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While ferrying my mother and daughter home from church on Armistice Sunday I heard a touching story on Classic FM's 'Classical Romance', a programme compiled from listeners' accounts of their courtships and amusing for the way they never supply information to the unasked question 'when and where did intimacy take place?' A family with time to fill while driving to a channel port stopped at a war cemetery in Flanders. The teenage daughter was moved by a single grave isolated from the rest, as if it was the first of a new plot, her curiosity aroused by the date of death (1919) and the fact that the soldier shared her surname. Her resolution to investigate was pushed aside by other things, and she only took it up many years later as a distraction after her divorce. After many enquiries, she was phoned by a descendant of the soldier who lived locally. He visited her one evening, chatted till one in the morning about everything except the old soldier at all, and suggested they went out to dinner next night. The programme being what it was, no surprise that they became attached! The point of interest to me was the music she chose, Barber's *Adagio*. It was utterly appropriate both for the soldier and for the love story. Not all music embodies an emotion that impinges on the outside world; but when it does, it is often ambiguous, and can feel right for a variety of very different situations. Even when the composer himself gives a clue, the listener can be seriously wrong in placing it. (*The Lark Ascending* is a topical example; programme-makers have now realised its relevance to Flanders in wartime.)

How much does early music relate to the external world in this way? If we react to some pieces thus, are we importing post-romantic listening habits into a different culture? Music was certainly supposed to have the power to turn the mind to contemplating God or the Devil (we now enjoy the music associated with both) and various emotional powers were credited to the modes and, later, keys. Baroque theorists had different assumptions from ours, and I suspect that much pop music acts by the direct effect of its rhythm on the body rather than through mental processes. Is there any relationship between the different ways music refers outside itself? CB

Books and Music

Clifford Bartlett

ANDREA GABRIELI FOR KEYBOARD

Andrea Gabrieli *Sämtliche Werke für Tasteninstrument/Complete Keyboard Works* Edited by Giuseppe Clericetti. Doblinger, 1998.

This new edition is divided into six volumes (*Diletto Musicale* 1141-6), complicated in that vol. 4 is too fat for one stapled volume so is divided into 4a and 4b (both numbered DM 1144). I have received vol. 3 (£23.30) and vol. 4 (£26.15 the pair). Each has an identical introduction, two pages each in German, English and Italian, and a table summarising editorial practice. A critical commentary for the whole series is advertised as Doblinger 09 671. The editions published a few years after the composer's death are the main sources. A good edition has long been available in Pierre Pidoux's Bärenreiter edition (BA 1779-83, still in print at about half the price of the new one). There are also Forni facsimiles of three of the sources.

The most obvious difference between BA and DM is that the former is in oblong organ format – fine for church organ stands but not always helpful on continuo organs – while DM is in portrait format. DM vol. 3 corresponds with BA 1143, which would have been BA vol. 3 if that series had volume numbers: it is in fact entitled *Ricercari II*. The BA format produces fewer page-turns. It modernises details of the notation far less than was customary in the late 1950s, and mostly the differences between the editions are in trivial matters of stave-placement or the decision whether or not to add editorial rests for silent parts. DM is more careful to show original accidentals, but I haven't spotted anywhere where that is likely to affect what I might play. The great advantage of DM, however, is that it prints the whole of the *Terzo Libro* of 1596, whereas BA's arrangement is more complex. DM also has two versions printed in full from alternative sources.

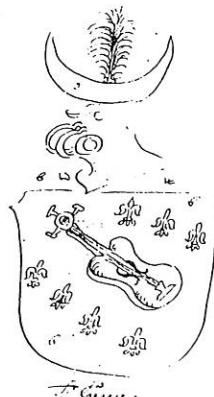
DM's bipartite vol. 4 represents the lost vol. IV of the Gabrieli publications. This is known to have contained three organ masses, and these survive in the Turin books of tablature. There is no BA equivalent: instead, there is (or at least was: I don't know its current availability and price) an edition from Ricordi by Sandro Dalla Libera (1959); this is in organ format and seems editorially satisfactory but is inconvenient for practical use since, despite the pieces being short, there are far too many many page-turns. Neither edition gives the essential supplementary material needed to perform the music, the chant. One could, of course, get it from the *Liber usualis*. But any alert user is going to wonder whether anything more specialised is needed. Did San Marco have its own version of the ordinary chants, and

if so, do Gabrieli's settings relate to it? Should they be sung mensurally, in which case they need to be edited from contemporary sources. The volumes need an accompanying pamphlet with the *alternatim* sections. Meanwhile, we have a series of short, disconnected pieces, that can be used as studies but not for performance. Perhaps the critical commentary will make up for it, but I suspect that will not circulate very widely. Otherwise, the series is a commendable and successful enterprise.

MORE CORNETTI

A note from Wolfgang Schäfer pointed out that the grouping by library of origin which puzzled me in my review last month was a response to the need of librarians and book dealers to be able to order by series. Book and music-acquisition is no longer a pleasurable activity for librarians: they don't have time to think of individual items and it is much quicker to subscribe to a series. I'd sell more if I arranged our catalogue, not according to performing media but into artificial numbered series. PRB has the right idea (see below). Perhaps I could borrow the CD marketing concept and have a series of publications designed to relax the reader, with textures that do not excite the eye. A more specific point is that my copy of Lyttich's *Venusglöcklein* lacked the additional leaves to avoid page-turns.

Two new items. Boeddecker's *Sonata sopra La Monica* for Dulcian and continuo looks like a fearsome blow which, if executed with anything like aplomb, should bring the house down (CORN-10-1-0115). *Orgel-Tabulatur Wappen* (Augsburg um 1590) contains 24 dances and popular pieces from a 151-page MS (20 Cod.469) in Augsburg Staats-und Stadtbibliothek which is remarkable for various drawings (a burning at the stake follows *Der alten Weiber Dantz*: is it showing what happens to lascivious dancers?) and fanciful coats of arms (one of a three-string rebec is reproduced below). The music is fairly straightforward, and doesn't seem to me to have been intabulated with any great degree of sophistication, but interesting as showing the sort of thing people played.



MATTHEW JEFFRIES

Matthew Jeffries *Consort, Full and Verse Anthems* Edited by John Cannell (*Recent Researches in Music of the Renaissance*, 113). A-R Editions, 1998. xvii + 135pp, \$51.95 ISBN 0 89579 413 6

Jeffries is hardly among the best-known of pre-Commonwealth composers for the English church, so it is ironic that he should receive one of the best editions of the repertoire – best, that is, if you like to see the music cleanly edited at notated pitch with sensible barring in 4/2. One should not be dogmatic about pitch: since the first item has both viol and organ accompaniment, it may well have been performed at significantly different pitches depending on accompaniment. Jeffries worked at Wells; the first mention of him is as a vicar choral in 1579 and the last is as Master of the Choristers in 1613. Wells was not a major centre of MS distribution, so his works survived in scattered and incomplete form. Of the ten pieces here, seven are full anthems, one is a verse anthem and two are what the editor calls consort anthems (i.e. verse anthems but with viol accompaniments – a distinction that is difficult to carry through, since what was written for one accompaniment can survive with another). I had not met any of this music before. Jeffries favours a six-part texture, but handles it fluently enough. He may not be quite up to the standard of the composer of the previous four books in this A-R series, Lassus, but the standard of music-making in Wells was clearly not, in any derogatory sense, provincial.

MONTEVERDI & GABRIELLI

Claudio Monteverdi *Scherzi Musicali a tre voci*. Introduzione di Iain Fenlon (*Bibliotheca Musica Bononiensis* IV, 80). Arnaldo Forni, 1998. 8 + 8 + 40pp.

Domenico Gabrielli *Ricercari per violoncello solo, Canone a due violoncelli, Sonate per violoncello e basso continuo. Riproduzione dei manoscritti*. Prefazione e apparato critico di Marc Vanscheeuwijk (*Bibliotheca Musica Bononiensis* IV, 78). Arnaldo Forni, 1998. 11 + 71pp.

I don't seem to have noticed the distinctive red covers of Forni facsimiles around so much lately as they were in the 1970s. But they are still available and new issues continue to appear, though with textured paper rather than hard covers. The Monteverdi comprises the 1607 book, known not so much for his music as for his brother's defense of the *seconda pratica*, available in English in Strunck's *Source readings...* The music itself is strangely set out. For most pieces, the three voices parts are printed in sequence (choir-book style, not in score) on the left page, with the instrumental ritornelli on the right; the occasional instrumental interlude within the vocal sections is printed in the vocal staves, not the instrumental ones. The manner of performance is given quite specifically in the *Avvertimenti*. The final piece is the balletto *De la bellezza*, which some have argued is not by Monteverdi. True, it is preceded by two pieces headed 'Di Giulio Cesare Monteverdi', the editor of the collection; but one would expect unsigned pieces to be by

the composer named on the title page, and one would also expect a *piece d'occasion* of a different scale from the rest of the volume to come last. Sight of the original does not clarify the problem of deciding which sections should be repeated (if not all). A useful publication. The curious pagination is because the Italian and English introductions are numbered separately.

The Gabrielli facsimile has an Italian introduction with an English summary. One interesting piece of information is that Degli Antonii's 12 *Ricercate* (1667), previously thought to be for solo cello, have a violin part surviving in MS. Since King's Music sells a facsimile of the print, we need to investigate further. But there seems little doubt that the Gabrielli pieces in the Estense Library, Modena (Mus.G.79 & Mus.F.416.1-2) are genuinely treble-less. The scripts can be read with little problem (though I find the F.416 hands easier), and errors are listed in the introduction. Any cellist wishing to study the early repertoire for the instrument will need to buy a copy.

KAPSBERGER TRANSLITERATED

Giovanni Girolamo Kapsberger *Intavolatura di liuto. Libro primo* a cura di Kenneth Gilbert. Ut Orpheus Edizioni, 1997. xxiii + 48pp, £125,000.

Fashions have changed in the transcription of lute music, from single stave with octave-treble clef like guitar music to two-stave versions that look like sparse (or sometimes quite complex) keyboard music. For the past few decades, most scholarly editions have given tablature and two-stave transcription in score. But lutenists do not want the transcription (the argument that it helps them understand the polyphony that is not explicit in the notation is less heard these days) and the spacious layout resulting from its inclusion produces unnecessary page-turns. There is also a problem with two-stave notation in that the editor's view of the polyphony is imposed on the user, which contradicts the prevailing tendency towards minimal editorial intervention. Meanwhile, vast swathes of lute repertoire are available in facsimile, which lutenists can read but which impinge little on the generality of musicologists, who may have learnt a little tablature in a notation course but cannot sit at a desk or keyboard and read it. Consequently, the reputation of composers whose music has not been transcribed suffers.

This series uses a different method of tablature. It is on two staves, with treble and bass clefs, but with just room for a middle C to be printed between them. All notes are printed as semibreves, with the rhythm indicated, as in tablature, by stems above the stave; following the tablature convention, each note is the same length as its predecessor unless it has a new stem. This has advantages, in that, like the lutenist, the reader/player has to make his own decisions about the voice-leading. But tablature also tells the player what string each note is on: some chords can be sustained, some cannot, for technical, not musical reasons. This, of course, is lost in transcription. This may not matter to someone

who is using it to make for himself an idiomatic keyboard piece, but it makes it impossible for him to imagine how long a note can be sustained on the lute. Even if you have the tuning fixed in your mind, you still don't know whether a note is high on one string or low on the next. A careful polyphonic transcription can make this clear. The name of the editor encourages one to see a resemblance with French unmeasured Preludes in the appearance on the page. But this is misleading: the rhythmic notation is precise, and that might have been more apparent if black noteheads (such as Mary Berry disapproves of for notating plainsong) had been used instead. A semibreve has a rhythmic meaning of its own, a black blob doesn't.

As for the music, unlike, say, Francesco da Milano or Dowland, which can convince from a two-stave version, Kapsberger's idiosyncratic style is less successful divorced from an instrument, and merely studying these transcriptions could, in fact, do his reputation a disservice. Some pieces, however, work very well on the keyboard: Gagliarda XII, for instance, needs very minor modification to become a charming harpsichord piece. I am sure that I am not the only one who needs such an aid to reading lute music. Until anyone comes up with anything better, this is a sensible solution to the problem.

GIBBONS & LIDL FOR VIOL

Orlando Gibbons *Three Fantasias of Six Parts apt for viols*
Edited by Virginia Brookes. PRB Productions *Viol Consort Series* No. 36), 1998. Score & 6 parts, \$16.00. ISBN 1 56751 162 9

Andreas Lidl *Six Sonatas for Viola da Gamba and Cello* Edited by Hazelle Miloradovitch. PRB Productions (*Classical Music Series* No. 1) 32pp + part, \$22.00. ISBN 1 56571 059 9

The Gibbons group comprises the 'other' three fantasies that are not part of the set long available from Faber and favourites with all consort-players; these follow them in John Harper's *Musica Britannica* volume (MB 48. nos. 37-39). They survive, along with the other six, in score in Christ Church MS 21, though show various signs that they may be vocal works with their texts omitted. Those with literary skills may like to amuse themselves writing their own verse-anthem texts. Despite their common G-minor tonality, they are nicely varied; if I still played the viol, I'd be wanting to try these out at the first available opportunity.

Lidl played baryton for Count Esterhazy in the early 1770s, toured Europe as a virtuoso on that and the gamba, and died in London in 1789. This set may perhaps have originally been for baryton, but survives in France (Bibl. Nat. Vm⁷ 6298) so was perhaps adapted to suit the dying French taste for solo gamba music. These are not pieces for beginners (except for the accompanying cello): the gamba part is elaborate, and has a number of written-out cadenzas, which have a more general interest for students of performance practice. It extends the amount of post-baroque music available, and should sell well in France in particular,

where the appetite for gamba music is voracious. The package contains two scores, one with the gamba part printed large and the cello small, the other reversed.

TELEMANN'S TRUMPET CANTATAS

Georg Philipp Telemann *Fortsetzung des harmonischen Gottesdienstes...* Edited by Jeanne Swack. Vol III. Cantatas No. 1, 7, 21, 24, 28-29, 31, 38-39, 54, 59, 69. PRB Productions, 1998. Score, vocal score & 4 parts, \$95.00. ISBN 1 56571 086 X

This gives a further dozen of Telemann's cycle of 72 cantatas for the church year for solo voice, two obbligato instruments and continuo, a companion to the better-known set (published by Bärenreiter) with only one instrument. The rationale behind the erratic sequence of numbers is not entirely a quirk of the ecclesiastical calendar but the instrumentation: six have the trumpet specified for the instrument I part (with oboe a practical but less idiomatic alternative), and the other six have oboe; instrument II in all 12 is the violin. The solo voice is soprano for seven of the cantatas, alto for five of them. In fact, all except one of the cantatas with trumpet are for alto voice. This seems to imply a conscious decision to keep the voice and trumpet textures separate – or did alto singers had a tone which blended particularly well with the trumpet? The inclusion of the trumpet at all suggests that the publication was not so much intended for the drawing rooms of the prosperous upper-middle class as for churches with a handful of good players at their disposal. The trumpet pieces belong to the main feasts of the church year: Easter, Ascension, Whitsun and Christmas, with St John and St Michael also honoured. The trumpet parts are by no means easy, so no doubt the good players were booked early for those feasts, and churches without forethought or money had to make do with oboists. Solo and tutti markings appear, implying performance by larger forces. Would the performance pitch have been substantially different in church and at home?

I wondered when reviewing previous volumes about the relationship between these works and Telemann's larger-scale cantatas. Now we know. The editor tells us that Tobias Heinrich Schubart printed all the texts in 1733 and stated in his introduction that Telemann took two arias and a recitative from each of the set of larger cantatas which he had written for the Hamburg churches in 1732. For publication he sometimes adapted arias to fit the limitations imposed by his choice of format and instrumentation. He engraved the work himself: playing from facsimile isn't recommended, especially with this excellent edition which solves editorial problems and looks so good. But keyboard players should be aware that the *Clavier* part in the score is merely a cue of the instrumental parts – fine in the vocal score but superfluous in the full score. Since no realisation is given, a stave could have been saved by omitting it; but the format, having been established, needs to stay consistent for the rest of the series. In the score, the trumpet parts (mostly in E_b) are printed at sounding pitch; the part gives them thus and transposed to C.

There is plenty of fine music here, whether for church or home; I would, however, suggest that those thinking of recording more than the occasional example in a chamber-music context should look out the complete cantatas. PRB and Jeanne Swack have done a marvellous job: let us hope that it will soon be completed. NB: the price is only \$80 until January, so order quickly. PRB Productions, 963 Peralta Avenue, Albany CA 94706, USA. Fax +1 510 527 4763, e-mail PRBPrdns@aol.com

GRANDS MOTETS

Jean-Cassane de Mondonville *Coeli enarrant Gloriam Dei* (*psaume 18*). *Grands Motets, volume 3...* édition de Cecile Davy-Rigaux (*Musica Gallica*). Salabert, 1998. xii + 66p, £20.60.

Jean-Cassane de Mondonville *Venite exultemus* (*psaume 94*). *Grands Motets, volume 4...* édition de Sylvie Bouissou (*Musica Gallica*). Salabert, 1998. xx + 66p, £20.60.

Two more volumes to this expanding series of a still-neglected repertoire. Both motets require a choir of sopranos, high tenors, tenors, baritones and basses. *Coeli enarrant* has solos for two sopranos, high tenor and baritone, and also a movement for semi-chorus with two sopranos, high tenor and tenor, *Venite* needs one soprano, high tenor and baritone soli. Instrumentally, the accompaniments for both is a trio, even though the orchestra at the Concert spirituel may have included 26 strings, five flutes and oboes and three or four bassoons, with 39 singers. *Coeli enarrant* requires a pair of flutes; one source also has a pair of oboes in one movement, which don't look very idiomatic but which do draw attention to the most curious feature of the music: a scale in semibreves going up and down an octave and a half. Would French oboes have had a low C♯ at around 1750? There is no suggestion that the chorus be doubled by ripieno strings. According to the introduction to vol. 4, no inner parts exist for any of Mondonville's 17 grands motets. Is that merely an accident of survival?

As usual, the edition supplies thorough introductions and notes, in both French and English. An interesting feature is the inclusion of contemporary commentaries on the text. *Coeli enarrant* dates from 1749, was first performed at the Chapelle royale and rapidly became popular at the Concert spirituel, where it was sung 20 times in 1750-52: the setting of the text now much more familiar from Haydn (*The heavens are telling...*) was found expressive. A curious feature of an early encomium is that Mlle Fel is congratulated for her singing in the last movement, where the solo is for Haute-contre: she is praised for singing a soprano part in *Venite exultemus*, so must have sung it up an octave. There is also an account of an SS duet being sung by a woman and a man. *Venite exultemus* was also popular (60 performances between 1743 and 1762). Again the contemporary reviews concentrate on the soloists. The chance of reviving these motets in services is remote, but they were popular in concerts in their day and are well worth programming thus now. Material is on hire (in the UK through UMP).

FUZEAU FACSIMILES

Jean-Baptiste Lully *Motets à deux chœurs pour la Chapelle du Roy: Motet De profundis*. J. M. Fuzeau (No. 5472), 1998. FFR331,75.

This is the first of a series to encompass the Lully large-scale *grands motets* in facsimile. The material for each motet will be issued separately, each presumably with the 46-page introductory book that has the usual Fuzeau chronological table, an account of the origin of each motet, corrections from Lully's own copy of the printed parts and a reproduction of the words from a printed collection of texts of 1703. For the *De profundis* itself we have a MS score from the Philidor workshop and the relevant pages of 17 parts from the Ballard edition of 1684. I would have welcomed a little more information about the MS score: what is its authority compared with the parts? I wonder, too, whether splitting up the printed edition of the parts was a good idea; 17 parts, none of which have their name on the cover, are difficult to handle, whereas the more bulky complete partbooks of all the motets would have been more substantial items and could have been properly labelled. But this method makes it much cheaper to acquire the individual motets, and if you can read the clefs – a big 'if' – they are performable (with a little preparation). The scoring is SSATTB soli, SATBarB chorus (A being high tenors), 2 vlns, 3 vla, bass violin and continuo. An enterprising publication which, considering its complexity, is quite cheap at around £36.00.

Louis-Nicholas Clérambault *Motets à une et deux voix*. J. M. Fuzeau (No. 5620) 1998. 14 + 32pp, FFR92,89.

This contains six motets for two voices and continuo. The title page lists the performing forces ambiguously as 'à une et deux voix pour tout le chœur', but the rubrics with the music show the solos to be genuine solos, only the duets are choral. The upper part is in treble clef, the lower in C1; the presence of a soloist on each line is assumed. The music was written for Saint-Cyr, where Clérambault succeeded Nivers in 1715; the introduction quotes his contract of employment. This volume was published sometime after 1732. There is a distinct lack of music suitable for female voices from the baroque period, so these should be useful, provided that you have an organist who can read figured bass, though you will probably have to copy out the C1 part. (Alternatively, give it to singers who can't read music very well and need to learn by heart anyway.) There's just time to rehearse the opening piece for this Christmas. Sadly, the composer did not fulfil his plan of a series of volumes.

Thomas-Louis Bourgeois *Cantates françoises. Livre premier, 1708*. J. M. Fuzeau (No. 5561), 1998. 14 + 89pp, FFR151,66.

Bourgeois was one of the earlier composers of cantatas. His two books have already appeared in the Garland collection of the repertoire (vol. 14). The Garland printing, taken from the first edition, is presumably reduced from the

original. The bigger Fuzeau is of an engraving that is later, but closely based on the first one. It is easier on the eye, particularly at a music stand, though the margins look cramped. Of the six cantatas, three are for soprano and BC, the fourth needs violin and gamba, the fifth has flute and/or violin and the sixth, *Céphale et l'Aurore*, is a duet for soprano and bass with continuo.

Violoncelle: Méthodes et Traités – Dictionnaires – Préfaces des Oeuvres (Méthodes & Traités 2. Série I. France 1600-1800). J. M. Fuzeau, 1998. 260pp, FFR236,97.

I mentioned this very briefly in *EMR* 44 when reviewing Valerie Walden's study of the cello 1740-1840. Fuzeau has now sent me a copy, and it is a useful companion to that book. It is framed by two substantial treatises, beginning with Corrette's *Méthode* of 1741 (46pp) and ending with J. M. Raoul's *Méthode* of c.1797 (110pp). In between come the *Méthodes* of Cupis (1772), Rigaut (c.1774) and various excerpts. You will need a sturdy music stand to hold this volume, but it opens flat without breaking the spine and should make the business of learning to play the classical cello a lot easier. There isn't much information on stylistic matters: don't look here for how *inégalité* works. But Corrette will tell you how to change from the viol to the cello. There is a comparable volume on the Viole de gambe at the same price. (The strangely precise sums Fuzeau charges are VAT-free prices for export; since UK dealers will round them up and add a bit for exchange, UK prices will vary.)

SHIELD 'S ROSINA

William Shield Rosina edited by John Drummond (*Musica Britannica LXXII*). Stainer & Bell, 1998. xxxv + 136pp, £65.00. ISBN 0 85249 844 6

With the dearth of orchestral scores of English opera of the later 18th century, it was certainly worth editing one of the few works for which there is some possibility of providing a more authentic complete version than expanding a sketchy vocal score. I must confess that I find it difficult to bring much enthusiasm to the repertoire (except to the comic pieces *Opera Restor'd* has revived), and it continually surprises me that people buy the examples in the King's Music list. But it is interesting to see what the rivals to Italian opera were, and who knows, perhaps someone will give this a convincing performance. There are some nice tunes, even if the plot can only be presented tongue-in-cheek – perhaps that was always the case. *Rosina* is a significant indicator of popular taste, since it survived in the repertoire for perhaps a century. There is an interesting Overture, which probably would not work in isolation, since the curious way in which it finishes with a rustic *Auld lang syne* needs the subsequent scene opening on a rural prospect to make sense. The publishers seem to expect individual songs to circulate separately, since they head each with the name of the editor (who is, incidentally, John Drummond of Dunedin, not John Drummond of Edinburgh and the Albert Hall) and add a copyright note.

But I have worries about the edition. There are three major sources. The edition takes the text from an early libretto, which is as it should be; the footnotes, however, should distinguish between explanations of what was then standard English from dialect. The early musical source is a vocal score, but more thoroughly cued with orchestral information than is usual. This can be supplemented by a set of MS orchestral parts from c.1832, 50 years after the works was first performed. Sadly, it is impossible to see from the edition what comes from where. It would have been perfectly possible to reprint the vocal score and add above it the late parts. There would have been space, since the score is cluttered with a two-stave piano continuo part, utterly superfluous in a scholarly edition, and presumably only added to increase PRS fees (see *EMR* 45, p. 23). Alternatively, the original could have been issued in facsimile (as with A-R's *Le devin du village*) as a supplement to the edition. This is an unhappy compromise; I doubt whether the editorial committee would have accepted it for a work from the earlier 18th century. We have no way of testing the editor's judgment that the 1832 trumpet parts are less plausible than the others, since they are omitted. It would be nice to know that some experienced expert had confirmed that they were not in the style of 1782. It seems perverse to preserve the notation of a piccolo in G in the modern score. We are not told whether the horn parts have an 18th-century double-clef notation or, indeed, if any of the parts show any archaic copying conventions that might suggest their antiquity. The remark 'except in a few cases grace notes have been realised and placed on the beat' (p. xxxii) a disconcerting: is this reverting to the policy that afflicted the Eulenburg scores of Mozart piano concertos from the 1830s? Unfortunately there are no facsimiles to check editorial practice. This is fine as a performing edition (I hope the editor has tried it out in Dunedin), except for the keyboard realisation, which has so many touches that I'm sure don't work: e.g. accompanying the violins with a keyboard line a third lower. This really does not meet the musicological standards that we have a right to expect from *Musica Britannica*.

ST. PAUL

Felix Mendelssohn Bartholdy Paulus: Oratorium nach Worten der Heiligen Schrift... op. 36 herausgegeben von Michael Märker. Breitkopf & Härtel, 1998. 428pp, DM220.00.

Long overshadowed by *Elijah*, Paul (the title is usually sainted in English but not in German: this could be a sign of English piety, but may be merely because the monosyllable sounds too curt) has increased in popularity of late, and has been recorded with period instruments by Christoph Spering. There is a performance-practice consideration that justifies the inclusion of so late a piece in our columns. As with Brahms's *Ein deutsches Requiem*, one problem for the performer is that the organ is only cued in the score. In fact, there is still a hang-over from the baroque practice of using the continuo part for all bass instruments: there is a nice example on p. 152 of the Simrock score of *Paulus*, where on

the stave there are two notes for cellos, one for basses, with *Col Organo* printed above and *Contrasag. & Serpent col Contra Basso*. Is the organist supposed to improvise, or should he play whatever part is supplied in the orchestral material? Mendelssohn wrote out a part in 1837, the year after the first performance at Düsseldorf, which was printed by Simrock in 1852. (The critical commentary lists no other orchestral parts, which seems odd. Was the work played from MS until after the Collected Works score which Breitkopf published in 1878?) One might argue that the printed organ part was intended only for players who could not be trusted to use their discretion: do the actual notes matter? The new score omits the verbal cues for the organ that are printed in the first edition full score (Simrock, 1837). At the beginning, for instance, it has *Organo (coi Tromboni)*, but when the trombones first play at bar 33, there is no organ part nor mention in the critical commentary that the editorial copy text implies that it should play. Mendelssohn also changed his mind over what the organ should play at the end of the Ouverture, since the instrument is not associated with the trombones there.

Apart from the treatment of the organ, however, the new score is a great improvement, at least on the Simrock one (I don't have the older Breitkopf at hand for comparison). It is much easier to read, and various inconsistencies are sorted out. The editor seems reluctant to accept the scoring for serpent, but it is not rare in mid-century scoring (Berlioz and Wagner used it), and adds two letters to its name (1837 *Serpente*, 1998 *Serpentone*). Orchestral and chorus parts, vocal score and study score are listed as available for sale, so there should be consistent material available for future performers. I will, however, stick to my copy of the Simrock score, since it includes the English text as well as the German.

Breitkopf has also recently issued a choral catalogue, a smart A4 booklet which is good PR but which lacks anything so down-to-earth as prices. There is a worrying note that string parts are only available in the quantity corresponding to the usual forces required for the work. What are the 'usual forces' for *Paulus*? At present, most of my orders to Breitkopf are for Bach, often for single strings: am I now going to receive parts for whatever is decided to be a standard baroque orchestra, or is a more musicological approach to be taken, with the set conforming to the number of parts in Bach's own set (when it survives)?

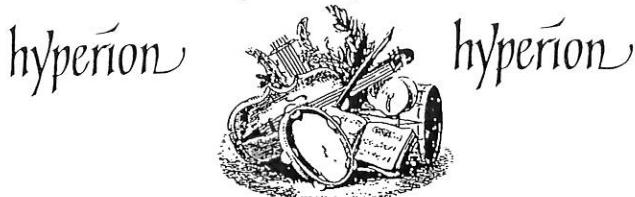
YOUNG BREAM

Stuart W Button *Julian Bream: the Foundations of a Musical Career*. Scolar Press, 1998. xviii + 160pp, £35.00 ISBN 1 85928 390 X

The book covers the years from Bream's first public performance, at the age of 11, to the inaugural meeting of the revived Philharmonic Society of Guitarists on 21 April 1945 until his first Wigmore Hall concert on 26 November 1951. The latter began with six pieces from Besard's *Thesaurus Harmonicus*, followed by music by Dowland, Purcell, Weiss,

Haydn, Bach, Sor, Tárroba, Albéniz and Villa-Lobos: an amazing programme for the date. We are not told how Bream encountered Dowland; one suspects a link with Diana Poulton at the Royal College of Music, but she is not mentioned. According to *New Grove*, he began to study the renaissance lute in 1950, but there is no mention of that here. In fact, the main topic of the book is not so much Bream himself as the institutional background of the organisations which were trying to promote the playing of the classical guitar in the late 1940s. Its basis is a series of letters between Julian's father Henry and the editor of the Philharmonic Society of Guitarist's magazine, Wilfrid Appleby, a professional philatelist. The two had various disagreements, as both did with others involved in promoting the guitar, but it seems clear that all members of the PSG realised that Julian was potentially as outstanding a player as Segovia. There was bitter controversy over what sort of instrument Julian should play and the basic technique he should use: one can imagine early 17th century violinists having similar problems. Normal biographical material, however, is missing. We are told little about Julian's life outside the guitar, why his father's marriage collapsed, why his business failed, and if the two were connected. There is very little of Julian's recollections of the period (the author seems only to have interviewed him once). This is a case-study rather than a full picture, but nevertheless interesting.

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New Roots for a Renaissance Scottish Master?

D. James Ross

While the remarkable music of the 16th-century Scottish composer Robert Carver has received ever wider recognition, relatively little progress has been made until very recently in providing him with a plausible biography. Dr Kenneth Elliott, who has been researching the subject for many years, has proposed on the basis of Carver's occasional use of the alias 'arnat' that he may have been the illegitimate son of Bishop David Arnot,¹ while the late Dr Isobel Preece has equated him with Robert Arnot, who sang with the Parish Church Choir and the Chapel Royal in Stirling and with a man of the same name who was active as a Burgess in the town.² However, I think they are both misinterpreting Carver's use of this alias, and encouraged by an entry I have recently discovered in the Aberdeen Council register, I would like to propose an alternative set of roots for 'Scotland's greatest composer'.

In appending the alias 'arnat' to his signature on what most scholars agree are three of his earliest works in the Carver Choirbook, the main manuscript source of his music, I agree that he is associating himself with David Arnot, Bishop of Whithorn and the Chapel Royal. However, I believe that he is doing no more than recognising a useful patron. What better way to ensure that the works to which this piece of flattery was attached would be drawn to the attention of the singers of the leading choral ensemble in Scotland, the Chapel Royal? Interestingly, as Bishop of Whithorn, David Arnot also had responsibility for the Collegiate Church of Lincluden, the likely provenance of the Dowglas/Fischar Partbooks, the only other surviving source of music by Carver.³ However this reliance on an influential patron suggests precisely that Carver was not in a position to do this service for himself, that he was not a Chapel Royal singer any more than he was a member of the College at Lincluden.

The use of aliases was rather common in Scotland at this time. In a case which provides an interesting parallel to that which I propose for Carver, William Lamb (16th-century Scottish author of *Ane Resonyng*) adopted the alias Paniter in deference to Patrick Paniter, Abbot of Cambuskenneth and James IV's secretary, abandoning it on the Abbot's death.

What we do know from a number of documents and his own assertions is that Carver was a Canon at the Abbey of Scone near Perth, and I have no reason to believe that he ever left there. The use of the 'arnat' alias is dropped abruptly when David Arnot is disgraced and excommunicated in the 1520s; but by this time Carver's reputation as composer (in absentia) to the Chapel Royal and Lincluden Collegiate Church is established, and his music (significantly now minus the alias) continues to find its way into

their repertoires. If the use of the alias 'arnat' represents no more than a smart career move, we must look elsewhere for Robert's antecedents.

While there is no abundance of Carvers in 16th-century Scotland, there is equally no shortage: we have Carvers scattered throughout Scotland, appropriately practising joinery in the Chapel Royal and Linlithgow Palace, shipbuilding and also using aliases, as in the case of Robert Lowreson 'alias Carvour', Burgess of Edinburgh, who appears as an entry of 19th September 1511 in the Charters of The Kirk of Field.⁴ Researches by Dr Jim Reid Baxter have even turned up a Robert Carver, Burgess of Perth in the generation previous to our Robert Carver. However the ongoing search for Carvers had failed to produce any musical or ecclesiastical forebears for Robert Carver until a pair of apparently isolated references to Robert Carver in the Aberdeen Council Register recently supplied us with both, on his distaff side. The more significant reference deals with the inheritance by 'dom Robert Karver, Canon of Scone' on 31 March 1505 of a foreland on the west side of the Gallowgate in Aberdeen belonging to his maternal uncle Andrew Gray, chaplain.⁵ The career of Sir Andrew Gray may be followed in some detail in the Aberdeen Records and more particularly in those of the Parish Church of St Nicholas. This latter establishment was one of the largest parish churches in the country, and between 1488 and 1514 it underwent a transformation at the instigation of William Elphinstone, Bishop of Aberdeen, which included the rebuilding and elaborate decoration of the choir, the installation of stalls and the re-roofing of the whole building.⁶

The first definite reference to Carver's uncle is in the Aberdeen Council Record of 13 January 1484,⁷ which finds 'Schir Andro Gray' in conflict with another chaplain of St Nicholas Church over the pension associated with the Altar of St Michael.⁸ The resulting concord allows for the temporary sharing of the pension, and in 1493 Sir Andrew Gray is perpetual chaplain of the Altar of St Michael, in which capacity he grants money for the celebration of a Mass of the Name of Jesus⁹ for himself, his father Robert Gray and his mother Ellen (Carver's grandparents), and annually on the anniversary of his death the singing of Placebo, Dirige and a requiem Mass.¹⁰ Clearly his position and income were by now secure. Furthermore, in the Common Rental of the Chaplains of St Nicholas Church we find confirmation that a Mass of the name of Jesus was to be said every Friday at St Michael's Altar for Sir Andrew Gray and Helen Gawitt, his mother.¹¹ The rubric to this mass asserts that its celebration for thirty Fridays secures the liberation in thirty days of a soul in purgatory, with the

additional gift from Pope Boniface of thirty thousand years' indulgence – per mass.¹²

In the intervening period Sir Andrew's name appears in 1491 on a list of chaplains of St Nicholas Church, which also stipulates:

*nay persone salbe resavit in ye college for nay request bot
gif he be ane choristar and playne Sangster (i.e. a singer
of plain song), yat can singe Anthoms Responsoris and
Versiculis Epistoll ewangilis and messis and legendis¹³*

and that

*nay mess salbe songit Withoutin xii personis and ye prest
yat Singis ye mess.¹⁴*

Finally, on 21st March 1501/2 Sir Andrew Gray is appointed by no less a figure than William Elphinstone to the chaplaincy of Mary Magdalene in St Nicholas Church, which post he still holds on 21st May 1504 shortly before his death.¹⁵

The second reference to dom Robert Karver, Canon of Scone in the Aberdeen Records, a record in a Book of Sasine of Carver's enfeoffment in his late uncle's property on 8th May 1505,¹⁶ makes it very clear that at this time Carver was not present to take possession of the property, and it is entirely possible that he sold the property through the same lawyer, Master Adam Crawford, whose services had secured his inheritance in the first place. There are frequent references to the Gray family, suggesting that theirs was by this period an established name in the city, and Sir Alexander Gray, another chaplain of St Nicholas Church, who witnesses a number of the documents associated with Sir Andrew, may even be another uncle of Robert Carver. By contrast, no further references have been found to Robert Carver in the Aberdeen Records, although these are in a notoriously uncatalogued state.

If Robert Carver was already a Canon in 1505, as suggested by these Aberdeen documents, he was probably born in 1484/5, and they also provide in the person of Sir Andrew Gray a possible explanation for Carver's remarkable musical abilities and for his interest in a career in the church. Otherwise, they only tell us where he *wasn't* on two dates in 1505, and it is by no means clear from them whether Carver ever visited Aberdeen. It is this avenue of research which I think I have reopened with the discovery of an entry in volume six of the Aberdeen Council Register recording the wedding on 19th February 1478/9 of Marjory, widow of William Cantly, with 'Johannes Curvour' – John Carver.¹⁷ If Marjory is the sister of Sir Andrew Gray, and there is some circumstantial evidence that she might be, the marriage is perfectly timed to produce a child (perhaps a second son for the church) in 1484/5, as well as providing him with a financially secure home thanks to the Burgess status which passed in the person of Marjory from her late husband to her new spouse.

But what of the case for Marjory being a Gray before she married William Cantly? While accepting that both Robert and Marjory are understandably popular christian names in

Scotland at this time, we should not ignore historical and patriotic resonances of a father Robert choosing the name Marjory for a daughter, who would in turn call her son Robert. Furthermore, in a simultaneous display of prosperity and piety when her first husband died in October 1478, Marjory commissioned an annual sung mass at the altar of St Stephen the Martyr in the church of St Nicholas (where Sir Andrew Gray was perhaps already a chaplain), payment of the sum of eighteen shillings and fourpence for the chaplains to be derived partly from the lands of her late husband in the Gallowgate.¹⁸ We would recall that Robert Carver inherited a property in the Gallowgate in 1505, perhaps the remaining part of a family holding there, left to him by his parents through his maternal uncle. As research continues into the Aberdeen records, I would not rule out the possibility that further evidence will come to light, but in the meantime John and Marjory Carver appear the most likely candidates for Robert's parents.

But what are the implications for our understanding of Carver's music of an Aberdeen childhood? If he was born and grew up in Aberdeen, it is likely that he received his earliest training at one of the three major establishments associated with Bishop William Elphinstone. In 1495, when Carver was ten, Elphinstone had established his university in Aberdeen, and the associated Collegiate Church of St Mary in the Nativity had a choir of twelve, including four boys. We have already seen the importance of the Church of St Nicholas, which by 1491, after a period of expansion by Elphinstone, had a choir of 16 and a Sang Schule for the instruction of boy choristers. However the finest establishment of them all was the Cathedral of St Machar, which boasted a choir of 20 vicars, two deacons, two sub-deacons, two acolytes and a Sang Schule master to train six boys. Clearly Carver's parents would have no shortage of options when choosing a first-class musical education for their son, and while on the one hand the church of St Nicholas would allow his uncle to keep an eye on him, on the other, St Machar's Cathedral choir clearly rivalled the Chapel Royal in its magnificence.

But were there musicians on hand in Aberdeen who could have recognised and nurtured Carver's extraordinary musical talents? Given that we know so little about Carver after some thirty-six years of scholarship, we should perhaps consider ourselves fortunate indeed to be able to identify any of his teachers. But in his account of Elphinstone's life, William Boece mentions the universal admiration in which the musician John Mallison¹⁹ was held, and praises his fundamental influence on music-making in Aberdeen. Perhaps the young Carver also fell under the spell of this clearly outstanding musician.

We rely for most of the other facts about Carver's life on the autobiographical information he appended to his compositions in the Carver Choirbook, although I think these too require reinterpretation. The new probable date of birth permits a much more consistent reading of hitherto apparently inconsistent dates. Carver states that he wrote

his Mass *Dum sacrum mysterium* in his 22nd year of life and on his sixth year in religious orders in the year 1513. Clearly this fails to tally with a date of birth of 1484/5, but closer scrutiny of the manuscript reveals that the composition date has been changed and may originally have been 1506. The second inscription is attached to the Mass *Pater Creator omnium* and states that it was composed in 1546 in Carver's 59th year and his 43rd in orders. Again one of these figures must be wrong, and a composition date of 1543 (MDXLiii as opposed to MDXLvi – a simple slip of the pen or the memory) would allow the whole inscription to tie in with the new date of birth as well as providing a possible provenance for the Mass.²⁰

Taking this new framework in conjunction with the dates provided by the Scone Abbey documents, I would like in conclusion to propose the following alternative biography for Robert Carver. *See next column.*

1 In 'The Carver Choirbook', *Music & Letters* Vol. XLI, No. 4, 1960, pp. 349-357, and more recently in the introduction to *The Complete Works of Robert Carver & Two anonymous Masses*, University of Glasgow Music Department Publications, 1996.

2 Most extensively in her dissertation 'The Carver Choirbook', Vol. I Commentary, Princeton University, 1984, but also in 'Towards a Biography of Robert Carver', *The Music Review*, 48/9 (1988), p. 83.

3 See Kenneth Elliott, 'Church Music at Dunkell', *Music & Letters*, Vol. XLV, No 3, 1964, pp. 228-232.

4 *Registrum Domus de Soltre necnon Ecclesie Collegiate S. Trinitatis prope Edinburgh etc.*, The Bannatyne Club (Edinburgh, 1861) pp. 261-2

5 Aberdeen Council Register Vol. 8 p.434. This information was uncovered by Dr John Durkan, and I make reference to it in 'Musick Fyne: Robert Carver and the Art of Music in 16th Century Scotland', The Mercat Press, 1993.

6 See Leslie J. Macfarlane, *William Elphinstone and the Kingdom of Scotland 1431-1514*, (Aberdeen 1985) p.270.

7 Extracts from the Burgh Records of Aberdeen 1398-1570, The Spalding Club (Aberdeen 1844) p.39

8 Robert Carver's Mass *Dum sacrum mysterium* was composed 'ad honorem dei et sancti michaelis'.

9 We could recall Carver's monumental 19-part motet *O bone Jesu* with its focus on the name of Jesus.

10 *Cartularium Ecclesiae S. Nicholai Aberdonensis* Vol II, The New Spalding Club, (Aberdeen 1892) p.259

11 *Ibid.* p.168

12 *Ibid.* pp.410-8

13 *Ibid.* Vol I p.256

14 Clearly celebrations of mass in St Nicholas Church were on a lavish scale, and the presence of such large numbers of musically literate participants would remind us of Carver's penchant for choral music in unusually large numbers of parts.

15 *Cartularium Ecclesiae S. Nicholai Aberdonensis* Vol II, The New Spalding Club, (Aberdeen 1892) p.306-7

16 The Minute Book of Sasine Vol II 1502-7 pp.227-8

17 Aberdeen Council Register, vol. 6, 1466-1486, Aberdeen City Archives.

18 They are also to sing 'a trenthal of masses throughout the preceding week, the office of the dead only with Placebo and Dirige being celebrated on the Saturday preceding, as the custom is'. *Cartularium Ecclesiae S. Nicholai Aberdonensis* Vol II, The New Spalding Club, (Aberdeen 1892) p.194

19 *Boece's Bishops of Aberdeen*, The New Spalding Club, (Aberdeen 1894), p.79

BIOGRAPHY OF ROBERT CARVER

(Speculations are in italics)

1478/9	Marjory, daughter of Robert and Ellen Gray, sister of Sir Andrew Gray and relict of William Cantly (who had died in October 1478) marries John Carver on 19th February.
1484/5	Robert Carver is born.
1490s	<i>He attends one of the Sang Schules in Aberdeen.</i>
1500/1	He takes religious orders at the age of 16.
1505	He is already a Canon at the Abbey of Scone at the age of 21, when he inherits property in the Gallowgate in Aberdeen from his maternal uncle, Sir Andrew Gray.
1505-68	He remains Canon at the Abbey of Scone, where as a member of the community he signs documents in 1544, 1548, 1557/8, 1559, 1566 and 1568.
1506	He composes the Mass 'Dum sacrum mysterium' at the age of 22.
1506	<i>He composes the motets 'O bone Jesu' and 'Gaude flore virginali' and the Mass 'L'Homme armé', which he signs with his alias 'arnat' to ensure the support of his patron Bishop David Arnot in promoting performances by the Chapel Royal.</i>
1506-11	<i>He composes the six-part Mass, perhaps for the launch of James IV's battleship, the Great Michael on 12 October 1511. His reputation as a composer of music for royal occasions secure, he abandons his alias.</i>
1543	He composes the Mass 'Pater Creator omnium' at the age of 59, perhaps for the Coronation of Mary, Queen of Scots.
1543-68	<i>He composes the Mass 'Fera pessima', as well as the Masses 'Felix namque' and 'Cantate Domino' preserved in the Dowglas/Fischar Partbooks, associated with the Collegiate Church of Lincluden to which his earlier association with David Arnot gave him access.</i>
1561	The Abbey of Scone is destroyed by a Protestant mob, although the community stays together for some years.
after 1568	<i>Robert Carver dies in his mid-eighties.</i>

20 I argue in *Musick Fyne* that the Mass was specially composed for the coronation of Mary, Queen of Scots, which took place on 9 September 1543.

Oxford *Messiah*

Martin Neary

George Frideric Handel *Messiah*. Full score. Edited by Clifford Bartlett. Oxford UP, 1998. xii + 309pp, £35.00. ISBN 0 19 336667 1

George Frideric Handel *Messiah*. Vocal score. Edited by Clifford Bartlett. Oxford UP, 1998. viii + 256pp, £6.95 (in USA \$5.95). ISBN 0 19 336668 1

'It is well known (to those who have studied the subject)' wrote Ebenezer Prout in the preface to his 1902 edition of *Messiah* 'that double dots were never, and dotted rests very seldom, used in Handel's time, and that consequently the music, if played strictly according to the notation, will in many places not accurately reproduce the composer's intentions. In all such cases I have felt it my duty to give the notes in this edition not as Handel wrote them, but as he meant them to be played.' 96 years later Clifford Bartlett, in the introduction to his new edition of *Messiah* for Oxford University Press, writes: 'For the last two centuries, editions have shown increasingly how editors thought Handel intended his music to be performed. But this has become a straightjacket, forcing uniformity where there should be choice, and abrogating to the editor the function of conductor, singer and player'.

These two statements cogently reveal the way in which modern attitudes to performance have changed during the 20th century, and it is precisely because Clifford Bartlett does not just allow, but positively encourages the performer (and in particular the conductor) to think for himself, that the new edition represents a step forward.

In the succinct commentary to the full score, there is useful guidance over rhythmic conventions and a heartening open-mindedness about the validity of a wide variety of interpretations. So Mr Bartlett has deliberately left many decisions to the conductor, and has avoided the contrived, cute dynamic effects so (erroneously) beloved by some of our more technically-assured choirs and chorus masters, but which so often interfere with the direct experience of the music and text. This latest *Messiah* will be of no use to the lazy interpreter who wants all the work done for him; but if it helps to kill off this type of rendition – I avoid the word 'interpretation' – so much the better!

This is not to denigrate the contribution to Handel performances of such scholars as Harold Watkins Shaw, whose Novello edition of 1959 was very much what was needed 40 years ago. But since then there has been such significant progress that we do not now feel (or should not feel) the need for every phrase or bar to be absolutely consistent. There is pleasure, as well as virtue, in diversity, and Mr Bartlett, when explaining why he has not inserted

editorial dynamics, makes the important point that it is much more vital that each phrase should have its own shape and range of dynamic. So it is perhaps because of rather than despite the absence of dynamics that I find this a user-friendly edition: it is so nice not to have to begin study or rehearsal by crossing things out!

The printing and layout are exemplary, and at £6.95 (even cheaper in America) the vocal score is very competitive in price. The full score at £35 is exceptional value and is extremely practical. To give one example, the OUP full score has the page numbers of the *vocal* score at the beginning of each movement, an excellent idea, which should help to encourage chorus masters to work from the full score when training their singers. This can but assist in giving a better understanding of the shape and structure of the whole work, as well as helping conductors to familiarise themselves with the full score before the orchestral rehearsals. In fact, I have to say that I rather wish that all the page numbers of the *vocal* score had been included in the full score, although bar numbers are given in both scores. I also wonder whether for 'baroque' performance, given modern printing technology, it might be worth providing pianists with a version transposed down a semitone to match 'baroque' pitch, so that choirs and accompanists can rehearse at the pitch at which they will be singing when the orchestra appears. Of course, I applaud the fact that the Royal College of Organists continues to insist on transposition as one of its diploma requirements, but you try sight-reading 'And with his stripes' down a semitone!

Mr Bartlett provides helpful comments about tempi, especially *largo*; I hope that before the first reprint he will write more on this subject, for extremities of speed, be they deadly slow (I remember one performance of 'He was despised' at $\text{J} = 72$) or absurdly fast ('Let us break their bonds' at $\text{J} = 120$) have often removed much of the essential spirit of the music. The 20th century will no doubt be remembered as the age when the *Urtext* became rightly hallowed: let us hope that with practical and musical editions like this one, the 21st century will bring a greater awareness of what is expected of the performer. It would be splendid if Oxford UP could provide for us more Handel editions at such competitive prices.

Indeed, if conductors take to heart the sound advice of Mr Bartlett and find for themselves the drama inherent in *Messiah*, then perhaps Sir Thomas Beecham's comments of 50 years ago will no longer seem pertinent: 'I do seriously consider that, if Handel is to be brought back into popular favour, some realistic compromise must be effected between excessive grossness or exaggerated leanness of effect.'

Fasch Conference

Wolfgang Hirschmann

Johann Friedrich Fasch und sein Wirken für Zerbst. Report on the International Scholarly Conference on 18 and 19 April 1997 on the occasion of the Fifth International Fasch Festival in Zerbst, ed. Internationale Fasch-Gesellschaft e. V. [Konstanze Musketa and Barbara M. Reul] (Dessau: Anhaltische Verlagsgesellschaft, 1997). *Fasch-Studien* VI. 414 pp. DM 49,00. ISBN 3-910192-62-9.

It is with great pleasure that I review the latest volume of the Fasch Studies. Carefully edited, and containing numerous musical examples, an extensive list of secondary sources and a detailed index, this conference report presents essays by 21 scholars from Great Britain, Canada, Russia, South Africa, the United States and Germany. The essays focus on Fasch's artistic biography as well as on his working and intellectual environment.

Not only the material presented but also the various research inquiries and perspectives considered are too diverse to be discussed in detail in this review. Therefore, I would like to offer a number of cursory and summary comments on the four large research areas that are touched on by the essays: sacred vocal music, instrumental music, musical life and biography.

The main emphasis in this volume is on Fasch's sacred vocal music. It represents the core of his oeuvre to which scholars have only recently begun to pay the necessary attention. The essays range from a renewed approach to the problems surrounding Pietism and Fasch (Elena Savchenko) to a discussion of the passion tradition in Zerbst (Nigel Springthorpe), a specialized study on the chorales in Fasch's *Passio Jesu Christi* and an analysis of Fasch's 'time-saving' alterations as displayed in his short masses (Brian Clark: 'When *brevis* just isn't short enough'). In addition, there are articles on self-borrowing (Gregory S. Johnston) and aria structures in Fasch's cantatas (Michael Märker – his edition of *St Paul* is reviewed on p. 6), as well as information on the poet Oswald Knauer who wrote several cantata texts set by Fasch. Barbara M. Reul writes about an important liturgical-historic primary source on church music in Zerbst which allows for a more precise dating of cantata cycles performed under Fasch's direction. And Ute Poetzsch readdressed the identification of the entries referring to Telemann (cantata cycles as well as instrumental works) in the Zerbst *Concert-Stube*.

Of particular significance, I believe, are the three essays that deal with the trio and quadro sonatas by Fasch and his contemporaries. Gregory G. Butler investigates the tradition of the canonic trio sonata, a genre to which Fasch provided no fewer than three compositions. Examining a

large number of compositions, Steven D. Zohn concludes that many quadros in the first half of the eighteenth century are actually trio sonatas with supplemental obbligato bass part; hence the boundaries between both genres must be considered fluid (if in this case one can speak of genres at all). Employing a different approach, Sandra Mangsen notes the insufficiency of formal and generic models in use today, clearly demonstrating that Fasch's quadro sonatas adhere more closely to the concerto than to the sonata. In passing, it should be pointed out that in other recent publications on hybrid forms of sonata and concertos the term 'Sonate auf Concertenart' has been employed. This generalization does not take into consideration the fact that Scheibe's description was meant in a more refined sense and cannot be applied to certain repertoire, in particular early pieces. Other scholarly contributions to Fasch's instrumental oeuvre focus on his symphonies (Kathrin Eberl) and one of his overture suites with an independent, non-fugal middle section. Bo Alphonse's (perhaps somewhat too elaborate) study investigates a method of analyzing phrase structures – based on Wilhelm Fischer's differentiation between *Lied* and *Fortspinnung* types – and how these phrase structures changed throughout the 18th century.

Research results on Fasch's life and musical environment are offered in essays on documents covering the years prior to the composer's death (Konstanze Musketa) and the possible German-Russian-French connections between Fasch and Catherine the Great (Daniel G. Geldenhuys), née Sophie Friederike Auguste von Anhalt-Zerbst. In addition, Bettina Schmidt sheds light on the cultivation of music at the court of Zerbst in the mid-18th century, while Hans-Georg Hoffmann examines musical life at the court before Fasch's arrival.

Whereas Michael Saffle's findings with regard to the position of Kapellmeister in the 18th century seem somewhat too general, I enjoyed Wolfgang Ruf's clear-sighted and critical comments on a topic in Fasch research that was created by Hugo Riemann: Fasch as pre-Classical composer, or even pioneer of the Viennese Classical period. Ruf rightly contrasts these teleological historical concepts which are still in use today with the concept of *Stilpluralismus* (stylistic pluralism). The latter better characterizes 18th-century music history than the usual practice of searching for pioneers and forerunners. However, it is clear that Ruf's appraisal 'Fasch was a master, an experienced and learned master of the late Baroque, displaying the typical but hardly ingenious craftsmanship of the time' cannot be taken as a final judgement. Rather we must regard it as an attempt to formulate a new point of departure.

Available from Internationale Fasch-Gesellschaft e. V., PF 11 13, 39251, Zerbst, Germany

Cambridge Ecclesiologists

Clifford Bartlett

Dale Adelmann *The Contribution of Cambridge Ecclesiologists to the Revival of Anglican Choral Worship, 1839-62* Ashgate, 1998. xiv + 244pp, £39.50

This is outside our normal chronological range, but is of interest because of the association of the early-Victorian reform of the Anglican church with the revival of early music. The book has an appendix listing 'Music performed by the Ecclesiological Motett Choir'. This is notable for the fact that by far the most performed composer is Palestrina. Masses are listed in Latin, so it is not clear what language they were sung in, but many motets are in English (and there is no guarantee that pieces with Latin titles were not sung in the vernacular). The Ecclesiological Society (for ten years called 'The Ecclesiological late Cambridge Camden Society', which hardly leads to fluent sentences on the many occasions when it is used in full) was important for the establishment of Victorian high gothic and the simple architectural rule: pointed arches good and christian, round arches (or presumably no arches at all) bad and heathen. Aside from that barely rational axiom (God truly moves in a mysterious way if it takes his church 1200 years to find a suitable architecture), it was in many ways broad in its views, and should not be too closely linked with tractarians or the Oxford Movement. Its musical influence was high, but despite its involvement with plainsong and Palestrina, was by no means doctrinaire in the views it propounded.

The figures associated with the movement that are best-known in musical circles are J. M. Neale, who wrote rather better hymns and carols than *Good King Wenceslas*, and Thomas Helmore, who was a significant figure in the revival of plainsong. But Neale was hardly representative of the movement, being somewhat outspoken and not involved in the activities of normal worship. The leading figure seems to have been Benjamin Webb, the hero of the book, who comes over as a conscientious, intelligent cleric living in the real world and skilful in preventing the Ecclesiologists, after their initial success, from remaining a band of extremists. Like several of the other figures mentioned here, he was a genuine music-lover, and his realism over the chant situation must have been tempered by musical awareness.

But there was no easy equivalent to the pointed arch in the music that could be used in church. Apart from chant, which was revived with enthusiasm but not found universally acceptable, there was no suggestion that gothic music might be revived. But it is surprising that early Anglican music was not cultivated more enthusiastically. Gibbons in F was ubiquitous, but few anthems, and there is remarkably little Byrd.

The second-worst thing about this book is the title: suspicious as I am of the fashion for a short and not always self-evident phrase (how about *Pointing the Chant*) followed after a colon by the real title.*

The worst thing is not the author's fault, but has the unfortunate result of raising expectations of a major revaluation of the subject, whereas what we get is an excellent study which changes the pattern of our knowledge but does not revolutionise it.

The book is part of a series *Music in Nineteenth-Century Britain*, and has a preface by the general editor, Bennet Zon, which should be studied by all intending to write musical prose as an example of what to avoid, conveniently compressed into one page. I'll quote just the second and third sentences:

The modern musicologist working in this field contends not only with the hermeneutical contextualization of contemporary writings but also with undoing the often undiscriminating evaluatory processes of later and more modern generations of scholars. In some instances historiographical calculus is so soritical that groundwork revision becomes a primary necessity.

What undermines the book comes in this more straightforward sentence towards the end of the page:

Dr Adelmann's work... adopts a mainly revisionist posture towards prevailing mythologies of the revival, particularly where modern misconceptions have become muddled up with the generally uninformed misconceptions of the past.

But what would a 'revisionist posture towards prevailing mythologies of the revival' really be? Surely one that questioned the assumptions of the revivalists that what they were doing was a good thing.

Adelmann draws attention to the fact that the music at Cambridge before the chapels were reformed was very popular. The public enjoyed soloists, but solo music was anathema to the liturgical reformers. He says nothing about parish services, and assumes that they needed reforming. Why no analysis of the assumption? Like the reformers, he views the possibilities from within the Anglican choral-service tradition. But the success of reviving cathedral services and even more the insistence that practice in parish churches should be identical could also be seen as a devitalising of church music. Why shouldn't Haydn and Mozart masses be sung in church? Why should West Galleries be destroyed if singers and players were still making a joyful noise in them? Why try to make congregations indulge in that most difficult of communal activities – the singing of Anglican chants – while nonconformists were praising God with Christian hymns rather than Jewish psalms. Ironically, by inventing what we now think of as

the 1662 BCP choral services, the reformers were in fact creating a type of service that was aesthetically satisfying and which has survived into our age of disbelief at least in part because it could be enjoyed by those whose belief in Christianity is minimal or non-existent. Enjoying the ecclesiastical 'beauty of holiness' may not have been too dissimilar from meditating to the accompaniment of incomprehensible CDs of plainchant.

A historian is not obliged to conduct a continual dialogue with the ideas of his subjects; what is axiomatic to one generation may seem sheer stupidity to another – the assumptions of *Early Music Review* may look very odd a century and a half from now! But since one is encouraged to expect criticism of the 'prevailing mythologies', surely we should start with criticism of the myths upon which the subjects of the book acted?

But this is nevertheless a fascinating book, not least for its demonstration that the Anglican world of the period is not so readily divided between high and low church as we may have thought.

* The latest *Music & Letters* has a typical example: *Moving in Decency: the Music and Radical Politics of Cornelius Cardew*. An article there whose title just misses the format might be of interest to readers of this review: *Aspects of Narrativity and Temporality in Britten's 'Winter Words'* by Annabelle Paetsche includes a discussion on the setting of *The Choirmaster's Burial*, a poem of some relevance to the church music scorned by the ecclesiologists, which Britten accompanies by a subtle paraphrase of the hymn. (Paetsche doesn't mention that *Mount Ephraim* is unlikely to have been favoured by an Oxbridge vicar.) The flute and bass viol present at Webb's first Sunday in his curacy at Kemerton (Adelmann, p. 93) were no doubt quickly removed: it is typical that he doesn't tell us if they are mentioned again in Webb's diary.

1. Away with our Fears!
The Godhead appears!
In CHRIST reconcil'd,
The Father of Mercies in JESUS the Child.
He comes from above
In manifest Love,
The Desire of our Eyes,
The meek Son of Man in a Manger he lies.

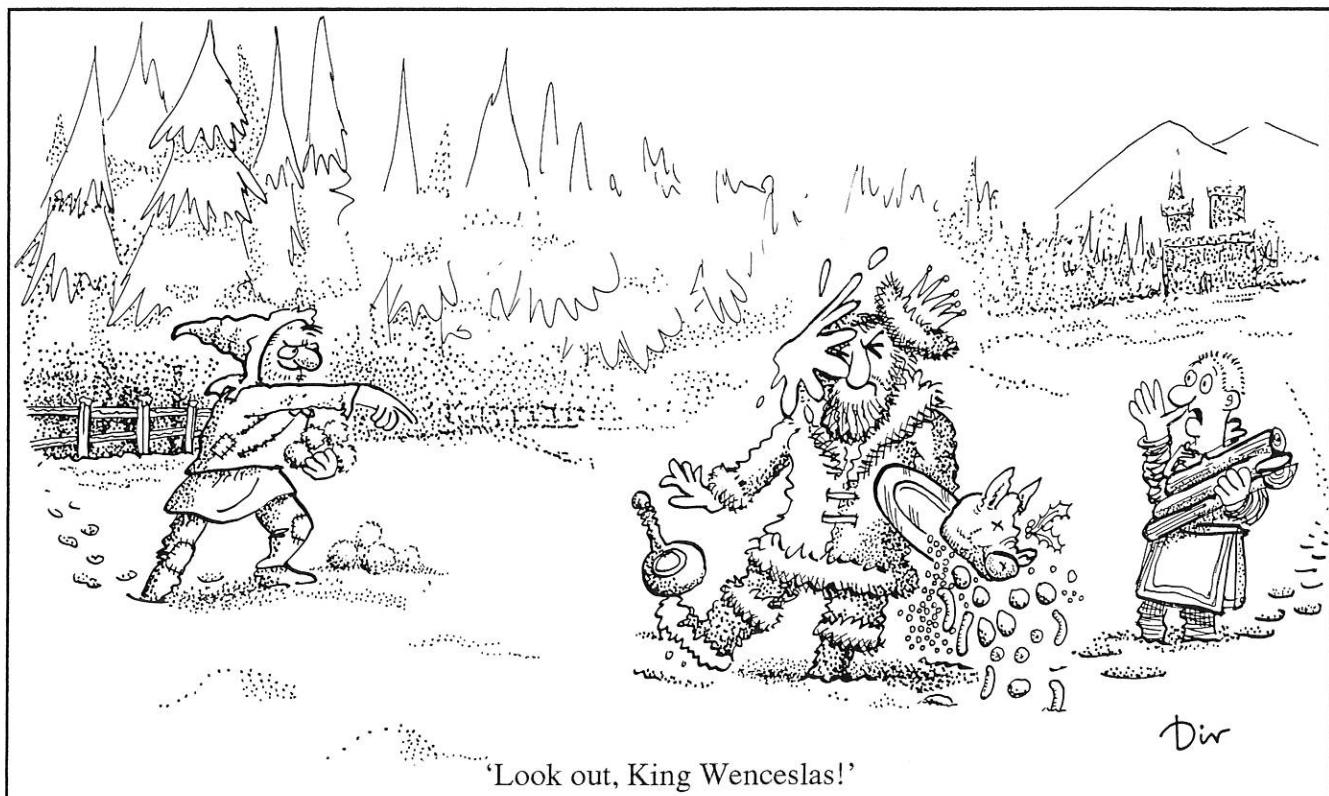
2. At Immanuel's Birth
What a Triumph on Earth!
Yet could it afford
No better a Place for it's Heavenly Lord?
The Antient of Days,
To redeem a Lost Race,
From his Glory comes down,
Self-humbled, to carry us up to a Crown

3. Made Flesh for our Sake,
That we might partake
The Nature Divine,
And again in his Image, his Holiness, shine,
An Heavenly Birth
Experience on Earth,
And rise to his Throne
And live with our Jesus eternally One.

4. Then let us believe,
And gladly receive
The Tidings they bring,
Who publish to Sinners their Saviour and King.
And while we are here,
Our King shall appear,
His Spirit impart,
And form his whole Image of Love in our Heart

Charles Wesley

Setting by Lampe on page 15.



Away with our Fears!

Words by Charles Wesley

Music by John Frederick Lampe

HYMN. III.

On the Nativity.

A-way with our Fears! the Godhead appears in

Christ re-con-cil'd the Father of Mercies in Je-sus the

Child. he comes from a-bove, in Mani-fest Love, the De-

fire of our Eyes the meek Son of Man in a Manger He

lies, the meek Son of Man in a Manger He lies.

From *Hymns on the Great Festivals and Other Occasions*. London, 1746. Published anonymously, this contains 23 hymns by Charles Wesley and one by his elder brother John, all with melodies by John Frederick Lampe. It is the first collection of tunes specifically for Methodist hymns. The style may seem more suitable for soloists, but congregations still manage to sing 'Lo! he comes with clouds descending' to a similarly florid tune, though without ornaments. Full text on page 14.

London Music

Andrew Benson-Wilson

A rather delayed mention for a performance of *Dido and Aeneas* at the Purcell Room on 2 September given by the Oxford Girls' Choir and produced by Roderick Williams (who also sang Aeneas). Dido has become something of an obsession with me: I have heard several performances this year and have nearly always come away feeling unsatisfied. But my perseverance has paid off and, for some reason, this one hit the mark. In contrast with the earlier performances, it was staged and costumed, despite the limitation of the tiny Purcell Room stage. And all the dances and incidental music were included. This made a real difference. A lot of work had gone into the choreography, including reference to a dance notated by Josias Priest himself which was used as the basis for *The Triumphing Dance*. Apart from Aeneas, the cast were teenage or younger girls (some of them were also in the Hildegard concert I reviewed at the Warwick Early Music Festival). Just the age, of course, of the gentlewomen inmates of Josias Priest's Boarding School who performed the work in 1689. Despite voices that occasionally made their understandable nervousness all too apparent (the singing was not up to the high standard of Warwick), and some unsteady playing from the band, this performance scored high on the tingle factor or am I just irredeemably romantic?

It was fascinating to hear Thomas D'Urfe's anti-Rome and anti-men epilogue, originally spoken by Lady Dorothy Buck, which concludes with the delightful lines:

*We hope to please, but if some critic here
Fond of his wit, designs to be severe,
Let not his patience be worn out too soon;
In a few years we shall be all in tune.*

I am sure the young ladies of Oxford will keep to their side of this bargain – and I hope I have kept to mine.

Philippe Herreweghe bought his Orchestre des Champs-Elysées to the Barbican on 19 October for a performance of Beethoven's 9th and Mozart's brief *Meistermusik* (K477). The Mozart opener was new to me [published by Breitkopf in 1985 CB]. It is an early version of the Masonic *Trauermusik*, with a choir doubling the Lamentation theme. Herreweghe arranged his string players with the first and second violins, as expected, to the left and right of the conductor, but with the violas and cellos reversed (cellos behind 1st violins, violas behind 2nd violins) and the basses to the far left, beyond the 1st violins (an arrangement also used by Andrew Davis for his Mozart concert reviewed below). This arrangement was most striking in the Scherzo's frequent contrapuntal entries, which moved from stage right to stage left. From where I was sitting (towards the left of the orchestra) the close alliance between treble and bass hinted at a 'baroque' sound world.

Readers of *Early Music Review* will not need reminding of the considerable benefits of hearing such music on period instruments, not least in clarity of line and exposure of the inner parts. Critics may mourn the lack of power and refer to a 'clinical' approach to the music, but they are listening with post-Wagnerian ears. Who can tell the emotional effect of Beethoven's full-sized orchestra and choir on a contemporary audience? That said, there was occasionally something of the straightforward about this performance. Even within the limits of 'authentic' performance there is room for more emotional depth. Perhaps this was most noticeable in the very opening, which was not quite as hushed and tense as the programme note suggested it would be. But a fine performance, nonetheless, with confident and well-judged singing from Endrik Wottrich and Dietrich Henschel. And a special mention to the often overlooked timpanist, in this case Marie Ange Petit, who gave a spirited performance.

The last of the Early Music Series of organ-related concerts in Mayfair's Grosvenor Chapel featured Ewald Kooiman from The Netherlands (I should declare an interest, having given the penultimate concert, together with Susanna Pell). The organ is one the finest new organs in Britain and deserves to be heard far more. It was built in 1991 by William Drake of Buckfastleigh, Devon in the general style of the sort of early-18th century instrument that might have been contained in the surviving 1732 Jordan case. But despite (or because of?) its historic credentials, it is a versatile instrument capable of doing justice to wide range of early organ music. Kooiman is one of the leading Bach players around, and the second half was all Bach. In the first half he showed his flair for sensitive articulation, delicate touch and a colourful use of registrations in pieces by de Macque, Salvatore, Cabanilles, Fischer and Cornet. But, despite a stirring concluding performance the Bach's Prelude and Fugue in G (BWV541), the second half didn't really inspire. The potentially mournful Fantasia in c (BWV537) never really delved the emotional depths that it is capable of, and the 5th Trio Sonata suffered from some alarmingly wayward rhythms. But it was good to hear a player who instinctively knows how to handle an organ like this one – it is just a shame that more people were not there to witness it. The programme notes could have been far more informative about the earlier repertoire in the first half – the whole of it was covered in less space than the Bach Trio Sonata.

William Christie's championing of the music of Lully is known to many, but what was different about his semi-staged performance of *Thésée* at the Barbican (26 October) was that all the musicians were students. Under the auspices

of the Académie Baroque Européene d'Ambronay, students from London's Guildhall School of Music & Drama, Het Koninklijk Conservatorium den Haag and Le Conservatoire National Supérieur de Musique in Paris and Lyon worked together before touring in eight European cities. William Christie has acknowledged how much events such as this were a learning process for him, and it was clear how much he had communicated his own enthusiasm to the players and singers. For this was an extremely good performance by any professional standards. Practically all the orchestral players hailed from The Hague, but a double cast list for many of the vocal parts allowed a degree of local talent to top the bill, and many of the singers in this London performance were from the Guildhall (or at least were currently studying there – their home nationalities could only be guessed at).

And a talented lot of singers they were too. All were good, with several standing out as excellent. It was acting ability and stage presence, rather than singing ability, that often differentiated between them, particularly as Lully uses recitative rather than aria to portray the unfolding drama. Either they were superb actors or the casting was spot on (or both) because, in general, they all looked the part. For me the star was Sophie Karthaeuser as Aegée, who demonstrated a real grasp of the emotional complexities of her role and had the strength and range of voice to sell her character to the audience. She was well supported by Anne Demottaz (Cléone) and Crylle Gautreau (Arcas). Kimberly McCord was a convincingly strong sorceress as Médée and Andrew Hewitt's light tenor voice portrayed a rather gentle and youthful Thésée in the days before he started slaying dragons, playing with the Minotaur and abandoning Ariadne. I also liked Fiona Hammacott's striking portrayal of Venus in the Prologue. But despite the high quality of the singers, it was the stylish and confident playing of the orchestra that really showed just how much talent there is lurking in Europe's conservatories. They played as though they had known each other, and the music, for years rather than a matter of weeks. And it wasn't just the expected verve and enthusiasm of youth – in technical matters of intonation, phrasing and articulation, all were of the highest standard. It was amusing to hear William Christie's emphatic heel taps bringing in the occasional off-beat orchestral entries – he of all people should recall that Lully himself managed to pierce his foot doing a similar thing with a stick, resulting first in gangrene and then in death.

The Orchestra (and Choir) of the Age of Enlightenment have often worked with conductors who are not normally associated with period instrument bands, and have also stretched their musical horizons well into the romantic repertoire. On this occasion (3 November, Royal Festival Hall), they were directed by Andrew Davis in Mozart's Coronation Mass and the Mass in C minor (K.427), using for the latter the completion by Helmut Eder for Bärenreiter. It was an interesting contrast between pieces written only four years apart. The Coronation Mass opened the concert and, in contrast to the expansive portrayal of the later

work, appeared in a rather businesslike mode. The archiepiscopal limitation on the length of Salzburg masses is well known, but the Coronation Mass seemed more than usually slight. Despite the known criticisms of the Mass in C, particularly as to its apparent intermixing of elements of classical and baroque style, the power and emotional intensity of this work shone through in this interpretation. Period instruments or not, the playing had real power and strength (although the acoustics of the Royal Festival Hall stage played havoc with the brass instruments, who seemed to me to be coming from several directions at once). The soloists were Janice Watson (standing in at short notice) and Sibylle Ehlert, sopranos, Catherine Wyn-Rogers, mezzo, Paul Agnew, tenor, and Matthew Hargreaves, bass. Even allowing for her last minute stand in role, Janice Watson must be the star of the evening. Her confidence showed from the start in her duet with Paul Agnew after the first few bars of the Coronation Mass, but she shone in the later Mass, particularly in the wide-ranging arpeggios and vocal agility of the *Laudamus te*. Anthony Robson's oboe playing was a particular delight.

The American group the Arcadian Academy had to put up with the crashes and bangs of Bonfire Night during their Wigmore Hall concert on 5 November. Alongside instrumental music from the Italian seventeenth century, the young American countertenor Bejun Mehta sang arias by Handel and the Alessandro Scarlatti cantata *Perché tacete*. Mehta was a child star as a boy soprano, and clearly has the makings of becoming an adult one as well. He has an immensely powerful rich, colourful and expressive voice, a wide vocal range, and a commanding stage presence. He made sensible use of a generally gentle vibrato to add resonance and interest to the vocal line but with perfectly accurate intonation throughout. I was a bit puzzled by some text interpretations – he almost spat out the word 'joy' in 'And now, happy in the blessing, Thee my sweetest joy, possessing ...' and the contrasting moods of *Empio, dirò, tu sei* were not quite brought out. And he very occasionally vocalised during a particularly deep breath. But a name to watch out for, nonetheless. I was less happy with the instrumentalists. David Taylor was a most effective (if often drowned) theorbo player (particularly noticeable in the aria *Dormi, ma sappi almen* from *Perché tacete*) and there was unobtrusive and inventive harpsichord continuo from the director, Nicholas McGegan. But the string players (2 violins and cello) played in an energetic and emphatic style that can, at best, be described as forceful. The strength of the attack on the strings was such that tone and tuning began to suffer. Fireworks within and without the normally quite sedate Wigmore Hall!

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Echoes of the Crusades

Christopher Page

At first sight, a medieval map of the world looks like a completed jig-saw of Europe, Asia and Africa that has been up-ended leaving the pieces in a heap, some still connected but crumpled together, some dislocated. The famous Hereford *mappa mundi* provides an example, especially because it follows common medieval practice and places Jerusalem at the centre: everything in Creation, from Britain on the northern margin to the fabulous continent of Asia, encircles the holy city of Christianity.

Almost exactly nine hundred years ago, in 1099, Jerusalem fell to the first Crusaders who had pushed through to the centre of the world. Westerners had been conducting pilgrimages to Jerusalem for centuries, and at first a 'crusade' was regarded as an armed, penitential journey undertaken at papal behest. This language of pilgrimage appears in an anonymous trouvère song, *Chanterai pour mon coraige*, the lament of a woman whose lover has gone to the Holy Land: 'God! When the cry is *Outree*, Lord, help the pilgrim for whom I am so fearful, for the Saracens are treacherous'. In the poem we learn that she goes naked to bed with the penitential shift her lover wore when he departed, and her song is a reminder of the human cost of crusading. There were emotional ties to be broken, perhaps for ever, to loved ones and to inherited ancestral lands; resources had to be mustered, at great expense, for long distance travel on a war footing. Such a pilgrimage was best undertaken by knights of substance with prudent marriages either made or pending; for all her sexual longing, the speaker in *Chanterai pour mon coraige* remains loyal to her marriage contract: 'In spite of all my kin, I seek no opportunity to make another marriage; he is a traitor who speaks of it'.

Searching through manuscripts of Latin chant we find few echoes of the crusades as clear as this one, but that is easy to explain. Missals and antiphoners contain many chants that express joy and despair. After the loss of Jerusalem to Saladin in 1187, there could scarcely have been a more potent lament than Psalm 79 (AV numbering) and the antiphon *Invocantes Dominum*, both recommended in an early Sarum missal for Rogationtide processions in time of war:

ANTIPHON *Calling upon the Lord we cry that he may look upon his people trodden down and desolate, that he may protect the Temple lest it be defiled by the ungodly. May he have mercy upon his city that is too greatly afflicted, alleluia.*

PSALM *O God, the heathen are come into thy inheritance; thy holy temple have they defiled; they have laid Jerusalem on heaps. The dead bodies of thy servants have they given to be meat unto the fowls of the heaven, the flesh of thy saints unto the beasts of the earth...*

Some people today recoil from the notion that a violent military campaign might be conceived as a pilgrimage; and yet it is more interesting to explore the terminology of medieval crusading, with all its images and metaphors, than to simplify the issue by resorting to facile anachronism ('surely the crusaders could see that their actions were essentially un-Christian') or by indulging in our habitual cynicism ('the concept of pilgrimage surely masked the true motives of vicious and predatory knights'). If the echoes of crusading in medieval music press this question upon us it is partly because crusading was involved with anti-semitism, a 'problem' in medieval music which has been much discussed. Crusaders, passing through the Rhineland on the way southwards, regarded the Jews in the cities they traversed as enemies of Christ comparable to the Saracens, perhaps worse; in the eyes of the clergy, the obduracy of 'cruel' Judea was deeply disturbing, for the Jewish renunciation of Christ was rooted in traditions of rabbinic thought and scholarship commanding the respect of all Westerners who knew them. Among the musical items that may be connected with crusading, the two-voice conductus *O levis aurula!* presents this conflict in a particularly acute form, for it presents a dialogue between Christ and the Jews:

[The Jews say]: *O fleeting breath of wind! Why did you seem so credible at first? What course of fate – and what kind, and why – is proceeding?*

[Christ replies]: *O people, too harsh! Consider that I am bound with thongs, and thus I am compelled to die at your hands.*

Antisemitism is a major thread in the civilization of the later Middle Ages, and committed performance of unexpurgated texts is one way to remind modern audiences that this was so. If audiences gain aesthetic pleasure from such performances, so much more keen the reminder, and so much more clear the echo of the crusades.

For the latest Gothic Voice CD, *Jerusalem: Vision of Peace*, see p. 20. We received with a copy of the above article the latest publication from Antico (AE37; £10.00), also entitled *Jerusalem: Vision of Peace*, and containing editions of most of the music on the CD. I strongly recommend that all who buy the CD also get the edition; I find it so much more rewarding when listening to have the music and texts in front of me. Much of the extensive introductory material is also in the CD booklet, but it is refreshing to have it in larger print, and with additional information on sources. Those teaching textual criticism might like to use this as an experimental text and decide, where the two versions differ (e.g. 'The word *Jerusalem*' or 'The name *Jerusalem*'), which reading is preferable, then ask the author to adjudicate, and also whether the printed order represents an earlier concept. CB

Bach Cantatas: Koopman & Suzuki

John Butt

Bach Complete Cantatas vol. 7 [BWV 24-5, 67, 95, 105, 136, 144, 147-8, 173, 181, 184] Lisa Larsson, Bogna Bartosz, Elisabeth von Magnus, Gerd Türk, Klaus Mertens SAATB, Amsterdam Baroque Choir & Orchestra, Ton Koopman
Erato 3984-23141-2 213' 55" 3 CDs in box

Bach Cantata vol. 8: BWV 22, 23, 75 Midori Suzuki, Yoshikazu Mera, Gerd Türk, Peter Kooij SATB, Bach Collegium Japan, Masaaki Suzuki 64' 06" BIS-CD-901

It is nearly ten years since the completion of the monumental series of Bach cantatas directed by Nikolaus Harnoncourt and Gustav Leonhardt, the first complete set using historical instruments. This series was not just interesting for its hardware, but perhaps more so for its radical departures from the generic style of Bach performance that had reigned since World War II. Moreover, both conductors went in their own directions: Harnoncourt cultivated a rhetorical and almost brutally expressive idiom while Leonhardt went for considerable subtlety and an extremely elegant pacing of the music. Both suffered from the comparative youth of the early music movement and the performing is not always at the highest technical level (although Harnoncourt somehow seemed to capitalize on the inadequacies of his singers and players).

There have been several attempts at further series of cantata recordings during the last ten years, and Ton Koopman's seems that most likely to reach completeness in the not too distant future. Suzuki's series – issued in single discs rather than sets – seems (rather like the American Bach Soloists on Koch International) to be aiming at covering significant parts of the repertory, perhaps in the (unpublicised) hope that funding might eventually be forthcoming to complete the set. Whatever the ultimate aims of these various projects, they have a formidable task if they seek to improve on the Harnoncourt-Leonhardt set: technical betterment is not necessarily difficult to achieve, but conceptual and interpretative progress is going to be a hard-earned goal in the wake of such strong and deep musical personalities.

Koopman has quite strong forces at his disposal for volume 7 (12 cantatas from the first Leipzig cycle): the Amsterdam Baroque Choir (prepared by Simon Schouten) is generally excellent, which is fortunate in the light of Koopman's strenuous efforts to argue for the retention of a choir in Bach's choral music. Unfortunately, it is rather poorly balanced in this recording set-up, seemingly placed at the back of the performers and made to sound much larger and fuzzier than it actually is (4-5 to a part). Ironically, it seems that Koopman is trying to prove his point by turning a splendid group of singers into something approaching the sound of a suburban choral society. Nevertheless, it is the choir that provides some of the most memorable moments of the recording: e.g. the opening choruses of Cantata 144 and 67. The orchestra, too, often shines, such as in the swinging rhythm opening Cantata 136 and particularly in the more dance-like, galant numbers (especially the parody of a Köthen cantata for BWV 184, where the opening flute movement is positively Gluck-like).

None of the soloists is superlative, although the soprano Lisa Larsson comes close with a voice that has that coveted combination of clarity and expression. Gerd Türk is usually an expressive tenor who projects recitatives well, but the voice thins out at the top and he sounds less secure on longer lines. But, given that he sounds so much more confident on the Suzuki recording (he is the only soloists common to both) with a more generous acoustic and a better balance, it might well be that many of the problems on the Koopman volume come down to poor recording (not only is the choir compromised but also, in particular, the recorders in the fifth movement of Cantata 25).

In all, the Koopman recording seems to lack character and cohesion: this is particularly evident in Cantata 147 for which there are plenty of other recordings to compare: the opening chorus lacks the vibrancy and poise that even the leanly-scored Rifkin recording abounds in and it is difficult to countenance how 'Jesu, Joy of Man's desiring' could sound so dull. And if one wonders what exactly Koopman is doing to direct these performances, the answer does not seem too far away: the keyboard parts of arias and recitatives are littered with doodlings and fiddlings, doublings and redundancies and one hardly need turn to the booklet to find out who is at work here. No-one could deny that improvisation was a crucial art in Bach's time, nor that many continuo players may have been very florid, nor even that Bach's own figurings often imply many doublings of the vocal lines. But these elements surely should be secondary to the presentation of the surviving music; Koopman certainly has a good sense of Bach's style (if his composition of a missing obbligato in Cantata 181 is anything to go by), but it seems that little of this has been communicated to the performers at hand.

The Suzuki recording (fortuitously providing three cantatas from the first Leipzig cycle that do not duplicate Koopman's) is immediately more striking. The sound, recording quality and acoustic are all excellent and the effect is generally luxurious. Not only this, though, there is a real cohesion to the texture and a sense of direction; the performers seem to react to one another with a spontaneity that is rarely achieved in much recent Bach recording. Suzuki has clearly learned much from Ton Koopman (his former harpsichord teacher), including the fiddly approach to continuo realisation, but the resulting effect is much more arresting. Even if the soloists are not universally excellent (and the choir might well be somewhat poorer than Koopman's) everyone seems to perform to their best (Yoshikazu Mera's countertenor is rather light in the middle of his range but his singing is extremely musical). Peter Kooij, bass, is the only singer on either recording who really handles the coloratura with fire and expression (especially in the aria with trumpet in Cantata 75 and the bass recitative in Cantata 22). Whatever faults there may be in terms of vocal production or unevenness of instrumental tone, this is clearly a performance that is a worthy successor to those of Harnoncourt and Leonhardt.

For further cantatas from Herreweghe, see p. xx.

RECORD REVIEWS

MEDIEVAL

The Cross of Red: Music of Love and War from the Time of the Crusades New Orleans Musica da Camera 76' 51" Centaur Records CRC 2373 Music by Blondel de Nesle, Conon de Bethune, Guillaume IX, Guiot de Dijon, Marcabru, Raimbault de Vaqueiras, Richard I, Thibault de Navarre, Walter von der Vogelweide & anon

Not many groups can compete with Gothic Voices, who have their own crusade disc this month. This is, however, very different; in fact, barely comparable. The chronological range is wider, but with less variety of musical style. It is rather more demotic – Gothic Voices always sounds as if, had it existed in the middle ages, it would have been employed only by the best possible people. The New Orleans singers sound much more foreign, but have too wide a vibrato for comfort and lack confidence (whether in themselves or their audience) to sing through a song without continually changing textures. I suspect that, in a live performance, Richard I's *Ja nus hons pris* would have been very impressive: there is certainly a feeling of engagement and reaching out to an audience. But as a whole, I found the sounds get in the way of the music – a common problem with medieval discs. CB

Hortus deliciarum: Hildegard von Bingen, Herrad von Landsberg, 12th-century Gregorian Chants. Discantus, Brigitte Lesne 67' 07" Opus 111 OPS 30-220

Herrad of Hohenburg (often referred to as Herrad of Landsberg) was an abbess, contemporary with Hildegard, and compiler of an encyclopaedia, an all-inclusive survey of knowledge and erudition entitled *Hortus Deliciarum*. The concept of a garden of delights is also taken to symbolise the 12th century and the fruitful expansion of music-making made possible by the development of notation and the invention of organum. This pleasing collection is nicely varied, with hymns, tropes, conductus and other liturgical forms taken not only from the writings of Herrad and Hildegard but from other collections including the *Hymnaire* and *Graduel de Pairis* and the *Codex Engelberg*. The performances are strong but sensitive. The eight female singers have quite different voices, which give interest to the solos, but blend to create a rich and warm sound. Their word-endings are not always together, particularly final -t and -s, and occasionally the Abbey acoustic interferes oddly with the cleanliness of the sound; but the singing is assured and confident (in its original sense), and convincing to the listener. These singers are not precious or apologetic: drones are given equal weight to written melodies, and the discords when the two parts approach a unison are relished.

Selene Mills

Jerusalem: Vision of Peace Gothic Voices, Christopher Page 72' 53" Hyperion CDA67039

One needs a lot of imagination to associate Jerusalem with peace at present. I suppose there is a parallel between the crusaders and modern zionists in their assumption that religious zeal gave a moral right to usurp the resident population. The programme is of music linked with the crusades, so is more thematic than most Gothic Voices discs, but is still varied and with a contrast between the items that leads the listener on with delight: this isn't one of those anthologies that needs to be taken in small doses. The final piece is Hildegard's *O Jerusalem*, sung by Catherine King with more pace than one is used to, and all the better for it. The musical revival of Hildegard began in 1980 with a BBC programme *A Feather on the Breath of God*, which was then recorded by Hyperion. Curiously, I've a copy of the script of the former but not a disc of the latter, so I cannot compare how the new performance compares, but this is certainly a model performance. Those who enjoy puzzles should play through the disc before looking at the booklet and guess which track has music whose source should be denoted by Page rather than folio. The booklet is excellent on the texts, but for more information, as well as a larger print version of what is in the booklet, it is worth getting the musical edition from Antico (see p. 18). It goes without saying that you should buy the disc. CB

Les Maitres de l'Organetto au XIVe Siècle Christophe Deslignes organetto, Thierry Gomar perc 54' 48" Ricercar 206662 Music by Landini, Masini & anon

This has one of the most thorough booklet notes with masses of information on the ideas behind this recording of the organetto. But the performances, with their marvellous demonstration of the organist's arguments, are smothered by a disturbing layer of percussion. The notes admit that what the drum plays is entirely beyond scholarly conjecture, yet it obscures both sound and argument. I hope readers don't get bored with my suspicion of percussion – it has become a bit of an obsession, like recorders in 17th-century music. But there are enough problems in recreating medieval music from the evidence we have without contaminating it with sounds and rhythms about which there is absolutely no evidence. If that doesn't worry you, this is an imaginative demonstration of what the little instrument shown in the familiar Squarcialuppi Codex picture of Landini can really play. Deslignes is a member of Mala Punica, so expect a certain degree of extremity in the playing, often convincing, sometimes perhaps a little too 20th-century. The variety of expression is most impressive. CB

15th CENTURY

Ockeghem Missa Mi-mi Capella Pratensis, Rebecca Stewart 55' 32" Ricercar 206402 With Propers for Maundy Thursday and motet *Intemerata Dei mater*

This Dutch group, long distinguished by the integrity of their approach to the authentic performance of Renaissance polyphony, which manifests itself as 'seven principles' in all their publicity, have recently emerged as a force to be reckoned with. I was impressed with the organic flow of their previous Josquin recording for Ricercar, and this performance, also a liturgical reconstruction, shares many of these positive qualities. The tuning is generally good (better than some of the earliest recordings), and the texture is flawless providing you acclimatise as easily as I did to a rather novel 'surging' style of singing. Just occasionally the chant loses momentum, but the acoustic and recorded sound are splendid. Rebecca Stewart's programme notes, unlike the ground-breaking and thoroughly convincing note which accompanied the Josquin, contain a few quantum leaps which will set some scholarly alarm bells ringing; but perhaps her obvious empathy with the repertoire means that her largely intuitive assertion that this Mass is associated with the crucifixion will in the long term turn out to have been justified. D. James Ross

Armes, amours: Songs of the 14th & 15th centuries Alla Francesca & Alta 55' 53" Opus 111 OPS 30-221 Music by Andrieu, Binchois, Busnois, Ghiselin Grimace, Joye, Morton, Paumann & anon.

Songs of love and war are assembled here from a period of somewhat over a century, distributed between the Alta trio and the five singers of Alla Francesca. It makes a good mix, and this is one of the most varied disc of the chanson repertoire without seeming to be striving for variety as an end in itself. The main disappointment was hearing the band take music which seems to me to be intended for voices imitating instruments. A disc to enjoy. CB

16th CENTURY

Le Jeune Sept Psalms du Dodecacorde (1598) Ensemble Vocal Sagittarius 61' 54" Accord 206752 Psalms 23, 60, 76, 110, 124, 138, 146,

This a welcome disc of neglected music: published in 1598 in the immediate aftermath of the Edict of Nantes, Le Jeune's collection represents the Huguenot tradition of domestic psalm-singing in French. The seven psalms are taken from a set written in each of the twelve modes, setting metrical

versions by Marot and Béze. The style is partly that of the contemporary chanson, partly that of the *vers mesurés*; they are sung here by single voices on each line, with viol and lute accompaniment. This is probably not a CD to be listened to in one sitting, however: there is not sufficient variety in the style or in the voices to keep interest and the tenors are a bit obtrusive in the close-miked acoustic, especially when not singing the melody part. These psalms might well have been more effective if more strophes were sung by fewer or by solo voices, with the viols taking the other parts, in the manner of the English verse-anthem. An occasional track with contemporary lute or viol music might also have helped. It is, however, useful to have these performances of a forgotten repertoire and there are many fine moments in the recording. *Noel O'Regan*

Tallis Christmas Mass The Tallis Scholars, Peter Phillips 56' 24"

Gimell 454 934-2

Missa Puer natus est nobis, Audivi vocem, Ave Dei patris filia, Magnificat a4

It is appropriate that the 25th anniversary of the Tallis Scholars is celebrated by a disc of their eponymous composer, surprisingly only its fourth. I have a strong feeling of obligation to the group for the Christmas Mass. In my short career as impresario, running the Early Music Centre Festival in London in 1988, a disastrously unattended family event to celebrate the Armada was rescued by a packed house for concert in which they sang the *Missa Puer natus est nobis*. The devious connection with the Armada year is that it may well have been written in honour of Philip II, whose relations with Mary were rather more friendly than with Elizabeth. Philip was in England at Christmas 1554, and there were hopes that Mary might bear him a son to ensure the catholic succession. (Mercifully, that *puer non est natus*.) It is an extraordinarily rich-sounding work, sung here in a way which stresses sonority rather than detail. It is accompanied by four early works. In these, I find the high pitch more disconcerting than in the Mass, sung in the usual reconstruction by Sally Dunkley and David Wulstan, the former being one of the singers. The line-up is indeed impressive, though the sound does not quite add up to their sum. Nevertheless, a fine record. *CB*

Music for Philip of Spain Chapelle du Roi, Alistair Dixon 78' 41"

Signum SIGCD005

Richafort Requiem, Gombert, Infantas, Josquin, Lobo

The major work here is a requiem by Richafort, published by Attaingnant in 1532 when Philip was only five. An intriguing booklet note by Bruno Turner makes a good case for this being the work sung for Philip's death, and he has assembled a variety of other relevant works, including Josquin's *Nymphes nappés*, to which the Requiem alludes. This is not a liturgical reconstruction, and the ingenious programme covers music from much of the century. The performance style tends to underplay this variety (but perhaps the Spanish *capilla real* would have done the same. It all felt rather slow and sombre first

time through, but I have adjusted to it and tension and interest are nearly always sustained. I would have appreciated scores to appreciate more fully the contrapuntal devices employed; most of the editions are credited to Cantiones Press, so I hope they are available. *CB*

O socii durate: Motets by Willaert, Lassus, Manchicourt, De Rore The Renaissance Singers, Edward Wickham 63' 26" ASV CD QS 6228 £8

Lassus Fremuit spiritus Jesus, Heroum saboles, Parce mihi Domine; Manchicourt Audivi vocem de celo, Emendemus in melius, Osculetur me; Rore O socii durate; Willaert Alma redemptoris mater, Domine quid multiplicati sunt, O socii durate, Victimae paschali laudes

Your response to this disc really depends what you are looking for from it. If you are after a competent sing-through of some unfamiliar material then you will be happy, but if you are looking for much more you will almost certainly be disappointed. There is a persistent lack of sense of direction and a pervading feeling that the singers are not terribly familiar with the music: a number of entries lack conviction and Edward Wickham does little to stamp any perceptible interpretation on music which, without it, sounds disappointingly pedestrian. Having said this, the repertoire is interesting, and the clever idea of linking items in a programme by virtue of the patron who commissioned them is a fruitful one. Ignace Bossuyt's notes are fascinating and it is good to see Pierre de Manchicourt taking his deserved place among the big names, while the two settings by Adrian Willaert and Cipriano de Rore of texts from Virgil's *Aeneid* sound as if under different circumstances they might make enjoyable listening, but unhappily on this occasion The Renaissance Singers demonstrate few of the decisive virtues that saved Aeneas and his companions from the jaws of Scylla's rabid sea-dogs. *D. James Ross*

Those interested in Ignace Bossuyt's notes can read further in his article in Early Music August 1998. CB

17th CENTURY

Cavalli *La Didone* Yvonne Kenny *Cassandra/Didone*, Laurence Dale *Enea*, etc, Balthasar-Neumann-Ensemble, Thomas Hengelbrock DHM 05472 77354 2 142'24" 2 CDs in box

If I bought a dozen eggs and found there were only ten in the box, I would complain; if it happened systematically, the supplier would be prosecuted. If I buy a recording of an opera, I expect to get the whole opera. There may be traditional cuts in repertoire works, or excisions in *secco* recitative, but I would expect to hear virtually the complete work. This is described on the box as 'World premier recording': no suggestion that it is a recording of a heavily cut version. Yet we have only reached page 8 of the MS score before a chorus is omitted – and those familiar with opera will know how rare choruses are. Nor do we hear again at the end of scene 1, where it should be sung again twice. Then scene 2 is cut altogether. It is,

of course, quite normal to cut long operas for concert performance, and this, as the box states, is 'based on live performances'. Issued as a video of a particular production, one would accept it; but one expects world-premier CD recordings to give the work more or less in full. Perhaps the old practice of printing the uncut libretto but marking the bits not sung could be revived.

In general terms, the performance mixes singers who would be perfectly convincing in a largish opera-house with a smallish continuo group: two theorbos, keyboard (using organ rather more than feels stylish to me) and a string bass instrument, which again is overused. The relationship between singers and continuo does not always sound a happy one. There are five other string players, plus pairs of cornets and recorders. The recorders worry me: they appear right from the first bar, yet I would have thought that, if present at all in Venetian opera, they would only have been used (as in virtually the whole baroque period) for a specific, probably symbolic, colour at one or two moments, not throughout.

Hengelbrock still believes that the scores of Venetian operas need expansion, so moments of emotion receive a string halo, like the Christus in the *Matthew Passion*. If the MS is only intended to function as a vocal score, why are the ritornelli copied out in five parts or (even more oddly) with the two viola staves blank? Tempo also worries me. I think that the sort of recitative of which the work predominantly consists, while not demanding quite the haste of later *secco*, should be taken at much closer to a spoken tempo. As it is, the emotional intensity is too pressing and the listener suffers from overkill.

A few weeks before this appeared, I was phoned by a Thai lady who was researching the repertoire list for a book on Giulini and wanted to link singers' names with roles to document a performance he had conducted in the 1950s (a mutually beneficial call, incidentally, since she recommended the hotel at which we stayed in Bangkok a few days later). I fear that this new performance has not taken as much advantage of our increase in understanding since then as it might have, and is an uneasy compromise with period instruments brought in to add an implausible credibility to an old-fashioned conception. This is effective in showing that *La Didone* is worth recording and it fills a vacuum; but I hope that someone more in touch with what we are learning about Venetian opera will soon produce the 'world premier complete recording'. *CB*

L. Couperin & D'Anglebert Harpsichord Suites, Pavane Jacques Ogg 70' 16 Globe GLO 6044

Couperin: Suites in F & G; d'Anglebert: Suite in d

I have reviewed more than my fair share of Louis Couperin CDs (I'm not complaining) and have heard some wonderful playing in the process. Unfortunately this disc does not rank among the best. Recorded in 1990, Ogg plays with plenty of gusto but upsets the equilibrium with too much rubato and, for my taste, some pretty coarse phrasing – all of which falls into line with my

impressions of his continuo playing at one of the concerts in this year's Lufthansa Festival. In the Prelude from the F major suite Ogg's clearly passionate approach manifests itself in rushed and garbled sequences which obscure the delicate grammatical relationships in this piece. Many of the dance movements from the same suite are heavy handed and a little careless – I was not aware of any fine control of basic *brise*-style spreads for example – and even the *Tombeau* lacks the tenderness and depth of feeling that many other harpsichordists achieve. The three instruments used for the disc are all by Klinkhamer, after Donzelague, Vaudry and Ruckers, but perhaps due to the recording techniques used do not come over well, sounding disappointingly lightweight and percussive. *Robin Bigwood*

Froberger Fantasia *Pieces for harpsichord & organ* Siegbert Rampe 78'
Virgin Veritas 7243 5 45308 2 1
FbWV 102, 106, 108, 110, 111, 201, 202, 305, 407a, 412, 504, 602, 614, 617

Siegbert Rampe is a very fine player – poetic, forceful, imaginative, intense; but here he is in great danger of being upstaged by a wonderful collection of original instruments used for the recording. There's a 1628 Andreas Ruckers, two seventeenth century Spanish doubles, a fascinating double-curve bentside single by Miklis of Prague, and two Italians, one from each half of the 16th century. The organ is from the 1620s and built by Hans Scherer Junior. All this is enlivened by some excitingly pungent temperaments that really elucidate the music. I can't recommend this highly enough. It's a rare treat for harpsichord enthusiasts, and an important and exciting contribution to the existing body of Froberger recordings.

Robin Bigwood

Marín Tonos humanos Montserrat Figueras, Rolf Lislevand guitar, Arianno Savall double harp, Pedro Esteven perc, Addela Gonzalez-Campa castanets 67' 03"
Alia Vox AV 9802

The earliest Spanish song repertory is well-known and much recorded, but I suspect this will be unknown to most readers, apart from June Yakeley's article in *EMR* 44. The voice-and-guitar scoring of the Fitzwilliam MS has here been realized rather more fully using the archetypal Spanish instrumentation of harp and guitar together for many tracks. The result is very attractive, with a strong flavour of flamenco. I feel it is fair to say that this is a far cry from what survives of Marín's music, which looks rather uninspiring on paper. Those familiar with the output of the Savall camp will know what to expect. For those unfamiliar, the disc owes much to the improvised input of the performers. Texts are delivered with passion, and a virtuoso command of dynamics, and the instrumental support is played with great verve. Great fun, and super playing all round, but sample it before you buy, as it will not be to everyone's taste. I wasn't sure about the unusual packaging, a fold-out cardboard case reminiscent of the cheap

covers used for demonstration discs, with a flimsy holder for the actual disc; but the notes by Louise Stein, an authority on 17th-century Spanish music, are a fascinating read.

Lynda Sayce

I wrote about this last month, not having noted that I had sent the disc to Lynda. Our main difference is that I like the packaging. CB

Praetorius Dances from Terpsichore Westra Aros Pijpare, etc 56' 53"
Naxos 8.553865

An unprejudiced reader of the excellent booklet note would be surprised at the list of performers: despite the reference to the origin of the dances in the French string band, there are, excluding continuo, 11 strings but 17 wind instruments. In fact, after the opening big-band classic, there is rather more from the strings than usual on such discs, though not with any rigorous study of string scorings – only one viola, for instance, is suspicious. So are the orchestrated set-pieces. I wonder whether a consort of crumhorns would have been pitched to play with other instruments. Nevertheless, this is entertaining and well-played: don't take an old cynic too seriously! CB

Weckmann Organ Works vol. 1 Wolfgang Zerer (St. Jakobi Church, Hamburg)
Naxos 8.553849 75' 43" £

Weckmann's music deserves to be heard more and this magnificent CD, a snip at less than £5, is an excellent way of discovering this remarkable composer. He is one of the 'crossroad' composers in whom several paths meet. Hailing from Thuringia, his early life was influenced by Schütz and the Dresden Court Chapel. Schütz encouraged him to study with Jacob Praetorius (a pupil of Sweelinck) at Hamburg at a time when Scheidemann was also reaching his peak. After a return to Dresden and a period in Denmark, Weckmann returned as organist of the Jacobikirche in Hamburg where he quickly became one of the leading city musicians. His music shows the increasing influence of the Italianate style in North Germany. His large-scale sets of chorale variations are probably the highlight of his output, and five of them are heard on this disc, amongst smaller scale free works. Wolfgang Zerer is a new name to me – he studied with Ton Koopman and Ludger Lohmann and is currently professor of organ in Hamburg. If this CD is anything to go by, he is a name to watch out for. He plays these complex works with commanding musical insight, never losing sight of the architecture of the pieces. The sound of this huge organ is very well recorded from a sensible distance giving a good sense of the huge acoustics of the building and of the spatial difference between the various divisions of the organ. And what an incredible sound it is. I cannot rate this CD highly enough – a stocking filler for any music-lover and something that will surely convert the hardest of hearts to the majesty of the baroque organ at its peak.

Andrew Benson-Wilson

Bewitching Bracegirdle Evelyn Tubb S, Anthony Rooley theorbo lute 41' 26"
CTE 001 ££
Songs by Blow, Eccles, Finger, Pack & Purcell

This compilation is the first in a series. Its format is quasi-theatrical, so it calls itself 'Act 1' and develops a portrait of the great actress-singer, Ann Bracegirdle, through the songs written for her, notably by John Eccles. Each song is preceded by a spoken introduction. Anthony Rooley and Evelyn Tubb both speak very well, either when, in Rooley's case, reading what seems to be pastiche à Roger North – well enough written – or when they declaim the text which puts each song in the context of the play in which it occurs (the accompanying notes are frustratingly vague). But the singing, as in the recording of *Elegies* (see p. 26) rules supreme: superbly theatrical, totally over the top – and nothing less is required by settings of such exaggerated rhetoric. Evelyn Tubb, with her beautiful singing, her willingness to go that bit too far, demands that you surrender your own reticence in the face of her conviction. There is a bit more support from the lute than in the companion recording and the music is (apart from Purcell's *Pious Celinda*) again less well-known but no less interesting for that.

Robert Oliver

This and *Elegies* are the first issues in a new, neatly-packed series intended primarily for direct sale at concerts etc. They are also available from Lindum Records, whose Peter Berg commented that he found the recording of the lute the most realistic he had heard.

La Castella: Italian Baroque Virtuoso Instrumental Music Maurice Steger rec, Continuo Consort, Naoki Kitaya leader 62' 10"
Claves CD 50-9809

Castello Sonata 2 (B II); Corelli op. 5/10; Mancini Sonata 4 (1724); B. Marcello op. 2/2; Mealli Sonatas 1 & 4; Uccellini *La Bergamasca* (1642) & *Sonata* op. 5/4; Vivaldi RV52

The Swiss recorder player Maurice Steger is steadily gaining respect and recognition here in the UK as an outstanding young artist. At 27, this is his third CD, which happily retains all the vibrancy and musicality evident in the first two. Steger's high-energy approach is ideally suited to the early 17th-century Italian repertoire, which is here represented by Uccellini, Castello and Pandolfo Mealli, whose *La Castella* and *La Bernabea* were named after revered persons at the Innsbruck court from where they are traced and were published in 1660. Both are of superb quality, with elements of the new virtuoso *stile fantastico* especially creeping into *La Bernabea*. Steger's interpretation of the later baroque works by Mancini, Corelli, Marcello and Vivaldi is riveting and original without being arrogant or over-demonstrative. Each note and nuance is planned to the finest detail, and with the large selection of continuo instruments at his disposal the overall blend is colourful and varied. An artist to watch out for. *Marie Ritter*

I sympathise with the note-writer having to justify a recording of violin music played by the recorder. CB

LATE BAROQUE

Bach Complete Cantatas vol. 7 Lisa Larsson, Bogna Bartosz, Elisabeth von Magnus, Gerd Türk, Klaus Mertens SAATB, Amsterdam Baroque Choir & Orchestra, Ton Koopman 213' 55" 3 CDs in box
 Erato 3984-23141-2
 BWV 24-5, 67, 95, 105, 136, 144, 147-8, 173, 181, 184
Bach Cantatas vol. 8: BWV 22, 23, 75
 Midori Suzuki, Yoshikazu Mera, Gerd Türk, Peter Kooij SATB, Bach Collegium Japan, Masaaki Suzuki 64' 06"
 BIS-CD-901

John Butt reviews these two sets on p. 19.

Bach Mit Fried und Freud: Cantatas 8, 125, 138 Deborah York, Ingeborg Danz, Mark Padmore, Peter Kooy SATB, Collegium Vocale, Philippe Herreweghe 58' 40"
 Harmonia Mundi HMC 901659

The various complete and collected series of Bach Cantata recordings proceed, some with a questionable consistency, others with surprises every time. Herreweghe's exact manner of training his choir to sing chorales – usually somewhat detached – here gains a new gravity through spectacular stresses on the string bassline, which I don't remember in quite this way in his previous performances. Commendably consistent, though, has remained for many years his attention to estimated religious beliefs as Bach's deep inspiration, and the excellent notes accompanying his discs happily keep this constantly in focus; motives and contexts are so essential to our informed appreciation. The whole of this deeply moving new CD is imbued with a sense of consolation and perspective. This seems to indicate that Herreweghe keeps his instrumental, as well as his choral, participants aware that Bach, for one, considered his music to be about deep spiritual truths.

Stephen Daw

Bach The Leipzig Chorales (The Works for Organ, vol. 10) Kevin Bowyer (Marcussen organ of Sct Hans Kirke, Odense) 114' 05"
 Nimbus NI 5573/4 2 discs

Although this is volume 10 of a complete Bach series by Bowyer, it is the first one reviewed in EMR. In addition to the well-known '18' chorales from the Leipzig autograph, there are a group of recently-discovered chorale preludes and the quite bizarre Concerto in C after Vivaldi. Bowyer is best known as a player of contemporary organ. Although it is difficult to fault his playing technically, for me there was something missing musically. Both the playing and the organ are rooted in the neo-baroque school of yesteryear, and both came over as just a bit too neat and precise with little depth of spirituality. I felt that Bowyer was at his best in the gentler pieces, although romantic over-indulgence occasionally led the pulse astray. The livelier pieces were somewhat unremitting, both in the player's touch and articulation and the rather shrill tone of the organ. But perhaps I was in the wrong mood, so do listen. And

do read the extraordinary booklet notes by that amazing word-spinner, Wilfrid Mellers. Who else could get away with referring to a piece as 'sensuous, yet also levatory, so that physicality becomes mysteriously metaphysical'. Andrew Benson-Wilson

Bach French Suites Thurston Dart clavichord JMSCD 4 64' 30 rec 1958 & 1961
 Also included: Purcell Z 646. 653. 656. T676. 681. 688 & Croft Ground in c

I'm not a big fan of the clavichord – there, I've said it now – but I did enjoy listening to these remarkably fresh-sounding and unpretentious recordings from the late 50s and early 60s. Dart himself thought his recording of the French Suites was one 'of the best discs' he ever made. The biggest drawback for clavichord enthusiasts, I suppose, is the use of a distinctly 20th-century Thomas Goff instrument. This is sweet-toned with a long sustain, and a very chunky lower end. Consequently it is the Bach sarabandes, and other slow movements, that come over best, with singing, well-shaped melodies and a good deal of *Bebung*. Fast, contrapuntal movements suffer from a lack of detail and a lot of rather disturbing percussive noise from the lower end of the instrument. Dart was evidently a heck of a player, though, and for anyone who wishes to explore his recorded output this is as good a place as any to start.

Robin Bigwood

This is vol. 1 of Thurston Dart: The Clavichord Collection: for vol. 2, see EMR 44, p. 22. J. Martin Stafford, whose enthusiasm lies behind this disc, has also issued an anthology of Dart's organ recordings

De Fesch Chamber Music

Ensemble d'Auvergne 69' 08"

Globe GLO 5186

op. 1a/6, op. 1b 6, op. 4a/6, op. 6/6, op. 7/5, op. 8a/3, op. 9b/11, op. 12/3, op. 1/13/5

This is a new group to me – though of its six performers we hear a maximum of four musicians at any one time, and frequently only two. De Fesch's small-scale chamber music (here edited by the author of the notes, R. L. Tusler) is extremely well conceived and, given performances such as these, worthy of greater attention than has hitherto been afforded it. Most cellists and flautists will know his duets, but he should not remain a fairly obscure niche composer. I was a little puzzled by the choice of organ continuo for a flute sonata (the colours somehow were too close), but this was my only minor quibble with what is otherwise a thoroughly enjoyable disc.

BC

parts works well, the solo playing is bright and some of Geminiani's more virtuosic outbursts are well taken. Now all that remains to be tidied up are the machine gun trills. There is a remarkable diversity about the music – one concerto is written in three different national styles; another is basically a French overture with an added dance; the final concerto is a Corellian patchwork similar to John Stanley's concertos. This is, all in all, a fine recording.

Handel in Hamburg The Parley of Instruments, Peter Holman 63' 38"

Hyperion CDA67053

Suites from *Almira*, *Daphne*, *Florindo & Nero*. Overture to *Rodrigo*, Oboe Concerto in g HWV 287, Overture in Bb (HWV 336)

The dances thought to be fragments of Handel's lost Hamburg operas were published in 1988 in Vol. IV/19 of the Halle Handel Edition. It is good to have their first recordings here, and sensible of Peter Holman to put them in the context of other works attributed to Handel's Hamburg period (1704-6), or stylistically congruent with them. (The B flat overture and the *Rodrigo* overture were almost certainly written in Italy.) The highly conjectural *Nero* suite is preserved only as a group of keyboard pieces, but they look orchestral in origin, and are excellently realised in that form by Holman. Regrettably, not all the *Florindo* and *Daphne* dances are included, perhaps from a concern to create artistically satisfying sequences, and I would have preferred a few more of the *Almira* dances in place of the frequently recorded oboe concerto (also unlikely to date from the Hamburg period), though the latter is delightfully played. Holman's sense of phrase and tempo in the dance movements is invariably convincing, with just the right touch of *inégalité* where appropriate. Not so the orchestral sound, alas. Holman chooses bass violins rather than cellos and double basses, but this subtlety is made irrelevant by a continuo section 'of two harpsichords and theorbos (whose players also employ archlutes and baroque guitars on occasion)' claimed to be 'typical of that used in opera houses around 1700'. I know no evidence for hand-plucked instruments in this music, and though one could reasonably argue for one theorbo or archlute on the bass line, the use of guitars is quite unjustified. Here they strum away with complete abandon, dominating the sound in many movements. In the 3/2 sarabandes they maintain a steady beat against the dance rhythm, filling in the brief silences so characteristic of the style. A wonderful idea for a record, and for the most part superbly executed; I wish Holman could do it all again without the silly pluckers.

Anthony Hicks

Geminiani Concerti Grossi op. 3/5-6, op. 7/1-6 Capella Istropolitana, Jaroslav Krecek Naxos 8.553020 £ 75' 38"

This is the second volume in Naxos's Geminiani series. The Capella Istropolitana is a Slovak chamber orchestra playing stylishly on modern instruments. That bugbear of mine, the tinkling harpsichord, seems to have been replaced by a far more appropriate-sounding instrument, played in an altogether more apposite manner (there is some lovely counter-melody, for example, on Track 15). The balance between the

A. Scarlatti Il primo omicidio Graciela Oddone, Dorothea Röschmann, Bernarda Fink, Richard Croft, Antonio Abete SSATB, Akademie für alte Musik, Berlin, René Jacobs *ct & dir* 138' 24" 2 CDs in cardboard box

Harmonia Mundi HMC 901649.50

The box & booklet cover use *Il primo omicidio* as title, but the title page inside reads *Il primo omicidio* overo Cain. We use just Cain for brevity's sake.

Reinhard Strohm's excellent notes say that the performers of this dramatic oratorio (premiered in Venice in 1707) are unknown; but it's a reasonable guess that (at least) Cain and (probably) Abel will have been sung by castrati. The innocence of Abel makes Oddone's soft-grained voice not inappropriate; but though Fink is vocally and dramatically very fine, her voice lacks the gutsy edge – the manliness, if one is allowed to say that – which a castrato or a really strong alto falsettist might have given the role of Cain. (Compare Jennifer Larmore's sturdy virility as Handel's Julius Caesar in the *Harmonia Mundi* recording.) On the other hand, the fact that Fink has to force a few low notes (e.g. at the end of Cain's penultimate aria, CD 2 track 15) lends her voice an air of desperation that is not inapt to the character and the dramatic situation. The use of a bassoon (along with strings 5-4-3-2-1, harpsichord/organ and lute) seems a mite gimmicky; and with this instrumentarium, what becomes of the rubric that follows the murder: *Sinfonia, ch'imita colpi, poi concitata con Instrumenti da fiato, ch'imitano il Tuono?* Scarlatti is brilliantly successful in his characterisations: Adam's stern piety complemented by Eve's penitence; Abel's gentle optimism overcome by Cain's pride and jealousy. The only slight disappointment is the comparatively underwritten role of the Voice of God; in contrast, the Voice of Lucifer (not surprisingly) gets the most distinctive music, whose ferocity gradually infects Cain as his anger overwhelms him. The vocal acting is almost uniformly good. Abete makes the most of Satan's extravagance, and though at the start Oddone doesn't take equal advantage of the opportunities offered by the *concitato* style, she grows into the part as it develops. The music includes some fine pictorial elements (the murmuring of the stream where Cain and Abel meet just before the murder), and a few powerful harmonic effects (the irrational modulations when the guilty Cain fears that 'at every step my life will be in danger'). The cut-and-dried pattern of alternating recitatives and *da capo* arias doesn't always produce dramatic effects as moving as those here; in almost every aria, the contrast between the B and the returning A clauses is so appropriate that the format never seems stereotyped or predictable.

Eric Van Tassel

A. Scarlatti Cantatas, vol. 2 David Daniels ct, Arcadian Academy, Nicholas McGegan BMG Conifer 75605 51319 2 73' 51" *Cantatas Il genio di Mitilde, Il rossignolo, O pace del mio cor (I), Ombre tacete e sole, Perché tacete; motet Infirmita vulnerata*

On 10 November 1997 the *New Yorker* ran a somewhat lurid profile of the falsettist David Daniels which was (extraordinarily for that usually peerless magazine) consistently confused and confusing. But the writer did recognise Daniels's openness to 'psychological realism' – an overt expressiveness that I miss in (say) Deller or Bowman but do hear in Daniels, as in Jacobs and Visse, and (to a lesser degree) in Scholl and Kowalski. At his best, as in the delightful *Perché tacete*, Daniels recalls the tense energy

of Paul Esswood – high praise in my lexicon. I assume that most if not all of these cantatas were written for an alto castrato. In a few of Scarlatti's tumultuous scales and arpeggios Daniels isn't perfectly in tune; some of the many wide leaps (did Scarlatti have a singer of particular virtuosity?) end in something like a shriek at the top or (less often) a bark at the bottom. But despite these characteristic falsetto hazards, Daniels is persuasive in these lovely works, which are well suited to his rather narrow dynamic range and vocal compass (the voice is strongest at the top – Daniels aspired to be a lyric tenor before converting to falsetto). The range of affects, concentrating on reflective melancholy and jealous outrage, lies well within the singer's grasp; and he has a lovely legato in conjunct lines (see track 17), though he might try ornamenting them more freely. (The paucity of cadential trills may be linked to the habit of taking many Allegros too fast: succumbing to this fashion is the only fault I can find with McGegan's direction here.) I'm sorry there isn't more concerted music for the two violins: their deft and lively interplay over some sensitively coloured continuo playing is the best thing in the album.

Eric Van Tassel

Telemann Six Concertos Music's Re-creation Centaur CRC 2358 71' 11"

The six concertos in question are from a published set of 1734, which also has six suites for flute, violin and continuo. Of Telemann's recommended possible scorings, Music's Re-creation ignore one (without harpsichord), but add one (violin and obbligato harpsichord). The music is delightful and the playing likewise a very pleasant experience. I particularly like the way flautist and violinist manage to steal time (as it were) for the more intricate passages without a hint of distortion to the line. I hope the group also plan to record the suites – a treat in store, I should imagine. BC

Vivaldi Le quattro stagioni (+RV 163 & 171) Fabio Biondi, Europa Galante 54' 13" Opus 111 OPS 912 £

When asked in last month's Gramophone which CD was the company's best-seller, Robert von Bahr, the founder and MD of BIS, replied, 'The same, I should imagine as every other record company in the world... Vivaldi's *The Four Seasons*'. This is a bargain-price re-release of what is already recognised as an outstanding recording: Biondi's imaginative approach brings some stunning ideas – the *sol legno* tremolandi for the chattering teeth of Winter's opening movement for example – and the fact that the *Conca* is one of two additional concerti on the disc just makes it an even more attractive Christmas present. BC

In a package with Opus 111 catalogue and outstanding value for so good a performance

His Lordship's Delight: Georgian Music for Harpsichord and Organ Gerald Gifford Meridian CDE 84374 62' 22" *Avison Concerto in A, op. 9 3; Dusek Voluntary for*

organ by Handel with variations; Handel March (Occasional Oratorio), Minuet (Samson), Overture (Deidamia), Suite IV in a; Haydn Sonatas in D & E, Hob XVI:4 & 13, Largo in g; Zipoli Canzona IV & V [hpscd tracks from E4577063 & E77091; org tracks new]

it is tempting to be very cruel with a recording like this – Gifford is a player with at least one foot firmly planted in the old school, presenting much of the music on this disc in an exceptionally neat but agonizingly polite way which does little to inspire repeated listenings. There are some good moments – the Haydn is remarkably jovial and makes the most of the 1775 Shudi and Broadwood monster – but in general the combination of Gifford's restraint, the relatively lifeless sound of his instruments and the sedate repertoire make for a sombre listening experience. I have a sneaking suspicion, however, that there is something curiously 'authentic' about it all, but whether this kind of authenticity is desirable is another matter altogether. Hugh Goodfellow

L'organo napolitano nel XVIII secolo (Composizioni da chiesa) Arturo Sacchetti (Organo della Chiesa della SS. Trinità in Santhia) Arts 447154-2 £ (rec 1987) Music by Cafaro, Corbisiero, Cotumacci, Duni, Durante, Fago, Fearnoli, Furno, Grazioli, Lavigna, Leo, Porpora, A P Scarlatti, Speranza, Zingarelli

I normally try to start all my reviews with some positive comments before I sink my teeth in. So I will begin by expressing my admiration for the perfect circularity of the CD itself. But I am afraid it is downhill after that. The music is tedious, the organ sounds horrid, the microphone placing is indecently close, the playing lacks any sense of subtlety or musical style and the programme notes are minimal. There is little information about the organ, and what there is doesn't inspire confidence – what is a 'lectern peddle board'? And where does the 'Third Hand' listed in the organ specification fit into the scheme of things?

Andrew Benson-Wilson

Per la notte di Natale: Concertos & Cantatas for Christmas Susan Gritton, Collegium Musicum 90, Simon Standage 62' 10" Chandos Chaconne CHAN 0634

Corelli op. 6/8; Manfredini op. 3/12; A. Scarlatti Cantata pastorale; Telemann *In dulci jubilo*; Vivaldi *Il riposo* RV270

This Christmas stocking-filler combines three popular favourites with two less well-known pieces: Vivaldi's concerto *Il riposo*, with muted strings and delightful light textures, and Telemann's *In dulci jubilo*, a cantata with three choral movements and a pair of recitative-aria couplings. The performances struck me as slightly understated: a Christmas full of shepherd-like awe, perhaps? Susan Gritton's Scarlatti is beautifully sung. I found the Telemann a rather dull piece, I confess: pieces by composers of his generation will eternally be compared with those of Bach – and he's bound to win in this case! Still, a charming Christmas Night CD. BC

Salve Regina, Belcanto arias Monika Eder, Brigitte Groß-Feldmann, Tomasz Kaluzny SS8, L'Orchestre Baroque de Strasbourg,

Harald Kraus 62' 24"

Koch Schwann 3-6508-2

Pergolesi? *Salve regina* in c; J. B. Zahn *Alma redemptoris mater*, arias by Galuppi, Hasse, Jomelli, Pergolesi, Sacchini & anon.

This is another release in the *Music from the Prince Bishops' Palace in Fulda* series – though not listed as such on the recording, I reviewed a CD of virtuoso trumpet concertos with notes by the same organist a couple of months ago. I have long been interested in early bel canto – Galuppi's and Hasse's seemingly endless melismata, for example, seem to push the human voice to new limits. Monika Eder, the solo soprano here, has no difficulties navigating the most treacherous of them, with a lovely, warm tone and very precise intonation (most of the time!) Her echo in Zahn's *Alma redemptoris mater* is not quite so tonally secure, but the piece works well. Kaluzny also has rich voice, accurate and full-bodied. The band is essentially side-lined by the singers, but makes a lively contribution to the whole. For the repertoire alone, this is a valuable disc. The fact that the performances are so good makes it even more attractive. BC

CLASSICAL

Cannabich *Symphonies* 59, 63, 64, 67 & 68
Lukas Consort, Viktor Lukas 69' 35"
Naxos 8.553960 £

The five symphonies in this set are all in the three-movement form and they all give especial prominence to the wind parts: in most cases there are pairs of oboes, bassoons and horns, which, as well as providing punchy punctuation to the fast outer movements, also have brief solo passages. In symphony No. 67, there are duets for the first oboe and first clarinet. The Lukas Consort is really a chamber orchestra and, if the bass sections are very occasionally a little leaden, these are still commendable performances of extremely attractive early symphonies. It is not at all difficult to appreciate why the Mozarts, father and son, thought highly of Cannabich. In this, the 200th anniversary year of his death, shouldn't some period band take up the call? BC

Haydn *Paukenmesse* Nancy Argenta, Catherine Denley, Mark Padmore, Stephen Varcoe SATB, Collegium Musicum 90, Richard Hickox 63' 38"

Chandos *Chaconne* CHAN 0633

Missa in tempore belli; *Te Deums* in c H. XXIII:1 & 2; *Guardian Spirit's aria* from *Alfred*, H. XXX/5a

This is another excellent CD in the Haydn Mass Edition from Chandos. These are performances of enormous vitality and vigorous clarity. The vocal soloists on the whole demonstrate ample control, although there are occasional hints of rawness, which can sometimes sound overly harsh. The Credo of the *Missa in tempore belli* has some interesting tonal punctuation, while the Sanctus is full of tender majesty. The orchestra is excellent throughout, and is recommendation enough for the disc: the fast movements have a sprightly zeal, while the slower

ones have an intimate magnificence. In a word, it is outstanding. Daniel Baker

Mozart *Die Zauberflöte* Beverly Hoch Königin, Dawn Upshaw *Pamina*, Catherine Pierard *Papagena*, Anthony Rolfe Johnson *Tamino*, Andreas Schmidt *Papagena*, Cornelius Hauptmann *Sarastro*, Guy de Mey *Monostatos* Olaf Bär *Speaker* Schütz Choir of London, London Classical Players, Roger Norrington 148' 41" Virgin Veritas 7243 5 61384 2 1 (2 CDs in box) Rec 1990

Mozart *Requiem* Nancy Argenta, Catherine Robbin, John Mark Ainsley, Alastair Milnes SATB, Schütz Choir of London, London Classical Players, Roger Norrington 57' 53" Virgin Veritas 7243 5 613520 2 1 (rec 1991) *Requiem* completed by Duncan Druce; also *Maurische Trauermusik* & *Ave verum corpus*

These two reissues are of some sentimental value to me, since both derive from Roger Norrington's 'experience' weekends, whose atmosphere seemed particularly conducive to exciting and moving performances and for which I supplied illustrative exhibitions. The *Requiem* disc is in a series called 'The Norrington Collection'. It is good that this fine performance of Duncan Druce's completion is still available. In fact, I find that my initial enthusiasm for the new versions diminishes: I'm not sure whether the various hypothetical attempts to reconstruct a classic, however mixed its authorship, are not primarily iconoclastic rather than positive – but I suppose on that argument I'd have to accept Rimsky's *Boris*. The musicological input to *Die Zauberflöte* comes from Peter Branscombe, which is why he isn't writing this review. My chief satisfaction is in the tempi: they feel so right, and the pressure that pushes through the Gardiner recording is absent. The singing is pretty good too, though is there anyone who can sing the Queen of the Night convincingly? Both opera and *Requiem* are well worth acquiring, irrespective of sentiment, if you don't have them already. CB

Mozart *Complete Solo Piano Music* vol.9
Ronald Brautigam 61' 37"
BIS-CD-896
K. 284a, 354, 394, 540, 574, 613

This disc contains a splendid variety of music which has been unjustly overshadowed by the sonatas. The Gigue is hilarious and shows how Mozart was influenced by baroque music as well as including a quotation from a gigue by Handel. This is followed by one of Mozart's finest keyboard works, the *Adagio* in B minor, which is both profound and intense. The performances are stylish and technically assured, with a convincing rendering of the difficult K.354 variations which Mozart himself performed in Vienna. The Walter reproduction fortepiano by Paul McNulty has a pleasing resonance and is excellently recorded. Margaret Cranmer

Récital de Saint-Petersbourg Olivier Baumont (1770 Shudi-Broadwood hpscd from Fenton House) 53' 29"
Erato 3984-21665-2
Music by Bortnyansky, Gurilyov, Karaúlov,

Kozlovsky, Manfredini, Paisiello & anon

The harpsichord still seems to have had a significant musical standing in Russia around the turn of the 19th century, with instruments by Ruckers, Broadwood and German makers (amongst others) being exported there. The Italian composers Paisiello and Manfredini, both active in St Petersburg at the time, were writing for it, as were native composers, who managed to work folk influences into a predominantly Italian, somewhat lightweight style. Baumont contrasts the works of the Italian and Russian composers, highlighting the use of Alberti bass and *concertante* effects, and underlining their distinctly rococo sensibilities. The vast 1770 Fenton House Shudi and Broadwood harpsichord suits the music well – one senses the machine-stop, allowing large-scale registration change through the use of a pedal, is almost essential in giving some textural variety. The extended range in the bass is also welcome, even if only as a novelty, and goes to show the extent to which the late-18th century English harpsichord was gradually transforming itself into a piano. Baumont plays this monster of an instrument well, with clarity and precision, but there is some unsteadiness of tempo throughout, resulting, perhaps, from some long recording sessions and a fair bit of editing. For anyone interested in the harpsichord's twilight era this is a fascinating disc. It also has great value as a fine recording of a superbly maintained English instrument.

Robin Bigwood

19th CENTURY

Friedrich Kuhlau *Introduction & Rondo op. 98, Duo Brillant op. 110/3, Grande Sonate concertante op. 85* Marten Root fl, Richard Egarr fp 63.01
Globe GLO 5180

Friedrich Kuhlau has long been familiar to flautists for his large output of virtuosic concert pieces and studies, most of which work extremely well on the flute and are very gratifying to play. Contrary to popular belief, Kuhlau was not in fact a great flautist himself, but he numbered amongst his friends Louis Drouet and Anton Furstenau, two of the greatest virtuosi of the early 19th century. The works on this disc typify early Romantic salon music, full of flamboyant showiness and furious passage-work. At best this music is frothy and dramatic; at worst it is prosaic and long winded with little in the way of thematic content. Marten Root and Richard Egarr are two remarkable musicians working hard to bring out the best in these pieces, with very persuasive results. This is an excellent disc, and especially welcome given the small number of recordings of flute music of this period on period instruments.

Marie Ritter

£ = budget price (around £5 in UK)

££ = mid-price

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

VARIOUS

La Guitare Royalle Lex Eisenhardt *vihuela, baroque guitar, romantic guitar* 60' 17"

Etcetera KTC 1199

Music by Corbetta, Fuenllana, Giulini, Milan, Mudarra, Narváez, Sanz, Sor

Packaged as a sort of tour through golden periods of the guitar's history, I find it a little odd that this disc lingers so long in the vihuela repertory, which has a fairly tenuous connection with the guitar. There can be little doubt today (in the pages of all except guitar history books) that the vihuela was but a Spanish lute, closely allied to the viol: the guitar at the time was a four-course instrument; ironically both Mudarra and Fuenllana published music for the guitar proper, which would have been welcome in place of the oft-recorded vihuela pieces chosen here. The performances on both vihuela and baroque guitar are neat and clear, but I found them a touch ponderous and four-square, and I missed the smoothness that an earlier-style technique would have given. The Romantic guitar items are another matter; here Eisenhardt is clearly more at home, and gives fluent, stylish performances which have real drama. The original anonymous guitar used has a fine clear tone, with a good treble-bass balance. I hope Eisenhardt will be encouraged to record more of this repertory. Lynda Sayce

Elegies: Seven Sighs or Passionate Plaints for Sorrowfull Souls Evelyn Tubb S, Anthony Rooley lute 63' 48"

CTE 002 ££

Songs by Caccini, Couperin, Danyel, Jones, Lampe, Lanier, Pepusch, D & H Purcell & Rooley

This recording should come with a warning - contents explosive! High emotions, powerful music, every expression of grief and desolation from whispered longing and resigned melancholy, to shouts of anguish. There are no half measures, but relief comes with gentle lute preludes between the outbursts. The programme, built around a single theme, selects rarely-performed songs

from a time span of about 200 years. The earliest is John Danyel's *Grief, keep within*, the latest (not counting an unaccompanied monody written by Anthony Rooley), John Callcott's *At thy lone tomb*. Nicholas Lanier's *Hero and Leander* is frequently described in history books as the first English recitative but rarely performed: here it is given a rendering which makes the listener realise why it was so influential. Evelyn Tubb is not afraid to go over the top, and I wonder if I can ever again accept these songs in any other way. She uses an astonishing range of vocal colour: breathy almost whispered, intimate velvety contralto, ringing soprano (she displays a range of more than two octaves) raucous, chesty, shouted notes. But it is controlled, driven by the music, and the results are very moving. The John Danyel song is a case in point. In the reiterated closing couplet ('pine, fret, consume, swell, burst and die') she invests each syllable with a passionate intensity, not always pretty, (she takes risks with her tone and even occasionally her tuning) but which totally convinces. The lute accompaniment, always sympathetic, sometimes lacks presence - particularly in the Daniel Purcell cantata (a marvellous piece). Obviously the lute can't produce a *forte* to match the singer's, but it should match the intent. This recording is not for background listening, but will amply reward your full attention. Robert Oliver

Priest on the Run Red Priest 63' 09"

Upbeat URCD141

Music by Castello, Cazzati, Handel, Monteverdi, Narvaez, Ortiz, Purcell, Salaverde, Schmelzer, Telemann, Uccellini, Vivaldi (RV92) & anon

As the list of composers suggests, this has a much wider repertoire than the implied reference to Vivaldi. There is some brilliant playing here, perhaps just a step or two beyond Jordi Savall and Andrew Lawrence-King in the use of early material as a basis for free virtuosic and witty treatment. I'm sure some of our readers will hate it, others will be entertained. I suspect that it is best a few tracks at a time. The performers (Piers Adams, Julia Bishop, Angela East and Julian

Rhodes on recorders, violin, cello/viol and harpsichord) move beyond the normal conventions of performance practice and treat them as a basis for further freedom. If you buy it as a Christmas present for a recorder-playing nephew or niece, have a listen before wrapping it up. CB

REISSUED TELDEC

Virtuoso Violin Music of the 17th Century by the Alarius Ensemble (3984-21801-2) contains classic performances from the late 1960s that showed benighted Britain that baroque music needed baroque instruments played as professionally as modern ones: amateur enthusiasts or professionals who had read their Donington but didn't fundamentally adjust their manner of playing were no longer enough. This disc of sonatas by Bertali, Castello, Cavalli, Cima, Farina and S. Rossi should be in everyone's collection. It is rounded off by a Concentus Musicus Wien performance of Farina's *Capriccio stravagante*. A similar repertoire from Fiori Concertati of Castello, Falconieri and Kapsberger from 1983 is less compelling, though still worth hearing (3984-21803-2). The Studio der frühen Musik's *Peasant, Dance and Street Songs in Germany* of 1966 is also a classic, though sadly it has not brought the *Tenorlied* repertoire any lasting popularity (3954-21804-2). *Dufay and his Times* by Syntagma Musicum (two discs from 1974) has worn less well: there are too many instruments and it seems a bit too solid (3984-21802-2). Finally in this group, a box of three discs of Bach cantatas for December 25, 26 & 27 (40, 57, 63, 64, 91, 110, 121, 133, 151), five from Harnoncourt, four from Leonhardt (0630-17366-2) from 1975-85. Repackaging in seasonal order is sensible: I hope Teldec continues with the system (though don't have much hope that they will continue through the interminable Sundays after Trinity). In some ways I am irritated by aspects of this, particularly the short-windedness of the phrasing; but there is so much that impresses that this Christmas package is a great temptation. CB

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LETTER

Dear Clifford,

A query: I can't read musical notes and hear them in my head. I have never been trained to do that. Do people who read the notes and hear the appropriate music in their heads hear it with vibrato? I hope that's not as silly as it looks. If they hear it with vibrato then the dissonances produced by a wide vibrato would sound right. Wouldn't they? Or am I being too logical - or too silly?

And if they don't hear it with vibrato?...

Michele Kohler

BACH, COLERIDGE AND STANFORD

I am sure that I am not the only person who comes across interesting bits of information while working on something else. We would be very pleased to print such snippets.

I was recently writing brief introductions for the two well-known Stanford part-songs *The Blue Bird* and *Heraclitus* and thought it about time I found out who Mary Coleridge was. So I borrowed her *Collected Poems* edited by Theresa Whistler (Rupert Hart-Davis, 1954). As an edition, this leaves something to be desired; attempts to do the job thoroughly had been scuppered by the poet's father, who destroyed the MSS after an edition of most of them had been published by his friend Sir Henry 'Deathly-hush-in-the-close-tonight' Newbolt. (How convenient for the reputation of editors if the evidence by which their work is judged can be immediately destroyed!) *The Blue Bird* is there, exactly as set by Stanford, except that the original title is *L'Oiseau Bleu*. (No influence from Maeterlinck: his play dates from 1909.)

The extensive introduction provided a link with the other Stanford part-song, and also with Bach. Mary Coleridge's father, Arthur Duke Coleridge, a grand-nephew of Samuel Taylor Coleridge, was an enthusiastic amateur musician and a friend of Jenny Lind, with whom he sang duets (including the 'Domine Deus' from the *Mass in B Minor*). According to that fascinating source of miscellaneous information, Percy Scholes *The Mirror of Music*, in 1849 Thomas Attwood Walmisley (one of Stanford's predecessors as Professor of Music at Cambridge) told Coleridge that 'the noblest choruses ever written by man' were to be found in that work. Coleridge remembered that, and in 1875 was instrumental in the establishing of the Bach Choir, under the direction of Otto Goldschmidt ('Mr Jenny Lind'). The first performance of the Mass took place on 26 April 1876 (six or seven years later than the first American performance; according to John Butt's Cambridge Guide to the work, it was sung liturgically at St Patrick's Church, San Francisco, on Easter Day 1869 or 1870). Mention of John Butt is not accidental, since his 'compromise' on the choir/soloists controversy in Bach performance is to stress that, even if there is a choir, it

is important it be perceived as supplementing, not substituting for the soloists. It seems that in the 1876 performance Jenny Lind sang in the choir and also sang solo. If so, this is a useful precedent to quote at soloists who think that singing the chorus part is *infra dig* (a point made by Jan Nuckelmanns in conversation recently). A precedent not recommended, however, is the use of clarinets instead of trumpets.

Stanford succeeded Goldschmidt as conductor of the Bach Choir and knew the Coleridge family. Mary Coleridge learnt Greek from William Cory (1823-92), a former fellow of King's College and school-master at Eton who resigned in 1872 after a rather too personal letter from him to a pupil was seen by the headmaster. After marriage, he conducted a Greek class for young ladies in Hampstead. (His entry in the biographical directory of Cambridge alumni ignores the scandal but mentions that his sight was so bad that he chased a hen thinking it was his hat.) His translation of an elegy by Callimachus (c.320-c.240 BC) for Heraclitus of Halicarnassus (not the much earlier philosopher who said that you could not step into the same river twice) forms the text of Stanford's other famous part-song. Strangely, despite being quite an exact translation, Stanford attributes it just to Cory; programme notes sometimes give the further information that it is a translation from the Greek Anthology, but rarely ascribe it to Callimachus, though the attribution is not in doubt. The poem is numbered as VII, 80 in the Greek Anthology or Epigram II in the works of Callimachus. It can be found in *The Greek Anthology* edited by W. R. Paton (Loeb Classical Library), London, 1907, vol. II.

Early Music Review

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Prompt payment appreciated. Happy Christmas!

Christmas recipe

Jennie Cassidy

PEPITORIA

This traditional dish from southern Spain is served throughout the Christmas season

A whole chicken, jointed (or 3lb of chicken pieces)

1 medium onion, peeled & chopped

2 cloves of garlic

1 thick slice of bread, quartered

10 whole almonds

2 eggs (hard boiled)

olive oil

½ tsp ground cumin seeds

juice from ½ a lemon

¾ pint water

salt

pepper

1 tsp ground cinnamon

6 whole cloves

½ tsp saffron

Peel the garlic but leave whole. Heat some oil and gently brown the bread, garlic & almonds. Remove with a slotted spoon and put to one side. Now brown the chicken pieces one at a time in some more oil and place in a saucepan. Brown the onion, and add to the chicken with the lemon juice and water. Season to taste with the salt and spices. Cover and cook over a low heat for an hour. (You can boil the eggs with the chicken to save washing up another pan).

Meanwhile, whizz the garlic, bread, almonds, egg yolks, saffron, cumin, and some cooking juices in a food processor. When the chicken is cooked, add this mixture and thicken the sauce if necessary by heating gently. Serve with a light salad.

SALET

In the composure of a Salet, every plant should come in to bear its part, without being overpowered by some herb of a stronger taste, so as to endanger the native sapan and virtue of the rest; but fall into their places like the notes in music, in which there should be nothing harsh or grating; and admitting some Discords (to distinguish and illustrate the rest) striking in the more sprightly and sometimes gentler Notes, reconcile all dissonancies and melt them into an agreeable compotion.

So wrote John Evelyn whose salads could have included 'chives, leeks, cress, dandelion, endive, lettuce, spinach, dock, sorrel, purslane, borage, water pimpernel, bugloss, garden burnet, rosemary' and many more. What a cacophony that must have been!

If you would like to try this taste of the Siglo de Oro without all the hard work, why not come to the Eastern Early Music Forum's annual grand Epiphany party at Beccles where Pepitoria will feature as part of a Spanish Renaissance day. This amazingly popular event is open to all players, singers and eaters and will be held on the 9th January 1999.

It will be led as usual by Philip Thorby, and will include music by Cererols, Victoria and other notable composers from the Iberian peninsular.

Contact me for an application form:

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