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I switched on the television recently and joined *The Dream of Gerontius* just as the bass began to proclaim 'Proficiscere anima Christiana' : eleven Ds and a C. At least, that is what is in the score. But no consecutive D was the same, nor were they when the phrase is repeated in English. The singer may, of course, have been following an authentic performance practice, as yet undocumented by scholars, of the application of microtonal *appoggiature* to give variety to repeated notes. (Sadly, Elgar's own recording of excerpts ends a bar before this passage.) But more likely the need to fill a large building, in this case St Paul's Cathedral, with sound overrode the normal expectation that a singer, whatever vibrato he might be using to colour a note, should hit it truly in the middle. I mentioned my concern to Robert Oliver, who reminded me that different vowels sound at different pitches. But it surely singers good enough to be booked for such a prestigious event as that should be able to make the necessary adjustments.

When music critics first encountered early instruments and vocal styles some 25 years ago, a common criticism was of the intonation. There are, of course, still early performances in which this is suspect. But despite the fact that distonation is more noticeable in minimally-vibrated singing and playing, the situation is now reversed and it is the poor intonation of 'conventional' performers that is disturbing. Our ears (even mine, and I am not particularly pitch-sensitive) now have more precise expectations. With the electronic aids now available, it should be much easier for students to learn to produce sounds at specific pitches and in a variety of any temperaments, since the ear can be reinforced by objective measurements. Performers who can't believe their ears should be able to see on screen the pitch level and variety they are producing. If cheap computer programmes making this possible are not already available, it is time someone produced one. Good intonation also involves blending with other real sounds, so this programme should also be able to record and play back one line while analysing the pitch of another; singers can practise both parts of a Lassus *bicinium*, for instance. I suspect that many don't realise how out of tune they are: a visual check can both demonstrate the problem and help the cure.

CB

Books and Music

Clifford Bartlett

OCKEGHEM'S MASSES

Fabrice Fitch *Johannes Ockeghem: Masses and Models (Collection Ricercar, 2)*, Paris: Honoré Champion, 1997. xii + 240pp, FFR350,00

Having read in earlier issues of *EMR* that I wasn't quite sure what to make of Ockeghem, Fabrice Fitch has been extremely assiduous in making sure that a copy of his book reached me, and no doubt he will expect me to say directly whether I now feel more comfortable with him. I'm not sure if the answer is entirely positive; but that is not to imply any fault in the book, which covers its subject brilliantly. That subject is the relationship between the masses and the 'external' material on which they are based, whether chant or chanson. The masses are discussed thoroughly from that viewpoint, with a mastery of scholarship and a logical analysis of the musical material with which it deals. The book is as well written as one can expect for its type, and beautifully produced in a style that you can tell at a glance is continental. But it is not primarily aimed at those who, attracted by the spate of commemorative recordings last year, may want to read a bit more about the composer; they will find it very heavy going.

There is a crucial sentence on p. 86: 'this passage [the opening of the Credo of the *Missa ancilla Domini*] reinforces two related notions central to Ockeghem's aesthetics: first, the distinction between compositional process and musical perception; second, the arrival at seemingly arbitrary effects through hidden but rational means'; on the previous page in connection with the two quotations in the passage we are told: 'it's an acute listener who can perceive both at once'. How far towards a complete explanation of the music does analysis of cantus-firmus structure and the like take us?

The author is aware that he has chosen to study only one facet of Ockeghem's work. We are told casually in a single sentence on p. 178 of 'the principal melodic hallmarks of his style: the frequent échappée and cambiata figures, the rapid progress through the voices' entire ranges at sectional closes, the insistence on top notes as a primary means of melodic construction' and there is a fascinating *Interlude* which takes 60 bars of the afore-mentioned Credo and gives a much wider analysis of how it works. There is, indeed, more to understand about Ockeghem than how he deals with borrowed material and Fitch could well go on to write it.

The first chapter is devoted to the Chigi Codex. One sometimes sees Arnold's edition of Handel mentioned as the first attempt at a collected works of a major composer. The idea can be taken back to Machaut, who assembled his

own works; the Chigi Codex is an early example of a collection compiled by others. But we are shown how editorially it is as dubious as Arnold: the prettiest manuscripts are not always the best, though there is not a lot of choice for much of Ockeghem. One result of this demotion of Chigi's authority is that we are presented with a strong case for the idea that the Requiem is incomplete, not by intent, but through loss.

A problem that concerns performers is the pitch levels at which much of Ockeghem's music was written. Compasses are often quoted, but discussion on the topic is inconclusive. It is vital for performers that more is discovered. How far back can we take the high and low clef theory with its removal of apparently different tessituras? The idea of movements of a mass being for different groups of singers feels wrong to me. How much are the notated pitches determined by the notated pitches of borrowed material? Do we need to know what the music sounds like before we can understand it? Were these masses written primarily to be heard, to be studied, or to be enjoyed by singers celebrating votive masses in cold chapels with no-one to listen, or A. M. D. G. (like *Gerontius*)? So many unanswered questions!

COMPOSERS AT WORK

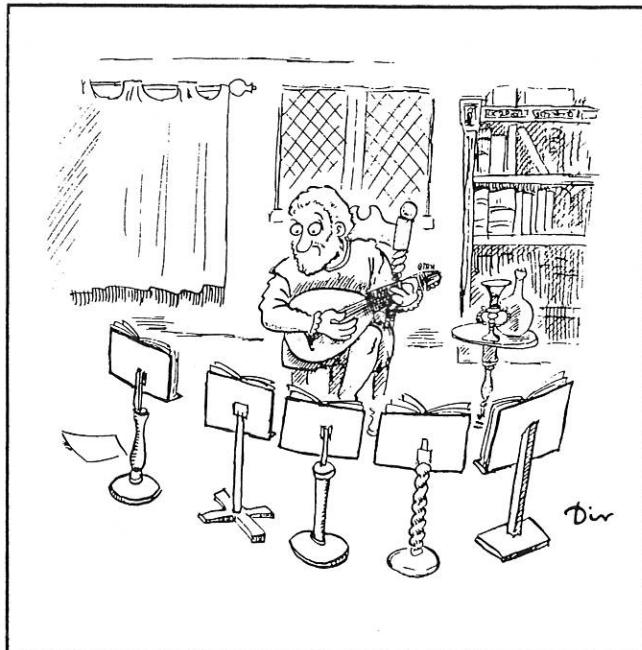
Jessie Ann Owens *Composers at Work: The Craft of Musical Composition 1450-1600* New York: Oxford UP, 1997. xxii + 345pp, £40.00 ISBN 0 19 509577 4

This is an important book. There have hitherto been two models for how renaissance composers went about their task: either they continued the medieval method of adding part to part successively (an implausible model anyway), or they sketched everything on *cartelle*, portable versions of blackboards with unerasable stave-lines. I suspect that most of us assume that scores must have existed, even if the sources are set out in parts. Jessie Ann Owens undermined this assumption in her Isaac essay in *Music in the German Renaissance* (see *EMR* 7 p. 4); this reappears here along with studies of MS sketches and drafts by Corteccia, Rore and Palestrina. Detailed discussion on these is preceded by thorough chapters on how composition was taught, the formats in which written music existed, composing without notation, the nature of the *cartelle*, and a survey of sketches, drafts and fair copies. This leads to the conclusion that the basic means of composition seems to have been in small sections devised almost independently and worked out in parts. *Cartelle* may have been used by beginners (and perhaps others) for sketches in score, perhaps with all parts on a great stave; but the evidence produced shows that composers seem to have been able to manipulate counterpoint for

quite lengthy phrases without a score. Compositions were constructed from a series of individual points worked out separately; errors show chiefly at the links between these sections. (If I was more knowledgeable about Stockhausen I might be tempted to see if there were any comparisons with his *Momente* form.) Composers did, of course, consider longer structures; several passages of the book refer to pre-compositional planning, and it is clear that some had much of a work in their head before they started writing. But we need to get away from our dependence on scores. There is some evidence for scores being produced for study, but little for their connection with composition (or, of course, singing). Indeed, in view of the suggestion that works were notated from the start in the manner suitable for their performance, I wonder whether most surviving scores are in fact intended for keyboard, linking with Peter Holman's theory about the function of English 17th-century scores.

This is, literally, a heavy book: glossy paper is used throughout to enable the facsimiles to be printed in sequence. It deserves study, and should lead to further discoveries of compositorial activities and to a different method of analysis. Whether the author's detailed conclusions withstand the inevitable critical scrutiny or not, we will nevertheless need to revise our ideas of how renaissance composers set about their task.

It is intriguing to read of Palestrina setting a *Kyrie* and *Gloria* on the lute. We may imagine him using the instrument to try out what he had written in the way more recent composers use a piano. He must have been quite a skilful player to have been able to play polyphonic mass movements on the instrument.



We were pleased to re-establish contact with 'the other' David Hill from Hampshire (so called so that we don't send music he orders to the Director of Music at Winchester Cathedral). His Christmas card revealed that he had skills as a cartoonist, and it turned out that he earned at least part of his livelihood drawing cartoons. He has kindly offered to supply regular contributions, starting with Palestrina a 5.

PLUCKED PRACTICE

Performance on Lute, Guitar, and Vihuela: Historical Practice and Modern Interpretation Edited by Victor Anand Coelho (Cambridge Studies in Performance Practice). Cambridge UP, 1997, xix + 231pp, £40.00 ISBN 0 521 45528 6

Palestrina is mentioned here only as composer, not lutenist, in a chapter by Kevin Mason on accompanying Italian lute song which can usefully be read in parallel with parts of John Walter Hill's *Roman Monody* (see *EMR* 35 p. 2). He seems a little too worried about the accompaniment doubling the vocal line, which at the amateur level is entirely natural and which also seems not to be the sin it used to be thought even in keyboard realisation. Several chapters survey the extant instructional and theoretical material, extremely useful for beginners and experienced players alike. Instruments covered include the vihuela (a comprehensive chapter by John Griffiths) and the guitar in the decades around 1800 (by Richard Savino). More specialised is Vladimir Ivanoff's survey of the Pesaro MS from the viewpoint of playing with a plectrum. (The current *Lute Society Bulletin*, incidentally, refers on page 10 to plectrum playing in the 1530s). The editor provides a slightly tendentious discussion of Italian 17th-century sources and their interpretation. He is right that we shouldn't always expect there to be a definitive correct version of a piece. As with more recent composers, some complete a piece and leave it alone, some may revise it (but not necessarily improve it), some (especially composer-performers) may make casual changes every time they play it. One task of an editor is to establish what category he is dealing with. There is certainly no objection to enjoying the version of a later source, just as we may enjoy Busonied Bach; but that only works if the listener has the stylistic awareness to distinguish between the two.

The chapter that I expected to find most interesting but which proved most disappointing was Daniel Fischlin on 'The performance context of the English lute song'. He begins with a promising list of questions. Regrettably, these receive no straight-forward answers and the writer retreats into the sort of opaque language that seems to come most naturally to those who study literature: Lucy Carolan must have despaired of copy-editing into English:

Not only does the lute song come to signify a form of performative otherness, a rejection or revision of, or challenge to, mainstream performance values, it also creates the possibility for expressive subversion of conventional cultural values. (p. 61)

The author must have known that the book was primarily directed towards lutenists: the language of the literary academic journal is inappropriate here. Much of the chapter is devoted to a criticism of Rooley's *Orpheus* and the space, metaphorical and literal, in which the lute song operates. Earlier, his discussion of 'In darkness let me dwell' is limited by his lack of awareness of how unusual is the precision of the notation of the last note of a phrase. This is, however, in other respects an essential purchase for all players of the lute, vihuela and early guitar.

ENGLISH CONSORT SERIES

Viol players of my generation met many of the standard works of the English consort repertoire from the packages put out by Richard Nicholson. These are available from Brian Jordan. He recently asked us to photocopy some fresh stock for him, so we have taken the opportunity to change what I used to find an annoying feature: the way each folder contained a set of loose sheets of paper, generally two sheets with four fantasies per player. None had an obvious front or back, so even if each player had the right sheet, starting a piece with half the consort playing Fantasy 8 and the other half Fantasy 9 was by no means unknown; and sorting the pages always seemed to confuse the wits of otherwise intelligent people. So each set now has folded A3 sheets, giving each player all the pieces from a set in the same order. This has meant fractionally reducing the page-size, but the distinctive Nicholson hand remains perfectly legible.

SACRED GERMAN

Diane Parr Walker and Paul Walker *German Sacred Polyphonic Vocal Music between Schütz and Bach: sources and critical editions* (Detroit Studies in Music Bibliography, 67). Pinewood, MI: Harmonie Park Press, 1992. xxxv + 434pp, \$45.00. ISBN 0 89990 054 2

This is by no means new. It was a title of which I was aware, but I hadn't looked at it until I was asked to order a copy for a customer. I got one for myself too, and anticipate it being extremely useful, so am including a brief note here to encourage others to acquire it (you can order from King's Music if you wish; price will be around £28.00). The period covered is 1648 to about 1700 and music for one or two voices is excluded. 'German' includes the German-speaking areas and Italians working regularly within them, though not shorter-term visitors. So Bertali is in but not Albrici. The catalogue lists scoring, liturgical occasion (when designated), source, RISM number (for prints), whether score or parts, Deutsches Musikgeschichtliches Archiv microfilm number, and modern edition. Individual pieces in printed sources are listed – each of Biber's *Psalmi breviores*, for instance. The number of works included is astounding (1425 for composers beginning with B). There are indexes by title, performing forces, liturgical occasion and library. An amazing piece of work!

BIBER – GRUBER

I got in touch with Comes-Verlag of Bad-Reichenhall recently. The town is just on the German side of the Salzach and the firm specialises in music connected with Salzburg, with various series under the general heading *Denkmäler der Musik in Salzburg*. Several violinists have tried to persuade me to produce a facsimile of Biber's 1681 *Sonatae Violino solo*: there is no need, since Comes has done so (DM69,00 about £24.00). The reproduction is good, the original engraving legible, and those who have worked away at the handwriting of the Rosary Sonatas will have no

difficulty with the clear engraving. Comes has also issued the Rosary Sonatas, but at a cost of DM150,00 (over £50.00), so I expect that most baroque fiddlers will continue to pay £7.50 for the Kings' Music version. The Comes facsimile is probably more legible (though with twice as many page-turns), and we can get copies if anyone wants it. The third item in their facsimile series is Muffat's sonata for violin and continuo (DM38,00, about £13.00). It is not a piece for which there is any particular virtue in using a facsimile: its claims to being an autograph are uncertain and being in score format the page-turns don't work – not that they would have necessarily been practical had the source been in parts; I think it is the only piece we publish in which we have had to admit defeat in providing a practical layout, since the continuo part is absolutely continuous.

Biber's *Missa ex B* (i.e. Mass in B \flat) is scored for SSATTB and organ in a *stile antico* manner. Looking at the organ part I can recognise a few of the traits of the *Missa Salisburgensis* which I played a few weeks ago, though the mood is, of course, much more restrained. The score costs DM38,00; a chorus score is available at DM7,00 if you order at least ten copies, which seems very cheap. An editorial/performance-practice issue is raised by the very first beat, which is a rest. Does the initial editorial note printed here for the organ clarify or destroy the rhythmic effect? The implications of the existence of two sets and a few extra parts with regard to numbers of performers are not clear.

Comes has shown considerable interest in the works of Franz Xaver Gruber, to the extent of producing a *Thematisch-systematisches Verzeichnis der musikalischen Werke* by Thomas Hochradner (DM75,00). This runs to 166 authentic works, with arrangements and spurious taking the numbering up to 193. He wrote 65 Masses and Requiems, some in Latin, others in German, three of which have been published. (I was sent a copy of one of them by the Stille-Nacht-Archiv in Hallein a few years ago, and a group at a Peter Berg weekend courses sang it with some pleasure.) But it is, of course, for *Stille Nacht* that he is famous, and vol. 4 of the *Einzelauflagen* to *Denkmäler der Musik in Salzburg* is devoted to the various versions of the carol (DM22,00; £7.50). There is no MS of what was first sung at the midnight mass at Oberndorf in 1818: there may never have been a full one, since Mohr, who wrote the words and played guitar while singing the tune, may well have improvised his part. This prints the surviving sources, including two delightful orchestrations by Gruber (parts for which are available) as well as various versions by others. The context of the carol can be seen in *Advent- und Weihnachtslieder für zwei Singstimmen (Soprano/Alt) und Orgel* (vol. 12 of the series, DM 25,00; I have a few copies for sale for £9.00) which contains 14 simple carols from the decades around 1800, including two by Michael Haydn: is it sheer familiarity that makes *Stille Nacht* more effective?

Since writing the above I have seen a television programme about the carol built round a newly-discovered MS by Mohr. Its angle was that hitherto the story of *Stille Nacht*

was entirely from Gruber's side and it set out to redress the balance. It was interesting on Mohr's background and how the words reflected it, with yet another nail in the coffin of the 'last-minute composition because the organ wasn't working' myth, since it was written four years earlier in the mountains, not by the river Salzach. What was missing was any detailed, factual information about the MS itself. Was it dated? If so, is the date confirmed by study of the paper? (Mohr may well have copied it out later with the original composition date.) Is there any chance it is a forgery (like the recent 'new' Haydn sonatas)? We were shown just a few snatches, but for a programme whose justification was the discovery of a sheet of paper, it was, to say the least, incompetent that we were shown so little of it and that it was not itself the object of scrutiny.

CORELLI & BOYCE

Arcangelo Corelli 12 *Concerti Grossi* Op. 6/1-12 Edited by Richard Platt. Eulenburg (1826-37), 1997. xlviii + 287pp, £18.00. ISMN M-2002-1891-6

Boyce Eight *Symphonies* Op. 2. *Basso continuo/Partitura* Eulenburg (EOS 1527-65), ©1994 [publ. 1997]. 165pp, £25.00.

With the Dover reprint of the Joachim-Chrysander edition so cheaply available, Eulenburg's new edition of Corelli's *Concerti Grossi* op 6 needs to have very positive merits to justify a higher price (£18.00 instead of £10.95) and smaller format. Musicology has moved considerably over the last century, but this old edition has worn extremely well; an Urtext edition when there is just one primary source can have a long life-expectancy. The Augener/Dover version, however, lacks editorial information, whereas the new Eulenburg has ten pages of succinct introduction by Richard Platt (plus German and French translations) and nine pages of commentary. Eulenburg is fifty pages longer: I wonder how much more compact it might have been if the superfluous heading to each stave had been omitted. With such a standard layout, and no changes anywhere in the volume, it is a luxury to list the instruments before every stave. There is no doubt that anyone wanting a study score should now buy the Eulenburg. (I don't have the relevant volume of the new collected works from Arno/Laaber to hand for comparison, but that will be at a very different price-level.)

Since I am writing in December, I thought I would take no. 8 for comparison. In bar 5, note 1: Eulenburg has a difference between the figuring of the concertino (6) and ripieno (6/5) bass; this is presumably a misprint, since the original Amsterdam edition, followed by Augener/Dover, correctly has 6/5 for both. Elsewhere, however, Eulenburg is more accurate in reproducing the details of the figuring, since Augener/Dover sometimes indicates an accidental in the harmony that the source does not show explicitly and simplifies #3 into #. Eulenburg is occasionally helpful beyond the notation of the source, as in mov. 2 bar 18, where the b below the 9 on the first beat is editorial. A significant misprint in Augener/Dover is correct in Eulenburg: mov. 2,

bar 15, vln I rip is given a crotchet D on beat 2. Eulenburg correctly interprets the link between the last chord of the previous movement and the *Pastorale*, where the tie shows a first and second time bar. Both editions abbreviate *Piano*, *Pianissimo* and *Forte* to *p* and *pp*: a pity, since printing them in full reminds us how rare such indications were. I am suspicious of the suggestion the editor quotes from Arthur Hutchings that the *ad libitum* in the heading for that movement implies the addition of embellishment, and would have thought it far more likely to mean that the movement is only played at Christmas, perhaps more specifically at Christmas Mass.

Eulenburg are to be commended for replacing their older edition with this excellent one. Furthermore, they are also intending to produce parts to match, though only the *Christmas Concerto* is so far available. The miniature score (including the relevant information from the introduction) costs £4.50 (No. 1833), the basic set of parts, with strings 4.4.2.4 (EOS 1833-70) costs £28.00 and extra strings are £3.00. I haven't seen a set, so am not sure how the three concertino parts relate to those figures. Advantage has been taken of the ability of computers to reformat to produce a larger score, to which a keyboard realisation has been added (EOS 1833-65; £14.00). The keyboard part stands out like the solo part in a concerto. This is functionally misleading, but it may be useful to conductors who feel obliged to direct from the harpsichord but can't play from the bass and think about directing at the same time. I'm not entirely convinced that there are enough of such characters around for the exercise to be worthwhile, and fear that the reason not to supply just a separate keyboard part is that some players who can't read from the bass feel it *infra dig* not to have a score rather than a separate keyboard part. Less experienced players will welcome the avoidance of the tenor clef. Those used to reading figures, however, will find it annoying that they are removed from the string bass lines and only printed with the realisation beneath, so are likely to continue to use the Dover score.

With regard to the detail of the realisation, the opening of the second movement (the *Allegro*) takes it right up to top B_b, doubling the violins. This is way above the rule-of-thumb (or perhaps little-finger) limit of the top note on a C1-cleffed stave, and practically may not sound satisfactory on all instruments. But the alternative of doubling an octave lower again depends on the sound of the instrument used. It is, however, pointless to try too hard to avoid doubling the violins, since Corelli's figures so often lead the hand to such positions. (The tradition of doubling goes back to the 16th century: see p. 3.) Apart from this point, the keyboard parts reads well.

The *Basso continuo/Partitura* of the same editor's Boyce Symphonies is more useful. The whole score is printed larger without such a disparity between the size of the string parts and the realisation, making it better than the miniature score for conductors irrespective of whether they play the keyboard. The removal of the figures to below the separate

realisation is less confusing than with the Corelli since there is no concertino with a bass part high up in the score. As a full score it is really good value, though the absence of the introductory material that is in the miniature score from which it derives may result in conductors being deprived of the editor's wisdom. Parts for the whole set are also available: £35.00 for the wind, £8.00 for a set of strings (3.3.2.3) and £15.00 for additional strings: a bit expensive if you only want one concerto. The King's Music facsimiles are cheaper: £35.00 a set with extra strings £3.50.

Vivaldi's *The Four Seasons* is also available with parts in sets and a larger score including keyboard part, which also make good conductors' scores. The realisation of *La Primavera*, the sample I have seen, is effective enough, except that the repeated demisemiquavers will test the action of your instrument. An advantage over the new Ricordi version mentioned in the last issue is that each concerto is available separately, although if you want all four the Ricordi is better value.

I have also received from Eulenburg a set of parts of Mozart's *Adagio e Fuge* K. 546; the failure to staple the two sheets which make up each part is sure to cause the inner one to waft off the stand at quick page-turns – probably when the cello is trying to move into the fugue without a gap after the Adagio. I don't have a matching score upon which to make any editorial comments. Nor do I for Haydn's Symphony 104, for which I have received just the wind parts. These are stapled. They look good, with sensible cues and page-turns. It would be useful if the instrument names were printed in the top right corner of the front: it is much easier to see them when checking that a set is complete.

It is nice to see Eulenburg returning actively to providing orchestral parts. Most of the useful *Praeclassica* series has vanished; the few that survived were very cheap. These samples seem well-prepared and easy to read. While the idea that you can just press a button to get a decent set of parts from a computer-set score is nonsense, it is certainly easier to produce them than it used to be, and I hope that their enterprise meets with success.

HANDEL COMPANION

The Cambridge Companion to Handel edited by Donald Burrows. Cambridge UP, 1997. xvi + 349pp. hb ISBN 0 521 45425 5 £45.00; pb ISBN 0 521 45613 4 £15.95

These black companions are rapidly becoming as indispensable as the *Cambridge Music Handbooks*. There is a vast amount of useful material here which remarkably often is written fluently enough not to read as if too much has been squashed in. Only in the section giving a survey of the works does one sometimes feel that not enough is said about some of them to justify saying anything at all. One of the strongest chapters is by the editor of the recent Bach companion: John Butt on Handel's German background. The weakest is by Carlo Vitali, who sketches the Italian

political scene but doesn't relate it sufficiently to Handel. Winton Dean argues predictably but justifiably that an opera producer (he uses the older term, though practitioners of that craft now prefer to be called directors) should, 'honouring his obligations to the composer as well as to the audience (there is no necessary conflict between the two), submit himself without reserve to the work of art before him – not a naive but a highly sophisticated art, dependent on a perfect if precarious balance between all its parts' (p. 261). It is sad that the revival of Handel's operas, quantitatively so impressive, has been attended by so much lack of respect for their essence. The section *The Music in performance* is stimulating, though inevitably frustrating. Despite the fact that, unlike Bach, Handel operated before a large and articulate public at one of the leading musical centres of the time, we know far more about the details of how Bach's music was performed, thanks to the fact that many of his sets of performance material survive: how frustrating that for Handel we have only an indirect glimpse via the posthumous Foundling Hospital *Messiah* parts! We don't even know something as simple as how violins divided into three when required. This is a useful book, appropriate for the general reader and not just the scholar.

TAMBURLAINE THE GREAT

Handel *Tamerlano: dramma per musica in tre atti* HWV 18 Herausgegeben von Terence Best (Halische Händel-Ausgabe II, 15) Bärenreiter (BA 4052), 1996. lxxvii + 328pp, £185.00

An unexpected chapter in the *Handel Companion* by Terence Best discusses Handel's knowledge of Italian with examples from *Tamerlano*. Handel's Italian seems to have been better than Chrysander's, a warning to those who depend too closely on his editions – though I am not one to knock them: they are amazingly accurate, a testimony to the skill of his engravers and also to the copyists of the secondary MSS which he tended to use. For some of the operas, they would still be viable if someone would supplement them with a commentary. But the history and sources of *Tamerlano* are complex and a new edition was high on the list of Handelian desiderata. Now we have two, both with performance material available (the other is mine; score £30.00, parts by negotiation). One disappointment of HHA, and for that matter NBA, has been the delay between the publication of scores and of orchestral parts. I haven't seen them, but the editor of *Tamerlano* tells me that excellent parts are already available and have been used for a production.

I am very grateful to Terence Best for kindly presenting me with a copy of his edition (I wasn't sent one by the publisher). It is a magnificent volume, and does the work full justice. There is a substantial introduction in German and English, a facsimile of the 1724 bilingual libretto, a modern German translation, 194 compact pages of score, a further 80 pages of music, mostly items replaced before the first performance, and 50 pages of critical commentary in English. So there are all the outward signs of the editor having done a good, thorough job, and these are confirmed

by detailed examination. Anyone performing the work will need to consult and digest it; there is no way my edition could have provided the wealth of information shown here, nor was it possible to consult and evaluate so many sources. There is just one respect in which I tried to provide something not included here. Since the autograph is accessible in Garland's Italian opera facsimile series (now out of print), I included a table to guide the reader round that complex document; neither of Best's tables quite do that.

I find it ironic that in several ways what is intended to be the standard scholarly edition adapts the original notation for the benefit of modern performers more than mine, produced specifically for performance. Musicians must by now be used to minor keys having 'dorian' signatures, but the *Ouverture*, in C minor, has three flats rather than the expected two. It looks wrong to me, and the alteration seems unnecessary; it also makes it more difficult to show the status of each accidental. In fact, were I editing *Tamerlano* now rather than in 1992, I would have retained the original notation of accidentals. With so many players accustomed to reading orchestral and chamber music from facsimiles, it seems a pity to adjust Handel's notation more than necessary.

I've discussed the treatment of oboes in HHA before. I'm not convinced that they should be given their own stave when they are just doubling, if only because we are still in doubt about the extent of their participation. There is a useful column on the subject in the introduction (p. xxv). The edition gives full information on the hints in the sources, but it is not impossible that a new discovery or piece of research could change our understanding of how the oboes operated in the opera orchestra of the 1720s; after all, only 20 years ago second oboes would have been made to double second violins much more than is suggested now. Chrysander's editions are still usable because of the faithfulness of his layout to the sources; a *Kritische Gesamtausgabe* should have an eye to its longevity.

Logical though it may be to put wind parts above the strings, most of us have been infuriated by the Peters score of *Messiah* with the Foundling Hospital bassoon part stuck in isolation above the strings. Here no. 10 has the same layout, which is not that of the autograph. This draws attention to a problem in the commentary. Although it lists how many staves there are in the autograph, it does not say which part is on which stave, and only from the note on the alternative in the appendix can we deduce that Handel wrote the bassoons on the stave below the viola. Note the plural. The score has all of the instrumental staves named in the singular. This is inoffensive enough for *violino*, since conductors are unlikely to assume that only a single instrument is required. But they are likely to take the singular *fagotto* more seriously as implying only one instrument; will they all check the commentary to find that Handel wrote *Bassons*? It would be better if the instrumental headings followed the source terminology, with editorial interpretations in square brackets in the usual way.

Now that we have a standard numbering system for Handel (though the *Cambridge Companion to Handel* goes to far in trying to replace the familiar opus numbers), it is a pity to abandon it, even if HWV is inaccurate for Act III. The HWV numbers – why are they referred to as HHB in the commentary, despite HWV being used for the opera as a whole? – should have been visible on the score as well. (I chose to use the HWV numbering despite the need to have gaps in the numbering sequence.)

The tone of this review, however, should not be set by any critical comments. Having worked on *Tamerlano* myself, I am particularly aware of the editorial labour and skill involved and am full of admiration for Terence Best and this beautiful edition, worthy of one of Handel's most powerful operas.

THE BEGYNNER OF METER WAS GOD

J. R. Watson *The English Hymn: A Critical and Historical Study* Oxford: Clarendon Press, 1997. x + 552pp, £65.00
ISBN 0 19 826762 2

I suppose that the strongest literary and musical influences on me were the Authorised Version, Handel's *Messiah* (including Jennen's adaptation of the AV and the Book of Common Prayer – that's the answer to our Christmas quiz question 6) and the 1933 *Methodist Hymn Book*. The editorial I wrote in *EMR* 6 on the decline in a common repertoire of singable tunes, including hymns, produced much sympathetic comment. Watson is pessimistic about the future of the hymn, thanks to the rejection of tradition by virtually all churches. But a valuable feature of his book is the way we are shown how the hymns of each period reflect, in a way that their authors must largely have been unaware of, the preoccupations of their time. To accept the theology and aesthetics of just one period (i.e. the present) is, on religious as well as aesthetic grounds, likely to diminish rather than enhance the experience of church worship.

Serious literary and musical study of the hymn is negligible. When I was an undergraduate, John Stevens lectured on Herbert and Wesley; but he liked a 9.00 am start and I was never out of bed by then. Another member of the Cambridge English Faculty, Donald Davie later turned to the subject; otherwise, books on hymns tend to be primarily religious or concentrate on the stories behind popular hymns. As far as I know, no-one with adequate musical and literary knowledge has dealt with the subject. Sadly, the various books by Erik Routley are unsatisfactory. Watson at least bears in mind the importance of their being sung, expressed eloquently on page 23. This leads to a discussion of metrics which is well worth reading, even if you can't face the remaining 500 pages of chronological survey; it begins with the fine quote that heads this review and leads to Coleridge's 'metre itself implies a passion'. It is, therefore, odd that some of the extensive quotations in the book are printed without stanza divisions. (Incidentally, Ellerton's earth rolling onward into night, discussed on p. 39, has

always reminded me of the empire on which the sun never sets.) Watson is kind to the Old Version; whatever its aesthetic merits, he makes a good case that metrical psalms are not as distinct from hymns as is generally assumed. He does not, however, consider the aesthetic implications of the separation of each line by the Parish Clerk's lining out.

Sometimes a closer study of the music could have enriched the literary discussion. The sensitive comments on Samuel Crossman's 'My song is love unknown' (p. 86-90) miss the marvellous way John Ireland, following the sense of most of the verses, shapes the lines into a pattern of 1+1+2, 1+3 with its flow through lines 3-4 and 6-8. (A curiosity of the hymn as an artistic form is the way words and music which seem inextricable can come from nearly three centuries apart.) The modulation in his tune, imitated from Vaughan Williams' *Down Ampney*, is also structural, stressing the change to short lines in line 5. Watson assumes that Bunyan's *He that is down needs fear no fall* has iambs at the beginning of each line (p. 125-6). Here there is no standard tune to help, but the one in my head (Vaughan Williams again) stresses the opening of each line as a trochee. The justification of the apparently poor rhymes in Bunyan's better-known hymn (p. 125-7) is intriguing.

References to other areas of literature diminishes the isolation in which hymns are normally studied. Newton's 'solid joys' are linked to Conrad (p. 284-5) and Henry Francis Lyte's 'Abide with me' to *Waiting for Godot*. It is refreshing how the familiar words which one thinks one knows are shown to have added subtlety. I had never realised that 'eventide' is not just a synonym for 'evening' but prepares for the image of the ebbing tide that begins verse two. Metrically, there is considerable variety of stress at the beginning of lines, but the pavane rhythm of Monk's tune, with its built-in gathering notes, takes them in its stride. Watson's ability to apply lit-crit techniques to texts that we usually undervalue makes this an illuminating book; despite the Derrida on p. 23, the uninitiated reader does not need to learn a new vocabulary. Sometimes praise is too indiscriminate, as for Mrs Alexander: I don't see how 'once' and 'far away' are helpful in bringing home the immediacy of the incarnation or redemption. But such intelligent enthusiasm for a topic that has been hitherto so taken for granted can only stimulate the reader and, we hope, lead to a new respect (and revival?) for the under-valued hymn.

FABER PASSIONTIDE

Passiontide Masterworks... (SATB div.) edited by Tim Brown (Choral Programme Series) Faber Music, 1997. 31pp, £3.25. ISBN 0 571 51747 1

After its Christmas offering of more plebeian repertoire, for Holy Week this Faber series returns to more refined fare. The selection is certainly worth singing, though it's a pity that there is such an overlap with the *Oxford Choral Classics* anthology of *European Sacred Music* which has 13 times as much music for under three times the price, though there

are advantages in having a lighter volume to hold. But the editor and associate editor of that series are not jealous and Tim Brown acknowledges our help. It is nice to have the 6-part Lotti *Crucifixus*, though surely one setting is enough even apart from the duplication of the eight-part one. Other overlaps are the dubious John IV of Portugal *Crux fidelis* (the earliest source is the Prince of Moscow's amazing anthology published in Paris in the 1840s) and Gesualdo's *O vos omnes*. There are also settings of *Salvator mundi* by Tallis and Blow and Dering's *O vos omnes*. The pairing of texts is instructive. The Tallis also has underlaid the unrelated English text *With all our hearts* from Barnard, but otherwise translations are only given in the headings. The layout doesn't look quite as cramped as some other volumes in the series and is comfortable to sing from. Transpositions are made to fit SATB ranges. Tim Brown is more experienced as a choral conductor than an editor, but he has changed role without difficulty. Some singers may find the varying number of beats per bar in Gesualdo's *O vos omnes* confusing, but the homophonic irregular rhythm leaves little alternative.

I was also sent *Classic Victorian Ballads* arranged for SATB and piano by Jonathan Rathbone (£3.25). They could make entertaining encores if you have a piano at hand; the one unaccompanied setting, *Tom Bowling*, is hardly Victorian, since Dibdin died in 1814. It intrigues me that Prom audiences can only react to the tune by treating it as ironic, but perhaps that is a response to the solo cellist.

B.V. MUZIEKHANDEL SAUL B. GROEN

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LONDON EVENTS

CHRISTMAS AT THE CHAPEL ROYAL

St John's, Smith Square was almost full on November 8th 1997 for the third in a projected series of up to fifty Chapel Royal concerts planned by Chapelle du Roi under the direction of Alistair Dixon. On this occasion the starting point was music suitable for Christmas celebrations at the Chapel Royal in 1554 but also included music appropriate for both earlier and later celebrations. Most of the music was by Thomas Tallis to which a couple of items by John Sheppard were added. The centrepiece of the first half was a fine performance of Tallis's Mass *Puer natus est nobis* whilst the highlight of the second half was a group of Tunes from Archbishop Parker's Psalter. The performance of these pieces characterised the mood of each psalm as they are described in the Preface. Overall I was most impressed by the singing in terms of musicality and intonation. In particular the balance of the ensemble was much better than the last time I heard them in Waltham Abbey. Perhaps the acoustics of the building had something to do with it. I look forward to hearing them again.

Chapelle du Roi took this opportunity to release the third of their series of nine CDs of the complete works of Thomas Tallis by Signum Records (to be reviewed next month). Much of the music sung in the programme is also presented on the CD. This is developing into a very fine account of Tallis's music.

After the concert a fair proportion of the audience attended a reception to celebrate the launching of Signum Records. Speeches were kept to a minimum, particularly as the principal guest could not attend as he was abroad. A plentiful supply of wine and a Tudor finger buffet was provided. The company has not been formed solely for the Tallis series and has many interesting ideas for the future. In the present climate of depression in the record industry it is encouraging to find a new company being launched with such optimism. One can only wish them well.

Peter Berg

This was written for the December issue and was ready to print, but was on the computer at the end of a file which contained a continuation of the editorial on the BBC Music Library. We decided that it was inappropriate to print that and it was only when I ran off a copy to send to Nicholas Kenyon that I found Peter's review on the end of it. Our apologies to Peter Berg and to the Chapelle du Roi for the delay.

CB

We are sorry that recent issues have included no London reviews from Shane Fletcher. As anyone connected with the world of education knows, being a Deputy Head is unlikely now to leave anyone with much spare time for regular concert-going and reporting. We hope soon to find a way of reporting on London events more regularly.

SOUTH EAST LONDON

Hales Gallery in Deptford High Street was the venue for Richard Partridge's successful 1997 Early Music Series. On the ground floor is the congenial Revival Cafe, offering excellent home-made food. Below is a gallery space with fine acoustics, filled to capacity for the final concert on 11 December. Silas Standage at the chamber organ presided over *The Private Music* in a meticulously prepared and wide ranging international programme of 17th and 18th Century Christmas music, also playing viola and adding his singing voice when needed. Baroque strings were in the expert hands of Julia Black, Claire Sharpe and Abbey Wall, abetted by Richard Partridge, who deserted his viola de gamba for the drum to help whip up the temperature in dance music arranged by Praetorius. Swedish soprano Hedvig Åberg was a joy throughout, and the group conveyed a happy feeling of sharing and companionship, each sitting whilst others took their turns. To finish, the audience joined in Standage's arrangement of *God rest you* and *In dulci jubilo*. This venture illustrates the wealth of local musical enterprise in South East London. A further season is anticipated in 1998 – for advance details contact Richard Partridge of Momus Music, 10 Maple House, SE8 4LS.

Blackheath Halls was threatened with closure towards the end of last year, but it has been reprieved and has celebrated by inaugurating an impressive classical music programme, with resumption of the popular Sunday morning concerts by celebrity artists through to April. On 11 January the Gentlemen of the Chappell (director Peter Bassano) brought to the Recital Room *Now what is love?*, a programme of Tudor English and early Italian song interspersed with suitable readings. On this occasion, to preserve fair play the 'Gentlemen' were three ladies with an equal number of male singers, supported by a notably expressive harpsichordist, Giulia Nuti. Mark Wilde, tenor, the most personable of the group, attended close by wistfully whilst she played Peter Phillips' *Amarilli*, then recited Shakespeare's Sonnett 128, appropriate for its imagery about harpsicord jacks and its possible association with the Bassano family.

Peter Grahame Woolfe

Breitkopf & Härtel are embarking on a new Complete Edition of Mendelssohn. They published the original one between 1874 and 1877 – such speed is unlikely to be repeated. The green-bound volumes that Deutscher Verlag für Musik produced in the 1960s covered some of the unpublished works (e.g. the early Symphonies), but that venture petered out. The new editions begins with two early (1822) works, the Piano Concerto in A and Magnificat in D, and the first volume of his letters will be issued this year. The brochure prints a letter from the firm to the 25-year-old composer already broaching a Collected Works!

BAROQUE ESPRIT

Rosemary Druce

Deutsche Harmonia Mundi ff
All numbers have prefix 05472 and suffix 2

According to DHM the spirit of the baroque now stretches from Gregorian Chant and Machaut to Beethoven and Schubert: it's amazing what that magical marketing word 'baroque' can achieve. The series of reissues covers at least 40 very varied recordings, cheap but of uneven quality. The economies are, in fact, less than they might seem since, apart from the *Creation* excerpts, the discs have quite short durations.

77460 Haydn *Masses Augsburger Domsingknaben*, Residenz-
kammerorchester München, Reinhard Kammler 54' 18"
Missa Brevis in F, *St. Nicholas*, *St. Joannes de Deo* rec 1986

This features one of the most luminous treble voices I have ever heard in Tobias Wall, who takes the solos in the *St Nicholas* Mass. He is partnered by what sounds like a boy alto, a rather indifferent tenor, and a reasonable bass. The orchestra throughout is really too big and the recording quality isn't wonderful, but there is something rather charming about the performances, which grew on me. The treble in the Little Organ Mass is passable and the two trebles in the short mass sound like two piping sparrows – but with wonderful diction: altogether a pleasant relief from English treble hooting.

77461 Bach & Telemann *Funeral Cantatas* Elly Ameling,
Maureen Lehane, Kurt Equiluz, Barry McDaniel SATB,
Aachener Domchor, Collegium Aureum 51' 28" rec 1968
Gottes Zeit ist die allerbeste Zeit; Du aber Daniel gehe hin

The performance of the *Actus tragicus* (Cantata 106) has survived thirty years better than the Telemann. Both benefit from the fact that the instrumental accompaniment was recorded on a fairly small scale. Elly Ameling is fresh and lovely, Kurt Equiluz is equally bright; Maureen Lehane makes the most 1960-ish sound. The Aachen Cathedral Choir is acceptable in small doses; as with the Haydn masses, having boys on the top line adds something positive to the quality of the sound.

77462 Boccherini, Field, Schobert *Piano concertos* Eckart
Sellheim fp, Collegium Aureum 46' 58" rec 1986
Boccherini? in Eb, Schobert in G, Field Rondo in Ab.

This is a very pleasant recording. Sellheim uses an 1804 Broadwood for the attributed Boccherini and the Field and a very pingy South German instrument of 1796 for the Schobert. There is a playfulness and elegance in the music that is fully reflected in the playing of both soloist and orchestra. The Field Rondo is billed as 'a gem of salon music' but is played with so many strings that it sounds absolutely huge; despite that, it is guaranteed to cheer up

anyone suffering from winter blues. The Schobert is full of optimism in the first movement and wistful thoughtfulness in the extended Andante, topped off by a cheerfully-played Allegro. Despite the short playing time, good value. Why does the cover have a 16th century picture for late-18th century music?

77463 Stradella *Christmas Cantatas* La Stagione Frankfurt,
Michael Schneider reviewed in the Diary in EMR 36, p. 9.

77464 C. P. E. Bach *Chamber Music* Les Adieux 58' 22" 1988
3 Quartets for fp, fl & vla WQ 93-95; *Sonata* for fl & bc in G, WQ 133

This is an extremely enjoyable recording. The ensemble throughout is excellent, as is the balance between the players. The *joie de vivre* of the three sonatas is well brought-out by playing that is always infectiously enthusiastic. There is tremendous sensitivity, particularly in the serene Largo of the first quartet. The fast movements have some bravura playing and elsewhere the flute dances along without a care in the world. Altogether an excellent recording.

77465 Haydn *Die Schöpfung* (extracts) Arleen Augér, Gabriela
Sima, Peter Schreier, Walter Berry, Roland Hermann SSTBB,
Arnold Schönberg-Chor Wien, Collegium Aureum, Anthony
Kuhn 79' 24" rec. 1982

I'm not sure how many people choose to buy excerpts from works like *The Creation*. The selection is done by cutting the first half of Part II and the second duet in Part III – much better than more complex cutting patterns, and the disc includes as much music as possible. There are some very good things about the recording and some less so. The excellent array of soloists sing intelligently and with great accomplishment: it is always a pleasure to listen to people like Arleen Augér and Peter Schreier. The chorus, however, mostly sounds as if it is singing through cotton wool. This may partly be because it is a recording of a live concert, so there may have been difficulties in placing the choir. However, the orchestra is almost always too loud and too big for the chorus. So while you gain from a palpable sense of the extra drama of a live performance you lose in chorus quality. Not that the choir is any worse than that on the 1980 Karajan Mozart *Requiem*: perhaps this simply illustrates the dramatic improvement in choral recording since the early 1980s.

67466 Purcell *Secular Motets*, *Laudate Ceciliam*, *Suite from King Arthur*. Pro Cantione Antiqua, Collegium Aureum 61' 51" rec 1965/1976

Z 329, 400, 502, 542, 546, 631/3; excerpts from *Oedipus & King Arthur*
The *King Arthur* suite was recorded in 1965, and it shows: it is a remarkable illustration of how much Purcell performances have changed. Here his instrumental music sounds

like early Beethoven, with all the life smoothed out of it. The disc may be fascinating for historians of the revival of early music; most of us will simply switch off in boredom.

67468 Lonati & Uccellini *Sonatas* Jaap Schröder, Christophe Coin, Hopkinson Smith, Schola Cantorum Basiliensis 64' 16" rec 1981/85

This is an excellent disc. Its highlight has to be the gorgeous *Sonata ottava* (1645) by Uccellini played exquisitely sweetly with melting ornaments. Of the Lonati, the opening *Sonata 2* in *g* is the most enjoyable, bursting with life but with sensuous suspensions in the *sostenuto* section. This is imaginative, dramatic music, well played and greatly enjoyed by the players, who give their best to it.

67469 *Nachtmusique with Viola d'Amore* Dorothea Jappe, Schola Cantorum Basiliensis 50' 27" rec 1985

This, with its 'Moonrise at sea' on the cover, raised the expectation of being an ideal companion after a hard day's work. But the Böhm concerto which begins the disc is seriously unbalanced, the bassoon functioning as the sore thumb among the viola d'amore and oboe d'amore. There are problems, too, with the ensemble and the players don't always seem to be listening to each other. The music isn't particularly inspired, but it does cry out for more grace and charm. The seven short movements of a Petzold Partita for viola d'amore are more restful and quiet, if lacking in invention; but the work is well played. Much the most successful item is a sonata by Borghi for viola d'amore and bass. Here there is excellent ensemble between Dorothea and Michael Jappe, with a sonorous, soothing *Adagio* surrounded by an elegant *Allegro* and *Rondo*. The last piece, by Rust, is for viola d'amore and two flutes. Here there is certainly plenty of grace and pleasant sounds, but not much *vivo*.

We have not been able to review all re-issues. It is an area in which the record-buying public particularly needs guidance, since the quality is far more variable than with new recordings. There are some good things in series such as these, but also performances that should have been allowed to rest in peace. We try to list reissues as they appear; but often the information given on the documentation sent to reviewers is too scanty to be helpful. If review copies are provided, we will review them. CB

IN MEMORIAM

Two figures who left very different marks on the early music world died in the autumn and have not been mentioned in *EMR*. Although I have known Colin Kitching, baroque viola player and currently librarian of the OAE, for many years, I never met his father Alan. He and Charles Farncombe were, in their different ways, pioneers in the revival of Handel's operas. Charles and the Handel Opera Society operated chiefly in London and generally achieved wider critical attention. Starting at St Pancras Town Hall in the 1950s (where I first heard Joan Sutherland in *Alcina* and sat behind Vaughan Williams for *Theodora*), most of their

productions were given at Sadlers Wells. Alan's series was performed in the tiny theatre in Abingdon, a few miles south of Oxford, running from 1959-75, though some productions came to non-theatrical London venues. Initially they were largely amateur, but this had changed by the 1970s, and he must have been the first to perform a Handel opera with a period band. I managed to see only one production, I think in 1973. It was by far the most convincing baroque opera I had experienced at the time. The most memorable singer was John Angelo Messana, a somewhat erratic countertenor of striking appearance (not unlike some caricatures of castrati), but brilliant when he was on form (as he was that night). Does he still run a restaurant in New York? The band, squashed above the stage in a tiny balcony, included some of the best baroque players of the time, and was directed from the harpsichord by Nicholas Kraemer. I can remember little else about the performance, but I was distinctly impressed.

In my last year at school, the winter of 1957-58, a friend and I were invited to spend a weekend in Balliol by a contemporary who had won his scholarship a year early, the excuse being a harpsichord recital by George Malcolm in the college hall. This was the first time I had heard the instrument played solo at a concert, having previously only encountered it playing continuo (such as by Thurston Dart for the Handel Opera Society); many others must owe their first experience of Bach on the harpsichord to him

I came across him again when I went to the Dartington Summer School through the 1960s and early 1970s; he was one of the Directors then, and generally played. His conducting of the Summer School choir was less successful – patience with amateurs was not his strong point, though he had much to offer. The early-music enthusiasts scorned his insistence in messing around with the harpsichord pedals to create crescendos (younger readers probably don't realise that the standard instrument of the 1960s was a heavy, unresonant Goble with seven pedals). But that apart, his playing was, in an unshowy way, very convincing. One felt that he could just sit down and play any Bach at any time without fuss but with thorough understanding. I particularly remember a concert at which he went outside his normal repertoire and played the Byrd Walsingham variations completely straight (for once no pedals) with utter conviction.

My last meeting with him must have been about ten years ago, when he disagreed with the hemiola marks I had put into a set of parts for a recording by the Academy of St-Martin-in-the-Fields while we had coffee at a café near the Rosslyn Hill Chapel. George was in some ways a forbidding character, but was by no means humourless, 'by no means' being a phrase I remember him for. Once, when some members of an audience started applauding after a movement of a suite that wasn't the last, he scowled at them (I think with tongue-in-cheek) and said drily 'That is by no means all'. He was also a great raconteur. It is a shame that he did not align himself with the authenticists and show more interest in historical techniques and instruments: his playing style belonged there. CB

Matthew Locke - Cloris, it is not in our pow'r

Clo - ris, it is not in our pow'r To say how long our Love will last, Tt may be
 And though you may Im - mor - tal seem, Such is th'ex - act - ness of your frame; Those that your
 Then since we Mor - tal Lo - vers are, Let's ques - tion not how long 'twill last, But while we
 Fear not though Love and Beau - ty fail, My rea - son shall my heart di - rect; Your Kind - ness

Clo - ris, it is not in our pow'r To say how long our Love will last, It may be
 And though you may Im - mor - tal seem, Such is th'ex - act - ness of your frame; Those that your
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 Fear not though Love and Beau - ty fail, My rea - son shall my heart di - rect; Your Kind - ness

3

we with - in this hour May lose those joyes we now may tast. The bles - sed
 Beau - ty so es - teen, Will find it can - not last the same: Love from your
 Love let us take care, Each Min - ute be with plea - sure past: It were a
 now will then pre - vail, And Pas - sion turn in - to re - spect: Clo - ris, at

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that Im - - mor - tal be From Change in Love are on - ly free.
 Eyes has stoln my fire, As apt to wast, and to ex - pire.
 Mad - ness to de - ny To live be - cause w'are sure to dye.
 worst, you'll in the end, But change your Lo - ver for a Friend.

that Im - - mor - tal be From Change in Love are on - ly free.
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RECORD REVIEWS

MEDIEVAL

Aquitania: Christmas Music from Aquitanian Monasteries (12th Century) Sequentia 73' 04"
DHM 05472 77383-2

This arrived just as we started photocopying the Diary for the December issue, so it couldn't even be included among the Christmas releases we knew we had missed. But there is nothing here that your neighbours will recognise as seasonal, so you can enjoy it at any time without seeming to be a patron of all-the-year-round Christmas shops. The booklet is worth having in its own right as an anthology of Latin poetry, accompanied by expert guidance from Peter Dronke; the Thornton-Bagby introduction is good too. The music is enticing, the singing delightful. I suppose I prefer this to vernacular song because I'm happier with Latin than with Provençal or early French; it's marvellous to be able to hear as music what were, when I first encountered them, dull exhibits from the prehistory of music. CB

Insula feminarum: Résonances médiévales de la Fémininité Celte La Revardie 64' 15"
Arcana A 59

This is ambitious in scholarship, concept and musical realisation, tracing the influence of ancient Celtic feminine spirituality through the courts of medieval Europe. The notes explain this with erudition, but they say little about the music or the group. Evocative interpretations of well-known pieces such as *Lamento di Tristan* and *Noblis humilis sit* alongside rarer Rhenish, Frankish, Italian and English works, and the Celtic echoes are convincingly suggested. Impressively multi-talented, the group all play and sing (how many single instrument/voice specialists know how demanding this can be?). The instrumental playing is consistently fine with the richness of two or three vielles. There is some exquisite singing, thankfully avoiding the dull perfection of Anonymous 4. The spirited voices sound more challenged by the Italian polyphony, though this is a small cloud in an otherwise luminous collection. Well worth hearing, especially if you are interested in the background of the courtly love tradition and European spirituality.

Alison Sabedoria

Liber Vermell de Montserrat Theatrum Instrumentorum 57' 10"
Arts 47384-2 ££ rec. 1993

I'm often suspicious of medieval performances full of shawms, drums and recorders. But this is musically very convincing, even if it is very much in the tuppence coloured manner. The Red Book, from the late 14th century, contains ten songs to entertain and edify passing pilgrims. If they had been performed as here, the pilgrims would certainly have been entertained and might

well not have been too eager to pass on further. Who knows whether they really heard such invigorating rhythms? CB

Medieval Midwinter Music Fifth Element 5ECD1 67' 12"

I'm not sure if I can stand any more *ghaettas* or *ductias*. That apart, this is an interesting anthology. The five female voices sing with a refreshing directness, and the four players (including one who also sings) generally invent appropriate accompaniments. While none of the songs demand instrumental accompaniment, it is probably sensible to include the variety: I'm sure part of the problem with Anonymous Four (no, we don't have a vendetta against them, and there is no conspiracy behind their mention in two other reviews this month) is the unremitting high voices. It is refreshing to hear a couple of songs by Hildegard alongside other music: one normally has to buy her by the discful. The only other named composer is Dufay, with *Bien soy servir* and *Vergene bella*. Not everything works. For example, *Lullay...Als I lay on Yoolis Night* tries to be a bit too subtle and the penultimate note of the chorus of *Gaudete* sounds odd sharpened with no chord beneath to demand *ficta*. I haven't checked through the letter pages of *The Times* to see if the first cuckoo has ever been sighted quite so early, though this year some birds may have been duped into thinking that *sumer* had already come in January. CB

15th CENTURY

Josquin Desprez Missa Gaudeamus, Motets à la Vierge La Maîtrise des Pays de Loire, A Sei Voci, Bernard Fabre-Gartus Auvidis Astrée E 8612 67' 55"
Chant for All Saints; motets *Ave maris stella*, *Regina coeli*, *Recordare virgo mater*, *Virgo salutifera*

Now this is how I like my plainchant! The unflattering photograph in the notes did not lead me to expect such lovely singing from the girls (and a few boys) of La Maîtrise. The *Introit* and *Salve Regina*, where the children sing alone, are a delight, with bright but soft-edged singing and a compelling sense of movement and musicality – worlds away from the studied artifice of Anonymous 4, and particularly enjoyable in the context of the impassioned and elegant polyphonic singing. The largely-exegetical booklet notes helpfully point out all the occurrences of the *Gaudeamus* motif in the Mass but say nothing about the four stunning motets; so I am in the dark as to whether *Recordare virgo mater* was originally intended for upper voices or *Regina coeli* for lower voices; but the enthusiastic commitment of these performances is convincing enough for me. Selene Mills

Recordare virgo mater is written in C1C1C1C2 clefs, so is evidently for upper voices; *Regina coeli* is more ambiguous with C1 C3 C4 F3. CB

Ockeghem Requiem, Missa prolationum, Intemerata Dei mater Musica Ficta, Bo Holten Naxos 8.554260 £ 67' 46"

This gets off to a good start, and I enjoyed *Intemerata Dei mater* immensely. But interest waned during the Requiem and I was not entirely happy with the Mass. Irrespective of authenticity (if David Fallows' research on performing Dufay is relevant, perhaps Ockeghem expected several voices on the top part, fewer on the lower parts), the choir of 14 sounds too big, and I have found performances from ensembles of soloists more satisfactory, if not ideal. The singing here feels as if the music is being dragged well into the 16th century. *Intemerata* works because it is taken quite slowly; the Gloria and Credo in particular seem rather rushed. The booklet doesn't say much about the music, so what you save by buying a cheap CD you should spend on the Fazet edition of the Mass (despite its eccentric beaming) and the *Mapa Mundi* Requiem and motet. This is well worth getting, but don't think you don't like Ockeghem if you are not entirely satisfied. CB

16th CENTURY

Cabezón Glosados, Diferencias, Tientos Trio "Unda Maris" 60' 25"
La Mâ de Guido LMG2014J

This has 23 tracks, mostly of Renaissance standards like the *Pavana italiana*, *Susanne un jour* and *D'o vient cela*, based on settings by Cabezón and alternating with solo music by him stylishly played on a variety of keyboard instruments by Eduard Martínez. Cabezón's settings are expanded by the use of recorder (Joan Vives) and gamba (Jordi Comellas) – these are the three members of Unda Maris – supported by vihuela and percussion. This imaginative creation of a chamber repertoire from the solo music works very well. The recorder and gamba extrapolations convince and the solo pieces are more telling than they might be in a disc just of keyboard music. This is a fine and enjoyable memorial to the Spanish scholar and editor María A. Ester Sala. CB

Rore Sacred and Secular Motets from the Munich Codex Weser-Renaissance, Manfred Cordes 68' 39"
cpo 999 506-2

Rore's unstinting melodic inventiveness and the German ensemble's radiant tone combine to make this a tremendously enjoyable disc. The singing and playing (of cornett and sackbutts) is technically flawless and highly expressive, and the imaginative alternation of the low tessitura in the *ad equales* works makes for adequate variety, although just occasionally I found myself longing for the contrasting texture of a string ensemble, such as must have been on

hand in the Bavarian court of Duke Albrecht V in Munich for which the source manuscript was compiled. A further quest for variety of texture, the unaccompanied vocal performance of a five-part *Da pacem Domine*, proves a mistake as the pitch dips unsettlingly and someone (perhaps an unemployed sackbutter with attitude) slams a door! But these are superficial blemishes on a profoundly satisfying disc. *D. James Ross*

Victoria Tenebrae Lumen Valo 53' 32"
Alba NCD 10

There is already a wide choice of recordings of these 18 responsories, which are not supplemented here by any other music – a pity, since even a couple of unrecorded Victoria pieces (of which there are many) would help a new group like this to break through. As it is, they have the right sense of this music, sing one-per-part with sensible tempi and forward movement, clear enunciation of the words and good ensemble. Unfortunately, it is somewhat marred for me by one over-prominent soprano with a slow vibrato which I found increasingly irritating as it went on, particularly when she hangs on at the ends of sections. The voices are recorded a bit too closely and the tuning is rather bright for this music. It does have some beautiful moments, though, especially in male-voice sections, and a strong sense of commitment to the music.

Noel O'Regan

Chains of Gold: Sacred Choral Music of the English Renaissance The Ionian Singers, Timothy Salter 67' 12"

Usk USK 1122CD

Byrd *Alleluia Ascendit Deus, Haec dies, Laetantur coeli, O salutaris hostia, Psallite Domino, Save me O God, Unam petui a Domino; Morley Agnus Dei, Domine fac meum, Gaude Maria virgo, Laboravi in gemitu meo* [by Rogier]; Tomkins *Arise O Lord, Holy holy holy, O Israel if thou return, Withdraw not thou thy mercy; Weelkes Gloria in excelsis, O Jonathan, O Lord arise, O mortal man, When David heard*

The brevity and superficiality of Timothy Salter's programme note alone suggests that this is another disk very much for the non-specialist listener, although some of the repertoire presented is relatively unfamiliar. The choral sound is unusual: youthful-sounding upper voices, a rather plummy middle and slightly remote bass. The singing is enthusiastic if occasionally less than accurate and there is a slight overall patina, whether due to recording or performance. As a result, declamatory pieces such as Weelkes' *Gloria in excelsis Deo* lack the necessary punch, while his *When David heard*, which should tear at the heart-strings, sounds somewhat mundane. The Ionian Singers could usefully contemplate the context in Morley's *Plaine and Easie Introduction to practicall Musicke* of the quotation which provides their disc's title: 'they ought to study how to vowel and sing clean, expressing their words with devotion and passion, whereby to draw the hearer, as it were, in chains of gold by the ears to the consideration of holy things.'

D. James Ross

Mary in the Land of Snow and Light Lumen Valo 73' 08"
Alba NCD8
Chant *Acognomini filii potentes, Ave stella matutina, Ave Maria...virgo serena, Josquin Ave Maria, Nesciens mater, Lassus Aurora lucis rutilat, Magnificat VIII toni super Aurora..., Mouton Ave Maria...virgo serena, Nesciens mater, Palestrina Stabat mater, Perotin Dum sigillum*

Single composer discs of renaissance motets are nice and tidy to store but listening to them can be a duty rather than a pleasure. No such worries over the selection here, which is nicely varied by chant and, most surprisingly, a conductus by Perotin. It is odd that it is allocated to two women rather than to men, and they are not absolutely secure; but it is so refreshing to hear a Notre-Dame piece in the context of 'normal' music. The ten singers mostly operate one-to-a-part and produce some excellent performances. Their sound is nice and clear, but some may find some pieces shaped in too modern a style: comparison with the Parrott recording of Palestrina's *Stabat mater* (even disregarding his embellishments) is revealing. *CB*

Salve Regina: Late-Medieval Motets to the Virgin Mary The Cantors, David Allinson
CantCD01 66' 15"
Cornish *Salve regina; Fayifax Maria plena virtute; Josquin Salve Regina; Lambe Nesciens mater; Mouton Nesciens mater; Parsons Ave Maria; Tallis Videte miraculum* Available from Lindum Records

This is the disc I have played most over the last two months, both going to sleep and waking up to it, and have enjoyed it hugely. While the quality of the individual singers is not, on the whole, as high as those on the Finnish disc reviewed above, they make a very pleasing sound and only occasionally are discomfited by the difficulties of early Tudor floridity. Most pieces feel more relaxed than on many performances and slower than I would normally favour. Their Mouton *Nesciens mater* takes 5' 36", compared with Lumen Valo's 4' 24" (and that timing could perhaps be even shorter if projection of text were given precedence over beauty of sound); Paul Hiller and Theatre of Voices take 5' 01" (HMU 907136). The Exeter students (some are also lay clerks, but most are amateurs) shape the music so well that my misgivings were banished and I warmed to this despite my temporal suspicions. *CB*

17th CENTURY

G B Bassani: Vêpres de la vigile de Noël Le Parlement de Musique, Martin Gester
ACCORD 206382 121' 4" (2 CDs)
Also includes Legrenzi *Alma Redemptoris mater & O dilectissime Jesu*

Martin Gester has an ear for the unknown. Previous recordings have included a CD of Capricornus and the anonymous Passion from Uppsala. Here we have a non-liturgical reconstruction of Christmas Vespers from Ferrara in around 1700. The psalms come from Bassani's 1699 printed set and those selected here are scored for three or five voices with a pair of violins and continuo.

The instrumentalists also play extracts from three trio sonatas from Op. 5. Solo contributions include two motets by Legrenzi (which I edited) and some of Bassani's *Nascere dive puellule* (which along with Legrenzi's antiphon *Alma Redemptoris mater* is the only music without violins). If the voices are rounder than those to which we are accustomed in this repertoire ('we', I suspect, meaning 'inhabitants of these islands'), I found myself won over by their warm advocacy of the music and projection of the meaning of the words. I have to admit that I was also initially taken aback by the fiddling – it seemed somehow rough and ready, but here again I found the reward of repeating listening. This is a long programme and Bassani's psalms are rather on the lengthy side; perhaps the repetition within some is too much, though there are plenty of original ideas and beautiful melodies to keep even the most impatient of ears busy. For anyone interested in late 17th-century music, this set is a 'must have'. *BC*

Bruhns L'oeuvre d'orgue; Cantates Jan Willem Jansen (organs by Ahrend at Musée des Augustins, 1981, and Delaunay at Saint-Pierre-des-Chartreux, 1683), Le Parlement de Musique, Martin Gester 74' 15"

Tempéraments TEM 316011

Cantatas: *Der Herr hat seinen Stuhl im Himmel bereitet, Hemmt eure Tränenflut, Die Zeit meines Abschieds ist vorhanden*

Bruhns, a pupil of Buxtehude, did music a great disservice by dying at the age of 32, leaving just 12 cantatas and 5 organ works. Each of the 17 pieces is a gem. This CD includes three of the cantatas and all the organ works – the complete works were recorded on 3 CDs in 1989 by the Ricercar Consort and Bernard Foccroule (RIC 048035/7). Of particular interest is hearing the vast chorale fantasia on *Nun komm der Heiden Heiland* played in two versions – one in the usual North German style and the other using a Walther manuscript with added ornaments in French style. The difference is emphasised by playing the Walther version (and one of the Praeludia) on a French classical organ. The organ used for the other pieces is a magnificent 1981 Ahrends instrument in the cavernous acoustic of the church of the Augustins, now an art gallery. This is a most impressive re-creation of a 17th-century North German organ. The dramatic playing emphasises the improvisatory nature of the music. The cantatas are performed beautifully by the small forces of Le Parlement de Musique. They are wonderful pieces, especially *Hemmt eure Tränenflut* with its excruciatingly intense ostinato middle section.

Andrew Benson-Wilson

Buxtehude at the Harpsichord Jacqueline Ogeil 71' 39"
Move MD 3191

BuxWV 163, 233, 166, 169, 241, 247, 164, 235, 168, 226, 248, 174

This is an interesting and enjoyable disc of Buxtehude's keyboard works, with a mix of Suites and smaller, stand-alone Canzonas, Toccatas, Arias and the Praeludium from which Handel cribbed 'And he shall purify'.

Ogeil's playing is lively, sound and unpretentious, much like Buxtehude's keyboard music in fact, and she copes nicely with the whole range of his writing, from the rather austere suites to occasional passages which are amazingly forward-looking and Bach-like. The booklet is disappointing, with a general discussion of Buxtehude and his keyboard output but little detail relating to the pieces actually on the disc; nor are the titles furnished with BuxWV numbers. The harpsichord used is a copy of an 8' and 4' Couchet, and sounds convincingly clear and potent, helped by a good recording quality and a neutral acoustic. *Robin Bigwood*

Charpentier *Le Mariage forcé* H494; *Les Fous divertissants* H500 Rachel Elliott, Christoph Wittman, Nicholas Hurndall Smith, John Bernays SATB, New Chamber Opera, The Band of Instruments, Gary Cooper 63' 08 ASV *Gaudemus* CDGAU167

Not quite the world premiere recording claimed, but nonetheless welcome additions to the ever-burgeoning Charpentier discography. NCO make a spirited case for these sets of short songs and dances, which are given a sense of dramatic context by the inclusion of brief snatches of dialogue either to introduce or round off the various sections. If your French is less than fluent, listen with the excellent booklet in hand. There is verbal as well as musical wit here.

David Hansell

Charpentier *Pastorale sur la naissance de Notre Seigneur Jésus Christus* H483, *In Nativitatem Domini Canticum* H314, *Litanies de la Vierge* H85, *Magnificat* H73 Le Parlement de Musique, Martin Gester 63' 11" ACCORD 205822

Another disc that unfortunately missed the Christmas rush, and it's a real cracker. When I was a student, I bought several cassettes of William Christie's versions of Charpentier's little Christmas 'oratorios' and the *Pastorale* was among them, minus the *Seconde partie* also recorded here (H483a). The opening piece is new to me, a setting of *Quem vidistis pastores* for four voices with pairs of recorders and violins, and a little gem it is, too. Les Arts Florissants have also recorded the Magnificat a3, an extended ground bass *tour de force*. Charpentier set the *Litanie de la vierge* several times: this version has solos, ensembles and extended tutti with flowing triple time melodies and plenty of scrunchy harmony – everything one expects of him. It is the pastoral, though, which makes this disc: I was charmed by the differentiated voices of the various sopranos, impressed by the easy blend of the 'chorus' and the instrumentalists fulfil their role to perfection (I particularly enjoyed the varying continuo). Buy this now, don't wait for next Christmas! *BC*

Dumanoir etc. *Suites d'Orchestre (1650-1660)* Le Concert des Nations, Jordi Savall 60' 23" *Auvidis Fontalis* ES 9908 ££
De la Voyer Suite in B; Dumanoir Suites in F, Suite de Ballet de Stockholm; Mazuel Suite in G; anon Fantaisie

This collection of mid-17th century orchestral suites delights and infuriates in almost equal measures. On the one hand, a combination of resonant acoustic, low pitch, 16' string tone and added percussion (which becomes very wearing during a complete listening) renders much musical detail unclear or inaudible in the *tutti* sections: on the other, here is yet more new repertoire, much of it charming to say the least, particularly in those movements played with reduced forces – though not even these are immune from the curse of the tambourine. Savall fans will love it, others will prefer to listen selectively and a suite at a time.

David Hansell

Gibbons Selected harpsichord works Richard Egarr 62' 41" Globe GLO 5168

Egarr declares his interpretive approach to Gibbons in some frank programme notes – he is opposed to what he describes as the 'click-track' approach to renaissance dance music. Accordingly his interpretations are noticeably free and overtly expressive, and they really bring to life the exquisite contour of Gibbons's counterpoint. The downside to this approach, I feel, is that the tremendous momentum and sweep of some of the fantasias and dance pieces is undermined by this ever-so-slightly faltering and hesitant approach. But this is being hypercritical, because, for me, Egarr's real achievement on this disc is in bringing out, sensitively and movingly, the sombre, 'dark' aspects of Gibbons in keyboard pieces that could so easily sound dry and academic. The intimate nature of Gibbons's music and Egarr's playing is further enhanced by a very revealing recording quality in an ideal acoustic. A superb disc. *Robin Bigwood*

Kapsberger Alla Caccia: arie e villanelle a una e due voci La Sfera Armoniosa, Mike Fentross 70' 28" Carlton Classics 30366 0084

To those whose impression of Kapsberger has been skewed almost beyond repair by the Lislevand recording, this has come as a much-needed antidote. The repertory is entertainingly noteworthy and the singing extremely committed, if sometimes over-the-top (or rather under-the-top, one singer often being under the note). Fentross accompanies more imaginatively than notated in the chitarone tablature, which Kapsberger provided as a bonus to the basso continuo of the *Arie passegiate*, and his mnemonic *alfabeto* for the *chitarra spagnola*, set beside the continuo in the score of the *Villanelles*. *Kah-Ming Ng*

Schütz Secular Works Weser-Renaissance Bremen, Manfred Cordes 70' 52" cpo 999 518-2 SWV 20-1, 48-9, 96, 338, 434, 438, 441-2, 451-3, 460, Anh.1

A marvellous record of mostly unfamiliar music, apart from the opening *Freue dich*, which anyone who has been to any of Alan Lumsden's Schütz course must have played or sung – it's one of his favourite pieces, and

deservedly so. I don't need to commend any specific details. My only criticism is of the booklet note: an interesting essay on the aesthetics of our performing Schütz (well worth publishing separately) but with little to explain the specific pieces on the disc. But don't let that worry you. The performances are enjoyable and stylish, the music delights: unless you are allergic to Schütz, buy it. *CB*

Schütz The Seven Words of Jesus Christ Candomino Choir, Tauno Satomaa 58' 07" Finlandia 0630-17676-2

Includes *Wie lieblich sind SWV29, Lobe den Herren SWV39, Der zwölfjährige Jesus im Tempel SWV 401, Das ist je gewisslich Wahr SWV388, Also hat Gott die Welt geliebt SWV389, Weib was weinest du? SWV443, Die sieben Worte SWV478, Deutsches Magnificat SWV494*

There is much to commend here, but I am not quite as enthusiastic as I am about the preceding disc. It is well performed, but on a larger scale, in style as well as numbers. The need to record the choir at a lower level than the soloists gives the game away: the balance of SWV39 doesn't work if the solo and tutti choirs cannot balance naturally. Otherwise this is very pleasing, with excellent singing and playing in a programme that includes some of Schütz's most attractive music. If you are not put off by the idea of a choir of 36 in this repertoire, don't hesitate to buy it. The 1670 portrait on the back of the booklet was shown to be a forgery some years ago. *CB*

The Age of Purcell: English Harpsichord Music of the Restoration Arthur Haas 72' 40" Music & Arts CD-998 Music by Croft, Draghi, Froberger, Locke, Purcell

The playing on this disc is technically assured, with both line and articulation clearly defined, but musically I found it almost impossible to get involved. Haas's search for a convincing Restoration keyboard style seems to have led him into a minefield of mannerisms – his interpretations obscure the music instead of elucidating it. For example, the ebullient Jig at the end of the Locke C major suite was too faltering, too fussy, to be entertaining or exciting. The Purcell pieces fare a little better, perhaps, with some more life, but the performing style remains mannered. The wonderful momentum of the Almand from the D major suite is continually undermined by strange rhythmic effects no doubt intended to add an extra layer of expressiveness. In the C minor Ground the *brisé* is, to my taste, overdone, and the execution of rubato in the right hand part of the New Ground is not the least bit vocal and occasionally sounds very odd indeed. To make matters worse the Italian harpsichord Haas uses is recorded very closely and shouts at the listener. This is not a bad recording – just one which accentuates a certain, rather cerebral style of playing. *Robin Bigwood*

Italian Early Baroque Battalia 64' 35" Alba ABCD 112

Sonatas etc. by Buonamente, Castello, Cazzati, Cima, Corelli, Falconieri, Fontana, Legrenzi, Marini, Merula, Rossi, Turini, Uccellini

Battalia is a continuo-based group with a couple of violins. Here they present an invigorating programme of ground-based Italian trios from the first part of the 17th century (with a *Ciaccona* by Corelli as a valedictory close), mixing the bergamask (how much better Uccellini's brilliant setting sounds with two violins rather than violin and recorder), ruggiero and romanesca with free sonatas. There is another fine performance of Marini's marvellous *Passacaglio a4* (worth comparing with Romenesca's recent disc - see *EMR* 35 p. 13). The violins play more legato than I expected, perhaps to counteract the vigorous accompaniment. If you don't know this repertoire, this is fine introduction to it; if you do, get it to enjoy this enthusiastic and subtle playing. CB

A welcome to a Finnish company new to us, Alba. Judging by the King's Music sales and correspondence, early music is flourishing in Finland: we hope that soon we can find an excuse to visit the country. (Our time last August might have been better spent coming home from Stockholm via Finland, St Petersburg and the Baltic Republics rather than hastening back for the IMS Conference.) Several of their discs are reviewed in this issue; those I have heard are certainly of interest. They can be ordered from Lindum Records; price is likely to be on the borders of the full-mid range.

Meslanges royaux au temps de Louis XIII et Louis XIV Le Concert des Nations, Jordi Savall Auvidis **Fontalis ES 9914** 73' 42" ££

This is a useful anthology/sampler which should be welcomed into any collection from which the French Baroque is as yet absent. It does not give a complete picture of the period (no solo keyboard, for instance) but all the major figures are represented by at least one substantial movement. The singers sound less comfortable than the instrumentalists and I suspect that others will share my preference for the smaller scale music over the orchestral. I can't imagine anyone not enjoying the bass viol playing. David Hansell

LATE BAROQUE

Bach Cantatas vol. 5 [18, 143, 152, 155, 161] Midori Suzuki, Ingrid Schmithüsen, Yoshi-kazu Mera, Makoto Sakurada, Peter Kooij *SScTTB*, Bach Collegium Japan, Masaaku Suzuki 78' 17" **BIS CD 841**

The fifth disc completely fulfils the promise of its excellent predecessors, and by including the 'doubtful' BWV 143 with an implication that it might stem from Bach's early Weimar period (compare the last movement of BWV 21) and making, in a dedicated performance, so positive a case for it that it excels less-enterprising alternative series. The outstanding soloist is the Dutch bass Peter Kooij, and another import (for BWV 152 only) is the oboist Marcel Ponceele, who is excellent, but no more outstanding than the Japanese baroque bassoonist Seiichi Futacuchi or the organist Naoko Imai. All of the soloists are very effective and expressive, but for me the dedication with which the continuo section plays attentively

to every nuance of the text is so good here that even Leonhardt didn't do it better; the whole attitude is one of prizes the entire experience. This is a good disc with which to sample this fine series. Stephen Daw

Bach Motets BWV 225-230 Cantus Cölln, Konrad Junghänel 60' 57" **Deutsche Harmonia Mundi 05472 77368 2**
Bach Motets BWV 225-230 The Scholars Baroque Ensemble 63' 09" **Naxos 8.553823** £

Both groups use two voices to each part, although the instrumental doubling of Junghänel's group is far richer than that of the Scholars. Since the largely North-German accentuation of the Cantus Cölln singers is probably inauthentic, ironically it is the English group which is preferable in that respect. However, there is a wider range of both colours and speeds from the German group; it goes rather fast sometimes even for my taste. Cantus Cölln warms to the expressive detail in a way that I like (the opening of *Komm, Jesu, komm* is somehow chorally and acoustically just right) but their expression at the words 'Thou art the true way...' later in the same movement has less grace than the generally less madrigalian reading of the Naxos performers. There is already in the catalogue a beautiful but more fully choral reading by Collegium Vocale and Philippe Herreweghe on *Harmonia Mundi France* which seems to me incomparable at that point in the text; but it is possibly less consistent overall than either of these performances, and the safer Scholars are at a very reasonable price. Stephen Daw

Bach B minor mass Lucia Popp, Carolyn Watkinson, Eberhard Büchner, Siegfried Lorenz, Theo Adam *SATBarB*, Rundfunkchor Leipzig, Neues Bachisches Collegium Musicum, dir. Peter Schreier 110' 01" 2 CDs **Berlin Classics 0021232 BC** ££ rec. 1981/82

This is an amazing recording: the names listed above and some of the instrumentalists (including the DDR's omnipresent superstar trumpeter, Ludwig Gütter, here also playing the horn) promise a reasonable performance. Schreier's reading of Bach's masterpiece is, I'm afraid (I hope!), light years away from the composer's vision. Whether this is my taste you can judge for yourself by listening to the first six tracks of the second disc: the oh-so-subtle staccato scales in the bass of the opening, the acoustic muddle of the ensuing fugue (except that Professor Gütter's trumpeting is truly magnificent, even if the keyed trumpet just makes it all so effortless and thereby so much less sublime), the time-warp effect in the duet, the OTT sighing effects of the *Et incarnatus*, the break-neck *Crucifixus*, complete with a diminuendo/ritardando to end all diminuendo endings, and the predictably-triumphant *Et resurrexit*, complete with the return of the plodding (and I mean plodding!) bassline... Thank goodness times have moved on. BC

Bach Organ works Håkan Wikman (Arp Schnitger organ at St. Jacobi, Hamburg) 73' 19" **Alba ABCD 117**
 BWV 531, 538, 564, 566, 588, 618, 747, 762

The stupidity of the Jacobikirche officials of rejecting the application of Bach for the post of organist is redeemed by the preservation of their magnificent Schnitger organ. The 59-stop, 4-manual instrument contains more pre-1700 pipework than any other extant organ and the 1993 restoration by Ahrend is a huge contribution to our understanding of the North German organ. Wikman is one of a number of highly talented pupils of Jacques van Oortmerssen at the Sweelinck Conservatory in Amsterdam, and his playing shows the influence of that most influential of present day organ teachers. His performance on this CD is masterly, displaying a huge self confidence and an ability to let the music speak for itself. Rhetorical interjections are few, but are timed and judged to perfection. His attention to detail of articulation is subtle and mature. The Dorian Toccata and Fugue is one of the finest performances I have heard. An outstanding recording. Andrew Benson-Wilson

Bach Complete Keyboard Works Vol 2: Goldberg Variations Masaaki Suzuki 73' 17" **BIS-CD-819**

Suzuki's playing on this disc has a very human quality - not overly simplistic or pretentious, just strongly musical. And he achieves a very wide range of effect, from a wonderful meditative quality in some of the canons to full-on, breathtaking virtuosity in the fast hand-crossing numbers. Technically, the playing is accomplished, achieving a full, clear sound from a Ruckers copy. Occasionally, in some of the more challenging variations, there is a slight blurring of detail, not helped by the super-generous acoustic. But this is more than offset by the tremendous energy Suzuki creates leading right through to the *Quodlibet*, tasteful and expressive ornamentation, and the superb programme notes. Compared to Leonhardt's *harmonia mundi* recording from 1978, this is a lot less austere and perhaps a little less profound, but it is one to which I shall frequently return. Thoroughly recommended.

Robin Bigwood

Bach Transcriptions and arrangements of works by his contemporaries Patrick Ayrton *hpscD 58' 03"* **Globe GLO 5166**
 BWV 592a, 923/951972-5, 985

I hadn't encountered Patrick Ayrton on disc before, so this came as a delightful surprise. He shares that special quality common to many of the best Bach performers of easily being able to show the differences between contrasting examples of works in the same genre or style. Of the various harpsichord and organ performances I have heard of Bach's arrangements of Italian string concertos, this easily wins because of this quality. The playing is excellent throughout, and the final prelude and fugue on a theme of Albinoni (BWV 923/951) is the best I've heard, too. Thus is definitely one for the Bach devotee not to miss, even in this busy month. Stephen Daw

Bach Sonatas & Partitas BWV 1001-1006
Monica Huggett 152' 33" 2 discs in box
Virgin Veritas 7243 5 45205 2 5

When one hears a first attempt by any worthy artist to record a masterpiece of the repertoire, one expects and hopes to learn not just from the first hearing, but increasingly from repeated performances. It will probably surprise numbers of this artist's many admirers to learn that, for me at least, the initial encounter with Monica Huggett's account of the Bach Solos has left me unexpectedly disappointed. In comparison with the still venerable Kuijken, also the more recent Wallfisch, there is little that these readings add for me that does not seem too 'modern' and compromised. The bow sounds too taut. There are awkward spaces between beats and within chords, which sound as though huge effort is being made, yet to the cost of the continuity. I turned to the delicacies of the third Partita in the hope of encountering grace and charm, but found little. The accompanying notes are odd, claiming that the works were composed during detention at Weimar in 1717 and referring to highly questionable theories of a German lady musicologist. I really would have liked to have something to be more enthusiastic about. *Stephen Daw*

Bach Suites for solo cello transcribed for viola and played by Simon Rowland Jones Vol. 2 BWV 1010-1012 72' 48"
Meridian CDE 84324

We include this disc, despite being played unashamedly at modern pitch and on two modern violas, because the transcriptions are sometimes subtle and deserve discussion. It is the second of two discs upon which the versatile Rowland Jones plays his own versions of the cello suites on the viola. A 5-stringed instrument is used for suites 5 and 6, using a set of lower strings for the former and seemingly of higher ones for the latter. The rather sonorous approach to the overture-prelude of the former, as opposed to the skittish (possibly even more suitable?) account of the prelude to suite 6, stress this. Rowland Jones is too good a musician, surely, to suppose that some of his fine-tuning (tracks 6 and 11 stand out in my memory) is just throughout, but he mostly plays more accurately than many cellists, and, providing other violas don't expect to be able to copy 5 and 6 using 4-stringed violas, this is pretty exemplary playing and, as usual from Meridian, sound. The two anonymous manuscripts he has treated as authoritative in his preparations are both from the time of Mozart at earliest - information given in the facsimile edition he has consulted. *Stephen Daw*

Bach Violin Concerto in d [after BWV 1052], Brandenburg Concerto 2; Zelenka Sinfonia in a ZWV 189 Kerstin Linder-Dewan vln, Fiori Musicali, Penelope Rapson 54' 10"
Metronome MET CD 1019

Fiori Musicali deserve special credit for two aspects of this issue. First, it contains the third performance of the second Brandenburg concerto to feature the phenomenal skill

and control of David Staff as solo trumpet; as usual, it is remarkable despite a disinclination to adjust the tone with finger-holes,* and overall the account is as good as either earlier version otherwise. The other is the stylish performance of Zelenka's splendid A minor Sinfonia, which compares interestingly with the first Brandenburg; it dates from 1723, and shows obvious influence from Veracini's Dresden compositions. I can't warm to the thin tone of the solo violinist Kerstin Linder-Dewan, I'm afraid, and the director doesn't write with much up-to-date authority on the Bach or Zelenka in her notes, but I shall treasure the recording for the above strengths. *Stephen Daw*

* I thought finger-holes were now rejected as modern inventions. CB

Elizabeth Jacquet de la Guerre Sonates à un & deux violons avec viole ou violoncelle obligés Ensemble Variations 63' 07"
ACCORD 205782

The sonatas recorded here present the bass player with a few problems: although unequivocally marked 'violoncello', there are unplayable low notes, passages which do not lie under the fingers very well and some extremely high-lying solos. The Ensemble Variations take the pragmatic approach and give the bass string part to a gamba, except in the Sonata for two violins in D major, which lies perfectly for the cello, with stunning results. The violinists are well balanced, with each of them playing one of the solo sonatas, while the gambist is excellent, both as continuo player and as soloist. This is not repertoire with which I am familiar, but I found it readily accessible and thoroughly enjoyable at the first hearing. Highly recommended. BC

Fasch Overtures and Concertos Ensemble Barocco Padovano Sans Souci X, dir. Aldo Florentin 69' 32"
Dynamic CDS 201

Violin concerto in A, Oboe concerto in C, Flute/Oboe concerto in G, Suites in e and Bb.

Fasch & Graupner Bassoon concertos Paolo Tognon bsn, Capella Savaria, Pál Németh
Dynamic CDS 199 59' 37"
Fasch Concerto in C, Symphony in G; Graupner: Concertos in c & G, Suite in G for fl, bsn and strings

It is fitting the the year which should see the publication of a full thematic catalogue of Johann Friedrich Fasch's output is heralded by two new recordings of orchestral works. With other projects in the pipeline (including the first period performance recordings of vocal works), 1998 should be an exciting year for Faschists. I must confess that the Paduan recording has taken some getting used to, for the acoustic rather than the playing: it sounds as if the band is in the middle of a huge wooden-panelled room with nothing but a microphone for company. So while the setting may be appropriate, the actual sound is false. It is particularly noticeable in the contrapuntal sections of the overtures, where one can scarcely hear the violas. That said, I knew all the pieces on the programme and it was utter joy to hear them, perhaps not played with the same

poise as the Freiburger Barockorchester or with the extrovert quirks of Concerto Italiano, but nevertheless probably sounding not unlike the Zerbst court band.

The second CD features music by one of Fasch's senior prefects at Leipzig's Thomas-schule and later his mentor when he visited the Darmstadt Kapellmeister in 1713-14 for lessons in compositions. When I first came across Graupner's music I found this relationship puzzling: the music I heard by him was quirky and extrovert in a way that would most certainly appeal to a director like Alessandrini, while Fasch's own music seems suave and graceful in comparison. The present recording (along with several others in the meantime, of course) has redressed the balance somewhat. Graupner is every bit as skilled a composer and the orchestral suite (though hardly what the notes call avant-garde) shows that he, too, had an ear for interesting colour combinations. The sinfonia by Fasch is rapidly becoming his most-recorded work (overtaking even his delightful trumpet concerto). Here it is given with a lovely bounce with some dramatic contrast in the middle movements (with an extremely clear viola line, incidentally, but curiously with an equally prominent bassoon.)

Dynamic deserve our congratulations and encouragement for championing what is a huge pool of neglected good music - try it for yourself. BC

A. Forqueray Jupiter (Pièces de Viole Suite I & V) Markku Luolajan-Mikkola, Mika Suikonen gambas, Anssi Mattila hpscd 62' 55"
Alba ABCD 111

After his bravura recording of movements from the suite by Marais which I reviewed in the last issue, I was looking forward to hearing this. The Forqueray suites are a sort of Alpine meadow for viol players, full of glories, but hard work to attain. Number 5 in c minor is easily the most difficult of them, and the only other recording I know is that made in 1971 by Wieland Kuijken. It was a revelation, astonishing for its time, but being on vinyl and in storage at home in New Zealand, I can't compare the two now. However this new recording is certainly a technical tour de force. Every chord, every tiny note is in place, and this is a considerable accomplishment. The music is of much wider interest than just to viol players. It combines the knowledge that only a virtuoso can have of the ultimate capabilities of an instrument with a musical imagination which is intense and can build large-scale musical structures. At times, for example *La Portugaise* in the first suite in d minor, it reminds me of Domenico Scarlatti. The balance is good, and the player transcends the difficulties, with a straightforward, rather strict performance, offering a rare chance for this amazing music to be heard on the viol, in a performance of authority and verve. *Robert Oliver*

Handel Messiah Midori Suzuki, Yoshikazu Mera, John Elwes, David Thomas SATB, Bach Collegium Japan, Masaaki Suzuki
BIS-CD-891/892 141' 53" 2 discs

Suzuki seems to be rivalling Koopman in his productivity – two Bach and a Handel this month and a two-disc Schütz set just arrived. At present, there is no sign of over-work. Much of this recording is intensely dramatic. The playing is alert and lively, sometimes very quick, and stylish in what may now be a slightly old-fashioned way, with thorough observance of what we have learnt to be the baroque conventions – crisp over-dotting and the like. The outstanding player is Shigeru Sakurai on violone: after EB said that she couldn't help thinking of Francis Baines I have an image of a Japanese version of him whenever I play the disc. The solo singers are impressive, especially Midori Suzuki: booklet notes really should say whether two performers sharing a name are related. (There are a Suzuki cellist and Suzuki alto as well). The alto solo Yoshikazu Mera has beautifully feminine high notes, but when he drops to a low note we were reminded of Dame Evadne Hinge. The English tenor and bass are on form, and have the great advantage of being able to sing English. For ultimately, despite its enormous merits, it is the pronunciation which lets this down. The vowels are excellent, but so many choral consonants that are musically crucial are missing. A shame, since in other respects this is an outstanding performance. CB

I had hoped to write about this along with the McCreech recording, but Polygram's London office has abandoned us for the last couple of months and I have only just managed to get a copy from Hamburg; we will review it next month.

Hotteterre *Music for Flute* vol. 1: *Premier Livre de Pièces pour la Flûte traversière, op. 2, 1708* Philippe Allain-Dupré fl, etc. 72' 00" Naxos 8.553797 £

This is an excellent budget buy on Naxos, featuring Hotteterre's *Premier Livre*. The four suites for solo flute and continuo are presumably those of the 1715 edition (the earlier edition of 1708 groups the same movements into three suites), whilst the two pieces for two flutes are here played in the earlier unaccompanied form. Interestingly Dupré uses two beautifully voiced instruments of his own making, copies of an anonymous flute preserved by the Franciscan monks of Assisi, pitched at A392. The playing here is pleasantly laid back and stylish, with crisp and well varied ornaments, although I felt the Allemandes and Gavottes were a touch languorous. The continuo section, though large, adds depth and colour without overpowering the flute. Intonation suffered slightly in the unaccompanied duos, but otherwise, a solid, well-balanced disc. Marie Ritter

Pergolesi *Livietta e Tracollo; La serva padrona* Nancy Argenta, Patricia Biccire, Werner Van Mechelen, Donata di Stefano SSBB, La Petite Bande, Sigiswald Kuijken 79' 56" Accent ACC 96123 D

Livietta e Tracollo dates from 1734, the year after Pergolesi's enduring comic masterpiece. Like *La serva padrona*, it was originally

inserted between the acts of an opera seria, in this instance the composer's own *Adriano in Siria*, facts worth mentioning because the poorly produced booklet fails to provide background detail or translations. Since the only previous *Livietta* was a Cetra recording of little merit, it is good to have it in this sparkling and vividly characterised performance. Like its famous predecessor, the plot (considerably more convoluted than that of *La serva*) concerns a wily young woman who ends up conning her way to the husband of her choice. If it lacks the enduring freshness of the earlier work, it is still a delightful piece that includes some effectual jibes at opera seria. The splendid recordings are taken from live performances given in Brussels in 1996 before an almost uncannily silent audience. Both are sheer delight; all four singers entering fully into the buffo spirit of the pieces, whilst Biccire successfully avoids the shrillness that so often mars the role of Uberto's future wife from hell. Sprightly playing and direction rounds off a thoroughly recommendable issue. Incidentally the box warns that the exceptional playing time may lead to problems on some older CD players, although I experienced none on my moderately-aged Marantz.

Brian Robins

Quantz *For His Majesty's Pleasure: Sonatas and pieces for flute, viola da gamba and harpsichord* Badinage 68' 22" Meridian CDE 84364

Apart from my exasperation with the totally wrong track order and timings on this CD, I was also frustrated by the lack of substantial information about the artists, performing editions and instruments involved. Although largely accurate, rhythmic and with good ensemble, I remained unmoved by what seemed inflexible playing and uninspired interpretation. The group as a whole failed to communicate any architectural understanding they may have had, and many opportunities for changes of mood and colour were overlooked. It appears that on this disc Badinage have not really connected with the dramatic or expressive qualities so inherent in the music. Marie Ritter

Telemann *Christmas Cantatas* Dorothee Mields, Britta Schwarz, Wilfried Jochens, Dirk Schmidt SATB, Magdeburger Kammerchor, Telemann Kammerorchester Michaelstein, Ludger Rémy 61' 32" cpo 999 515-2

Auf Zion! Und laß in geheiligen Hallen (TWV 1:109), *Kündlich groß ist das gotteslige Geheimnis* (1020), *Saget den verzagten Herzen* (1233), *Saget der Tochter Zion* (1235)

It's a pity this disc did not arrive in time to be included in the December issue. Still, you can dash out with the gift tokens you got from uninspired relatives and put it aside for next year. There is plenty to recommend it music. The instrumental playing is very good (there is some stunning – if untypical – soft trumpeting in one aria); the soloists include a crystal clear soprano, a mellow alto, lyrical tenor and lightweight (in the most positive sense) bass; the choir is not always 100% but this is not a serious

problem – indeed, in places you could say that it exemplifies the pastoral theme. To be honest, there is nothing here to rival *Messiah* or *The Christmas Oratorio* as festive blockbusters – in fact, Rémy's *Christmas Oratorio* by Rolle (see *EMR* 36 p. 22) is a much better piece. But these are interesting additions to the recorded repertoire and, as such, deserve attention. BC

Telemann Solo works Marion Verbruggen rec, Mary Springfels gamba 70' 34" Harmonia Mundi HMU907158 *Recorder Fantasias* 1-12 TWV40:2-13; *Gamba Sonata* in D TWV 40:1

Of the various recordings of the Telemann Fantasias on the market, several others feature these pieces similarly transposed for recorder. As expected, Verbruggen's inherently Dutch approach is pleasingly free, but thankfully she takes fewer liberties than some artists in recent years. The playing is convincing, strong and full of character, with most of the fantasias transposed for alto recorder but with nos 2, 3 and 7 performed on voice flute in their original keys. Mary Springfels' gamba playing is superb in the unaccompanied sonata; she is both communicative and musically sensitive, and the *Recitativ* is particularly effective. Altogether an interesting, stylish recording.

Marie Ritter

Telemann *Der getreue Music-Meister* Roberto Fabbriciani fl, Carlo Denti & Maurizio Ceglar gamba, Robert Köhnen hpscd 52' 29 Arts 47317-2 ££ rec. 1990 TWV 41:D4, G5, G6, g4, a3, Sonata Eb fl & Bc & Sonata fl, gamba bc in a

Very little information is provided with this disc regarding instruments, recording details, editions or performers. The flute sounds suspiciously modern (the pitch is A440) but the continuo playing is inoffensive, if rather uninteresting. On the whole there seems little real affinity with the style, with some stiff phrasing and uncomfortable intonation, particularly in the G major Sonata for *dessus de viole*, which hardly matches the sensitive nature of this work. There are better recordings; this is one to avoid. Marie Ritter

Vivaldi *Le quattro Stagione* Gottfried von der Goltz vln Freiburger Barockorchester, The Harp Consort 66' 02" DHM 05472 77384 2 op.8/1-6: *Seasons* + *La Tempesta di Mare & Il Piacere*

This one is different. The storm, the gnats and barks are the most menacing I have heard for a while. An exemplification of art imitating nature can be heard in *Winter*, where the shudders from the massive arsenal of the Harp Consort (perhaps more appropriately the Lute Consort) are shockingly marrow-chilling. Particular kudos to the excellent Von der Goltz for daring to be truly somnolent (but not soporific) in the Autumn slumbers. Compared with the somewhat smaller Giardinos (whose *Seasons* I reviewed in an earlier issue of *EMR*), the Freiburgers could be more explosive, though their precision playing is something to be reckoned with. Kah-Ming Ng

Zelenka Complete Orchestral Works 1 Das Neu-Eröffnete Orchester, Jürgen Sonnenthaler cpo 999 458-2 61' 06"
Capriccio 2, 3, Concerto a8 in G, Hippocrate a7 in A

I bought *Musica Antiqua Bohemica* 61, the first (and only) volume of Zelenka's *Composizioni per orchestra*, in Prague a few years ago (probably rather more cheaply than listed in the pamphlet circulated with this issue) but haven't had much of a chance to absorb its contents; so I was very pleased to receive this disc, which includes its first four works. If you don't notice the key, the opening of the first piece (*Capriccio 2*) will make you think you have the wrong disc; Zelenka's piece is dated 1718, so there is plenty of time for it to have reached Handel, though the idea is obvious enough. Zelenka is a composer with great imagination and the playing here does him justice (especially the horns), though some of the phrasing could be just a little more pointed. CB

CLASSICAL

C. P. E. Bach Symphonies Academie für Alte Musik Berlin, Christine Schornsheim org, Stefan Mai dir 64' 54"

Harmonia Mundi HMC 901622

Symphonies a12 in Eb & F, Wq 183/2 & 3 (H658-9); Symphonies for strings in Bb & E, Wq 182/2 & 6, (H658 & 662); Organ concerto in G Wq 34 (H444)

Susanne [Heinreich] and I decided that the best music to accompany our touring around the Bavarian Alps over Christmas was that of C. P. E. Bach. Had I had the Berliners playing in the background, driving would have been dangerous, so electrifying are their performances. They are grittier-sounding than other groups I have reviewed playing C.P.E. Bach. They have certainly got their sound right, and pack their punches in generous doses to exploit – without any hint of vulgarity – the inimitably schizoid style of Bach. Test pieces for sectional playing, the Hamburg string symphonies, have a dynamic range that is excellently recorded. Kah-Ming Ng

C. P. E. Bach Sonatas Brigitte Buxtorf fl, Michel Kienzler fp 67' 29"

Discover International DICD 920490 ££

The Discover label really is worth searching out, especially as its UK prices tend to be low and quality comparatively high. The classical-romantic flute and the Viennese classical fortepiano used by these performers may be rather late for a time when Carl Philipp Emanuel's music was in fashion, but the pitch (at 428Hz) is appropriate, the tuning is good and the playing is extremely 'clean'. Perhaps I'm wrong to expect a little more romantic self-indulgence, but I do have to report that one seeks in vain for heartfelt longing or even transporting *joie de vivre* in these Swiss recordings. Overdoing the expression kills much pre-classical music, but this goes just a little too far in the reverse direction. Lovely music, as usual with those Bachs. Stephen Daw

J. C. Bach Overtures Vol. 2 The Hanover Band, Anthony Halstead 57' 45" cpo 999 488-2

Perhaps the most striking feature of this disc is the variety of orchestral colour, a reminder that the London opera house could already in the 1760s raise clarinets – and even (in *Zanaida*) a pair of tailles, the parts played here on cors anglais. The overtures of all Bach's London operas are included, as well as the overture to the oratorio *Gioas* (with a nod towards Handel in the opening Grave) and a compilation symphony published as Op.18 No.1 by Joseph Schmitt. The Hanover Band gives characteristically spirited performances, with several works receiving their first recordings in the original versions – and not all of them are in D major either. Simon McVeigh

Giuseppe Giordani Le Tre Ore di Agonia di N. S. Gesu Cristo, Credo, 2 Canzoncine per i Venerdì di Marzo Marinella Pennicchi, Jeffrey Gall, Carlo Lepore, Gian Paolo Fagotto SATB, Academia Montis Regalis, Gian Paolo Fagotto Arts 47373-2 £ 58' 28"

My first reaction was 'Thank goodness it doesn't last three hours'. Having listened several times, I still cannot recommend this disc: the music is, I'm afraid, not the most interesting material I've ever heard. Why someone has to introduce each movement is a mystery: not all listeners will understand Italian. The problem with the performances is the all-too-common danger with neglected repertoire – trying to make it sound bigger and better than it really is. I'm happy with the idea that this is neglected purely because it deserves obscurity. BC

Knecht Organ Works Franz Raml (Gabler organ in Weingarten) 73' 33" Dabringhaus & Grimm MDC 614 0764-2

This is one of the finest organ CDs I have heard in a long time – perfect in almost every way. A wonderful coalescing of player, composer, organ and CD production. The composer is little known, even in the curious world of organist composers. He was part of that late-18th century transition from contrapuntal classicism to orchestral-style romantic, with more than a touch of Sturm und Drang, (represented in England by William Russell and Samuel Wesley). Whatever you might think of this style, it relates closely to the pinnacle of European organ design: the use of one of the finest (if most complex) organs of that period is apt, particularly as Weingarten was an organ known and praised by Knecht. This must be just the sort of music that Weingarten was conceived for, and I have yet to hear such effective use made of the various bells and bobs on this organ, including the bells in the form of pendulous grapes hanging above the player's head (Wein-garten!) And what superb playing. Raml clearly has an affinity with both the music and the instrument which, combined with a very real sense of organ touch and articulation, makes for a memorable performance.

Andrew Benson-Wilson

J. M. Kraus Chamber Music Schröder, Sandklef, Sparf vln, Sjögren vla, Ottesen vlc, Weman fl, Negro fp, Wieslander hpscd Musica Sveciae MSCD 415 78' 09"

Piano trio VB 172, *Violin sonata* VB 158, *Vln & fp sonata* VB 164, *Flute quintet* VB 184

J. M. Kraus Symphonies Orchestra of the Age of Enlightenment, Anthony Halstead 55'13" Musica Sveciae MSCD 419

Overture to Olympie, Sinfonia per la chiesa, Riksdagmarsch, Sinfonie in C & c

J. M. Kraus Symphonies in Eb, C & c; Olympie Overture Swedish Chamber Orchestra, Petter Sundkvist 62' 26" Naxos 8.553734 £

Having not been all that enthusiastic about the two discs of classical symphonies I had to review last month, I'm quite embarrassed by my sheer delight in these outstanding pieces by Kraus. The music is undeniably of a far higher standard and the playing is superb, the main differences between the recordings being more to do with overall approaches than with individual aspects of performance. The period instrument band makes music out of bar after bar of quavers or semiquavers in a way that the modern band doesn't. The latter also has more of the grand-gesture approach, though with Kraus's dramatic style and often daring harmony, this rarely results in an overloading of the musical fabric (as I think did happen with the Leopold Mozart, for example). The C minor symphony is a real masterpiece; you must decide whether to pay full price for the very impressive OAE or expand your library of 18th-century symphonies with yet another Naxos gem. Of the chamber music, I enjoyed very much the piano trio and the flute quintet, both beautifully played. I wasn't so impressed by the violin/keyboard works; there were some very slightly rough edges to the playing, particularly in the violin sonata. But the two orchestral discs I recommend heartily to everyone. BC

Rosetti Symphonies vol. 2 Concerto Köln Teldec Das Alte Werk 0630-18301-2 65' 42" In C (A40), D La Chasse (A20), D (A13) & G (A40)

This second volume of Rosetti is typical of Concerto Köln's recordings: the sound is very bright, the performances extremely stylish, and the interpretations up-beat and full of conviction. Most commendably of all, they vary the size of the orchestra according to the original purpose of the music, so we have one large-scale *Concert Spirituel* performance and three from the far more modest Wallerstein court band. I'm afraid, though, that Rosetti just could not hold my interest for more than a couple of (brief) movements. They do not lack charm. It may be that the Siberian winds blowing through bonnie Dundee were getting me down, but I was unmoved. BC

Schobert The Sonatas, Opp. 5 & 6 The Four Nations Ensemble (Andrew Appel hpscd, Ryan Brown vln, Loretta O'Sullivan vlc) 72' 58" ASV CD GAU 172

The impression of Schobert being a somewhat facile precursor of Mozart is utterly

££ = midprice £ = around £5.00;

Other discs are, as far as we know, full price

dispelled by this disc. The five sonatas are admirably played by this American ensemble. Certainly these works (probably written in the 1760's) are *galant* in style; the op. 6 set bears all the hallmarks of the early keyboard trio - the violin very much playing 'second fiddle' to the harpsichord, and the cello just doubling the bass line. Mozart's admiration for this composer is surely justified by this recording. Schobert surprises the listener with some subtle colouring and his dramatic contrasts of textures and interesting harmonic twists. The ensemble, using classical instruments, is dominated by Andrew Appel's assured, forward-driven and imaginative harpsichord playing. One sonata, op. 5 no. 2, is played without string accompaniment, and here there is plenty of contrast with some sonorous writing exploiting the lower harpsichord register, particularly in the first movement; yet op. 5 no. 1, which concludes this disc, is enhanced by the addition of strings, which add dramatic pungency to the texture. The minuets are perhaps the least interesting of the movements in the sonatas recorded, but these are substantial works, all worthy of an airing. This is certainly not run-of-the-mill *galant* 'musak', it is a record to keep in a prominent place.

Ian Graham-Jones

19th CENTURY

Cherubini Requiem in c, Marche funèbre, In paradisum, Chorus Musicus, Das neue Orchester, Christoph Spering 56' 07"
Opus 1111 OPS 1161

Admired by Beethoven and even in part by Cherubini's arch-enemy Berlioz, the Requiem in C minor (1816) seems by consensus to be rated as the composer's masterpiece. The debt owed to it by both his greater contemporaries is self-apparent, but to my mind the work is not only oddly and unsatisfactorily balanced (a 15-minute *Offertorium* succeeded by a *Sanctus* lasting under two minutes), but fatally flawed by a lack of real fervour. That said there are many effective moments and incidental beauties, particularly in the opening *Introitus* and in the closing pages of the *Agnus Dei*. Little blame for any real or perceived weaknesses can be apportioned to the present performance, the first to employ period instruments and a proportionately balanced choir (35-strong), for Spering makes the most of Cherubini's frequently colourful orchestration and draws an admirably positive response from his choral forces. This appears to be the only current version of *In paradisum*, an addition to the Requiem composed in 1820. Collectors should note that the disc is not new (it first appeared in 1995), but a re-packaging in a slip-case containing a complete Opus 111 catalogue. The recording has superb presence - the shattering tam-tam crashes at the opening of the *Marche Funèbre* had our cat rushing for cover.

Brian Robins

Field Nocturnes Nos. 1-13, 16-17 Bart van Oort fp 66'30" Collins Classics 0189

When Field created these dreamy, poetic works he introduced a new and highly

influential style of piano writing. Anyone who knows these works well in their different versions might initially be surprised by the performer's extended and stimulating embellishments in some of the nocturnes; but since Field preferred decoration to development, he would have approved. The Broadwood 1823 fortepiano has a fine tone across its range and is well recorded. The only caveat to these musical performances is that it would be nice to hear more of the snippets of melody when they appear in the bass, for instance in the E minor nocturne. Margaret Cranmer

Schubert Piano Works Vol. 2 Trudelies Leonhardt fp by Benignus Seidner, Vienna c.1815/20 71' 22"
Globe GLO 5167
Allegretto in c, D. 915, Dances D. 365, Sonata in C D 279, Variations on a theme by Hüttenbrenner D. 576

This is superb Schubert playing, Trudelies Leonhardt employs a subtle freedom of rhythm whilst maintaining vitality and the integrity of the work's structure. The presence or absence of small gaps between the dances is part of the whole musical plan. Her intuitive musicianship is apparent in the sensitive phrasing and fine sense of line. Although the incomplete C major sonata is not a distinguished piece, the energy in the performance of the minuet brings the work to life. All the pieces are played with repeats apart from the variations. The quality of the recording is excellent. Margaret Cranmer

Opera 4 Hands vol. 2 Julian Reynolds & Peter Lockwood Erard pianos 1864 & 1868 64'33"
Globe GLO 5153

A bit modern for us, but a fun record (even if the arrangements are perhaps more fun to play than to listen to for long doses) for which a serious review is inappropriate. CB

MISCELLANEOUS

The Organ of...

St. Peter Mancroft, Norwich Kenneth Ryder (1994 Peter Collins organ) 65' 46"
Merlin MER97009CD

Bach BWV 599, 604, 632, 541-2, 739, 740; Boyvin Suite du 5^{ton}; Buxtehude BuxWV 148, 219; Bruhns Preludes & fugues in C & e (Great); Pachelbel Wie schön leuchtet

St Martin-in-the-Fields, London Paul Stubbings (1990 Walker organ).
Cardinal CSCD101

Bach Allein Gott in Hoeh' sei Ehr BWV 662-4; Bach/Vivaldi Concerto in a; Langlais, L'Annonciation; C. Gibbons, Voluntary for Double Organ; Matter Fantasia sopra Von Gott will ich nicht lassen; Mendelssohn Sonata in A Anon Daphne

Two CDs by resident church organists that push the boundaries of the usual bookshop offerings. They demonstrate two key English organs of the 1980s and 90s. St Peter's in a rather eclectic interpretation of the North German Arp Schnitger style and St Martin's in a polyglot classical/romantic French tradition. Both CDs respond to this eclecticism, although the programme of the St Peter's CD is rather more unified, apart from the curious inclusion of a French Classical Suite

in an otherwise North German programme. The St Peter's organ played an important part in introducing many English organists to early music and mechanical action organs and the performance techniques related to both, while St Martin in the Field's was part of a move towards less didactic instruments. Ryder clearly has an affinity with North German music and gives sterling performances in a well-balanced programme. Stubbings (a pupil of Jacques van Oortmerssen) displays a self assured technical mastery, particularly in the Bach pieces, and an exuberant performance of the Mendelssohn Sonata - and it is good to hear the rarely heard Christopher Gibbons. If I wasn't reviewing for *EMR*, I might say how much I enjoyed the contemporary jazz/modern Matter piece. Great fun!

The Norwich CD is let down by poor production - the unpleasant buzzing set off by some of the low pedal notes is even claimed in the booklet as 'a feature that lends truth to what you hear'.

Andrew Benson-Wilson

MUSIC FOR CHRISTMAS

Nativitas: a celebration of peace The Choir of New College, Oxford, Edward Higginbottom 74' 03"
Erato 0630-19350-2

The unusual feature of this among carol collections is its unbroken presentation; carols on related topics run into each other with careful choice of keys and the sections have links on unaccompanied flute - I haven't decided whether these work or are too twee. Not much here is actually of early-music interest, and it is disappointing to note a complete absence of the influence of the *New Oxford Book of Carols*, except perhaps the opening *I wonder as I wander*, a pseudo-folk piece by Niles. But this is a nice general carol record with a little more bite than King's.

CB

There is no rose of swych vertu: Carols for a Medieval Christmas Cantores Collegiorum, Joseph Wainwright dir 73' 30"
Isis CD032
Sarum Third Mass of Christmas interspersed with English 15th-century carols.

This was the second virtuous rose to arrive this Christmas. For the title song I prefer the three voices of Isis to Virgin's voice, lute and harp; there is no other overlap with Virelai's Virgin disc (see *EMR* 46 p. 16). The programme makes very good sense, as long as listeners don't believe that Sarum masses were really so stuffed with carols. The chant is given in a simple, note-for-note style which I find convincing. As with the previous Wainwright CD (see *EMR* 33 p. 24), the opening wasn't entirely convincing; but Philip Cave, Rodrigo del Pozo, Nicholas Durdall Smith and Graham Dinnage settle down and it is worth persevering. Congratulations on including 16 verses of *Als I lay on Yoolis Night*, but it can be ended by more subtle ways than a rallentando in both verse and chorus and vibrato obtrudes at places when the music needs to relax.

CB

LETTERS

Dear Clifford,

Like you, I am curious about the timing of the first two masses on Christmas Day. Why is it that the Sarum service books, while ordering the liturgy in such detail, are so unforthcoming about the actual times of the services? I think it will take someone with access to a great deal of ancillary information to settle the matter properly, but here are a few tentative thoughts prompted by the information I have to hand.

In the Sarum rite the services on 25th December began with Matins, followed by the Genealogy of Christ, the Te Deum, the *Missa in Gallicantu*, Lauds and the *Missa in Aurora*. The rubrics in the printed Breviary make it fairly clear that all of this was sung in one continuous swathe.¹ They seem to provide for a hiatus after Lauds, but it was probably not until the end of the second mass that the community was free to hobble off and thaw out. It is the timing of Matins which I find most difficult. The reformation injunctions of 1548 for Lincoln Cathedral put an end to the practice whereby the ministers of cathedral and collegiate churches 'were wont to rise at midnight to Matins' – which, however, they did only in winter, Matins in summer being at daybreak.² Frank Harrison tells us that Christmas matins was finished before midnight, but this seems to be a deduction based on an instruction to bell-ringers in the Exeter Ordinal (which I have not been able to check), so it could not have been peculiar to that cathedral.³ On the other hand, the Lincoln inductions do not say that Matins actually began at midnight and the tables on pp.17 and 18 of Wordsworth and Littlehales show bells being rung anything up to 90 minutes before the start of the service.

On my reckoning, if the plainsong was sung at the sort of speed we usually hear today, it would have taken around two and a half hours to reach the end of the Te Deum. The masses will have lasted about an hour each and Lauds perhaps 40 minutes. Dawn in London on Christmas Day is at 8.05 GMT: I assume that solar time in Salisbury is only a few minutes later. If Matins began at 1.30 and the worship was continuous there is no way the *Missa in Aurora* could have ended at a remotely appropriate time. In fact the Breviary does imply that it might be necessary to wait for broad daylight before beginning the Mass at Dawn: a rubric at the end of Lauds says that '*his peractis cum summo mane duo Rectores de secunda forma incipiant Missam*'. Maybe the choir was allowed out in the meanwhile, but I am not convinced. Why bother with the '*his peractis*' or, indeed, put a rubric about the mass in the breviary at all unless continuity was expected? It sounds like a precaution, possibly aimed at churches in higher latitudes where dawn is later, and the ideal must have been for the mass to follow immediately. Perhaps we should work backwards. If the dawn mass started at, say, 8.00 am, the mass at Cockcrow

would have begun around 6.20. I have no idea whether the various domesticated varieties of Red Junglefowl all behave in the same way and there are many factors that could influence the onset of calling, so I would not put too much faith in a single example, but on the 28th December I checked out a local bird. It began crowing at 6.09, which, where I live, is 2 hours 8 minutes before dawn.⁴ This fits well with the timings suggested above, but means that Matins could then hardly have begun before 3.30 at the very earliest, which seems a bit late if the bells were rung at midnight.

As for the symbolical connotation of the *Missa in Gallicantu*, I cannot imagine medieval liturgists throwing up the chance of reinforcing it with the natural phenomenon. Certainly the second mass's theme of 'new light' is reflected in its timing. Those liturgical commentaries such as *The Mirour of oure Ladye* might have something to say on the subject.

I do hope that others can come up with a more definitive answer.

Jason Smart

1. F. Procter and C. Wordsworth (eds.) *Breviarium ad Usum Ecclesiae Sarum* (Cambridge, 1879-86), i, cols. clxxi-cxci
2. C. Wordsworth (ed.), *Lincoln Cathedral Statutes* (3 vols., Cambridge, 1892-7), iii, 588; C. Wordsworth and H. Littlehales, *The Old Service-books of the English Church* (London, 1904), 16
3. F. Ll. Harrison *Music in Medieval Britain* (2nd edn., London, 1963), 55.
4. It is worth adding that this bird lives on the side of an estuary where there is no lighting, though there is a very brightly lit road on the other side. Robins at least will sing at any time of night near artificial light, but none of those near the cock were in voice.

Dear Clifford,

Further to the remarks on countertenors in *EMR* 36, here are a few further observations.

I think you are to some degree right: very few specialise in the sort of music sung by James Bowman and Charles Brett on various David Munrow anthologies – at least, I haven't heard many. There is plenty of wonderful song by Landini, Machaut and others lesser-known which is more suitable than some Handel (who after all didn't write anything for countertenor).

However, using female singers is not always an improvement, since most employ such a wide vibrato. I remember hearing two eminent opera singers performing a Handel duet, where a passage in thirds became so cacophonous as it was difficult to tell what notes they were trying to sing.

Composers nowadays encourage the vogue for singing higher and higher, not only in solo music, but also in church music (and most British countertenors start by singing in church). Striving for high Ds and Es leads to neglect for notes below the stave, which are particularly required in medieval and renaissance music. It is good that composers are writing for countertenors, but rather cruel to make such great demands on singers who haven't the authority of a Bowman or Chance to resist them. But as with any voice, it is rare to find singers who can perform music from all periods equally well.

N. Wilshere

I must apologise for the misspelling of two countertenors, Vyachesev Kagan-Palei and Aris Christofellis, in Trevor Selwood's letter on this topic in the last issue. With regard to countertenor compass, there is a school of thought which would give the renaissance falsettist a range covering the soprano clef, i.e. going up to D or E, and singing cantus rather than altus parts. With regard to a weak bottom end of the range, cf the review of the Suzuki Messiah on pp.17-18.

CB

Dear Clifford,

I came across this passage in Quintilian's *Institutio oratoria* Book II, xii (transl. H. E. Butler) and it made me think of the 'in yer face' performances which you find so insulting to the audience.

These creatures have another weapon in their armoury: they seek to obtain the reputation of speaking with greater vigour than the trained orator by means of their delivery. For they shout on all and every occasion and bellow their every utterance 'with uplifted hand', to use their own phrase, dashing this way and that, panting, gesticulating wildly and wagging their heads with all the frenzy of a lunatic. Smite your hands together, stamp the ground, slap your thigh, your breast, your forehead, and you will go straight to the heart of the dingier* members of the audience. But the educated speaker, just as he knows how to moderate his style and to impart variety and artistic form to his speech, is an equal adept in the matter of delivery and will suit his action to the tone of each portion of his utterances, while, if he has any one canon for universal observance, it is that he should both possess the reality and present the appearance of self-control... Still let me congratulate these gentlemen on attaining eloquence without industry, method or study.

**pullatus*, literally meaning wearing dark clothes, referring to the the lower classes; the upper classes wore togas that were either white or white with purple borders.

Judy Tarling

I like the idea of a baroque violinist sitting at home reading her Quintilian. This seems a more productive way of using him than arranging The Musical Offering according to his principles. He used to be rated as a major Latin author, probably until this century, and his influence on the behaviour of the educated classes (among which one would include musicians) would have been considerable. Not that there is anything unexpected here: it accords with the whole concept of cultured refinement which classical culture affected (Quintilian follows from Cicero and Horace) and was taken over by renaissance humanists.

Dear Clifford,

You draw attention to the BBC Music Library. I think we have to broaden the enquiry. Last week I began listening to a second episode of the Radio 4 dramatisation of *War and Peace*. I have been an avid listener to radio drama for 25 years, but I couldn't persist: it was dismal. A reviewer a few days later reported that, when asked to cover this production, he had requested a copy of the previous, 20-episode version, broadcast last in 1978. He was told that no copy existed.

From the late 1960s, Radio 3 opened my ears to a great deal, including the essential link between different types of harpsichord and the music which was written for them. Michael Thomas, the figure behind some of these programmes, died recently. I did not notice any of them being repeated by the BBC in tribute to him. I did not notice any tribute at all. On the contrary, during a harpsichord broadcast last week (a rare event nowadays: harpsichord music sounds so much more pleasant on the piano), the accompanying interview with the performer was on the same level of enlightenment about the instrument as the interview with Violet Gordon Woodhouse carried by the BBC in 1941. (This is mercifully preserved in part and is included on a recent Pearl CD: the interviewer is priceless.)

The whole BBC is in serious disarray, and it is a good question as to what those beyond its fortress walls can do about it. But there should be hope. Although a music library is essentially based on printed matter, reserved for practical use, an organisation such as this can no longer claim lack of space for storage of sound material, and a large proportion of printed matter can also be transferred to digital storage. I saw last week an advert showing all 32 volumes of the Encyclopaedia Britannica next to the two CDs which can now be purchased for about £100 and which contains several thousands of illustrations in addition to the original text.

The BBC's agenda is the main problem. Apart from a concern for the technology itself, the BBC no longer takes pride in providing the best medium of its kind in the world (even though funding by a licence fee ought to allow such motivation to continue). To take your own analogy about an owner of a stately home further, like any householder wishing to carry out a suspect bit of demolition, it does look as if the BBC is inclined to do the job first, then wait to ride out any minor furore in the knowledge that it will only last until the public's attention is distracted by something else. Your suggestion of withdrawing valuable material from its vaults before it is lost for ever should be taken extremely seriously, and by a wide range of interested parties.

All those who listen to the responses of BBC directors and producers on Feedback as they dismiss criticism with all the determined arrogance of government ministers will feel pessimistic about this, to say the least.

Colin Booth

Far be it from me to defend the BBC, but I remember all the fuss about the demise of the Third Programme at the end of the 1960s. It would be disastrous to the continuation of serious broadcasting, it was claimed. (The late Robert Simpson was one of the strongest advocates of that position and did, indeed, find the organisation more and more difficult to work with.) Yet you seem to have found plenty to enjoy after then, and was it so bad in the 1970s?

I think the BBC is right to believe that payment by licence fee will only be politically acceptable as long as it holds audience figures comparable with its rivals. However logical the argument 'what is popular needs no support so the BBC should concentrate on what the commercial channels and stations are not doing' may sound, the license system would lose general support if the BBC did not cover broad popular taste as well as minority interests; and the argument that classical music (or, for that matter, any drama that cannot be cut into hour-long slots) is essential for our cultural well-being is unlikely to be a vote-winner for New Labour or Rump Toryism. All we can do is take comfort from research that shows music to be beneficial for other, apparently unrelated (and possibly even economically justifiable) human activities. The BBC still spends a surprising amount on classical music; we should not underestimate the commendable pertinacity of the BBC musical administrators in preserving what is, for us, a beneficial historical anomaly.

The BBC's defence for not keeping tapes of its entire output back in the 1970s was, as far as it reached me on the fringes of the organisation, not that it was technically impossible, but that it was pointless because it was impossible to catalogue it. That was even then nonsense, since it was obvious that it was only a matter of time before it would be possible to digest the contents of Radio Times in some electronic form; and even without that, programmes could be found through it. More serious was the economic problem, not of storing the material, but of sorting out the rights for its access. The current issue of who gets the profits from the 1963 Rolling Stones tapes illustrates the problem. I've no idea what the contractual situation was for the 20-episode War and Peace, but I can imagine that, if actors were only contracted for one repeat, it was thought pointless to keep the tapes since they would never be re-used. The BBC would be misusing the licence fee if it was running an archive its own sake, not as a resource for future programmes. The problem with creating archives is that you don't know at the time what will be of interest in the future. In what I presume was his first reaction to Tippett's death, Nicholas Kenyon mentioned among the significant events in Tippett's life the mid-1960s broadcast of A Midsummer Marriage conducted by Norman Del Mar. A marvellous performance; I played my reel-to-reel tape of it over and over again. But was it used for the memorial evening of his music? No – presumably because it has not survived. It would certainly have been worth reviving if it had: apart from other contributions Richard Lewis's *Mark* was outstanding.

The BBC is a very independent organisation. This is fine when it stands up against political pressure, though it has failed to withstand the insidious orthodoxies of management fashion. But it is very bad at co-operating; and it is co-operation with other bodies that is essential if it is to sort out a sensible archive policy. CB

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CHRISTMAS QUIZ - THE ANSWERS

1. The chronological order of the passages is *b*, *a*, *d*, *c*. [*Alvus tumescit virginis* from *Veni Redemptor* (St. Ambrose, 4th cent); *De specu tuos Tartari* from *Veni, veni Emanuel* (probably 13th cent), *Pro nobis egenum* from *Adeste fideles* (18th cent), *Adorant eum humiles* 1993 (added by CB to *Puer natus in Bethlehem* for *The Shorter New Oxford Book of Carols* when he found there was no Latin equivalent of *Sie fielen nieder auf ihr Knie | und sprachen: 'Gott und Mensch ist hie'*). But no-one could be expected to know that, so full marks for *b.a.c.d.*]

2. *a.* The words *bright little head* come from *Away in a manger*
b. when laid in earth from *Once in Royal David's city* [*Dido's Carol!*]
c. cold lamb sufficed from *In the bleak mid-winter*

[NB the question said 'very familiar']

3. *a.* Bizet quotes *De matin ai rescountra lou trin* in the Overture to *L'Arlésienne* and, later in the play, sung with a *farandole* played over it by piccolo and harmonium.

b. Respighi quotes *Veni Emanuel* in his *Trittico botticelliano*.

c. Mozart quotes *Joseph lieber/Resonet in laudibus* in the *Andante* of his Symphony 19 in Eb, K. 132, Brahms gives the tune to a viola in his song *Geistliches Wiegenlied* op. 91/2. I'm not sure if the organ setting of *Es ist ein Ros'* is a 'quotation', but we have accepted it.

4. I was thinking of *Bethlehem Down* as probably the only carol whose fee is known to have been spent on drink. Half marks for answers related to general wassailing or Yorkshire pubs.

5. *a.* Robert Graves, author of the novel about C-C-Claudius the stutterer, translated *He smiles within his cradle*.

b. Sabine Baring-Gould, author of *Onward Christian soldiers*, translated the Basque carol *The angel Gabriel from heaven came*, with its corruptible chorus *most highly-favoured lady*.

6. Jennens took, with some adaptation, the words for *Messiah* from the Authorised (King James) Version and the Book of Common Prayer (using the latter for the Psalms and much of Part III).

7. *Piae cantiones*, although edited in Finland, was published in the German Baltic town of Greifswald. (No-one spotted that, but some mentioned St. Nicholas Cathedral, which we had forgotten.)

8. *Stille Nacht* was orchestrated twice by Franz Josef Gruber after he moved from Oberndorf (where it was composed) to Hallein.

9. You might think of the spring carol *Tempus adest gratiae* on the feast of Stephen, since its tune (from *Piae cantiones*) was used for a probably pseudo-medieval legend of St. Vaclav.

10. When you hear *Tempus adest gratiae* you should *gaudete* because *Christus est natus*.

11. The service of nine lessons and carols began in Truro Cathedral. (We liked the answer 'BBC Music Library' where I worked before King's Music began, though that is hardly seasonal.)

12. *a.* The *Ilex* is the holly – not to be confused with *Quercus ilex* (the Holm-oak). *b.* the *Pohutukawa* is known as the New Zealand Christmas tree, with red flowers appearing in December, *c.* *Ananas* is the pineapple, which traditionally forms part of the Christmas decoration of colonial doors in America. *d.* the turnip *Brassica rapa* is carved to produce Christmas candle-holders on the Labrador coast. *e.* *Picea (abies)* is the Norway spruce used for Christmas trees, most famously in Britain for the one presented annually by Norway for Trafalgar Square. [We were amused when passing through Bethlehem, New Hampshire, this fall that its main industry was producing Christmas trees].

We received several pieces of verse. The most compact, from Kathleen Berg, was entitled *Past, Present and Future*:

The old Annunciation,
 Christmas celebration,
 Man's salvation.

More entries will be printed in the Diary section if there is space.

Kathleen Berg was the winner, with Jenny & Jonathan Tribe, John Sheppard and Sybil Pentith runner-up. All receive CDs.

We have learnt how easy it is for people to find different correct answers from the ones we intended.

CB/EB

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