers. Marais' invention is at its most exciting in these mature works of genuine originality. *La Gamme* runs for more than 30 minutes and the ideas spring out at you, fresh and enjoyable, and very well performed here.

Robert Oliver

Monteverdi Vespers (1610) Chiaroscuro, Choir of the Italian Service of Swiss Radio, Sonatori de la Gioiosa Marca, Theatrum Instrumentorum, Nigel Rogers 98' 23" Tring Authentika AD006 2 discs £ Also includes *Magnificat* a4, 1641

There is no shortage of things to write about the Vespers, so it is extraordinary that, among half-truths about liturgical practice, the booklet includes a paragraph suggesting that *Duo Seraphim* should be placed at the end which then has to be contradicted by a paragraph explaining why the recording preserves the order of the 1610 print (except for the utterly unliturgical decision to end with the hymn). There are oddities about the performance, too; *Lauda Jerusalem* is down a tone (better than at notated pitch) and the *Magnificat* is partly as notated, partly down a fourth. How were musicians performing from the 1610 part-books meant to know what to do if such decisions were made on arbitrary criteria? A convention can't operate without some consistency. I don't understand why the bottom Ds of *Et misericordia* are impossibly low whereas those of the similar passage in the *Gloria* a7 are acceptable. In other respects, this is a performance that would have been enjoyable as a concert but does not stand comparison with the recorded competition. If you want a version with choir (sometimes doubled by instruments) rather than soloists and don't like the Gardiner style, this may be attractive. But I found it inexpressive in comparison with the mostly-amateur performance conducted by Philip Thorby in which I took part a couple of weeks ago. Byrd's phrase 'fram'd to the life of the words' must always be in the mind of Monteverdi singers and conductors. I found the non-expressive *Lauda Jerusalem* imposing in its way, but the antiphony of *Nisi Dominus* can be so much more shapely than here. There is some impressive instrumental playing. But Nigel Rogers, who has been the model Monteverdi tenor for so long, doesn't seem to have been able to get the best out of his singers (Marco Beasley, for instance, is distinctly under his usual excellent par). I would guess that an acceptable one-off performance from a small radio station has been given inappropriate exposure because the tape was made available cheaply. CB

Posch Harmonia Concertans, 1623 Salzburger Hofmusik, Wolfgang Brunner 64' 33" cpo 999 374-2

I suspect that readers, like me, will know Posch only for his dance music (1618 & 1621). His *Harmonia concertans* was published in 1623, soon after his death, and contains 42 concertos for one to four voices with continuo (Posch is very insistent that they are not performed without), six with further instruments. This disc, containing

27 of them, is impressive for the quality of both music and performance. A pool of eight singers is called upon, all stylish, with varying continuo shared between theorbo, harp, organ and harpsichord. If you like this sort of music (Posch explicitly sets himself in the tradition of Viadana), don't hesitate to acquire a copy. It is boring that the booklet has Wolfgang Brunner's discography three times: I would have welcomed another facsimile of the 1623 print, perhaps of the list of titles. CB

Purcell Dido and Aeneas The Scholars Baroque Ensemble 57' 48"
Naxos 8.553108 £

I can't recommend this, unfortunately. There are other good recordings, and despite the cheaper price this one doesn't compete. The instrumental playing is never less than competent, but it only becomes really beautiful in the accompaniment for the *Lament*. This puts Kim Amps' performance into a curious light, because she sings it as though she's being accompanied by the Academy of St Martin in the Fields. She's certainly a good singer, but her tone and style are quite different from that of the instrumentalists. There are some nicely stylistic performances, such as *Fear no danger* and the Sailors' Dance and Chorus, and I applaud the vigour and theatricality; but the good qualities are in the minority. Aeneas (the wimpiest hero in opera), sung by David van Asch, sounds as though he caught a cold in the storm: perhaps his overall responsibility for the performance hampered his singing.

Robert Oliver

Purcell The Fairy Queen & The Prophetess: orchestral suites Le Concert des Nations, Jordi Savall 62' 53"
Auvadis Fontalis ES 8583

There are a few liberties here and there – transverse flutes, and use of a contrabass – but overall this is a very enjoyable recording: wayward, but less so than I expected. With instruments at a tone below $a=440$ the sound is mellow and relaxed. There is lovely strongly-directional phrasing and plenty of brilliant playing which makes it gripping listening. Not everything works. *If Love's a sweet passion* is played as a violin solo with lots of rubato, overstating the case too much for my taste; but I loved the theatricality of it, particularly in the Symphony for the 4th Act. Robert Oliver

Ohhh... Henry! Songs of Henry Purcell Susan Rode Morris S, Phebe Craig *hpscd*
Donsuemor DSM20601

I was a bit put off by the arch title, but good singing would have changed my initial impression. *Bess of Bedlam* makes a good start, but turns out to be the best singing on the recording. Susan Rode Morris has a nice voice, well controlled in soft singing, but control diminishes as her dynamic increases: vowel sounds, tuning, vibrato and focus of tone, especially in her top notes, all suffer, *The Blessed Virgin's Expostulation* particularly. In the end awareness of these technical

defects outweighs enjoyment of some nicely-sung songs and well-played harpsichord solos.

Robert Oliver

Vallet Le Secret des Muses Eugène Ferré, Jérôme Blum, Brian Feehan, Pascal Monteilhet lutes 62' 47"
Auvadis Astrée E 8951

To the best of my knowledge, this is the only recording devoted to Vallet's solo lute music, and a very welcome one it is. Vallet was a French lutenist who spent most of his working life in Amsterdam. His music is very varied and of the highest quality: *Passamezzi*, *Fantasias* and *Pavanes* rub shoulders with the newer *Allemandes*, *Ballets* and *Courantes*; there is much use of chanson and ballad tunes from France, Holland and England, and the wonderfully subtle lilt of the early *stile brisé* pervades much of the disc.

Ferré's playing is elegant and assured, handling both the rapid divisions and the more baroque textures of the *brisé* pieces with ease. Vallet's music ought to be better known, and Ferré pleads an excellent case. The famous quartets have been recorded several times before, but they add useful variety of sound to this programme and are played with great spirit. My only quibble is that there is a mismatch of acoustic between them and the solos, no doubt intended to boost the already impressive resonance of the four lutes. Instead it gives the rather disconcerting impression of popping into a much larger bathroom for each of the ensemble items! But this is a minor point and should not dissuade anyone from buying this very attractive disc. Lynda Sayce

Amor Roma: Roman cantatas c. 1640 Suzie Le Blanc, Tragicomedia 74' 19"
Vanguard Classics 99140
Music by Caprioli, Carissimi, Eustachio, Kapsberger, Mazzocchi, Michi, L. Rossi & anon.

This disc, whose major contributor is Luigi Rossi, arrived appropriately at the Boston Festival, where all its performers except the harpsichordist were involved in his *Orfeo*. Nicknamed (I think by Jack Edwards) 'Suzie in her white bath-robe', it attracted attention for its content as well as its cover, and is an impressive demonstration of the wealth of neglected music in Rome at this period and in these performers' ability to understand and project it. The predictability of the grounds, of which Rossi and his contemporaries were so fond, is a backdrop against which singer and accompanists enjoy a delightful play of passion and music of division. Highly recommended. CB

Consonanze stravaganti: musica napoletana per organo, cembalo e cembalo cromatico Christopher Stembbridge 67' 49"

Ars Musici Freiburger Musik Forum AM 1207-2
Music by Gesualdo, Lambardo, de Macque, Mayone, Salvatore, Stella, Strozzi, Trabaci

I have praised Stembbridge's playing before in *EMR*, and do so again. There are few keyboard players capable of endowing a performance with such musicality, delivered through such sensitivity of touch and

articulation. Listen to track 10 (a sensual Elevation Toccata by Strozzi) and to the opening track (de Maque's *Capriccio sopra re fa mi sol*) – a wonderfully dramatic start to the CD. Stembbridge's specialisation in the Italian baroque repertoire is an ideal vehicle for his interpretative skills, here focussed on that astonishing outpouring of harmonic intensity and emotion from 16th/17th century Naples. The complex tonalities are interpreted through a mean-tone tuned organ and two harpsichords, one with two split semitones per octave and the other so fully chromatic that not only is every black key split, but there are also keys for E \sharp and B \sharp – 19 notes to each octave. The joy of non-equal temperaments may be the purity of the sound of the good keys, rather than by the clashes of the 'bad' keys, but it is those scrunchy harmonic thunderflashes that add so much to this Neapolitan repertoire: on the chromatic harpsichord, they sounded rather too pure and sanitised. The organ is new to me, but responds beautifully to Stembbridge's touch. The addition of birdsong from around track 14 onwards is a delight – and the engineers thoughtfully kept it running through the track breaks. I will treasure this CD.

Andrew Benson-Wilson

Queen of Heavenly Virtue: Sacred Music for Queen Henrietta Maria Concertare: Rachel Elliott, Katy Yansey, Robin Blaze, Rodrigo del Pozo, Nicholas Durndall Smith, Graham Dinnage SSATTB, Lynda Sayce *chit*, Jonathan Wainwright *org & dir* 78' 42"
Isis CD023

G. B. Aloisi *Quid mihi est in caeli a3*; Grandi *Missa a4*, *Ave sanctissima Maria a2*, *Domine ne in furore a4*, *O dulcis virgo a2*, *O quam gloriosa a2*, *O quam tu pulchra es a3*, *Obaudite me a4*; F.M. Marini *Anima mea liquefacta est*, *O vos omnes*; T. Merula *O nomen Jesu a2*; Rovetta *Quam pulchra es a2*; anon (BL 31479) *O Maria quam pulchra es a1*, *Salvator mundi a1*

There is no clue until one has wrestled with the polythene wrapping and extracted the booklet that this is primarily devoted to Grandi – nearly fifty minutes, plus almost half an hour's music by other Italian composers of the time. His four-voice Mass from 1610 (the one published by Annie Bank, though the editions for the CD are new) is spread through the disc. The singers seem to be trying to show that they have escaped from their Oxbridge choral backgrounds and the full sound of the opening tutti is rather a shock. The solo/duet singing (the predominant textures) is more successfully outgoing and presents this repertoire persuasively. This does, of course, make sense just as an anthology of Italian motets, but there is added point in the connection with Oxford in 1642-3, and it nicely complements the director's book (see review on p. 3). CB

The much-publicised decline in the CD industry is not evident from the number of new releases reviewed here, even though we have held some over till next month; and we already have a large and varied selection of new releases to send out to our reviewers.

LATE BAROQUE

Bach Organ Miniatures Christopher Herrick
156' 06" 2 CDs
Hyperion CDA67211/2
BWV 533, 535, 539, 549a, 550, 551, 561, 563, 566,
568, 569, 570, 575, 576, 577, 578, 583, 585, 586,
587, 588, 589, 590, 802-5, 1027a, 1079 a3 & a6

This CD is mistitled. Although it includes some shorter pieces, the main focus is on the wonderful organ music that Bach wrote early in his life. Far too often overlooked as being early studies or foretastes of developments in his musical style, I have long felt that some of these pieces are works of real genius. Herrick continues his love affair with modern Metzler organs; tonally impressive as they are (this one is in Rheinfelden), I wonder if greater insight into the performance implications of this music might be gained by using organs of the Bach period. Herrick plays with verve and panache: his meticulously pronounced and rigorously applied articulation, reinforced by a consistently emphatic touch, is best suited to the gutsy *pleno* pieces. I wasn't too comfortable with some of the added ornamentation and would question the choice of an ear-splitting cornet stop for the lyrical third section of the *Pastorale*. A CD for the organ enthusiast.

Andrew Benson-Wilson

Barthélemy de Caix Six Sonatas for Two Pardessus Duo Guersan 60' 51"
Dorian Discovery DIS80150

This is a little gem. The pardessus de viole has been largely neglected because its repertoire has been underestimated. It was mostly played by ladies (for whom the violin was regarded as unseemly) and the music recorded here amply demonstrates that those ladies required something more than jingles for their toy. The music is galante in style and very Italianate (though its musettes and tambourins remind one instantly that it is French); it requires a very good technique, and could never be played by the sort of vapid dilettantes that an ignorant mind might imagine. The result here is 60 minutes of delight: beautiful playing, rising to levels of virtuosity and expressiveness, with surprising variety to keep you listening, and sumptuous tone from the two original Guerson instruments.

Robert Oliver

Caldara Missa ex F; Arbesser Stabat mater; Prustmann Miserere Ludmila Vernerová-Nováková, Virginie Walterová, Lubomír Vraspir, Zdeněk Harváněk *SmSTB*, Prague Chamber Chorus, Music Bohemica, Jaroslav Krcek
Panton 81 1180-2

This issue (dated 1992) is subtitled *The music of the Schwarzenbergs' archives*. Like most affluent families, they had several homes and delighted in the latest music. These three works, two by composers most of us have not even heard of, are from the archives at Cesky Krumlov. The Caldara mass has no solo movements as such (the *Benedictus* is almost a self-contained duet);

instead, solo voices appear in the middle of extended choral movements. The others (although they are tracked as single works) do have short movements, one with a quite attractive violin solo. The soprano soloist sounds as if she'd be at home in a top-class Rameau role, the tenor and bass project well, while the mezzo, with a suitably dark voice for the penitential pieces, struggles a bit in the cheerier mass. The orchestra is strings only and plays without drawing attention to itself. Interesting repertoire (as always with the Czechs). BC

Couperin Chamber Music for the King Charivari Agréable 78' 31"
ASV CD GAU 159

F. Couperin *Les Dominos (Ordre XIII) Concert: 8 dans le Gout theatral, Suite 1 in e (Pièces de Violes), La Couperin; Caix d'Hervelois La Couperin; Forqueray La Couperin; Siret Passacaille dédiée a M. Couperin*

This exceptionally well-filled disc explores the sound world of Couperin's chamber music, going to the edge (and sometimes, perhaps, over it) of the range of performance practice possibilities in the terms of the instrumental timbres used. In particular, it seems unlikely to me that the composer would have expected or wished to hear either the organ assume so much prominence as a continuo instrument in his ensemble music or quite so much of the harpsichord and theorbo in combination, though he does mention them as alternatives.* Having said that, it is only right to emphasize that what is done here is done supremely well. Susanne Heinrich's viol playing is wonderful – expressive and declamatory as required – and in combination with the theorbo (Lynda Sayce) provides my highlight, the simple yet noble *Sarabande* at track 21. Appropriately, the recital ends with three tributes to Couperin from his contemporaries as well as his own self portrait, an imaginative piece of programming to round off a fine, if provocative, recital.

David Hansell

* The player, Kah-Ming Ng, is researching on continuo practice, so he may know more than us. CB

Handel Water Music, Music for the Royal Fireworks London Classical Players, Roger Norrington 68' 40"

Virgin Veritas 7243 5 45265 2 7

Handel Water Music; Telemann Overture in C (Wassermusik: Hamburger Ebb' und Fluth) The King's Consort, Robert King 69' 55"
Hyperion CDA66929

Norrington's return to familiar waters after excursions to the more distant shores of Wagner and Bruckner is a distinguished one. These are truly festive and fresh performances of Handel's most famous occasional pieces, with resplendent playing spaciouly recorded. So impressive indeed is the *Fireworks Music* that one almost wishes Norrington had been able to do the big wind band version, while the *Water Music* is about the best version I've heard since Pinnock's Archiv disc (I don't know the Dombrecht recording that BC was so enthusiastic about in May).

By contrast King's version is a disappointment, a strong aura of the routine hanging

over the proceedings. One need only compare the two readings of the *Lentement* from the D Major Suite, Norrington flowing and pointed, King's fatally undermined by soggy rhythms and the dragging tempo. The latter is not aided by an uncharacteristically unbalanced Hyperion recording that is far too bass-heavy – I had to use the bass control for the first time in ages. The Telemann brings no improvement and one wonders if mid-January blues (the recording was made on the 13th and 15th this year) affected the sessions. Norrington's barge is certainly the one to be aboard.

Brian Robins

Air, Fire and Water: Music by Handel Badinage 65' 39"

Meridian CDE 84353

Sonatas in D (HWV 371, fl), F (HWV 363a, ob), a & F (HWV 362 & 369, rec); *Fireworks Music & Water Music* III fl; 3 arias from *Rinaldo* rec; *Overtures to Rinaldo & Scipione* hpscd

It's a pity that this disc begins with the *Fireworks Music*: the joke of hearing it on recorder and harpsichord wears thin and the harpsichord isn't really a substitute for the orchestra in this context. (Could the keyboard player be supposed to know the full score and fill in the the missing orchestral texture when there were no recordings or full scores for comparison?) Without an independent treble instrument, though, the harpsichord functions very well in Handel's solo keyboard versions of two overtures. Otherwise we have attractive performances of wind sonatas, particularly useful for those who want variety rather than a whole disc of music for one solo instrument. There may be better CDs if you want all the solo sonatas, but this is more than satisfactory if you prefer a varied selection. CB

Marcello Sonatas Op. 2 Accademia Claudio Monteverdi Venezia, Hans Ludwig Hirsch
vol. 1 ARTS 47211-2 Sonatas 1,2,4,6-8 57' 57"
vol. 2 ARTS 47214-2 Sonatas 3,5,9-12 52' 13"

This pair of discs manages to delight and frustrate more than any I've reviewed lately: here are twelve standards of baroque chamber music repertoire (the numbers given above are from the Sala print and its Roger impersonator: the covers confuse matters by meticulously detailing the Walsh numbers, but listing each piece with the two in no particular order), played on recorder, flute and violin with accompaniments from cello, chitarone, harpsichord and organ. There's even one sonata with multi-stopped cello continuo (quite innovative for a 1986 recording). So far, so good. Unfortunately, the recorder player is the only melodist worth listening to (the flautist is far too breathy and the violinist's tone is weedy and intonation is poor) and, despite some momentary glimpses of brilliance, the continuo team lacks the consistency to carry off the set of 12. The notes are puzzling: after a little bit about Marcello and the prints, it becomes a discourse on how the sonatas should be played, in the form of a lecture on rhetoric. I also wonder why a group consisting of no more than three musicians at any time needs someone called a 'conductor'. BC

Italian Flute Concertos Jed Wentz, Musica ad Rhenum 72' 20"

Vanguard Classics 99084

Albinoni in G, Ferrandini in e, Galuppi in d (2 fl), Giordani in C op. 3, Tartini in G, Vivaldi in D RV 783

Quantz Flute Concertos Rachel Brown, The Brandenburg Consort, Roy Goodman 76' 06"

Hyperion CDA66927

Nos 5, 29, 216, 256, 290 (QV 5: 263, 75, 25, 224, 200)

Musically the content of both of these discs is outstanding: the revival of such neglected repertoire boosts the stature of the flute as a true concerto instrument, particularly in the hands of these fine performers. The concertos by Ferrandini and Giordani on Musica ad Rhenum's Italian disc are highly original pieces well worth investigating, although Jed Wentz's flamboyant and complex cadenza passages seem to belong stylistically in the next century. Rachel Brown's cadenzas for the Quantz concertos are interesting but less idiosyncratic, offering an altogether more subtle approach. One unusual and very attractive feature on this disc is the use of *fortepiano continuo* in some later, Sturm und Drang works. Overall the latter recording offers more tonal flexibility without losing any sparkle, but both have a great deal to offer.

Marie Ritter

Checking the numbers for the heading drew my attention to a weakness of the Quantz catalogue that I missed in my review in *EMR* 31: although the original catalogues, whose numbering is used on the discs, are reproduced in QV, there is no concordance table from them to QV's own numbering. CB

Telemann Der neumodische Liebhaber Damon, TWV 21:8 Mechthild Georg, Ann Monoyios, Camille von Lunen, Stéfanie Smits SSSS, Erik Biegel T, Gotthold Schwarz, Carl-Christof Gebhardt, Michael Schopper BBB; La Stagione Frankfurt, Michael Schneider 189' 11" 3 CDs
cpo 999 429-2

This comic opera production is the result of a huge collaborative effort between the Centre for Telemann Performance and Scholarship in Magdeburg, the Magdeburg City Theatre, the players, cpo and the Ständige Konferenz Mitteldeutsche Barockmusik (see also my Naumann review below). At just over three hours in its entirety (without any visual distraction at all), it's a real marathon, but worth the effort. Very few of the numbers are full-scaled da capo arias: Telemann varies the structure of airs, often interrupting them. The recitative is quite brief and there is a fair amount of purely instrumental music (the Overture is a three-movement violin concerto, while Act 3 has a *Chaconne comique*). The singing is impressive (though Ann Monoyios's German didn't always tally with the printed text), while La Stagione's instrumentalists (as always) bring life to Telemann's fascinating music. Mentioning only the first disc, the opening chorus (the longest movement in the piece), tracks 11, 16 and the classical rage aria *Entweiche, treulöser Verräter!* could quite easily be Handel, but only Telemann (with that brash sense of humour of his – and the matching horns) could be responsible for track 17 or the spitting duet

(track 24) for that matter. Another unqualified success for Michael Schneider. BC

Vivaldi Concerti per flautino e flauto dolce

Dan Laurin, Bach Collegium Japan 68' 19"

BIS-CD-865

RV 92, 108, 428, 435, 443, 444, 445

Having won Grammy awards for previous recordings, Dan Laurin here teams up with the stunning Bach Collegium Japan. It's not nimble finger- and tongue-work that sets a brilliant recorder apart from the merely very good (absolute technical security is taken for granted); rather – in this repertoire, at least – it's what the performer does with the notes, how (s)he phrases the longer passages, how (s)he decorates repeats, etc. While the dexterity is definitely there, I have to say that not all the other criteria were completely met to my liking: some ornamentation seemed snatched or to be so complex as never having had a chance of fitting into the available space (and I'm not sure repeated listening will alter that impression). The single strings of the band are unearthly; everyone should listen especially to Yoshiko Morita, who could finally put an end to all viola jokes! BC

Vivaldi Nisi Dominus, (RV 608) Michael Chance A, The English Concert, Trevor Pinnock 64' 24"

Archiv 453 428-2

Also includes *Salve Regina* RV 616, *Stabat Mater* RV 621, *Concerto in d* RV 128 & *Sinfonia in b* al Santo Sepolcro RV 169

The overwhelming impression left by this disc is of a well-planned programme, performed at the standards one would expect from artists of this calibre in combination. The music is consistently interesting, if not always inspired, and there are some truly delectable sounds – Monica Huggett's viola d'amore obbligato and the wind playing in the *Salve Regina* (with double orchestra), for instance. Only in the lower register does Michael Chance ever sound anything other than in complete control, and the florid passages are splendidly projected. The booklet has a concise but informative essay from Michael Talbot. Those wanting to buy this in a shop need to know that the picture is a tasteful yellow with a discreet Archiv logo in the corner and Vivaldi – *Nisi Dominus* across the centre, with no mention of the performers, an unfortunate triumph of design over information. David Hansell

L'Immortelle: Trios by Rebel, Marais and Couperin Ensemble Rebel 66' 52"

Dabringhaus & Grimm 0561-2

This is the first time I have had the chance to hear this group. Their instrumentation (two violins, bass viol and harpsichord) is well-suited to French music, and they play it superbly on this recording. The violinists play 18th-century instruments, with a lovely mellow sound in the low register, rounded and full up high. The three composers represented here are very different: Rebel fiery and instinctive, with bursts of thrilling virtuosity interspersed with contrasted slow and passionate movements, Couperin more

studied, but, in the early works played here (*L'Astrée* and *La Steinquerque*) with moments of breathtaking beauty. I was a little disappointed only in the Marais, where the players' intensity of approach could have relaxed a little, but this is a minor complaint in performances which are technically brilliant and musically very satisfying. Robert Oliver

CLASSICAL

C. P. E. Bach Hamburg Sinfonias 1-6 (H657-662, Wq182) Capella Istropolitana, Christian Benda 68' 19"

Naxos 8.553285 £

These symphonies, commissioned by Baron van Swieten (who was later to be patron to Haydn and Mozart) while ambassador to the court of Frederick the Great, form a felicitous grouping, and were composed, as requested, 'without regard to the difficulties of execution'. Capella Istropolitana seems to have picked up some points from its period-instrument counterparts: its lean, mean and supple playing gives the *empfindsam* aspects of Bach's writing maximum impact. However exuberant the performances may be, pathos and depth of feeling seem to have eluded the Slovaks. Otherwise, good value for money. Kah-Ming Ng

C. P. E. Bach 4 Sinfonien (H 663-6), Konzert für Cembalo und Fortepiano (H 479), Oboenkonzerte (H 466, 468 + Sonata H 549), Flötenkonzerte (H 425, 431, 435, 438, 445) Konzert für zwei Cembali (H 408) Tini Mathot, Ton Koopman kbd's, Ku Ebbing ob, Konrad Hünteler fl, Amsterdam Baroque Orchestra, Ton Koopman 245' 40" 4 discs
Erato 0630-16180-2 rec 1988-90

This four-pack reissue, under the *Überschrift* 'Ton Koopman Edition', contains some of the finest (British) upper-string playing and most infectiously delightful music by Bach, representing the true spirit of the age of enlightenment. The solo playing, cadenzas and continuo interjections make this set worth acquiring at any cost! Kah-Ming Ng

J. C. Bach Berlin Harpsichord Concertos 2 Anthony Halstead, The Hanover Band 51' 01"
cpo 999 462-2

I reviewed the first volume of this two-disc survey of J. C. Bach's early keyboard concertos in *EMR* 31 (June), suggesting that those unfamiliar with his pre-galante style might be surprised by the energy and north German seriousness of purpose exhibited by these precocious pieces. Of the three works here (in E, f and G) the Concerto in E, arguably the least interesting of the set, is receiving its first recording. Ernest Warburton, who again provides a model set of notes, rightly points to the greater fluency and assurance of the G Major Concerto, tempting a predication that it may have been the last to be composed. But the Berlin concertos are all worth investigating, particularly in these spirited and well-executed performances, where I was less aware of the small criticisms noted in the earlier review. Brian Robins

Among the Lasses: Songs of Robert Burns
Susan Rode Morris S, Phebe Craig *hpscd*
Donsuemor **DSM51201** 65' 09"

Between the Late and Early: Romantic Songs of Robert Burns Susan Rode Morris S, Phebe Craig *hpscd* 65' 09"
Donsuemor **DSM40601**

These two discs contain songs from the *Scots Musical Museum*, a collection of more than 600 songs published in the 1790s by James Johnson. Burns was a significant contributor, collecting melodies from the country folk, writing new words when the words were lost, and completing and amending where he felt it necessary. The result is a treasure-house of songs, most of which would otherwise have been lost for ever. At the beginning of this century, James Dick published a complete edition of more than 200 songs Burns had collected or written with the melodies alone, without the bass lines furnished by Johnson.

The performers here have worked out their own accompaniments, using the *Scots Musical Museum* and other 18th-century sources, in a mostly idiomatic, always very appropriate manner. There is a danger that the accompaniments could be too elaborate for this very simple and direct material, but this never happens. A similar danger awaits any singer: too careful and studied an approach becomes prissy, yet the songs demand good singing. Here the problems I found in this singer's performance of Purcell (see p. 24) are largely avoided. She adopts an intimate, informal 'folk' style, dramatising the words, varying her registers to suit, and exploiting her capacity to sing very lightly and sweetly to great effect. The booklets give an excellent introductory essay, brief notes on each song, often noting where the melody turns up in English sources, and a glossary of Scots terms unintelligible to the Sassenach. There is so much hauntingly lovely melody here. If you're going to buy only one of the discs, *Between the Late and Early* is the one to get as it has better variety. Robert Oliver

Mozart Gran Partita K361; Divertimento in Bb, K166 Ensemble Zefiro 60' 37"
Auvidis Astrée E 8605

The period instruments of Ensemble Zefiro produce a pleasingly tangy tone, but I do feel that, by comparison with the Herreweghe performance I reviewed in the July number, there is some lack of direction – despite numerous individual beauties, one or two of the movements tend to drift, and the phrasing is occasionally too abrupt, unfeeling. The minor work fares better, in its less challenging way, but it is really the *Gran Partita* that the potential purchaser will want, and there are more rounded, more satisfying performances available. The sound quality is high, with detail standing out clearly – at times almost too clearly, at the cost of balanced ensemble.

Peter Branscombe

Johann Gottfried Naumann Masses in d & c
Heike Hallaschka, Kai Wessel, Markus Brutscher, Matthias Weichert SATB, Neuer

Körnerscher Singverein, Peter Kopp 64' 23"
Ars Musici Freiburger Musik Forum AM 1178-2

This recording was sponsored by the Ständige Konferenz Mitteldeutsche Barockmusik, a government-funded organisation devoted to promoting the rediscovery of central Germany's musical heritage, and gives an excellent illustration of what gems await discovery on the shelves of virtually every major library in that part of the world. The Dresden musical establishment's international reputation is widely recognised, but how much of the wonderful music that was written for it is known today? These two masses (one a definite entity, the other culled together for a particular feast) are, at least, worthy of Haydn: as well as being a gifted lyricist, Naumann is also a talented writer of counterpoint. Mellifluous clarinet writing is a common feature of both. Peter Kopp and his performers clearly enjoy themselves; the solo singing is first rate, the choir has a youthful (but not naive) sound and the orchestra is excellent. Katrin Bemann's sleeve notes are also outstanding. BC

Ernst Wilhelm Wolf Keyboard Sonatas
Paul Simmonds clavichord 75' 56"
Ars Musici Freiburger Musik Forum AM 1206-2

This is an enterprising and admirable disc. The music was composed during Wolf's time as Kapellmeister at Weimar, where he stayed until his death in 1792 because he declined an offer from Frederick the Great of Austria to succeed C. P. E. Bach. In 1785 Wolf published a guide to good performance on the clavichord, describing the use of internal and external accents. He was a talented composer as well as a theoretician. Paul Simmonds has researched his works with great care, writing intelligent and informative notes. His performances on a fine copy of a 1771 Hubert clavichord by Karin Richter are musically convincing.

Margaret Cranmer

Music by Bach's Students Wilbert Hazelet fl, Jacques Ogg *hpscd*, Jaap ter Linden *vlc* 59' 13"
Glossa **GCD 920802**
Sonatas by Abel (in e), Goldberg in C (BWV 1037), Kimberger in g (& Fuga in f), Krebs in e, Mützel in D

Following up the Hotteterre disc released earlier this year, this selection of flute sonatas by pupils of J. S. Bach is of similarly excellent quality. The umbrella title is perhaps misleading, as the content is by no means second-rate – in fact the Goldberg Sonata in C featured here has for decades been wrongly ascribed to J. S. Bach himself (hence the BWV number). The works demonstrate a number of the styles to emerge from the high baroque – Mützel's D major Sonata is stunningly individual and explosive, whilst Abel's E minor work is melodic, symmetrical and expressive. Wilbert Hazelet's sound is at times rather abrasive, but the trio as a whole is commanding and persuasive; a superb collection. Marie Ritter

Music at the Court of St. Petersburg
Vol. I. *Piano music*. Olga Tverskaya 69' 53"
Opus 111 **OPS 30-178**

Field, Glinka, Hässler, Laskovsky, Lizogub

Vol. II. *Songs and Chamber Music* Iana Ivanilova S, Orpharion Ensemble 58' 44"
Bortnianski, Dubiansky, Ivanova, Kozlovsky, Kurakina, Lykochina, Morkov, Siniavina, Teplov

Opus 111 **OPS 30-179**

Vol. III. *Chamber Music* Tatiana Gridenko *vlr*, Mama Orchestra of the Moscow Academy of Ancient Music 61' 12"

Opus 111 **OPS 30-180**

Lolli *Vln Concerto in C*, Paisiello *Divertimenti 1-3*
[=String Quartets in A (Robinson 8.09), Eb (8.04) & Eb (8.05)]

These first three volumes of *Music at the Court of St Petersburg* contain a wealth of virtually unknown music. Olga Tverskaya's recital on a copy of a Brodmann fortepiano is a revelation. I'm afraid fortepianos often remind me of Winifred Attwell playing the theme music for *Pot Black**. The Nocturnes of John Field, Glinka and the Ukrainian Lizogub sound marvellous: there is little thinning of tone in the upper reaches of the keyboard and minimal harmonic mush below. This is partly the excellence of the instrument, but more the mastery of its young Russian player – fluidity of rhythm within a steady pulse is a pre-requisite for this repertoire and Tverskaya relishes the expressivity of her chosen programme. In contrast, the fiery German gigue of Johann Wilhelm Hässler is a virtuosic tour de force. A worthy launch to the set.

Volume 2 is, I suppose, the equivalent of an evening in the dacha drawing room (if dachas had drawing rooms). There are Italian and French arias, Russian songs (mostly bemoaning some form of lost love or enjoying the countryside) and chamber music ranging from little polonaises to a barcarolle on a theme by Donizetti. I found the singer's voice more like a Kirov opera singer's than a reluctant princess's and I was not always convinced by the combination of flute, guitar and viola da gamba. It also seemed rather strange to head the cover line-up with Bortniansky's name when there's only 3' 15" worth of music by him. (There is a similar problem with vol. 1, and Laskovsky isn't mentioned on the cover at all.) The notes are full of literary references which will mean nothing to any but Russian specialists: if the idea is to spread the word, surely some effort at placing the music into an appreciable context is required.

The third disc was intriguing, yet slightly disappointing. Lolli may well have made an impact on the Russian court with his playing (Tatiana Grindenko is a most impressive advocate of this concerto, with some particularly fine high passagework), but he can have impressed no-one with his compositional genius. Before moving on to Paisiello, I must say that I had a nasty experience last summer, editing and typesetting one of his operas for a production in Potsdam: without the (presumably distracting) visual spectacle (it was a tale of Don Quixote), it was a dreadful bore, comprising passage after passage based upon the three standard pop-group chords in relentless monotony. Although there are momentary flashes of interesting

material here, they are too infrequent and shamelessly unexploited. The playing is mostly fine (though the first violins are not always unanimous on the subject speed) and the disc would surely serve well as musical wallpaper (the Paisiello may have been intended as such, after all), but don't buy it to be intellectually challenged!

Overall, then, a bit of a mixed bag. The project is a worthy one – there are lots of gems in this repertoire (I'm particularly looking forward to hearing Galuppi and Cimarosa, or Sarti's Russian church music, if such things are in the pipeline) and anyone vaguely interested in St Petersburg should investigate. BC

*Non-British readers are assured that this former TV programme did not deal with drugs nor was it racist.

19th CENTURY

Schubert Sonata in a minor (op. 42, D845); Impromptus (op. 142, D935) Paolo Giacommetti *fp* 75' 11"
Channel Classics CCS 10697

This is a stylish performance with wide dynamic contrast and some lovely crisp playing, as well as poised and graceful phrasing. The sonata is a very fine work and the quality of the interpretation in the first movement is arresting. My only reservation is that I found the pulsating triplet chords in the B flat minor variation of the third impromptu slightly too thick in texture and obtrusive. The Viennese-action fortepiano built by Salvatore Lagrassa in 1815 has a gorgeous sound across its whole range and has been excellently recorded.

Margaret Cranmer

AMERICANA

Several discs in this issue and a few in the next are the direct or indirect result of our visit to Boston in June. Some are reviewed in the main sequence, but the following two do not fit our categories. All recordings reviewed here can be ordered through Lindum Records

Early American Roots Hesperus 55' 51"
Maggie's Music MMCD216

A jolly record of popular music, much of it from Playford but with pieces of the same ethos but a later style going up to about 1800. The playing is mostly vigorous, but is the more sophisticated solo recorder *Daphne* parodying Dutch distorted intonation? Did *The Spirit of Gambo* really cross the Atlantic and was the recorder still around to play from Wyeth's Repository? An entertaining collection. CB

John Fleagle Medieval Songs of Love and Death 51' 27"
Archetype Records 60103

John Fleagle is well-known for his singing of medieval music. On this disc, however, it is only the words that are medieval, mostly from BL Harley 2253; the melodies are his own. Since in many performances of medi-

eval song so much comes from the interpretation of the singer, it is not going very much further to invent everything. These do not sound like pastiche, but they don't sound as strong as the handful of surviving medieval English songs either. Not am I sure that setting them amid the folk song tradition gives them quite the right artful ambience. But it's a good way of getting to know some fine poems, even if Fleagle's version doesn't push Bax's choral *Winter wakeneth al my care* out of my head. The picture of Fleagle playing his lute on a railway line gets an appropriate ambiguity; he accompanies himself deftly, and is aided by Shira Kammen. CB

MISCELLANEOUS

Far Away Lands: The Medieval Sephardic Heritage Ensemble Florata (Alison Sabedoria, Suzanne Hirschman, Tim Rayborn) 64' 50"
ASV CD GAU 165

I am not sure where this belongs in our chronological arrangement of reviews: it started off in the Medieval section, since in some respects the treatment is that often given to medieval monophony and it doesn't really fit anywhere else, but the scepticism of Judith Cohen in our June issue would suggest that 20th century might be a better heading. (A recent subscriber commented with his payment that he feared she was right.) It may be enjoyed for its own intrinsic merits without too much concern about the antiquity of the music; in fact, being on the Gaudeamus label may separate it from part of its potential market. Alison Payne (as she then was) has already praised Tim Rayborn (who plays ud, psalter, percussion and harp as well as sings) in *EMR*. Here she joins him, singing mostly in a style that sounds just a fraction more polite than I expected, though on some tracks she indulges effectively in the fishwife mode. There is a good sense of ensemble between them and the recorder, with good intonation when recorder and voice are together, and the policy of long takes pays off. CB

Concerti per Oboe Lajos Lencsés *ob*, Südwest-deutsches Kammerorchester Pforzheim, Paul Angerer 116' 43" 2 CDs
Carus 83.114 (rec 1977/79)
J.C. Bach in F; J.S. Bach in d BWV 1060 & F BWV 1053; Bellini in Eb; Cimarosa in C; A. Marcello in d; Stamitz in Bb; Vivaldi in D RV453

Despite the use of modern instruments, this is a perfectly acceptable anthology of a century of Italianate oboe concertos. The solo violin in BWV 1060 is the main problem, with a disparate amount of vibrato, and modern violins anyway tend to sound out of tune to me (like baroque ones did to main-stream players in the 1970s). Otherwise, it is relaxing to hear players who can be musical without feeling the need to extract the maximum of expression out of every note (cf my editorial in our last issue). Oboe specialists may want a more authentic sound, but I found this a very enjoyable set. CB

Gala Stradivarius Concert: recorded highlights José-Luis Garcia, Manoug Parikian, Maurice Hasson, Daniel Philips *vlns*, Robert Cohen *vlc*, English Chamber Orchestra, Yehudi Menuhin *dir* 66' 23"

Start SCD 13

Haydn Cello Concerto in C (finale); Schubert Adagio & Rondo in A (D438); Vivaldi Seasons

I find it extraordinary that violinists claim that Stradivarius was the greatest maker yet insist in having his instruments tampered with to play at pitches and tensions for which they were not designed. Perhaps his fame is because by some quirk of design his instruments stand modernisation better than those of his contemporaries. The music on this selection from a Stradivarius jamboree in aid of the Royal Academy of Music was written before the modernisation programme began, so it is disappointing not to be able to hear how it might have sounded on Stradivari of the time, especially Cohen's large cello, which has even had its size changed. Those who are happy with the present state of the instruments will be glad to have this CD of a unique concert on 2 December 1987 honouring the 250th anniversary of the master's death with many of the orchestra as well as the soloists using his instruments; but it's a bit like having to admire a half-timber tudor house which the owner has beautifully restored in brilliant black-and-white in a part of the country where more subtle colours are traditional. CB

Apologies to those who turn first to the letters page: only half a letter was relevant this month, so we are saving it till October. One slip in last month's issue requires apology and correction. In the review of *The Cardinal's Music's* Cornysh disc (p.21), *Carver* slipped in by mistake for *Cornish* in line 4. I must have written it at the same time as reading the letter about Carver's *O bone Jesu* and had the wrong name in my head. Apologies to the group and to ASV for the misnomer.

Several well-known players have died recently. **Carl Dolmetsch** survived by only a few days his accompanist **Joseph Saxby**, and another harpsichordist, **Ruth Dyson**, died a few weeks later. They are remembered for their pioneering efforts in the revival of early instruments and repertoire. Ruth Dyson taught at the Royal College of Music; she seems to have been a great influence on those who studied keyboard there. At present, the Dolmetsch reputation is modest in the early-music world, despite the pioneering activity of Arnold and the efforts of Carl's generation between the wars and soon after. Perhaps their influence was perceived as limiting rather than expanding horizons. Carl's promotion of the recorder has certainly been influential.

I feel a great loss in the death of **Robert Spencer**, lutenist, guitarist, singer, teacher, scholar, bibliophile and friend. We will print an obituary by Peter Holman in our next issue.