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Following my comment on Bennet Zon's prose in *EMR* 46, Richard Rastall has sent me information about the Bad Writing Contest sponsored by the journal *Philosophy and Literature*. Send specimens to Prof. Denis Dutton, Editor *Philosophy and Literature*, University of Canterbury, Christchurch, New Zealand*.

I've just had a catalogue from Gordon & Breach and Harwood Academic: the list of articles in *Contemporary Music Review* has a series of titles by which I am not tempted:

Signification in music: between structure and process[:] a new role for paradigmatic analysis.

Musical rules and musical signification: hermeneutic problems.

Signification in computer-generated classical music.

Sound and sign: some notes and reflections on the modalities of significance in music. [Not about how early chant signs relate to the church modes!]

One is tempted to say: 'Sound and fury, signifying nothing'! Obviously, any subject needs a certain number of technical terms. But what is worrying about so much analytical writing about music is that, not only is it unreadable by non-professionals, but many professionals involved in other areas of the musical profession also find it unnecessarily difficult. When Tovey wrote about a piece of music, the ordinary concert-goer could read it: indeed, his books started out as concert programmes. Tovey's approach to analysis may be out of date, but his modern successors should set themselves the target of writing in a way that non-specialists can understand. Specific terms for musical procedures are, of course, needed. But care should be taken to avoid jargon of other disciplines which has not entered normal vocabulary, and which has often become degraded by the time musicologists adopt it; and I would suggest the avoidance of words like mode and trope which are confusing enough without being given new meanings. The musicologist should not live in a hermetic world speaking only to other musicologists: if he has found anything of value, he should pass it on to the rest of us in language that we can understand. *CB*

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Books and Music

Clifford Bartlett

MINSTRELS & ANGELS

Jeremy & Gwen Montagu *Minstrels & Angels: Carvings of Musicians in Medieval English Churches... Photographs by C. R. Nicewonger* Berkeley: Fallen Leaf Press, 1998. xiii + 143pp, $36.00 ISBN 0 914913 40 9 hb ($19.95 ISBN 0 914913 41 7 pb) Available for £25.00 hb & £15.00 pb from Rosemary Dooley: e-mail:musicbks@rdooley.demon.co.uk (which I mistyped last month). *See advert on p. 17 for her address.*

I was puzzled when this arrived: why was Ann Basart (*alias* Fallen Leaf), a retired music librarian from Berkeley CA, publishing a book for a retired instrument custodian from Oxford and his wife? The link is the photographer, the husband of one of Ann's colleagues at Berkeley. He was a bacteriologist, but devoted many holidays to travelling through England photographing medieval carvings. Sadly, it is a posthumous collaboration, dedicated to the memory of the Nicewongers.

The book contains 124 monochrome illustrations, small but as clear as one can expect bearing in mind that many of the subjects cannot be photographed from the most revealing place and distance. They are supplemented by a gazetteer of all church carvings known to the authors, which should (if it isn't already) be the basis of a continually-updated list. Places are located by their old county names, sensibly matching the standard reference books: the *Victoria County History* and Pevsner. The photographs are well captioned and in themselves would provide a valuable body of evidence of English medieval instruments. The text makes it even more useful, since we have here a fine summary of what is known (not just from these pictures) of European medieval instruments by a pair of authors who can write knowledgeably and readably without falling into the pitfalls that await the expert working from too narrow an experience. The Montagus have the Socratic common-sense of starting from the position that we know nothing about how, when and where the instruments were used, so can add a modicum of information and informed conjecture. Readers will be aware of my complaints at medieval song on CD so often being swamped by instruments. Of course, we know little about the singing of the period, but can at least assume that the presence of an underlay usually implies vocal performance (though not the opposite). Virtually any use of instruments involves a complete leap in the dark. Anyone making that leap will get at least a flicker to help them if they have this to hand. There are extremely thorough indices, and also a chapter explaining the lay-out of medieval churches. This is extremely good value, and should be on the shelves of anyone interested in pre-Reformation instruments.

OPUS 111 MUSES

Divine Harmony: Music and Icons of Ancient Russia Paris: Opus 111 muses, 1998. 62pp + CD. ISBN 2 913542 00 X
Venice: Music and Painting from the Fourteenth to the Eighteenth Century Paris: Opus 111 muses, 1998. 79pp + CD. ISBN 2 913542 01 8
These are sold as full-price CDs under the numbers OPS 7-003 & OPS 7-004.

These are the first two titles in a new series in which a small (A5) book provides a text and many colour reproductions of paintings to illuminate an anthology on a CD slipped inside the back cover. The final section of the book contains texts and translations; one disappointment is the failure to take the opportunity to present them in a type larger than that required on CD booklets – though their legibility is better than usual. There is a basic problem with setting out Latin and English in that Latin takes up less space, so could have a narrower column than that used for the English. I find the layout of the main text in three columns, with only three or four words a line (remember, the page is only A5: American readers should imagine this page turned on its side and folded in half) an impediment to continuous reading (though EB disagreed). I suspect, in fact, that the books will be looked at casually as background activity to listening to the music rather than read through, so perhaps the continuous narrative of the Venice volume was a mistake.

The Russian volume has a text chiefly by an expert in icon restoration, Adolf Nikolaevich Ovchinnikov. His contribution is valuable, not just for his artistic information, but for the salutary way that everything he writes exemplifies a different approach and concept of art to that of the West. He tries to be fair to the latter, but doesn't quite understand it. He states that Western painting represents the visible world whereas Eastern Christian painting represents the invisible world (p. 11): surely an oversimplification, in that Western art at its best represents the invisible world through the visible: the Word made flesh. The musical director Anatoly Grindenko presumes that the idea of Christ playing an instrument after the last supper is preposterous (p. 9). But surely that is so only if you already believe that there is something inherently profane about instrumental music. Obviously, it was more practical to sing an unaccompanied hymn before going to the Mount of Olives, since that involved no extraneous pieces of equipment. But there is nothing theologically improper in imagining Christ doing the equivalent of pulling out a guitar to strum a backing for a folksy religious song, even though we might prefer a keyboard to have been available for a contrapunctus from *The Art of Fugue*. The CD is compiled from various recordings by Grindenko and his Russian

Patriarchate Choir: I can only repeat the enthusiasm that I expressed in our last issue. There is some description of the music, but I would have welcomed a little more on how much of its reconstruction comes from the imagination of the director. Would a version by another scholar and choir sound very different? It is slightly worrying that the group is the only ensemble officially allowed to represent the Russian church by the Moscow Patriarchy: I wouldn't have much faith in the Archbishop of Canterbury's competence to select the best any single English choir for such a monopoly! But despite a few criticisms, I enjoyed the book: there are some fine pictures and over 75 minutes of music.

The Venice book is rather less successful. For a start, Opus 111 hasn't recorded enough music for a representative CD. No Gabrieli, no music for San Marco (Monteverdi's *Vespers* were for Mantua, Vivaldi's *Gloria* probably for the Pietà). I hope the text is better on the art than it is on the music. Did Willaert really imagine 'in harmony with the configuration of St Mark's Basilica on its axial plan, several separate choirs conversing with one another under the domes'? Willaert's polychoral music is mostly rather plain settings of psalms, with very little overlap between choirs, and was probably sung by two groups standing in one place. A strange section on p. 39 'reminds' us that between 1700 and 1743 400 operas were produced in Venice then continues with Monteverdi, Cavalli and Legrenzi; 1700 and 1743 can't be misprints for 1600 and 1643, but there is no logic in the dates as printed. The relationship between text and the paintings (very well reproduced) seems tenuous to me.

Our guest at Christmas, Hugh Keyte, spent hours trying to work out what was going on in Tintoretto's *The Wedding at Cana*, which is one of the pictures included here, with a detail on the cover as well as most of the picture on pp. 24-25. I had not previously considered the problem of the outer extremities of a painting, but of the four reproductions we have so far found of it in the house, all differ. It does seem odd that it isn't considered important that the complete picture be shown. There is, in fact, a nice example of over-eager trimming here, where the detail of Longhi's *Exhibition of a Rhinoceros* shows a little more of the writing on the wall than the 'complete' version (pp. 54-55). If it is normal (and I suspect it is) for the edges of paintings to be routinely cropped, it seems to me to be a very slapdash custom. Perhaps the frame or surrounding wall should always be shown so that the viewer can be certain that nothing is missing. Anyway, the Tintoretto seems to pose rather more problems than were discussed in Anthony Rowland Jones's article in *Early Music* last summer: for a start, who is looking at what and why, and how does Titian's right forearm relate to the likely position of his shoulder? Are the various manners of holding the viol shown in renaissance pictures utterly impossible? There's also a curious side-saddle one in Veronese's *Music* (p. 6).

Certainly a good series in principle; but the Venice volume shows the pitfall of an inadequate choice of musical material, entertaining though the disc is as an anthology, with some very fine and interesting performances (Alessandrini's speedy opening to Vivaldi's *Gloria* falls into the latter category).

HAAR'S RENAISSANCE

James Haar *The Science and Art of Renaissance Music* edited by Paul Corneilson. Princeton UP, 1998. xiv + 389pp. ISBN 0 691 02874 5

This is a collection of 16 articles written over nearly thirty years by one of the most distinguished scholars of Italian renaissance music. It would be impertinent to praise them; but it is worth pointing out that, although in many respects Haar's approach is through the theoretical writers, what he has to say often bears on performance. 'Zarlino on Fugue and Imitation', for instance, considers the extent to which accidentals should be added to make imitative entries consistent. In his article on Doni's *Dialogo*, he notes that amateur singers find *chiavette* difficult to deal with, which should convince sceptics that their use was expected. The volume is, as a piece of book production, more attractive than the Variorum series of collected articles of which an example was reviewed last month (p. 2). But that had the great advantage of preserving the original format and pagination, enabling it to be used to look up and to generate citations of the original. Here, everything is reset, there have been minor changes to achieve consistency, and two papers have more substantial corrections. I wonder whether, except in those cases, there is any point in the changes. I would not want the author's current reflections on each article to be omitted, but they could easily be added without disturbing the original pagination. Most of the original printings had footnotes, here changed in the interest of a clean-looking page to endnotes, which is no convenience for the serious reader. It would have been helpful for the original source of each article to have been given at its heading (or at the foot of its first page), not just listed in the preface. Finally, it is perverse in an article on the relationship between duple and triple notation to reduce note values in the triple time only (pp. 206-8). I applaud the desire to honour James Haar with this anthology, but it does complicate bibliographical procedures and I'm not sure if resetting was really a good idea. The index is an asset, though it is only of names. But the articles come from quite scattered sources, and it is useful to have these fine essays so easily accessible.

ENGLISH COURT MUSICIANS

A Biographical Dictionary of English Court Musicians 1485-1714 compiled by Andrew Ashbee and David Lasocki assisted by Peter Holman and Fiona Kisby. Ashgate, 1998. 2 vols (xxvi + 1247pp), £89.95. ISBN 1 85928 087 0

This publication has been eagerly awaited. It could have been merely a stringing together of the data in Andrew Ashbee's indispensable *Records of English Court Music*, now from the same publisher. But it is so much more, and the musicians included here (most of the main figures in

English music during the period, and a host of minor ones) receive, in many cases, the most substantial biographical information available so far. Take the first name, John Abell, who gets something less than a column in New Grove. Here he has more than four pages, of which only two concern the period he was connected with the court. As well as references to his court activities, there are several entertaining quotations about his subsequent life. Handel's entry, however, is sensibly confined to his royal appointments: the rest of his life is thoroughly documented elsewhere. For minor composers, lists of compositions are given, but generally the reader is just referred to existing lists. There are references to wills, portraits, signatures, manuscripts in the hand of the subject, burial-places (with epitaphs sometimes given in full), even horoscopes, as well as bibliographies appended to each article. An appendix gives the sequence of holders of various musical posts in the royal household, and there is an index of subjects and places. A vast amount of information is encompassed in a surprisingly easy-to-read style. The authors, assisted in particular by Fiona Kisby and Peter Holman, are to be congratulated for achieving so thorough a task with such success. Everyone working on English music of the period will need a readily accessible copy. Just one misprint has struck my eye so-far: the final RISM abbreviation Wrec should be WRec (p. xiii). If I can only find one as petty as that, the quality is indeed high. Following a point to which I drew attention in the Dublin records reviewed last month, it is interesting that in 1596/7 William Lawes (not the composer) as succentor at Chichester was ordered to 'appoynte what songs shulde be songe daylye'. I have often wondered how much independence musicians had in choosing repertoire. Thorough reading of this will no doubt raise, and perhaps answer, many such questions of how musical activity was conducted.

GIBBONS FOR ORGAN

Orlando Gibbons *Werke für Orgel* Herausgegeben von Martin Knizia. Universal Edition (UE 19 559), 1998. x + 59pp, £20.90.

I remember telling Thurston Dart, on the only occasion that I was interviewed for an academic job, that I was working my way through the *Music Britannica* keyboard volumes as church voluntaries. He was curious which ones I considered organ music, to which I said: 'All of them.' Luckily, in our suburban nonconformist church, there was no chance that anyone would consider the liturgical impropriety of a pavan, but for those for whom such considerations matter, this new issue in the Universal Organ Edition provides the pieces from *Musica Britannica* 20 that they need: two Preludes and the Fantasias (MB 1-14 and the dubiously-authentic 48-49). This new edition aims at editorial practices that are more respectful of the sources. There are, for instance, more alternative readings given in extra staves above and below the main text. Bar lengths are said to be preserved, but the *Fantazia of foure parts* has, in the first system of its main source, *Parthenia*, bar-lengths (counting numbers of minims) 8, 6, 8, 10, 6 whereas the edition has 8, 6, 2, 4, 2, 2, 4, 4, 4, 2. I would rather have regular bars than irrational ones, whether old or new. The inclusion of all original accidentals is commendable. I'm less concerned about preservation of beaming: 11 quavers are less digestible to the eye than 3+4+4, and the system is let down if original beams are broken by editorial bar-lines. It is curious that both editions change the tied D in the first bar of the *Preludium* from *Parthenia* to a semibreve, while the original notation (apart from the actual spacing) is neater. It is nice to have fingering for that *Praeludium*: but the fingering is from a different source, which the editor does does not tell us. The edition has all the trappings of scholarship (with introduction and commentary in German and English), but some things seem to have gone wrong. However, if you don't have MB and just want to play the organ works, this is perfectly usable.

BLOW for HARPSICHORD

John Blow *Complete Harpsichord Music* edited by Robert Klakowich (*Musica Britannica* LXXIII). Stainer & Bell, 1998. xlvii + 140pp, £69.50. ISBN 0 85249 849 7

Musica Britannica gave us Blow's organ works in vol. 69 (I won't confuse the reader by sticking to the publisher's Roman numerals); this gathering-together of the harpsichord pieces is the sort of task that is particularly suited to such a series. There is no rival edition, no commercial publisher would be interested in doing it thoroughly, and the sources are far too scattered for facsimiles to be adequate, especially since playing from six-line staves is not a skill that many players have acquired. Robert Klakowich has done an excellent job, chasing a large number of sources, some of which can have had little to offer. The problem with Blow is that, since he tended to revise his music, one can never be sure whether incompatible variants represent his own changes, are the result of scribal corruption, or derive from players who noted their own versions (one would not expect skilled players to follow details of the notation of this sort of music literally, so why should they copy it with precision?) The editor chooses a copy text and generally sticks to it, though sometimes prints a version from another source in full. There are two ways in which the notation is unnecessarily modernised. One is a general matter of MB policy: the changing of ¢, here to 4/4 rather than 2/2. More worrying is the halving of note values in compound time. The facsimile on p. xlv (from bar 26 of No. 16) shows the problem: the right hand, with the time signature 6/3/12, has six crotchets against two in the left hand. I would have thought that users of MB are as likely to be interested in the original notation as ease of performance, and it would anyway take very little intelligence for a player, even if he had never seen such notation before, to realise how to play it. It will also help to bring home that musicians of the time still thought of triple-time notation as quicker then duple, a lesson relevant to triple pieces without overlaps. That apart, this is a volume that needed doing and has been done well. As for the quality of the music, Blow's short pieces don't quite

have the flair of Purcell, but there are several impressive Grounds that will repay attention.

A few more general matters. First, congratulations. Like the latest *Early English Church Music* volume, this is hard bound. It might push the price up a bit, but these volumes are expensive enough for it to be worth paying that little bit extra for something more permanent; it is frustrating to have volumes printed on such tough paper that they eventually fall apart, however carefully used, through the sheer weight of that paper. This volume seems to have a far higher proportion of text to music than usual: 74 to 113 pages. The editor's introductions read a little loosely, and is it necessary to devote eight pages to the dedication, the committee, and a list of MB volumes, plus two blank pages to round off the section? The three pages (English, French and German) of puff would be useful as advertising material or on the jacket (if there were one), but seem out of place in an academic tome. Finally, the presence of the editor's name at the top and the copyright statement at the bottom of every single piece is obtrusive, especially if the information I am receiving that there is no protection for scholarly editions under the current copyright law is true. (The BBC at least seems to think so.) It may well that only the visual image is protected – so photocopying is still illegal. A note on the back of the title page reminds users that Stainer and Bell will supply copies of individual pieces on request.

CRANFORD & YOUNG

Despite the increasing amount of viol consort music published in more substantial collections, the Viola da Gamba Society is still finding gaps for editions of individual pieces. The PRB edition of Cranford's Fantasias a6, for instance, did not include the two pavans; these now appear (from the same editor, Virginia Brookes) as VdGS Music Edition 175-6 (each £4.25 for six parts TrTrTTBB, score and a separate page of critical commentary). The numbering continues from the Society's Supplementary Publications, a supplement which completely dwarfed its original. A welcome change over the last few years has been the inclusion of scores with parts: the score-less tradition was pointless once computer-setting was introduced, and, indeed, musicologically unsound if we assume that organists often played from scores. A score is part of the performing equipment for works like these that have no original organ part. I assume the setting must be by computer, but the MS-like clefs look like a phoney attempt to humanise the mechanical. The image is woollier than we get from photocopying prints from our bubble-jet, let alone our ten-year-old laser, though is legible enough. There seems to be a convention among gamba-players that dance-forms are less worthy than fantasies (though sessions with the Faber Jenkins books often start or finish with the pavans). These two pieces look every bit as interesting as Cranford's fantasies – it is odd they they were not published with them – and should be enjoyable to play.

Although the Cranford takes the top treble above the frets, the parts look quite violish. I have more doubts about William Young's *Sonata No. 8 in G* edited by Rita Morey (178; £3.75). The source is Young's collection of Sonatas a3, 4 & 5, published in published in Innsbruck in 1655. The whole set received a modern edition from Oxford UP in 1930, decked out by W. Gillies Whittaker with performance indications suitable for the date (1930, not 1655); there is a good modern score (DTO 135; 1983), but no parts except the King's Music facsimile (£15.00). The original title-page does not mention the instrumentation, but the parts themselves are headed Violin, information which is not included in the new edition, which has no commentary and doesn't even name the title and date of the source. The note that the hemiola rhythm in bar 64 is shown by black notation is omitted from the score. The sonata is for three trebles, bass and continuo: it will probably work on viols, though all three trebles go above the frets. The continuo part has a blank stave for the player to scribble a realisation.

Most publishers avoid anonymous works like the plague: they never sell. So congratulations for issuing an attractive Fancy a5 (TrTrTTB) that looks very enjoyable to play, with nice open scoring. Readers may erroneously assume that the 1625 given after the title in the commentary is a date rather than part of the numbering, so the commentary page might have given some idea of the date of the work by saying something about the source, a MS partly copied by Nicholas Le Strange. (No. 177; £3.75)

A TRUMPETER'S JOURNAL

Handel's Trumpeter: The Diary of John Grano, edited by John Ginger. (*Bucina Series* No. 3) Pendragon Press, 1998. ISBN 9 945193 96 3. $56.00. (£37.50 from Rosemary Dooley)

On Thursday 30 May 1728 the London trumpeter and flautist John Grano was imprisoned for debt in the Marshalsea prison. Luckily for us, he began to keep a prison diary on that day, and continued it until his release on 23 September 1729. The resulting manuscript, labelled on the cover A / JOURNAL OF MY LIFE / WHILE IN THE MARSHALSEA / SOUTHWARK', later belonged to the bibliophile Richard Rawlinson, and was eventually acquired by the Bodleian Library with the rest of his collection. It has been known about for some time, and was mentioned by Maurice Bryne in his article on Grano in *The New Grove*, though it has received little attention from musicologists, and has, surprisingly, remained unpublished until now. Grano was a very small fish in a big musical pond, but his diary gives us a remarkable insight into the everyday lives of Handel's humbler colleagues, and contains a good deal of new information about Grano himself, his brother Lewis Granom, and contemporaries such as the recorder player and composer John Baston, the harpsichord maker Thomas Barton, the oboist Jean Christian Kytch, Handel's assistant John Christopher Smith, and the flautist and composer Charles Frederick Weideman. As Crispian Steele-Perkins points out in his foreword, the life of a London freelance musician, with its cut-throat competition, petty rivalry, sordid intrigue and continual uncertainty, has changed remarkably little over the centuries.

But Grano's diary is not just of musical interest. It is a moving human document that brings the world of Hogarth's paintings to life. We get a vivid idea of conditions in the old Marshalsea prison (not the same building immortalised by Dickens in Little Dorrit), with its distinction between the Common Side, in which destitute prisoners were confined in appalling conditions, and the Master's side, which provided a measure of comfort and freedom for those able to pay. Luckily Grano was a member of a respectable middle-class family and could afford the accommodation in the Master's side, for he had a circle of friends and patrons outside, could give lessons in the prison to visiting pupils, and had the prospect of raising money by putting on concerts. To do this, of course, he had to be able to get out of prison on occasion. At first he was chaperoned in his round of visits to potential performers and patrons, though in the course of 1729 he came to be trusted outside on his own, at a period when the Marshalsea and other London prisons were thrown into turmoil because of a parliamentary investigation into prison conditions – during which the governor of the Marshalsea was arrested and tried for murder. Grano's fund-raising concerts were not notably successful – he found it difficult to attract audiences or to secure the services of the right performers – and in the end he was freed partly with the help of a rich patron, the MP and city liveryman Humphrey Parsons.

On the whole, Grano is well served by his editor, John Ginger. There is an excellent introduction discussing what is known about the Grano or Granom family (Catholic immigrants from, perhaps, Palermo by way of Brabant) and the relevant social and musical contexts. There are also useful commentaries interspersed between chunks of the diary covering topics of particular interest. It seems that John Ginger is more of a social historian than a musicologist, for, though he tackles the broader musical themes, he is reluctant to comment on specifics, and makes little attempt to supply biographical details of musicians mentioned, or to illuminate the musical implications of Grano's activities. The main problem I have is that the editing process is rather too casual. There is no proper description of the manuscript, no references to original page or folio numbers, no proper statement of the methods used in transcribing the text, and no textual commentary. Also, it is not made clear how much has been omitted. It is stated in the preface that the text has been abridged, and passages often begin and end with dotted lines. But we are not told why they have been omitted, and there are no summaries of what the omissions contain. Editions of documents of this sort often omit musical material that seems of no significance to their non-musician editors, and I have wasted too much time with them over the years not to be suspicious in the present case. Nevertheless, the material we have is fascinating, and the edition is required reading for anyone interested in 18th-century English music. *Peter Holman*

I have been reading Pendragon's other diary, by John Marsh, and support whole-heartedly Ian Graham-Jones's enthusiastic review last month. It's a marvellous book deserving the widest circulation. CB

THE CLAVICHORD

Bernard Braughli *The Clavichord* Cambridge UP, 1998. xix + 384pp, £70.00. ISBN 0 521 63067 3

The only book I have specifically on the clavichord is by Hans Neupert; the English edition appeared in 1965, but the German original dates from the late 1940s. It is fine as far as it goes, but something more substantial and scholarly has long been needed, and it is amply provided by this splendid book. The enthusiast for the 18th-century instrument may perhaps feel that it takes rather a long time going through the prehistory of the instrument, but we can learn from awareness of the wide chronological and geographical cultivation of the instrument that we should be much more adventurous in its use. Listening to a CD at home has some of the same element of a private activity as playing the clavichord, and we should try recording rather more of the music that is performed in concert on organ or harpsichord. For each century, the author examines surviving instruments, icongraphical evidence and writings. There is a wealth of information sensibly set out (except that it would have been more convenient for the reader if original texts and translations had been set out in parallel columns rather than with the former buried in endnotes). Not all short quotes are given in the original: I wonder what 'horns and flutes' in Seckau in 1418 were (p. 44). I presume that the German *Instrument* (p. 101 & note 22) actually means harpsichord. The ultimate in clavichordal idolisation is reached on p. 175, with a quote from Herder about the clavichord within us. The decline was slower than we sometimes think, though the source given for Beethoven's praise of the instrument hardly withstands scholarly scrutiny (p. 328 & n. 188). A Mozartian connection needs less special pleading, though did he (unlike Haydn) really compose at any keyboard (p. 224)? A chapter covers aspects of performance practice, concentrating on touch and the *Bebung*. All clavichord enthusiasts will wish to own this book, and it will surely be the standard work of reference for many years.

CAMBRIDGE HAYDN STUDIES

Haydn Studies edited by W. Dean Sutcliffe Cambridge UP, 1998. xiii + 343pp, £45.00 ISBN 0 521 58-52 8

I've given the title as printed on the title page and as quoted in the Library of Congress cataloging data, but according to a note on p. xiii the book should be referred to as *Cambridge Haydn Studies* to avoid confusion with another book of the same title published by Norton in 1981. This creates a bibliographical muddle, and does not give much confidence in the editor if he didn't know of a book whose editors included Jens Peter Larsen and one of his own contributors, James Webster. Since in any formal citation, the official title will have to be used, and will bear place-name and date, using another title will surely be confusing?

As for the content, I am not as enthusiastic as I feel I should be. Much is of considerable interest. But there is a general

air of heaviness about much of the writing. It is not that it is badly written, though I'm not sure I can distinguish 'comedic' from 'comic' in the last paragraph of the preface. (Will *Newer Grove* supply an article distinguishing between end, ending, close, closure, cadence, coda, codetta?) There are several pretentious essay titles, of which the most intriguing is 'Haydn as Romantic: a chemical experiment with instrumental music', by Daniel K. L. Chua: this may be the most important piece in the volume, or it may be teasing us with false analogies – I'm not sure. It is refreshing to see a nice simple title like that of the editor's own contribution 'The Haydn piano trio: textual facts and textural principles'. The word-play isn't too tortuous and it explains clearly what the chapter is about – those who play the piano trios or write naive notes about the balance between instruments would benefit from reading it. Several authors are concerned about Haydn's lack of status, and there is an intriguing study of his 19th-century reputations by Leon Botstein to open the book. He under-plays the position of *The Creation* in the English-speaking countries (p. 14), where it was second only to *Messiah* (maybe equal with *Elijah*) as the most popular choral work.

Haydn's quartets dominate the repertoire in a way that is paralleled perhaps only by Bach and the organ. One of the ways I have earned money for the last 14 years is by writing notes for weekend concerts at Trust House Forte hotels (which have continued since the take-over by Granada). Every season includes several concerts by string quartets, and I doubt if there has been one that has not included a Haydn quartet. True, several attempts at complete recordings of the symphonies have collapsed recently, but there are still a fairly large number of recordings around (see, for example, p. 22, for a swathe of middle-period works). One is always reading (as here) that the operas have been unjustly neglected. Have they? There have been performances, and they were all recorded thanks to Erik Smith's enthusiasm at Philips and collaboration with the European Broadcasting Union. Other revivals (Monteverdi, Handel, Janacek) have succeeded: perhaps musicologists should take more seriously the failure of Haydn with the general public and try to explain why Haydn's operas don't work, despite the fact that he had much more hands-on experience of the operatic world than Mozart. Jessica Waldoff's essay on *La vera costanza* is still of great interest, but instead of arguing how good it is, she should be asking what is wrong with it.

I was slightly disappointed by James Webster's 'Haydn's sacred vocal music and the ethics of salvation', whose title promises something more fundamental than he delivers, and it is disappointing to find him dropping into jargon by the third word ('narratives') of his contribution on post-*Sturm und Drang* symphonies: have they been misjudged, or is the successful revival of those from c.1770 and the neglect of those of the following decade comparable to the modern failure of the operas, curiously mostly written in the same period? Mark Evan Bonds has an interesting suggestion for why the c.1770 works are so innovative: they derive from what Haydn described, at the age of 72, as the undertaking of a 'complete course of composition' when he was 40, a more plausible suggestion than postulating a love affair or some connection with a future literary movement. This is not, perhaps, for the enthusiastic listener who has, say, enjoyed the OAE recording and wants to read a bit more about the composer. But anyone seriously interested in the musicological study of Haydn's music will wish to read it.

CATHOLIC BACH

J. C. Bach *Domine ad adjuvandum* for Soprano Solo, SATB Chorus (or soloists) and Orchestra... edited by Richard Charteris. PRB Productions (*Classical Music Series* 3), 1998. v + 32pp, $15.00. ISBN 1 56571 164 5

J. C. Bach *Laudate pueri* for Soprano Solo and Orchestra... edited by Richard Charteris. PRB Productions (*Classical Music Series 4)*, 1998. v + 78pp, $30.00. ISBN 1 56571 165 3

Charteris here leaps a century and a half forward from his usual repertoire. One of the lost MSS now returned to the Hamburg Staats- und Universitätsbibliothek which he catalogued in the latest issue of the *RMA Research Chronicle* is J. C. Bach's autograph score of 15 church pieces written in Italy in the late 1750s (MS ND VI 540). The problem with any setting of *Domine ad adjuvandum* (scored for 2 oboes, 2 horns and strings – no mention of bassoon and the sets only include two bass parts) is how to programme it, unless you are performing a Vespers service: perhaps as an overture. There are three movements, of which the outer two are related. Whether the 'chorus' was intended for four singers or a choir is not indicated by the source and the editor says nothing about normal practice in Milan. He falls into the protestant trap of quoting a biblical source for a catholic liturgical text, then making it worse by blind use of a liturgical index. It is hardly relevant that the text is the opening of a psalm: at Compline on Thursdays you sing the whole of the Psalm, not just the first verse. To say 'the text is suitable for Vespers' is inadequate: the text *is* from Vespers (or rather, although it begins other services, it is unlikely to receive an elaborate setting except for Vespers). Unaware of the normal text, he puzzles why the MS has *Alleluja* added at the end (he should at least have printed it, even if he did not understand it). Perhaps the newly-converted composer was not yet familiar with the liturgy. Another matter is treated oddly too: the sketchy nature of the organ stave. It is not always easy to judge from an unfigured score whether an organ is required or not, though the opening of the middle movement needs a chord. But if the MS has an organ part for the first 14 bars that is 'more skeletal' than the string-bass part, why isn't it printed? It would give some idea of what sort of simplification Bach expected an organist to make. Are there figures in the other 14 pieces in the MS, or is this and *Laudate pueri* normal in having none? Would one necessarily expect to see the organ mentioned except negatively as *organo tacet*? Bach sensibly notated the horns in D at pitch in the bass clef so that the score-reader has merely to substitute a treble clef for ease of reading. They need transposing in the parts,

but the original notation could have been retained in the score. The notation of horns and trumpets in *Laudate pueri* seems to be similar. At what octave do the horns sound?

Laudate pueri is a substantial work in seven movements for soprano solo, with pairs of flutes and oboes (presumably originally the same players) and horns and trumpets (similarly) and strings, with solo violins in one movement. It should be easier to programme, though it might not stand up to the the obvious pairing with Mozart's motet *Exsultate jubilate*, written for Milan 15 years later. (Mozart, incidentally, figures his bass.) Both editions are well produced with good and cheap parts available for sale: blame the composer for the impossible page-turns in the first movement of *Laudate pueri*.

PLAYING THE HURDY-GURDY

Doreen Muskett *Hurdy-Gurdy Method* Muskett Music, 1998. 104pp, 19.95. ISBN 0 946993 07 6

First, apologies to Doreen Muskett: she gave me a copy to review at the London Early Music Exhibition last September and it has only just emerged from a pile of music. It was first published in 1978 and this is its third edition; there is also a French version published in 1985. The hurdy-gurdy is an instrument with a long history, which seems on the whole to belong more to the world of folk music than to court and church, although evidence for its medieval use comes through religious and courtly sources. Its popularity in the 18th century was precisely because of its rustic associations. It survives chiefly in France, and has spread or been revived in many other places. There are three notated repertoires in which one is likely to encounter it: medieval dances, English country dances and French roccoceries, and it often is heard in more folksy approaches to early music. This tutor covers all these areas, and more besides, and, in addition to a historical introduction and instructions, it contains a wide-ranging anthology of the music. If you want to play the hurdy-gurdy, this is a good place to start: there is a list of makers if you haven't yet chosen an instrument.
Muskett Music, The Old Mill, Duntish, Dorchester, Dorset, DT2 7DR. e-mail hurdyplay@aol.com

AAM

Sir John Hawkins *An account of the institution and progress of the Academy of Ancient Music With a comparative view of the music of the past and present times, 1770* with an introduction by Christopher Hogwood. Cambridge: The Academy of Ancient Music, 1998. [xiv] + 24 + [4] pp.
£10.00 from Rosemary Dooley

This came as a pleasant bonus with the Christmas card from Christopher Hogwood. The 1770 anonymous account by Hawkins, which he incorporated into his *General History of Music*, is here reprinted in facsimile with an introduction, which adds some dates to his rather vague chronology and some explanatory notes. Two programmes are printed, from 1734 and 1791, both interesting for the range of music which they include. The former includes three motets by Palestrina, one by Victoria, an anonymous *Senex puerum portabat* from Pepusch's library and Carissimi's *The Judgment of Solomon*, while the latter has an excerpt from the same Carissimi work, madrigals by Gibbons (no prizes for guessing which) & Converso (Conversi's *Sola soletta* from Watson's *Italian Madrigals English'd* of 1590), and Dido's lament addressed to Anna, not Belinda. Several Handel excerpts appear in 1791, none in 1734. The rather scanty documentation of the Academy should perhaps be a lesson to modern ensembles to document their history more carefully than did the original AAM.

Robert Carver (1487/8 – c.1568) at Scone and Stirling

Roger Bowers

There is much of interest in D.J. Ross's article 'New roots for a Scottish master?' (*Early Music Review* 46 (December, 1998), pp. 8-10), but it seems possible that its author is making of Robert Carver's date of birth, and the consequent chronology of his works, rather more of a problem than perhaps there really is. Once it is recalled that each year *anno domini* began on 25 March and ended on the 24 March next following, the following calculations can be made. In an attempt to clarify the numbers, dates Old Style are given in *italics*, dates New Style in roman.

The note appended in the 'Carver Choirbook' to the mass *Pater creator omnium* states that it was composed in *1546*, in Carver's 59th year of life (that is, when aged 58) and his 43rd year in religion. This indicates that the composer was born in *1487* or *1488*, and 'entered religion' — that is, took his final vows as a canon of the Augustinian order – before the end of *1504*, when in his 16th year. This is consistent with his occurrence, as legatee of his uncle's will, as already a canon of Scone Abbey on 31 March 1505. Again, according to a note in the 'Carver Choirbook' he composed his mass *Dum sacrum mysterium* in the 22nd year of his life and the 6th year of his entry into religion. This confirms that he was in his 16th year when he took his vows, and according to the data already given the year of composition should appear as either *1508* or *1509*. The date given is actually m°v^{c}xi°ij *(1513)*, but, as has often been noted, this date stands over an erasure. It appears that the date which is now to be found is a later and deliberately adjusted inscription originally intended to read m°v^{c}viij *(1508)*;[1] this latter date exhibits consistency with those already considered.

In *1508*, that is, the composer was in his 22nd year, and therefore was born at some point between 25 March 1486 and 24 March 1488. In *1546* he was in his 59th year, and so was born between 25 March 1487 and 24 March 1489. Reconciliation of these data show that Carver's date of birth fell between 25 March 1487 and 24 March 1488. His admission to Scone Abbey as a novice appears to have taken place when he was about 13 or 14 years old, and he took his vows as a canon of the Augustinian order in *1502* or *1503*, being his 16th year. The mass *Pater creator omnium* was indeed composed in *1546*; at least the commencement of the composition of the mass *Dum sacrum mysterium* may be dated to *1508*.

It may be added that although it was unusual (even uncanonical) for any youth to take the final vows of entry to a religious order at an age so young as 15, it was not unknown among the Augustinians. A close comparison may be made with Thomas Solmes who, from being a singing-boy of the Lady Chapel choir of the abbey of St Osyth at Chich (Essex), took his vows as a canon of the abbey at the age of 13 in about 1525.[2] It may also be added that as a member of a religious order Carver was barred from personal ownership of landed property. He was entitled to accept his uncle's bequest in 1505 (minority was no bar to inheritance), but would have been obliged to arrange for its immediate disposal by gift or sale – which Ross suggests was indeed its fate.

It may be possible also to clarify some earlier efforts at the identification of the environment which provided Carver with a working milieu during most of his adult life. In the Carver Choirbook the composer is identified as 'Robert Carver alias Arnat'. He was Scotland's principal composer of sacred music, and there can be little doubt but that he is to be identified with the Robert Arnat who occurs in 1543 and 1551 as a canon of the collegiate church of St. Michael in Stirling, which, under its designation as 'the Chapel Royal', was Scotland's principal centre for the performance of sacred music. However, inscriptions in the Choirbook also identify the composer as a canon of the Augustinian abbey of Scone, near Perth, and this designation appears to present a problem, since ostensibly status as a professed canon of a monastery of the Augustinian order and possession of a canonry and prebend in a secular collegiate church would appear to be incompatible in the same person. Nevertheless, it is possible to show both how Carver may have obtained his alias as Arnat, and how an Augustinian could have spent the greater part of his career as a working member of the choir of a secular collegiate church elsewhere.

Upon his reception into the Augustinian order of canons Carver gained an opportunity to acquire an alternative surname. It was common for a man newly admitted to a religious order to symbolise his departure from the secular world by discarding his patronymic surname and adopting in its place a 'convenience' surname for use thereafter. Most commonly the neophyte's choice fell on the name of his town or village of birth or up-bringing. By around 1500, however, there had lately arisen two alternative (if still uncommon) practices: one was to retain the patronymic, and the other was to choose instead the name of a favourite saint whom the neophyte wished to be his special patron. When the youth thitherto known as Robert Carver took his vows in *1502* or *1503*, therefore, it was open to him to take, immediately or presently, a new or alternative surname. Four times in the Carver Choirbook the composer is identified as 'Robert Carver *alias* (or *vel*) arnat'. To the best of my knowledge, 'Arnat' does not occur as a place-name; Carver's alias is therefore not a conventional toponymic. Indeed, although I know of no other directly comparable case, it seems entirely likely that an ambitious and suitably grateful young religious would seek to be known by neither his birth-place nor a favourite saint, but by the surname of some patron who enjoyed high office in the Church and had conspicuously made it his business to foster the young man's talents and further his career. Almost certainly the alias records the name of just such a patron whose influence had been instrumental in obtaining for Carver his opportunities to thrive as a musician and composer.

Such assistance would have been of the greatest importance, for it would certainly have been possible for an Augustinian canon who enjoyed suitably potent patronage to seek and be granted leave of absence from his home monastery to work as a musician elsewhere in ecclesiastical life, if his own religious house was unable to give him opportunities commensurate with the talent he exhibited. A parallel case is offered by the example of Walter Braytoft, whose status as an Augustinian canon (from somewhere in Lincolnshire) did not in any way prevent him from being employed as Master of the Lady Chapel choir at Westminster Abbey (a Benedictine house) from 1388 to 1395, and as Master of the Choristers at Lincoln Cathedral from 1395 to c. 1408.[3] It would therefore have been perfectly possible for Carver – provided he enjoyed the active support of a patron sufficiently influential – to work away from Scone Abbey (while yet remaining a canon of that house, as is repeatedly asserted in the attribution of his works) for much of his adult life. It appears from Ross's article that Carver's signature occurs on Abbey documents only from 1544 and onwards;[4] this strongly suggests that as he approached his later 50s he returned to the cloistered world of Scone in semi-retirement from a career which thitherto had indeed been conducted largely in the secular world beyond and distant from the precinct wall. He could well have been working away from the abbey since as early as 1508, provided only that his new environment was sufficiently prestigious to be able to tempt the abbot and convent to release their highly talented member to it, and also to be the locale of a patron suitably potent to be able to place such temptation in their way.

There is, indeed, every reason to agree with the suggestion often made that the patron concerned, to whom Carver owed all his advancement, was David Arnot (c.1470-1536),[5] a cleric who stood particularly high in the personal favour of James IV. From 1497 onward Arnot was in receipt of a string of benefices conferred by the king, including the

archdeaconry of Lothian (1498), the provostry of Bothwell collegiate church, and the abbacy *in commendam* of Cambuskenneth (1503). In 1508 James IV appointed him both Bishop of Galloway (Whithorn) and Dean of the royal collegiate church (conventionally, though rather misleadingly, called 'the Chapel Royal') of St Mary and St Michael located in Stirling Castle.[6] Indeed, one of Arnot's most particular services to James IV concerned the king's creation in 1501-3 of this brand-new foundation, established in the principal chapel of the royal castle of Stirling (lying some 30 miles from Scone). It was an opulent foundation constituted ultimately (1503) for a dean and six dignitaries, with ten other canons, ten minor canons (*pauciores canonici*) and six boy choristers; all were required to be *in cantu periti* (skilled in music).[7] Patently modelled on the example offered by St George's Chapel in Windsor Castle, England, it served a corresponding role as the principal religious and choral foundation of the Stewart kings.

It was to his trusted servant David Arnot that the king committed in 1501 the task of obtaining possession of the properties designated to be the endowment of St Michael's collegiate church, and of implementing the creation of the college. Moreover, his colleague in this work was to be none other than James Abercrombie, abbot of Scone.[8] Their task was not completed for some years, and in every likelihood it was the resulting association of these two men that provided the conduit through which the talents of the youthful Robert Carver of Scone Abbey were brought to Arnot's attention for future promotion. (There is, it must be stressed, absolutely no need whatever to posit a relationship of such propinquity as that of illegitimate child.) It was in gratitude to his sponsor, and as an advertisement and perhaps a boast of the potency of the patronage on which he could rely, that Carver adopted the alias of Arnat thenceforth.

It is thus entirely consistent with all these premises to suggest that the man named Robert Arnat who in 1543 and again in 1551 occurs as a member of the choral body of St Michael's collegiate church, Stirling, is to be identified with Robert Carver alias Arnat, composer. On 13 July 1543 this Robert Arnat was collated to the full canonry and prebend of Ayr VI established in the college,[9] and it may be concluded that prior to his promotion to this benefice he had been one of the ten minor canons of the choir (and may even have served a period as 'Master of the Bairns'). Indeed, he may well have worked there for 35 years; his patron David Arnot was appointed dean of St Michael's in 1508, and that probably was the moment at which he was able to obtain for his youthful protégé an appointment there as a minor canon. The latter's composition in that year of at least part of the monumental ten-part mass *Dum sacrum mysterium*, a mass for the feast of the college's patron saint, St Michael, may have served either as a means of advertising his suitability for such an appointment, or as a thank-offering for his having achieved it. Indeed, it is hard to think of any foundation in Scotland other than this royal chapel in Stirling which could have found the resources to perform works in 10 and 19 parts. Carver's collation to a full canonry in 1543 will have been conferred not only as due recognition for some 35 years of work at the college, but also as an honourable and sinecure source of income to serve as a pension in his retirement. It also provided him with a residence inside or in the vicinity of Stirling Castle which, *in absentia*, he could either retain as lodging for return visits to the collegiate church on special occasions for which he had composed the music, or rent out in order further to increase his income.

It should be added here that it is not possible for the composer, who was a priest and member of a religious order, to be identified with the Robert Arnat who from 1516 to 1550 occurs in the borough and parish church records as a townsman of Stirling in frequent occupation of high civic office;[10] that must have been a different individual with the same name. Indeed, any association which the composer enjoyed with the parish church of Stirling was manifestly very slight, and not likely to have had any musical content.

I have to acknowledge that these observations represent no more than a process of 'thinking aloud'; I have not studied any of the documents concerned, and am relying entirely on a small selection of secondary sources. That *caveat* notwithstanding, I would still propose that Carver was born between 25 March 1487 and 24 March 1488, entered Scone Abbey as a novice at about the age of 13 or 14, and took his vows as a canon of the Abbey some time before 24 March 1504, when in his 16th year. Of his family, we know as yet only that he had a maternal uncle, Andrew Gray, who was a more than usually wealthy chantry priest of the parish church of St Nicholas, Aberdeen.[11] The composer may well have spent most of his adult working life from about 1508 to 1543/4 as a member of the choir of the royal collegiate chapel of St Mary and St Michael in Stirling Castle, almost certainly as one of the minor canons, returning to the more relaxed existence of the cloister at Scone only as he reached his later 50s. According to Ross,[12] he is last encountered in 1568; then aged around 80, he is likely to have died soon after.

1. For details, see I. Woods 'Towards a biography of Robert Carvor', *Music Review*, 49 (1988), pp. 84-5. It seems that the most likely explanation for these successive changes of date is Carver's composition of so complex a work by instalments.
2. R. Bowers, 'The almonry schools of the English monasteries, c.1265-1540', in *Monasteries and society in medieval England*, ed. B. Thompson, Harlaxton Medieval Studies, vi (Stamford, 1998), pp. 85-6.
3. R. Bowers, 'Liturgy and music to 1640', in *A History of Lincoln Minster*, ed. D. Owen (Cambridge, 1994), p. 55.
4. Also Woods, 'Towards a biography of Robert Carvor', p. 96.
5. E.g. K. Elliott, 'The Carver Choirbook', *Music and Letters*, 41 (1960), p. 356.
6. *Fasti Ecclesiae Scoticanae Medii Aevi*, ed. D. E. R. Watt (Edinburgh, 1969), pp. 132, 313, 336, 345; J. Dowden, *The bishops of Scotland* (Glasgow, 1912), pp. 371-2. Although occasionally identified as 'Chapel Royal' in vernacular documents, St Michael's was really a *capella regia* – a royal chapel. It bore no resemblance to the Chapel Royal in such countries as England or France, Castile or Naples, for unlike these it was not in any sense a peripatetic department of the royal household. Rather, it was a straightforward collegiate church, wholly unconnected to the household and enjoying both a fixed site for its chapel and collegiate accommodation and its own independent endowments and economy.
7. C. Rogers, *History of the Chapel Royal of Scotland* (Edinburgh, 1882), pp. 3, 7, 26-7, 55-6, cxxxi-cxxxiii; I. B. Cowan and D. Easson, *Medieval religious houses: Scotland* (London, 1976), pp. 226-7.
8. Rogers, *History of the Chapel Royal of Scotland*, pp. 1-18.
9. Woods, 'Towards a biography of Robert Carvor', p. 88.
10. *Ibid.*, pp. 89-101. 11. Ross, *EMR* 46, pp. 8-9.
12. D. J. Ross, *Musick Fyne: Robert Carver and the art of music in sixteenth-century Scotland* (Edinburgh, 1993), p. 5.

PLEASE PLUCK PROPERLY

ANTHONY HICKS

My remarks on the use of continuo instruments in a review of Peter Holman's new CD of music associated with Handel's period in Hamburg (*EMR* 46, p 23) have drawn responses from Anthony Rowland-Jones and from Peter himself (EMR 47, pp. 15 and 32). In reply, I would first say that I am sorry Peter regards my comments as extreme. *EMR* sensibly demands brevity for its CD reviews, predicating a style in which points are made pithily and (one hopes) strikingly. I like to think that the sophisticated readers of this journal allow for any consequent over-simplification.

My comment that 'I know no evidence for hand-plucked instruments in this music' was meant to be precise. The score of *Almira*, and the scores of the overture to *Rodrigo* and of the opera (I mention these separately, since it is arguable that the overture was not originally written for the opera) have references to *cembalo* and *cembali* on their bass lines, but to no other chord-playing instrument. There is no indication of chord-playing instruments in the surviving scores of the other music recorded. I did, however, add that 'quote one could reasonably argue for one theorbo or archlute on the bass line', hoping to indicate thereby that I was aware of the broader evidence for such instruments on continuo, including the well-known illustration of the production of Lotti's *Teofane* at Dresden in 1719. Anthony Rowland-Jones's reminder was therefore unnecessary, though the reproduction of the pictorial detail happily added visual variety to the letters page of *EMR*. My specific objection was to the use of guitars, a sound I believe to have been introduced into the standard baroque orchestra no earlier than the present decade. (By 'orchestra' I mean an ensemble based on a string group with several instruments to a part.) Mr Rowland-Jones will have gathered that Peter, as musical director, rightly accepts responsibility for the recorded sound, though I think the engineers deserve some credit for the forwardness of the guitars in the reprise of one of the *Florindo* Allemandes on track 23.

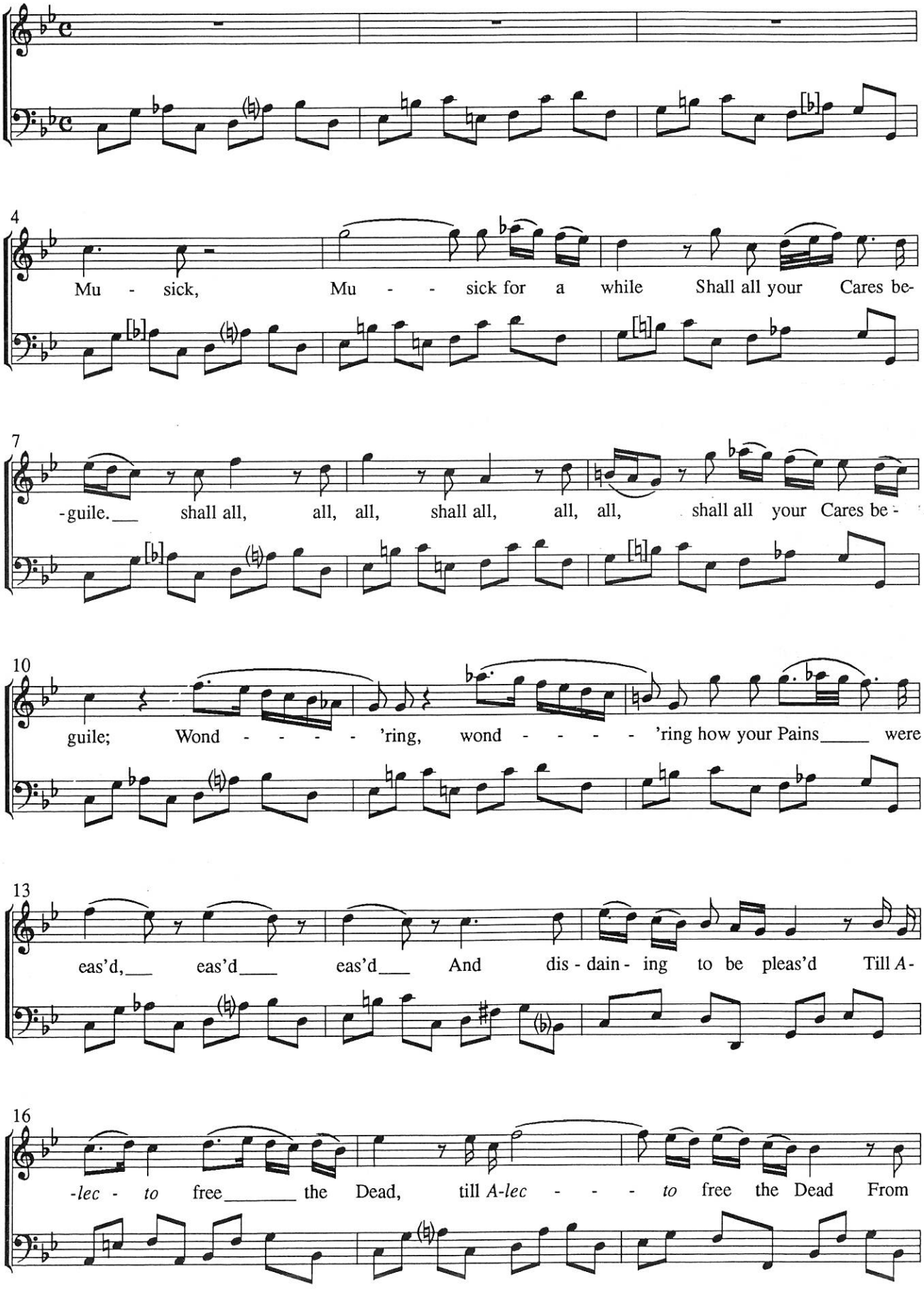
The evidence for continuo instrumentation in the Hamburg opera of Handel's time is not as thin as Peter (and the author of the relevant chapter in *The Cambridge Companion to Handel*) implies. It is assembled with what seems to me admirable thoroughness in Andrew McCredie's dissertation *Instrumentarium and Instrumentation in the North German Baroque Opera* (U. of Hamburg, 1964), based on a detailed examination of the surviving scores of operas produced in Hamburg and several other German centres over the period 1680-1740, as well as theoretical treatises. Continuo instrumentation can be inferred from the occasional specification of instruments on bass lines, and the occasional appearance of solo passages for instruments normally used for continuo. It is clear from McCredie's survey that the standard chord-playing instruments in early German opera were two harpsichords and a single archlute or theorbo – exactly the combination used (as Peter mentions) in Handel's London operas and recommended by Quantz. (The example of the Dresden *Teofane* is a mild variant of this norm.) I do not know of a comparable survey of the sources of Italian opera of the period (I'd be delighted to hear of one), but my limited acquaintance with such sources suggests that the picture was no different. Guitars are never mentioned, and the only reference to them in Peter's largely irrelevant string of examples is in the flippant remark by Roger North (which does not seem to be aimed at orchestral music).

The fact that a substantial body of evidence verifying the presence of harpsichords and hand-plucked *bass* instruments in baroque opera orchestras supplies no reference to guitars is surely good reason to suppose that guitars were not used in such a context. That seems to me to make musical sense. The guitar is wonderfully self-sufficient for solos and for accompaniments, but it is not a bass instrument and can give no significant support to an orchestral bass line. When strummed, its sound is quite alien to anything else going on in the orchestra. The references to guitars in the *Calisto* masque and in *Dido* imply that they are unaccompanied (apart from the castanets), and the two rubrics in the *Dido* wordbook associated with the performance in Priest's school (the second is 'Gitter Ground a Dance') indicate that the guitars played simply for the unscored dances. There is nothing to suggest they were part of the consort playing Purcell' s notated score.

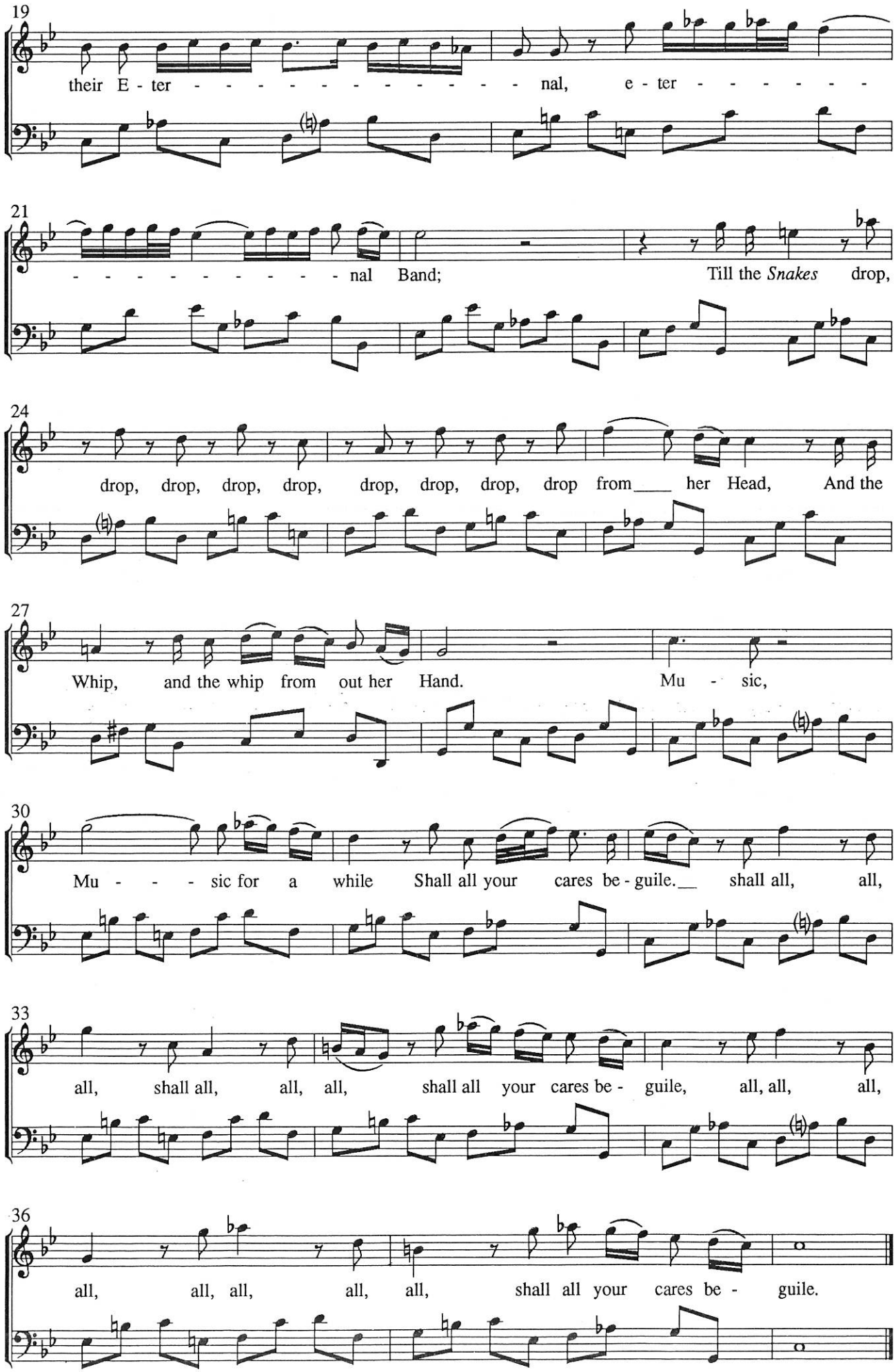
Peter touches on wider issues, invoking (I think regrettably) the supposed academic/practical divide. Since Peter knows that I am not, and never have been, an academic, I take it he is not referring to me when he speaks of academics sitting on the fence – especially as he has just accused me of being extreme in my views. No, I would not have wanted him to use just a single harpsichord for Handel's Hamburg and early Italian music. I would have liked him to use two harpsichords and an archlute in accordance with the evidence. I would have liked him to vary the continuo sound by sometimes having just a harpsichord, sometimes just an archlute, sometimes both and sometimes (notably in the dances scored in four parts) neither. I would have liked those instruments to do what continuo instruments are supposed to do: first, to play the bass line, and secondly to play (usually, but not always) the appropriate chords. I'm afraid I do think my objection to the guitar descants in the sarabandes is more than a matter of taste. They are the equivalent of Gounod's melodic addition to Bach's best-known C major prelude: charming, but transforming the original into a new, collaborative creation. *cont. on p. 14*

Purcell – Music for a while (Z. 583/2)

Original pitch and key



For notes, see p. 14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24
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27
Whip, and the whip from out her Hand. Mu - sic,
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Mu - - - sic for a while Shall all your cares be - guile.__ shall all, all,
33
all, shall all, all, all, shall all your cares be - guile, all, all, all,
36
all, all, all, all, all, shall all your cares be - guile.

I do not find Peter's specific reasons for using guitars very convincing. Maybe the guitar was fashionable in Europe around 1700, but that is no reason to suppose it was used as an orchestral continuo instrument. The piano was very popular in the Victorian era, but rarely appears in 19th-century orchestral scores except as a solo instrument in concertos. The notion of continuo instrumentation in baroque opera being influenced by the supposed locality of the action is, I submit, pure fantasy. Were the creators of *Dido and Aeneas* at all conscious of its 'North African' setting? I have not been to Tunisia, but I gather 'musical groves', 'cool shady fountains' and 'quote mountain oaks' are not notable features of the landscape. Would Peter add a wee skirl o' the pipes to the Musettes in an all-Scottish production of Handel's *Ariodante*? Besides, Peter does not apply his 'local colour' principle logically. If the *Almira* dances have guitars because the story is set in Spain, why do the dances attributed to *Florindo* and *Daphne* (set in mythical Thessaly) also have them? If Peter believes the overture associated with *Rodrigo* originated as an orchestral suite composed in Hamburg, why should it take on the Spanish trappings of the opera? And if guitars have a special association with sarabandes, should they not be reserved to give a characteristic colour to just those particular dances? If anything, the 'local colour' principle should have encouraged Peter to use the guitars discriminately, creating variety of sound between the different suites as well as within them, but (except in the few blissful movements for solo winds) they are hardly ever silent.

I am sure Peter is right about profound changes in continuo usage around 1700. (I would say the 1690s.) Around that time composers came to regard the actual blend of instrumental sound in the orchestra as a significant element of their music, and they began to specify instrumentation with increasing exactitude. The sound made by the continuo instruments soon became irrelevant and eventually was not wanted. However, to speak of 'monochrome' continuo in the Handelian period is misleading and demeaning. A combination of two harpsichords and archlute (including silence from any or all of them) allows for considerable variety of colour, especially in recitative. For me, Handel (with the composers who were his most important early influences, Reinhard Keiser and Giovanni Bononcini) is clearly on the 'early modern' side of the continuo divide. If it were not so, the divide would be found within his work, and I cannot see it. A composer who in 1708 can mark an instrumental line *tutti flauti e un oboe sordo* (in *La Resurrezione*) knows precisely what sounds he wants his orchestra to make. There are several passages in *Almira* (for example, the blend of recorders and viola in Osman's aria 'Sprich vor mir ein süsses Wort') which show that this awareness of instrumentation was developed before his journey to Italy. In my view, the written instrumental lines define the sound of a Handel score, even if the scoring is only treble and bass. The chord-playing instruments should give body to the sound and fill the harmony when there are less than four written parts, but should not draw attention to themselves. If they do, the music becomes 'arranged'.

All this fuss over a few dances, I hear someone saying. But the question of what continuo instruments to use (and when and what they should play) applies very broadly. It is not just that hand-plucked instruments are over-used in modern performances of mid-18th century music (usually, I suspect, for economy and convenience, lutenists taking up less room than harpsichords and being able to carry and tune their own instruments). There is a whole school of thought (with which I had not previously thought to associate Peter) prepared to argue that the absence of instrumental specification on continuo parts is a licence to do anything. Of course, musicians can indeed 'do anything' if the result is compelling music making (and there is a lot of that on Peter's disc). However, if they give an impression to their audiences that they are recreating the sounds anticipated by the composer (and use of period instruments invariably carries that implication) they are guilty of a little *inganno felice* when they exceed the bounds of the available evidence.

Two questions:
For how long did the sarabande retain its connections with Spain and the guitar? (Are there connotations to Lascia ch'io pianga *that we miss?)*
Just as organo *on a printed partbook of Vivaldi seems to embrace other continuo instruments, is there evidence that* cembalo *in a score by Handel is also used in a more general sense?* CB

Purcell *Music for a while*
(see pp. 12-13)

This song comes from a group of three pieces contributed by Purcell to the tragedy *Oedipus* by John Dryden and Nathaniel Lee. The play was first performed in 1678, but Purcell's music was probably written for a revival in the early 1690s, perhaps 1692. It occurs in a scene in which a priest, singing with 'such sounds as Hell ne'er heard since Orpheus brib'd the Shades', charms the former king Laius (whom Oedipus had killed, unaware who he was, at a place where three roads meet).

There are two major sources, British Library Add. 31452, an early-18th-century MS of the Music for *Oedipus*, and *Orpheus Britannicus* II (1702). This edition follows the latter; the BL MS is very similar and supports some of the editorial accidentals in the bass. The original key is C minor with two flats: although printed in the treble clef, it is higher than the tessitura normally used for soprano parts, so is intended to be sung an octave lower by alto or high tenor; it is written in alto clef in Add. 31452. The separate King's Music edition (KM 529: £2.50 for a pair of copies) also gives transposed versions in A minor and in F minor; each copy has all three keys.

The major editorial problem is the text and rhyme in bars 22 & 28, OB has *band* and *hand*. Add 31452 has an *s* added (perhaps later) to *band*, but no change to *hand*, which makes sense but spoils the rhyme unless Alecto's whip is wielded by two hands. Some editions fail to preserve the rhyme. The flattening of the fourth note of bar 19 found in some editions occurs only in late sources. The beaming of the bass in pairs has been retained from *Orpheus Britannicus*; but however it is notated, the musical pattern is a series of adjacent pairs of notes, the single line being a conflation of two imitative parts.

Clifford Bartlett, Feb. 1999

LONDON CONCERTS

Andrew Benson-Wilson

The early 18th century was one of those periods in European musical history when the issue of cultural identity rose to the surface, notably in the spreading influence of Italian music and the defence of indigenous French, German and English styles. Not for the first time, Amsterdam took on the role of cultural melting pot, notably through the publication of Italian music which then disseminated throughout Europe. One such was Vivaldi's collection of concertos, *L'estro armonico*, which was published in 1711 and quickly found its way to Weimar, where Bach transcribed six of them for keyboard. Four of the five *L'estro armonico* concertos played by The English Concert to a packed Wigmore Hall (12 Jan) had undergone the Bach treatment. Although only one of the concertos was played in a Bach transcription, this concert had a distinctly Germanic feel to it. In England we are used to hearing Vivaldi portrayed as light and frothy, good for 'popular classics' concerts where speed or quirky instrumental colour predominate. But Pinnock's Vivaldi had guts. His solo harpsichord performance of Concerto 9 in Bach's arrangement was a good example, with grandly rhetorical opening gestures, unembarrassed application of the brakes at cadences, and the driven and percussive energy of the final Allegro. This was Bach portraying Vivaldi as an impassioned young man, rather than the purveyor of wimpish amusement for Venetian tourists. But curiously, in the one piece that could have been composed by Bach himself (the secular cantata for bass and harpsichord, *Amore traditore*), it was the stylistic heavy-handedness than convinced me that Bach was not the composer. This was despite the rich and vibrant voice of Matthew Hargreaves (displaying commendable consistency of tone in this piece and Marcello's Psalm 42 from his *Estro poetico-armonico*), and Pinnock's stirring playing of the busy but predictably repetitious accompaniment. An enlightening evening, even though the stylish playing was marred by poor intonation, particularly from the violins.

Some of the most magical moments in Mozart comé from that unique blending of tone colour and musical texture, so plaintively described by Salieri in *Amadeus*. The Hanover Band's concert of chamber works for oboe, horn and basset clarinet (Wigmore Hall, 19 Jan) brought us closer to Mozart's mellifluous and often exotic sound world with performances of the quartets K370 (oboe), K581 (basset clarinet) and the horn quintet K407. Colin Lawson's well written programme notes outlined how Mozart's luminous textures are revealed by the use of period instruments and how vibrancy is imparted to performance by close attention to small-scale matters of detail and articulation. The three wind instruments couldn't have been more different. The oboe (played by Frank de Bruine) seemed to change tone and timbre every few notes, from a comb-and-paper edge in the lower register to honeyed upper tones. The natural horn seemed only partly house-trained, despite the best efforts of Gavin Edwards (substituting for an indisposed Anthony Halstead) to control its plumbing. Only the warm blackcurrant tones of the basset clarinet achieved the consistency of tone over its range that was to become the hallmark of later instruments, despite its bizarre double-cranked appearance. The three soloists were on top form, although the supporting string offered some poor intonation, especially the lead violin.

Robert Levin, director and solo fortepianist with The Orchestra of the Age of Enlightenment in their Mozart concert (Queen Elizabeth Hall, 21 Jan), conducted the opening symphony (39) like a puppet suspended from his pelvic hinge. It was only after seeing him play the fortepiano that I saw the basis for his quirky posture. He conducted as he played, with his hands leaping from the (non-existent) keyboard, lifting away from the beat, rather than leaning into it, the gestures coming after the event. Having given us time to absorb the rear view, he then turned to face the audience, gathering the orchestra round him like a mother hen, for two Piano Concertos (K. 491 & 503). Was I being terribly English in finding his bizarre range of applied facial contortions rather over the top? I had rather expected to find the performance uninspiring with my eyes closed, but it wasn't. Far from reducing the hard-bitten band members to tears of derision, they seemed to love it, as did most of the audience. During the opening Symphony, I had wondered if the OAE were playing on automatic pilot. If they were, they did it supremely well, for these were magical performances. Levin is famous for his improvised cadenzas [see his interview with *CB* in *EMR* 3], and has refined this art to such an extent that it is not easy to believe that these polished, inventive and fluent examples really were improvised. And, of course, the use of Mozartian instruments, notably the fortepiano and the brilliantly played woodwind, opens up whole new vistas in the music.

Young groups are understandably keen to collect rave reviews early in their careers, and invitations to review are usually accepted sympathetically. They also need the experience of exposure to the public as they make that alarmingly large leap from excellence in rehearsal to excellence under the public gaze. The Lute Society was admirable in giving a platform to The Farinelli Ensemble (23 Jan), a young group directed by Christopher Hirst with the unusual combination of male soprano, violin, lute and violoncello. Their fascinating programme of 18th-century music included rarely heard works by Karl Kohaut and Wilhemine von Bayreuth. Kohaut was of Czech origin, but was musically prominent in Vienna. His charming Trietto in F was an example of the lute trio, where the lute more or less takes

the place of the piano in providing a counter-melodic line to the violin as well as building on the harmonies implied by the cello. Wilhemine was the sister of Frederick the Great, so was not without the time and wherewithal to express her musical talents, through production of many operas at the Bayreuth court. The recent discovery of her opera *Argenore* has revealed a composer of some originality. The male soprano, Craig Faulkner, gave a nervous but sensitive rendering of the lament 'Non ti lignar o Dio'. Unlike Angelo Manzotti, reviewed last month, Faulkner has a clear soprano rather than mezzo voice – and, of course, neither singers are countertenors. He avoids any apparent break in register, although his lower notes suffer in volume and tone colour. He also got dangerously close to his upper limit on occasions. The violinist suffered from unsteady intonation although, unlike some others this month, she had the excuse of inexperience. The balance of the group was not helped by their physical layout – the violinist stood throughout, even though she was taller and frequently louder than the singer standing next to her (who was slightly obscured by her music stand). They are by no means the only group not to have grasped the fact that, if the stage is not high enough for all the instruments to be seen by the audience, either the lay-out or volume needs to be changed to achieve balance. As The Farinelli Ensemble start out on the arduous road towards achieving the standard expected on the professional stage, they will learn a lot from the experience of concerts like this.

The new season of the South Bank Early Music Series kicked off with the American lutenist, Paul O'Dette, (28 Jan) and a concert of music from the early 16th century for vihuela, and later baroque guitar music by Santiago de Murcia. He opened with Alonso Mudarra's arrestingly inventive *Fantasia que contrahaze la harpe en la manera de Luduvico* with its echoes and cross-rhythms. Although beauty of tone and delicacy of touch were all too apparent during the first half, the pieces suffered from the omission of the expected proliferation of ornaments so clearly set forth in Spanish instrumental tutors of the time – an omission also found in most performances of Spanish organ and keyboard music of the period. O'Dette mentioned in his notes that this Spanish practice is rarely applied by today's players, but it was a shame that he didn't provide us with one example of the elaborate *redobles, quiebros* etc that players of the day would have implicitly understood. The music and playing of Mudarra in the second half was dazzling.

Robin Blaze is fast becoming Britain's answer to Andreas Scholl. The boyish young countertenor appeared at the Wigmore Hall with the excellent viol group Concordia (29 Jan) in a programme exploring the magical and mystical world of England in the years around 1600. The aristocratic poets, Sir Philip Sydney and Sir Edward Dyer, held prominent positions in courtly cultural life, and Byrd's setting of Dyer's elegy for Sydney concluded the first half. Blaze sang with a clear and vibrant purity. He has a naturally relaxed stage manner and dealt comfortably with the often tortured texts of this melancholic age (he introduced Danyel's *Can doleful notes* with the words 'Those who like their music miserable are in for a rare treat.'). He carefully avoided the pitfall of excess, relying on subtlety of vocal inflection and empathetic use of vibrato for emotional effect. But in focusing on the broad sweep of the musical line, he occasionally missed the subtle inflection or enunciation of individual words, turning, for example '..opinions all' into 'opinionzall' and phrasing across the punctuation of the poignant conclusion of Dyer's elegy 'Thou dead dost live, thy Dyer, living, dieth'. But this was singing of emotional depth from a singer to watch out for. Concordia play with energy and intensity, but avoid the jarred intonation that can result from pushing a viol too far. The evening opened splendidly with their playing of *Semper Dowland semper dolens*. The carefully-placed pauses at the end of each section grabbed the audience's attention – and it was held throughout the evening. Their lute player, Elizabeth Kenny, was outstanding in consort and solo accompaniment, particularly in Danyel's doleful notes. An excellent concert by some extremely talented musicians.

It is all too easy for Londoners to forget the wealth of musical talent that lurks in the provinces. This was evidenced by the visit to St John's, Smith Square of Ex Cathedra (30 Jan), the West Midlands supergroup, directed by Jeffrey Skidmore. The programme was built around an unfamiliar work to me, the extraordinary 'Earthquake Mass' of Antoine Brumel, a pupil of Josquin and contemporary of Lassus (who supervised and sang in the performance of this Mass at the Bavarian Court, leaving the only known source). It is in 12 parts, and demands some remarkably agile singing. Despite his French and Italian links, there was something Spanish about this piece. The jauntily articulated syncopations and punchy rhythmic motifs were sung with panache by the 45 singers (similar to the number of singers used by Lassus). The exuberance of Brumel was contrasted with the stricter counterpoint of Josquin's *Ave Maria* and his moving lament for Ockeghem, 'Nymphes des Bois' (sung by the smaller Ex Cathedra Consort), and two impressive modern works by the Swedish composer Thomas Jennefelt (part of a commission of 'The Great O Antiphons' for the year 2000). A proper review of these pieces will probably need to wait for an Early Music Review in the year 2300, but the musical language was strikingly similar to that of Brumel. Despite such an imaginative programme, I guess many of the audience had come to hear the first work – Tallis's *Spem in Alium* sung by an Ex Cathedra expanded by guest singers and former members – including some distinguished viol players, a countertenor who should go far, and a most undistinguished reviewer who only just managed to keep the number of parts to a mere 40. Others tell me that this was a superb performance... The encore repeat bought a standing ovation, not a common sight in St John's.

Four Purcell Room concerts were collected under the banner of the 'Dance 'n' Drone Festival', directed by Sara Stowe (30/31 Jan). The four groups appearing included a number of performers in common. Sara Stowe (soprano, harpsichord), Jean-Pierre Rasle (bagpipes, musette), Matthew Spring (hurdy-

gurdy, guitar), Frances Turner (violin) and Catherine Finnis (bass viol) appeared in two or more concerts. Barbara Segal and Frank Perenboom featured in dance and mime in two of the three concerts I attended. The word 'zany' appeared in the Festival's leaflets, and it certainly was. The accent was on the burlesque, and there was more than a hint of the amateur dramatic and musical society. As fun as the frolicking might have been, the musical standards were not those expected of the London professional concert hall – with the notable exception of Timothy Roberts, who played the harpsichord in the final concert.

Chalemie's programme (30 Jan) contrasted a much reduced Hamlet with the story of Pygmalion and the Missing Toes. The incidental music, on various permutations of violin, bass viol, lute, bagpipes, recorders and percussion, was by a range of composers, including Susato, Soler, De Lavaux, Purcell and Handel. Apart from the (by now predictable) problems of violin intonation, the performers seemed slightly embarrassed and ill at ease – perhaps the staging complexities of such a programme are best honed through an extended pantomime season. As with the other concerts, the short musical extracts supporting the stage action did not quite hang together – even key relations were not always as expected.

The Sunday afternoon concert featured Folies Bergères with a programme based around pastoral France in the 17th and 18th centuries, as seen from the point of view of both peasant and aristocracy. The players (of hurdy-gurdies, musette, cornemuse, recorders, violin, viola da gamba and voices) used the two sides of the stage to represent the contrasting viewpoints (and Sharon Lindo changed her violin position from chest to neck to suit). There has been an increasing interest in this repertoire in recent years, and groups like The Palladian Ensemble have issued CDs with musettes and hurdy-gurdy. Although the courtly circle relished the idea of dressing up as peasants and adopting their folk customs and music, they couldn't quite bring themselves to adopt the facial gestures required to blow a bagpipe. So they developed the musette and cornemuse, with delicate bellows tucked neatly under the arm and emphatically non-phallic chanters placed delicately across the chest. The hurdy-gurdy, by this time a hunky-looking beast of considerable size in its folk incarnation, was reduced to a lute-shaped (and often lute-derived) instrument. The research that had gone into the Folies Bergères programme was commendable but, again, the musical performance was not up to scratch. Tuning of instruments and voices continued to be a problem, and there were some all too obvious wrong entries and general awkwardness.

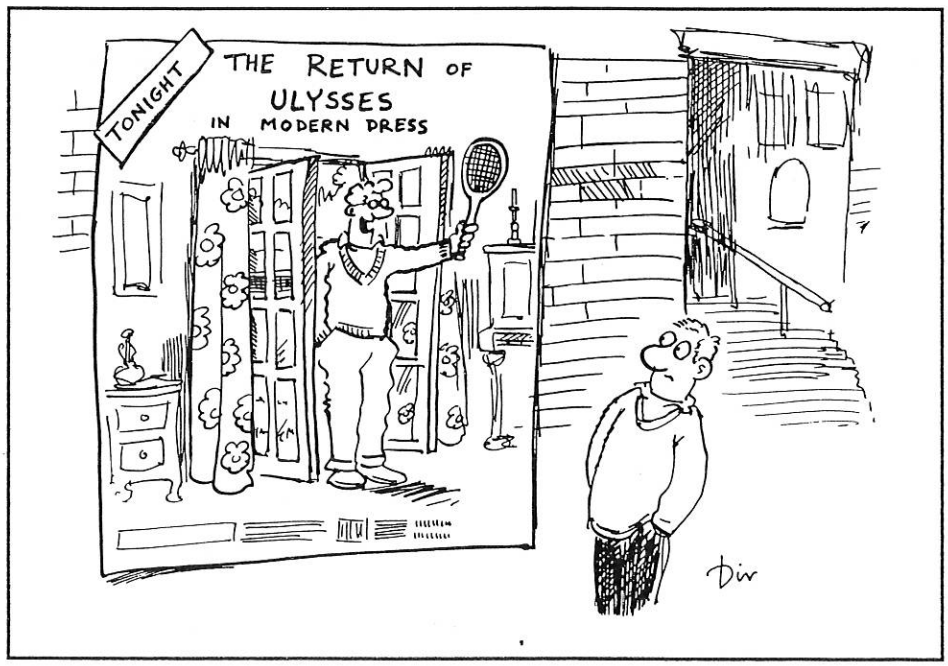
The final concert in the Festival (which by now had transmuted itself into 'Prance 'n' Moan') was by Contretemps, led by the dancers Barbara Segal and Frank Perenboom. I cannot comment on the authenticity of the dance, although I heard a moan from the seat behind about the make-up being wrong for the period. But the playing, apart from the notable exception already referred to, was again below par, although the violin and viol players looked rather more comfortable shorn of fancy dress and there was more scope for instrumental music in this concert. Timothy Roberts shone out as by far the finest musician in all three concerts. His playing of Louis Couperin's Chaconne in F, for example, was masterly in its control of resonance and projection of grandeur without unreasonable strength. He also played three of Rameau's *Pièces de Clavecin en Concert*, pieces which require the violin and bass viol to play in support: but the violinist continued this month's habit of poor intonation and the viol player studiously avoided catching the harpsichordist's eye.

CORRECTIONS

Corrections to slips in last month's CD reviews caused by incorrect editorial changes to Robert Oliver's e-mails. In the last review of p. 26, Telemann's *Kammermusik*, the second word of line 10 should be *more*, not *less*. At the end of the next page, the Trio Faronell is mis-spelt twice; also, the word after Brian Jordan in the list of places where the disc is available should be *or*, not *of*.

OPUS 111 MUSES

The first two issues of this new series in which CDs are enclosed in attractive, well-illustrated books are reviewed as books on p. 2, not with the CDs.



RECORD REVIEWS

16th-CENTURY

Dattari *Le Villanelle a tre, a quattro e a cinque voci* Fortunata Ensemble, Roberto Cascio *dir*
Tactus **TC 530401** 64' 23"

Delightful as demanded by *villanelle*, this recording is full of fun. The genre is not the most inspiring, this 1568 publication by Dattari (an Italianisation of Daktari?) contains a nice variety, 'variously pleasant, mournful and poetic', sung here by five singers who sound like a nice bunch (judging by their performances, and the fact that one of them is my friend Max Pascucci, a graduate of two CEMSS courses!) [For details of Selene's Cambridge courses this summer, see the Diary. *CB.*] Their ambition somewhat exceeds their ability: these are competent amateurs enjoying the music to the full, rather than polished professionals – especially when the tenors try to sing alto solos! But there is some lovely phrasing, and a good blend; and they don't mind making fools of themselves: listen to the soprano singing about *il naso grosso* – through her own enormous-sounding nose! The band is versatile and imaginative, a slightly eccentric broken consort dominated by sackbuts and led from the lute by Roberto Cascio. Everyone is alarmingly closely-miked, except for the poor cornettist who twiddles magnificently several miles away. Unfortunately the microphone also picks up a lot of noisy breathing. The booklet contains the words but no translations, but the listener will have no difficulty in discerning the flavour of the texts, which are delightfully conveyed by their presentation, and by the sharpness of the rhythms or the intricacies of the instrumental improvisations. *Selene Mills*

S. Ganassi – D. Ortiz *Opere complete per Viola da Gamba* Bettina Hoffman *gamba*, Modo Antiquo 64' 39"
Tactus **TC 490701**

The earliest published solo music for viola da gamba comfortably fills a disc, with a total of 38 tracks, of which the longest is less than 3 minutes. That it makes good listening will be no surprise to viol players. Diego Ortiz published his book in two versions, his native Spanish and in his adopted Italian, in Rome in 1553. It includes numerous brief examples of cadence figures (its subject is ornamentation and improvisation) and 29 *Recercadas*, some for solo bass viol, some over a tenor in long notes (*La Spagna*), some over stock renaissance harmonic progressions (which include *La Folia* and *Romanesca*), and some on four-part polyphonic songs, so there is considerable variety. The accompanying instruments here are organ, harpsichord, lute, consort of viols, sometimes including violone at 16' pitch which makes it bottom heavy. The songs (*O felice occhi miei* by Arcadelt and *Douce mémoire* by Sandrin) are sung beautifully by an all male vocal quartet. Ganassi's book predates Ortiz's by a decade. It is a technical treatise, its music more in the nature of exercises, demonstrating typical techniques, including chords, accompanying a song (example given and performed here) and the range of the bass viol, up to high e' on the treble clef. The tone of Bettina Hoffman's viol is fresh, almost raw, but not unpleasantly so. She has a slightly formulaic approach to articulation which I find modern, but her playing is deft and imaginative and the music is unfailingly enjoyable. *Robert Oliver*

Marenzio *Motetti a Due e Tre Cori* Progetto Musica, Giulio Monaco *dir* 72' 53"
Tactus **TC 551303**

Luca Marenzio's prodigious talents as a composer, honed in the writing of over 500 madrigals, are clearly on display in this sacred music, with its suavely shifting harmonies and delicate word-painting. Compiling this first major recording of the repertoire, the Italian ensemble have opted for rich textures, doubling voices and instruments, which occasionally causes muddying. Both singing and playing are generally competent and at points compelling, and although the full choir occasionally slightly undercuts the pitch, the soloists and instrumentalists are extremely effective. Particular highlights are the opening twelve-part setting of *Sacrum coelesti nos lumen* with a flamboyant contribution by Alessio Molinari on the natural trumpet, as well as *Exsurgat Deus* and the concluding *Ave maris stella*. An informative programme note, which deals with the music rather than the life of the composer, reveals among other details that three out of the five sources of his sacred music have been lost since the nineteenth century. The most exciting aspect of this recording is the continuing advance it represents in authentic performance practice in Italy. *D. James Ross*

Tromboncino *Laudi e Lamentazioni* Ensemble Les Nations 55' 47"
Tactus **TC 472001**

There are a lot of good young Italian groups who are showing us northerners what our performances of their music lacked (as the Dattari disc demonstrates). This, sadly, is not one of them, and the pieces with voices on all parts remind me too much of records of Italian choirs from earlier in the century (or, for that matter, one I caught at an early-music concert in Rome a few years ago), with a sound that seems to come from a long way inside the mouth. Ten minutes of Lamentations are about nine minutes too much, especially when this bare music is sung so much slower than the declamatory tempo it requires. Interest is aroused rather more when the *strumenti d'epoca* are involved, and the solo singing is far more effective, but not enough to make one feel that Tromboncini was as significant a composer as the frequency of his music in the Petrucci prints would suggest. *CB*

Apocalypsis 1998 Voces Æquales 57' 50"
Fono **FA 051-2**
Chant, music by Clemens non Papa, Gombert, Lassus. C. Porta & B. Sáry

This really needs to be a multi-media disc, with Dürer's fifteen engravings of 1498 flashing onto the screen as you listen. One has to work rather hard to imagine the effect from the CD-sized reproductions. A fancifully-designed second booklet gives details from them with texts and translations. Five settings are by the young Hungarian composer, Sáry Bánk (the former is the surname), and very effective they sound. The renaissance music is also well performed, with good intonation and a fine forward impetus, not feeling rushed, but with the texure sometimes sounding a bit congested. An imaginative release, well worth hearing. *CB*

Bassadanza: Music and songs from the Italian late renaissance Dante Ferrara *lutes* 61' 46"
Gargantua **GRGCD 98021**

Full marks for enterprise and imagination! This extraordinary disc is the calling card of a real Renaissance man, who appears looking roguish in suitably flamboyant Italian attire on the sleeve insert. The repertory is a wide-ranging collection of Italian songs and dances from 1517 to 1617, plus a couple of Ferrara's own compositions which are stylistically somewhere between Dalza and the Chieftains. On the plus side, this disc has more variety than one has a right to expect, a good helping of seriously unusual repertory (there are a couple of composers that I've never even heard of, and I thought I knew the lute repertory quite well), and plenty of *gioia*. Highlights include some very successful playing on orpharion and cittern and vigorously uninhibited strumming on the colascione. In fairness to our readers, I must also add that the technical standards are otherwise below what we have come to expect, with the divisions in particular having a laboured 'edge of the seat' quality. Ferrara is willing to visit the 20th century to take advantage of its multi-tracking facilities; next time he hops into his time machine will someone please ambush him and give him an electric tuner (or a least a tuning fork)? The disc was apparently recorded in several widely-spaced sessions. Ferrara is doing his best with some seriously unfriendly stringing, but nonetheless the tuning discrepancies give rise to thoughts that would do credit to Lucrezia Borgia. I wish I could recommend it more highly. *Lynda Sayce*

The Triumphs of Maximilian: Songs and Instrumental Music from 16th Century Germany Musica Antiqua of London, John Potter 60' 09"
Signum **SIGCD004**

The main composer here is Ludwig Senfl, the dominating figure of the Tenorlied repertoire but sadly under-represented on CD. There is a lot of material passing from one composer to another, and this disc includes groups based on *Fortuna desperata. Elslein/Es taget, Entlaubet ist der Walde* and *Ich stund in einem Morgen*. The title is a little misleading, since there is no Munrovic panoply of instruments here to match the familiar engravings: the five players (Philip Thorby, who directs, Alison Crum, John Bryan, Margaret Westlake and Rebecca Miles) concentrate on viols and recorders, and who would want more. Regular readers will have encountered my enthusiasm for Philip Thorby and John Potter before: this justifies it, with the latter unsurpassed at delivering simple but moving melodies. Some may prefer this music to sound a bit more extrovert, but I would recommend this disc strongly. Amazing that a recording as good as this should take five years to find a label: let's hope that Signum's faith is rewarded. *CB*

Music for Philip of Spain and his four wives charivari agréable 73' 41"
Signum **SIGCD006**
A & H Cabezon, Henestrosa, Milán, Ortiz, Pisador, Valderrábano, Vásquez; Ferrabosco I, Hume, Morley; Du Caurroy & anon

Over 70 minutes, for your money, of Spanish music of the mid to late 16th-century, plus some French and English to show the international tastes of the Hapsburg court, with instrumental fantasias and divisions, laced with songs. There is some imaginative tinkering with pieces – viol consorts out of songs or organ pieces, dialogues conjured out of Ortiz and Hume, one of Ortiz's *La Spagna* recercadas is plucked, with chords, by a solo viol, and the whole ensemble jams a lovely folksy version of *Une jeune fillete*. It hangs together rather better than the last disc of theirs which I reviewed, and the arrangements work well because they use appropriate instruments and play with great insight. The viols have a beautiful mellow, reedy tone, not too heavy at the bass end despite playing nearly everything on bass viols (including the trios by Morley and du Caurroy). The singing is marvellous. Songs by Luis Milan, their ripresas for accompanying vihuela brilliantly dashed off, and Diego Pisador, are shared between soprano Nicki Kennedy and tenor Rodrigo del Pozo. I have admired his singing with the Harp Consort. He has a very high tenor, with the easiest of top As, and a richness of tone which never gets heavy. Her sound is very focused and bell-like, her ornamentation neatly done. Cabezon, father and son, are played on an organ whose crystal tone matches the playing. Susanne Heinrich shapes and articulates her Ortiz with more insight than Bettina Hoffman (see above). Linda Sayce accompanies with lute and vihuela, and also plays renaissance flute, so there's lots of variety. The photo shows the three instrumentalists, but not the singers, a pity since their contribution is so significant. I have no reservations about the performances: highly recommended. *Robert Oliver*

The Tears of the Muses: Elizabethan Lute Music Kristian Buhl-Mortensen 73' 49"
Classico **CLASSCD 267**
Anon, F Cutting, J Daniel, Dowland, A Holborn, J & R Johnson

This includes a fine selection of 'Golden Age' lute solos plus a good sprinkling of anonymous works. It sounds as if Buhl-Mortensen is playing with nails, though with a much slicker and more carefully articulated nail technique than is the norm on lutes. His technique is unusually tidy, and the recording is mercifully free of the all too common fizzes, buzzes and rattles. It has been well engineered to produce a realistic, clear sound without excessive resonance. Many of the old warhorses are here such as *Greensleeves* and *Watkins Ale*, but there are also some familiar items in unusual versions, some I suspect the handiwork of Buhl-Mortensen himself, but at least one (*The King of Denmark's Galliard*) is presented in a startling version from the Margaret Board lute book. There are a handful of weird notes, which I think should be classed as scribal errors and edited out, but each to his own opinion. An attractive selection, played with exemplary clarity and neatness, this well-filled CD would make an excellent introduction to the instrument and its English repertory. My only quibbles are that the performances tend to be rather too disciplined and dispassionate, and the notes are cursory in both Danish and English. But I enjoyed the disc, and hope more will follow. *Lynda Sayce*

What then is love: An Elizabethan Songbook The Boston Camerata, Joel Cohen 63' 40"
Erato **3984-23417-2**
Campion, Daniel, Dowland, Ford, Holborne, Jones, E & R Johnson, Morley, Pilkington, Rosseter, Vautor

This is an appealing, broad anthology, with 23 pieces played and sung, nearly always convincingly, by a dozen performers. On the whole, the plums are sensibly avoided, but there is no shortage of poignant melody. The strands that are so often kept separate (madrigal, lute-song, consort-song) are here intermingled with less refined fare, often sounding somewhat self-consciously rustic, which is, I suspect, right: the Merry England myth existed even then. The performances get the balance right between the over-refined and the vulgar, making this an attractive disc. *CB*

17th-CENTURY

Charpentier ***Grâce et grandeurs de la Vierge*** Les Demoiselles de Saint-Cyr, Emmanuel Mandrin 67' 20"
Virgin *Veritas* 7243 **61527 2 4** (rec 1995)
H.18, 19, 21, 26, 28, 32, 59, 75, 86, 309, 315, 322, 334, 359, 371, 421

This is an ingeniously planned recital of little-known* but delectable *petits motets* for high voices by a master of the genre (and several others!) Their common theme is devotion to the Blessed Virgin Mary and appropriately, therefore, the most substantial works are settings of *Magnificat* (H75), *Salve Regina* (H18), the *Litanies* (H86) and a minature *Christmas Oratorio* (H421) On their own terms, these are perfectly satisfactory (at worst) and sometimes ravishing performances. But surely this is music for a consort of solo singers (the note names the original artists) rather than the choir used in several items here? This inevitably thickens Charpentier's already densely-written counterpoint, inhibits the addition and performance of ornaments, and encourages full-textured organ accompaniments which rather confound the felony. I don't dislike this disc, but for these reasons it does disappoint me: it can't be coincidence that I am most moved by the Litany, which is assigned to soloists. The notes are in English, French and German, but the Latin texts are not translated.

**Some readers will have heard several of the items at York EM Festival about five years ago, I admit to having been the organist with the ensemble Sospiri.*
David Hansell

This and the Virgin Rameau disc reviewed below came with a note saying that they are available by special import service but are not released in the UK. As I have said before, I find it extraordinary that the main, record companies, who function internationally in so many ways, find it necessary to be so nationally-based in their distribution systems. *CB*

Schütz ***Requiem: Musikalische Exequien, Motetten*** Akademia, La Fenice, Françoise Lasserre *dir* 73' 08"
Pierre Verany **PV99011**
SWV 269, 279-281, 335, 378, 388, 391, 415, 501; G. Gabrieli Canzon III (1615); Scheidt Pavan IV (1621)

This latest recording of the Schütz Requiem includes a generous helping of other motets connected with death, reflecting the composer's skill in both concerted and traditional motet style. There are also a few unrelated pieces such as the superbly dramatic *Saul, Saul, was verfolgst du mich?* (from *Symphoniae sacrae* III) and instrumental music by Scheidt and Gabrieli. The effect is thus more that of a well-planned concert than of a comprehensive anthology, and the Requiem, taking up the last three tracks, makes the satisfying high point. The recording is made in an inspiring acoustic, the wind accompaniments (plus organ and plucked continuo) are excellently idiomatic and the vocalists of Akademia blend and resonate with one another in a way that suggests long collaboration. In this respect, the fact that none of the vocalists is really outstanding is outweighed by their combined effort (so many recordings of the *Exequien* use superlative singers who seem to have got together only on the day). All these smooth, luscious performances are beautifully shaped musically and are often slower and more expansive than their rivals. I miss what I believe to be a really rhetorical element in the German language

as set by Schütz (and such devices as the emphatic purpose of repetition and the musical implications of punctuation), and more emphasis is placed on sonorous vowels than the articulation of consonants. Still, no-one could deny the care lying behind the project and the consistent beauty of the result. *John Butt*

The Clausholm Organ: Organ music of the 17th century Kristian Olesen
Classico **CLASSCD 268**
Anon, Buxtehude, Frescobaldi, Froberger, Scheidemann, Schildt, Sweelinck, Weckmann

The Clausholm organ, now in the chapel of the baroque palace built by the then Grand Chancellor of Denmark, seems to date back to the early 17th century, but it was rebuilt and moved to Clausholm sometime between 1699/1708. During restoration 25 years ago it was discovered that paper used to line the inside of the old bellows was manuscript music from around 1600 which included a lost cycle of organ Magnificats by the important early-16th-century Hamburg organist Jacob Praetorius. There is no evidence of the original builders, but Compenius and Maas are outside possibilities. This attractive-sounding organ has one manual and eight stops and has recently been restored again. Kristian Olesen is the envy of many organists for his post as organist at Roskilde Cathedral (the organ used for the McCreesh Praetorius CD). He was responsible for the restoration of that organ as well as Clausholm. His playing is attractively straightforward and musically compelling. It is worth buying to hear Schildt's fluent version of the ubiquitous *Lachryma Pavaen*. *Andrew Benson-Wilson*

His Majesty's Harper: Fancies & Farewells, Airs & Dances Andrew Lawrence-King *harp*
DHM **05472 77504 2** 65' 05"
Music by Byrd, Dowland, John le Flelle & Cormac MacDermott

Jean de la Flelle/le Flelle/Flesle and Cormac MacDermott (with variants too numerous to list) are two musicians to benefit from the *Biographical Dictionary of English Court Musicians* (see the review on p. 3). This CD is based on the reasonable assumption that they played harp versions of the music current at the period. Some of the more popular pieces survive in versions for voices, keyboard and lute; here they are adapted for the Italian *arpa doppia*, which is likely to have been the instrument most used in court. For this to work depends on the player's ability to transform the material for his instrument. Andrew is, more than anyone I know, a master of improvisation, so I am sure that the method here was not to labour at writing transcriptions but just to play the music with the appropriate disrespect for the details of layout and embellishment of the originals. When he needs to play straight (e.g. in Byrd's Fantasia in A minor), he does so with convincing musicality. Sometimes the feel is a little romantic, but that is probably inherent in the sound of the harp itself. Music by Cormac himself is played on the *cláirseach*. *CB*

Lamenti Anne Sofie von Otter, Musica Antiqua Köln, Reinhard Goebel 59' 41"
Archiv **457 617-2**
Bertali *Lamento della Regina d'Inghilterra*, Legrenzi *Ballo del Gran Duca, Corrente 9* Monteverdi *Con che soavità, Lamento d'Arianna*, Piccinini *Ciaccona*, Purcell *Incassum mea Lesbia, Oh solitude* Vivaldi *Cessate omai cessate*

Rare the standard-repertoire singer who can successfully move into the early-baroque, so full marks to Anne Sofie von Otter for the imagination, intelligence and stylistic awareness which make these performances feel as if they are part of her normal repertoire, avoiding the self-consciousness and archness which often affects famous singers when stepping back into the 17th century. Those old enough to remember Jantina Noorman and Musica Reservata in *Con che soavità*, the enticing opening to the disc, may find too much vibrato here. Ideally, less would be preferable, but it is an integral part of the character of the voice, and to remove it would give it an unnatural coldness. Even if you don't like it, it is worth letting the ears adjust to enjoy the artistry of the performances and the marvellous music. And what better backing group than Musica Antiqua Köln, with Jacob Lindberg on the theorbo. Franz-Josef Selig is an impressive bass in the discovery of the disc, Bertali's fifteen-minute *Lamento della Regina d'Inghilterra*. The booklet note does not say which Queen of England, so Archiv has missed the chance to have a cover design that might entice royalists mourning the 250th anniversary of Charles I's execution. But whether you are cavalier or roundhead, this is a disc that demands attention. *CB*

LATE BAROQUE

Bach ***Mass in B minor*** Roberta Invernizzi, Lynne Dawson, Gloria Banditelli, Christoph Prégardien, Klaus Mertens *SSATB*, Coro della Radio Svizzera, Lugano, Sonatori de la Gioiosa Marca, Diego Fasolis 104' 24
Arts *Authentic* **47525-2** ££ 2 CDs in box

Despite the label's subtitle 'authentic', this is not what we usually now call a a true 'period' performance with regard to pitch, instruments, etc, even though the interpreters have indeed been much influenced by such rather more thorough treatments. Speeds are brisk and articulations anything but sentimental, with a fast Crucifixus by the standards even of Harnoncourt and a resolutely forward-looking opening Kyrie. These features are at least defensible, and the general effect is both sincere and impressive – indeed, far better than many others. *Stephen Daw*

Bach ***Toccata & Fugue in D minor [etc]*** Lionel Rogg (Silbermann organ at Arlesheim) 62' 15"
Harmonia Mundi **HMA 190771** £ (rec 1970)
BWV 537, 542, 565, 582, 645-50

This is a reissue of some of the pieces in the second (1970) of Lionel Rogg's hugely influential complete Bach recordings. The first series, dating from the mid-60s, cut through the romantically inclined organ establishment like a shard of ice. An almost robotic rigidity of touch, articulation and pulse laid the ground for a style of typewriter playing that has still not entirely left us. But within about five years, this second complete Bach series was issued. The ice had melted, the frost had cleared and spring flowers danced in the breeze. For, having produced the revolution in clarity that the organ world so badly needed, these new recordings revealed Rogg as a musical interpreter of the highest order. The college glasses, black roll-necks and accountant appearance may have lingered, but this was long-haired playing, complete with rhetoric gesture and a subtlety of articulation that has formed the hallmark of inspired playing to this day. It is remarkable to hear how fresh and vibrant it is thirty years later. It is equally remarkable how many organists have still not grasped what Rogg had achieved in this inspirational recording – we can still hear the neo-baroque typewriter clattering pedantically away. A must for any CD collection.
Andrew Benson-Wilson

Bach ***The Clavierübung Chorales and other 'Great' Chorales*** Christopher Herrick (Metzler organ of Stadtkirche, Zofingen, CH) 150' 47"
Hyperion **CDA67213/4** 2 CDs in box

Christopher Herrick finally seems to be throwing off the romantic yoke of his Westminster Abbey playing days and his 'Organ Fireworks' CDs. But he has still to work his way through a few lingering elements of the neo-baroque in his playing and registrations (and choice of organs – this one is a 1983 Metzler, incorporating 1845 pipework). It is clear that Herrick is capable of imparting ebb and flow and carefully controlled rhetoric, but so many of the pieces are spoiled by unyieldingly predictable touch and articulation. There are some interpretational issues as well. For instance, he treats the semiquaver descending scale of the opening bar of the Prelude in E♭ as a throwaway flourish within the opening chord, starting slightly in advance of what will become the pulse, weakening the momentum and reducing one of the grandest of Bach's opening gestures to the mundane. But nonetheless, there are some most effective moments here, and Herrick (who probably wouldn't confess to being a natural 'authentic' early music performer) is certainly moving in the right direction. Although I usually have some reservations about his Bach playing, Herrick is generally well reviewed in the British organ press, and the rave reviews for his complete Bach recital series in the USA cannot have been earned lightly. *Andrew Benson-Wilson*

Bach ***Werke von J. S. Bach*** The Dorian Consort
Ambitus **amb 97 970** 51' 14
Brandenburg Concerto 5 BWV 1050, Concerto in F (2 fl & kbd) BWV 1057, Suite 2 BWV 1067

The Dorian Consort looks and sounds new, and very effective too in its own somewhat modest and humble way. The two baroque flautists sound rather classical and straight-bored and the strings are

rather short on expression and character for my liking, but Shalev Ad-El certainly compensates for this: his account of the great cadenza of Brandenburg 5 is alone worth the price of this disc, for all its imprecise and even condescending title.
Stephen Daw

Durante ***Lamentationes Jeremiae, Vespro breve*** Soloists (Invernizzi, Galli, Labusch, Cantor, Dominguez, Beasley, Abete, Zanasi *SSAAATBB*), Coro della Radio Svizzera, Lugano, Sonatori de la Gioiosa Marca, Diego Fasolis 67' 48"
Arts *Authentic* **47522-2** ££

This CD is taken from two recording sessions (four of the Vespers pieces were taped in 1996, while the Lamentations and the other three pieces for Vespers were done in 1995), which explains the proliferation of soloists. The Lamentations are rather dramatic pieces, contrasting early bel canto arias with rather darkly-hued choruses (befitting the texts). The *trombe da caccia* parts are (to my ears) played on horns. The Vespers (which frequently recalled the *stile antico* Propers of Fux) feature some interesting solo writing and neat counterpoint. Instrumental doublings (not listed in any detail) were intriguing – a tenor part doubled by trombone, the others by strings in one piece. Some of the singing sits rather uncomfortably – the *Commendatore* seems to have been hired for the *Respice* on track five and, intent on bringing the disc to a thrilling close, the final *Et in saecula* gets itself in a terrible frenzy of polyrhythmia. Durante is a worthy composer and I look forward to hearing more of his music. *BC*

Les voix des Loeillet: Recorder sonatas of the Loeillet family Ensemble Fiori Musicali Copenhagen 70' 51"
Classico **CLASSCD 229**
Jean-Baptiste Loeillet de Gant *Sonatas op 3/1, 2 & 8*; John Loeillet of London *Sonatas op. 3 /1, 7, 9 &10*

The sonatas of the Loeillet family, though well-known to recorder players, are habitually regarded as belonging to the attractive but not-too-taxing environs of baroque recorder music. What this disc sets out to prove is that amongst the sixty or more flute sonatas written by the cousins Jean Baptiste Loeillet and John Loeillet of London (confusingly both were born in Ghent with the same christian name, Jean Baptiste) there are several which contain far greater layers of depth, virtuosity and interest than anyone might guess. Their cause is considerably enhanced by a beautiful collection of instruments: intriguingly, Nikolaj Ronimus uses six different recorders, including two voice flutes and an alto recorder in E flat, most of which are Fred Morgan copies of English instruments by Bressan and Stanesby Senior. The blend of voice-flute and organ is exquisite, and with the generous acoustic of Kastelkirken in Copenhagen the overall result is magical. Ronimus is a very natural musician who produces some of the most elaborate and exciting ornaments I have heard, yet they are never once intrusive. This is a varied, well-researched and surprisingly fresh recording of repertoire which obviously deserves re-appraisal. *Marie Ritter*

Rameau ***Les Grands Motets*** Le Concert Spirituel, Hervé Niquet 68' 12"
Virgin *Veritas* **7243 5 61526 2 5**
Deus noster refugium, In convertendo, Quam dilecta

As the booklet note by Jean Duron reminds us, Rameau's motets are a disparate group of works which have survived largely via some suspect material from the 1770s and a complex autograph which contains 35 years' worth of revisions. Add the fact that the composer wished to suppress the two relatively early works and the outlook for performers would not seem promising! These recordings date from 1993 and do not match the standards of this ensemble's more recent work. There are several moments of rough intonation (both vocal and orchestral) and general imprecision and the overall effect is not helped by a recorded sound that brings the soloists well forward but renders the choir rather indistinct. Not surprisingly, *In convertendo*, which packs enough textural and instrumental variety into its 23 minutes to supply a sizeable opera act finds all concerned on their mettle, resulting in the most satisfying part of the disc. This is a useful reference document, but I expect Niquet and his team to give more musical satisfaction next time. As with the Veritas Charpentier disc reviewed above, the booklet gives texts but no translations. *David Hansell*

Rameau ***Complete Cantatas*** Rachel Elliott, James Gilchrist, Roderick Williams, Thomas Guthrie *STBarB*, New Chamber Opera Ensemble, Gary Cooper 132' 36" (2 CDs)
ASV **CD GAX 234**

The bare facts above are likely to send the ever-burgeoning army of French baroque fans scurrying to their local *discsRus* to order a copy and they will not be disappointed. This is an important issue that has been compiled, rehearsed and recorded with considerable care and which, living up to its title, includes both versions of *Acquilon et Orithie* (on separate discs and sung by different singers) and both versions of the final aria of *Le Jour de La Saint-Louis*. (Here, having the alternative on the other disc is not such a good idea, though perhaps a pre-emptive strike at those who always play discs straight through with no real thought is overdue!) It is tempting to listen to these relatively early works as pre-echoes of the 'real thing' to be found in the operas but this is neither fair nor necessary. *Orphée* can stand comparison with any operatic *scena*, as can, in a different way, *Le berger fidèle*, and the performances are fully alive to their substance. Very occasionally, Rameau's technical demands overstretch both singers and instrumentalists, but a list of highlights would be far longer. Continuity is exemplary, as is the continuo support and solo viol of Mark Levy, though singling out particular stars is not really appropriate: the whole project feels and sounds like a fully committed team effort. If you must sample, try I vii (Tom Guthrie plus a delicious flute *obbligato*) or II viii (James Gilchrist in a beautiful *Air tendre*), but the message of this review is, simply, go out and get it! *David Hansell*

Stanley ***Concertos pour orgue*** [*op, 2*] Dominique Ferran *org*, Ensemble Stradivaria
Adès **206832** 56' 18"

Although not immediately apparent from the packaging, the six organ concertos are not the eponymously titled op. 10 but the earlier op. 2 *Six Concertos in Seven Parts*, rearranged for keyboard and strings in 1745. The justification for the use of the organ rather than the harpsichord (which the title-page puts first) is that concerto op. 2/6 was later revised explicitly for the organ as Op. 10/3. By extrapolation and a curious twist of logic, the organ used for the CD is the newly built Sévère of St Paul's Rezé, modelled after the 1769 Byfield and Green in Drury Lane, which Stanley must have had in mind when issuing Op 10 in 1775. Sophistry apart, this is a highly successful and most enjoyable recording. There is a bit of J. C. Bach in the writing, which is buoyantly conveyed by the strings (the slightly-behind harpsichordist notwithstanding) and matched in ebullience by the crystal-toned organ, with apposite and neatly-articulated embellishments. *Kah-Ming Ng*

Tartini ***The Violin Concertos Vol. 3 (c. 1721-35)*** L'Arte dell'Arco, Giovanni Guglielmi
Dynamic **CDS 196** ££ 73' 55"
D21 in D *Il Crudel*, D72 in G, 86 in g, D112 in a

I have not been very complimentary about the first two volumes of this series by L'Arte dell'Arco, in this case a group of six string players with organ or harpsichord continuo. I am very pleased to say that the present CD preserves all of its predecessors' good points, while eliminating the weaknesses. There are, inevitably, one or two very small technical blemishes – the solo parts are devilish, to say the least! – but, overall, the effect is really quite pleasing. Only the title concerto has been recorded before, so the other three works are welcome additions to the catalogue, and even D21 has one new feature – the set includes an alternative slow movement not previously available on CD. Let's hope the remainder of the project maintains these high standards. *BC*

Joseph de Torres ***Cantadas*** Marta Almajano *S*, Al Ayre Español, Eduardo López Banzo 56' 18"
Deutsche Harmonia Mundi **05472 77503 2**

There are three cantatas here, two of which are sacred. The first has a text full of musical technical terms, not alas illustrated by the setting. But there is nothing else to criticise in the music: why isn't it published and performed more often? I took a while to get used to Marta Almajano – there's a little of the upper-class plum in the throat – but she is skilful and artistic, as, of course, are the accompanying players (a one-to-a-part group, the two players of theorbo and archlute also

doubling on guitars – presumably legitimate in this repertoire, however doubtful in Hamburg: see p. 11). I like the larger-size plastic box that avoids sliding the booklet into a space that isn't big enough or the need for a separate slip-case. *CB*

Vivaldi ***Opera XI*** I Filarmonici, Alberto Martini *dir* 63' 44"
Tactus **TC 672237**

Although recodings of Op. 3, 4, 8 and 10 are not uncommon, Vivaldi's other published sets have fared rather less well, with extracts occasionally appearing on compilation discs. This Opus 11 is played on modern instruments, though with a suitably small, welldrilled group and appropriately talented soloists, the violinist Ettore Pellegrino and the oboist Gianfranco Bortolato. Like a surprisingly high number of Italian CDs, the booklet notes are awash with conjecture and vaguely analytical commentaries. The music can speak for itself, especially in these bright and energetic performances. *BC*

Mitteldeutsche Barockkantaten: G. Ph.Telemann und J. Fr. Fasch Friederike Holzhausen, Bettina Denner-Brückner, Axel Köhler, Martin Krumbiegel, Dirk Schmidt *SMsATB*, Kammerchor des Universitätschores Halle, Johann Friedrich Fasch-Ensemble, Jens Lorenz 52' 19"
Metrix Classics **CD 87402**
Fasch *Lobe den Herrn meine Seele* FWV D:L2 (1st movement only), *Sage mir an* FWV D:S1, *Sinfonia in G minor* FWV M:g1 **Telemann** *Lasset uns Gott lieben* TWV 1:1026, *Lobe den Herrn meine Seele* TWV 1:1054

From the sleeve listing, you might expect that the star of this particular show would be the male alto. However, there are two stars for me, the bass Dirk Schmidt (who was so impressive in cpo's recording of Rolle's *Christmas oratorio* two years ago) and Dragan Karolic, whose recorder playing is gorgeous. This is altogether a commendable production from what is essentially a student set up. The full Fasch cantata is extraordinary in the composer's surviving output, the first three movements featuring a solo alto, which explains Axel Köhler's attraction to it. The best Fasch performance is the Sinfonia, where his pre-Classical leanings are fully in evidence. The two Telemann cantatas are better pieces than the Fasch (although the rest of his *Lobe den Herrn* might have redressed the balance – strange that seven movements are omitted on so short a disc) and, overall, I was happier with the mezzo soprano than the male alto. *BC*

CLASSICAL

Haydn ***'Sturm und Drang' Symphonies*** Orchestra of th Age of Enlightenment, Frans Brüggen
Philips **462 117-2** 5 CDs in box 388' 36"
5 for the price of 4. (rec 1994-96)
Symphonies 26, 35, 38-9, 41-52, 58-9 65

Haydn's emotionally-packed symphonies from the period 1766-72 (with some chronological imprecisions assoicated with the *Sturm und Drang* movement) number over a dozen and a half. All exhibit the hallmarks of C. P. E. Bach in contrasts of emotional expression and the cheating of expectation. The stylistic diversity – from chamber to brassy 'grand' symphonies – is an astounding paean to Haydn's inexhaustible gift for melody and the picturesque. There is no lack of sobriquets (named symphonies sell than those merely with numbers), be they misattributed (*Maria Theresa*), mysterious (*Mercury*) or suggestive (*Farewell*).

This 5-CD (for the price of 4) set is compiled from recordings made at the Blackheath Concert Halls from 1994-97 (the sleeve notes give no other information apart from trilingual notes). It is a logically coherent grouping, especially in a climate of evanescent Haydn recording projects as evidenced by my motley collection of symphonies by assorted period bands. Suspicious of the sound, I expected the equation Philips + Brüggen to = O19C. But I checked the small print: it is indeed the splendid OAE. Acoustically, I might have wished for a little more space, and keyboard continuo.

These are conventional readings in the most positive and wholesome sense, shorn of self-conscious knee-jerk tactics often employed to portray *Sturm* or *Empfindsamkeit*. The result has assured polish, dignified poise and intelligent pacing. The tempi are mostly well chosen, though I take issue with the Adagio of the *Trauersymphonie*. The introspection of the Adagio in *Lamentatione* is particularly well judged, while the bi-rhythmic Menuetto of No. 65 is deliciously tongue-in-cheek. Cover picture notwithstanding (grainy monochrome of man nursing a headache – another trend, I fear), this is one for all lovers of Haydn and of period-instrument playing at its unaffected best. *Kah-Ming Ng*

Holzbauer ***Chamber Works*** Camerata Köln
cpo **999 580-2** 56' 01"
Divertimento a3 in D (fl, vln, db, guitar), Quintets 1 in G & 2 in B♭ (fp, fl, vln, vla, vlc), Sinfonia a3 in G (2 vln, bc)

We missed the epic *Gunther von Schwarzberg* recording on cpo a couple of years back and that's all the more frustrating now because this disc reveals Holzbauer as an extremely fine composer. The two quintets reminded me frequently of C. P. E. Bach's quartets. The Divertimento sees the guitar mostly as a harmonic instrument but with occasional interjections and a hint of Spanish cross rhythms. The Sinfonia is a late baroque trio sonatas (Camerata Köln might like to look at a set of six similar works by Galuppi for their next recording). The minuet variation sets at the end of both quintets don't always work, and the viola is slightly too prominent, especially when it seemed to be doubling the bass for most of the time. Still, these are very minor grumbles about a disc which deserves to be widely heard. *BC*

£ = bargain price ££ = mid-price
As far as we know, all other discs are full-price

19th-CENTURY

Beethoven ***Violin Concerto, Romances op. 40 & op. 50*** Thomas Zehetmair *vln*, Orchestra of the 18th Century, Frans Brüggen 53' 48"
Philips **462 123-2**

A couple of years ago, and despite my inability to play all of the notes as I would have liked, I taught a day-long masterclass on the Beethoven violin concerto. One of the participants, the sadly-now-departed Jacqui Mengler, was to play the concerto a couple of months later in what was her last public concerto performance, and she was the keenest of the players present to take on board my (wholly unfounded!) ideas of how the piece might have been played in the composer's lifetime. She was particularly keen on the quicker tempo for the first movement and the almost total absence of portamento. Unfortunately, I was unable to hear her performance (though I heard all about its tumultuous reception), but now I have a recording which is, in effect, the perfect realisation of my view of the piece. Thomas Zehetmair is relatively new to period-instrument performance and I can only hope that this will not be his only venture into the field: it's a pity that the repertoire is so limited, unless we are to be treated to more obscure works. (What a pity that Libby Wallfisch's Schubert and Spohr disc is so little heard!) I have not heard the two previous period performances (by Monica Huggett and Stephanie Chase), so I have nothing with which to make a direct comparison. That does not alter the fact that Zehetmair's playing is absolutely meticulously in tune, his phrasing is spot on and his technique as sound as they come. One passage makes me smile every time: the left-hand pizzicato rondo entry – it is timed to perfection. The Orchestra of the 18th Century is excellent: the duetting bassoons in the first movement of the concerto (and, indeed, the woodwind playing in general) are exceptional. I am puzzled by the choice of Schneiderhan cadenzas – would the violinst really have duetted with the timpanist? I think it unlikely, and would have preferred to hear, if not Zehetmair's own improvisations, then at least those of someone who has looked at surviving period cadenzas. For me, something of a landmark recording. *BC*

Glinka ***Chamber Music*** (Music in St. Petersburg, VII) Adrian Chandler *vln*, Norbert Blume *vla*, Colin Lawson *cl*, Alb erto Grazzi *bsn*, Olga Tverskaya *fp* 78' 29"
Opus 111 **OPS 30-230**
Glinka *Trio pathétique in d, Viola Sonata in d, The Lark, Waltz-Fantasia, Variations on a theme by Alabiev 'The Nightingale'* + Alabiev *Vln Sonata in e*

Those familiar with the Glinka trio on modern instruments will be overwhelmed by the superiority of timbre and texture in this fine recording; the full registers of the clarinet and bassoon are exploited beautifully in the largo. All the performances are stylish and musical, with tempi that enhance

the interpretation, as the effervescent and almost gypsy, rondo from the little known but interesting Alabiev violin sonata shows. Glinka thought that his viola sonata was superior to his other early works and played the viola part himself. The notes state that the waltz-fantasia was originally written for orchestra, but Glinka's memoirs imply the reverse. *Margaret Cranmer*

Consolations with ten pianos from the Finchcocks Collection Richard Burnett

Finchcocks Press **FPCD001** 76.07
Music by Bartók, Beethoven, Chopin, Cimarosa, Dussek, Felton, Gottschalk, Haydn, Hook, Liszt, Mendelssohn, Mozart, Rossini, Schubert, Vorisek,

This disc is a winner because it is so well designed and executed. Richard Burnett has written the informative booklet and included photographs as well as descriptions of all the ten original pianos used; he also describes how the pedals or knee levers are relevant to the pieces. The intelligent and varied choice of music shows the instruments at their best, no mean feat since they range in size upwards from a portable square piano by Anton Walter and date from 1769 to an Erard grand of 1866, which quite suits the much later pieces by Bartók. [Is this the instrument on the song CD I reviewed last month? *CB*] The performances have rhythmic vitality and the disc is highly recommended.

Margaret Cranmer

LETTERS

Dear Editor,
The September 1998 issue of your journal contains a review of my 1998 book published by Amadeus Press of Portland, Oregon, under the title *Opera in Context: Essays on Historical Staging from the Late Renaissance to the Time of Puccini*. That review contains a number of misleading statements anent my chapter in the book, *Theater Architecture at the Time of Henry Purcell and Its Influence on His 'Dramatick Operas'*. Allow me to offer the following information by way of response to those statements:

(1) There is no 'mistake' to correct: *Dido and Aeneas* was written for 'gentlewomen' (not gentlemen).

(2) Curtis Price's name is 'conspicuously absent from the bibliography' because the topic of theater architecture as it relates to Purcell is not the focus of his writings.

(3) I have reviewed recent Purcell literature – including Curtis Price's writings – in *Notes: The Quarterly Journal of the Music Library Association* 53 (March 1997), 791–795; my review gives an overview of the 'so much that has happened' in Purcell scholarship to which your reviewer alludes, namely, the Purcell anniversary of 1695/1995, which precipitated many interesting and valuable investigations of the composer, his works, and his times.

(4) The implication of the reviewer that I haven't updated my scholarship since the appearance in 1990 of my original *Musical Quarterly* article is wholly inaccurate. Please note my article 'Sites for Music in Purcell's Dorset Garden Theatre', *Musical Quarterly* 81 (Fall 1997), 430–448.

Mark A. Radice

There are two main reasons why I assumed that the article was merely reprinted. One is the passing reference to Dido *for women. Whether or not one believes that the opera was performed in court, the curt statement 'the fact that this opera was composed for Josiah Priest's school for young gentlewoman in Chelsea' is wrong: it isn't a fact. The surviving libretto says* Perform'd, *not* First perform'd. *Richard Luckett's discovery of the Chelsea libretto of* Venus and Adonis *ten years ago has undermined the assumption that* Dido *was actually composed for Priest's Academy, and I know of no Purcellian scholar who now maintains it. True, it is not relevant to Mark Radice's basis point: that it wasn't written for the public theatre; but seeing such an outmoded statement on the first page of the article aroused suspicions.*

The other is the absence of any reference to the model by Julia and Frans Muller of the Dorset Gardens theatre set with the wond'rous machines as used for Dioclesian *which was on show at the 1993 Oxford Conference* Performing the Music of Henry Purcell *(with an article in the 1996 Clarendon Press publication of that event) and has no doubt been displayed elsewhere. Just as research on performance needs to be a shared process between performers and musicologists, so research on the theatre is not just a matter of writing, and a model is as important and revealing as any publication on subject.*

The name Curtis Price is important because one section of your article is headed The Musick Room, *and there is a discussion of the subject in his* Music in the Restoration Theatre (UMI Research Press *Studies in Musicology* 4, 1979).

The article is, however, a useful summary of available information.

Dear Clifford,
If I may be permitted to break the golden rule of never replying to critics...

We thought long and hard about the whole process of organ-interluding in Lutheran chorale singing. As I think this is the first time it has ever been attempted on recording, I am perfectly happy to accept that we may have got some things wrong. However, I should point out that it is almost certainly incorrect for you to imply that there should be a regular pulse prior to the re-entry of the congregation. Certainly Kaufmann's settings – the first to be published in Leipzig – are very irregular. The few organ works by Bach himself which are generally accepted to be in interlude style are also remarkable for their freedom. Your point about the difficulty of signposting the congregational entry is a valid one. My guess is that congregations would come in – probably late – and the organist would slightly elongate the first note of the next line, a time-honoured practice heard to this day.

In criticising the congregational singing as being too well rehearsed (I can assure you that it certainly wasn't) I think one should be wary of the slightly patronising implication that Bach's congregation sung with the sort of typical behind-the-beat, half-hearted approach that is, alas, all too common in churches today. Lutherans learnt this repertoire by heart from the youngest of ages and I suspect that the singing was both lively and committed. In my opinion, the congregational singing in our recording is quite rough enough. Even if we had irrefutable evidence as to the laggardliness of 18th-century congregational singing, it begs the question as to whether one would wish to record it thus on CD. *Paul McCreesh*

We are very happy to receive letters from performers raising such matters arising from their research. Kaufmann's settings sounded

very puzzling and I would like to see them. I agree that the Leipzig congregation would have known and sung the chorales vigorously. But the sound on the recording reminded me more of the hymn-singing on Songs of Praise *than an actual service. I agree too that there is a problem over how realistic one would want a recording to sound: but there is a difference between a congregation moving at its own pace and one that is driven. I hope you and others will continue to experiment.*

Dear Clifford,
The Stationers' Hall has an enviable tradition of public performance of music. Indeed (as the archives of the Stationers' Company show) some of the very first public concerts to be given in England were in this Hall during the latter part of the 17th century at the instigation of the Stationers' Company. That is how Henry Purcell came to perform his celebrated *Ode to St. Cecilia* there. It was the generosity of the Stationers which supported Purcell in 1692 and it has been the generosity of the current-day Stationers which has led to the revival of their ancient festival in the form of the St. Ceciliatide International Festival of Music. I am sure your reviewer is aware that the 17th-century festival was both a gastonomic and a musical feast. In reviving the St Ceciliatide festival we treat the food with the same care and attention as the music. Why should this provoke sententious allusions to dining clubs?

We firmly believe that fine music should be available to all, not just to an intellectual elite. If an old-established livery company chooses to support world-class artists (the Festival included performances by the Lindseys and Monica Huggett) as well as young musicians just finding their feet, should we not applaud? In this climate of limited resources for the arts, an organisation which helps open up the world of music (including early music) to those who would not normally experience it is to be congratulated, not mocked for sartorial taste. What matters in the end is that the arts should be brought to as wide a public as possible. Only when enough people come to appreciate the aesthetic, social and cultural value of music will we break out of this bind of insufficient funding. Our job as musicians is therefore to share music with as wide an audience as possible, irrespective of what they choose to eat or wear. *Penelope Rapson*

We *have modestly omitted the first part of the letter, which compliments King's Music and congratulates EMR for being the best-informed journal of its kind. Music of course needs all the support it can get. But too close an association between music and dinner-jacketed, upper-crust audiences might be counter-productive: the widespread hostility to adequate support for Covent Garden is not entirely because its management was incompetent. Those who prefer to eat at Harry Ramsden's establishments should also be encouraged to support and enjoy the arts.*

Dear Mr Bartlett,
A small point about the last sentence of your comment on the letters page of *EMR* 45: 'many composers lived through the 20th-century change in style and were not worried about it'. One composer who did comment was Arnold Schoenberg. There is a short essay on vibrato from c. 1940, apparently not published at the time but translated in *Style and Idea* (Faber 1975, pp. 345-7). Curiously, he starts by considering all kinds of tremolo, i.e. repetition as well as pitch fluctuation, together in a very 17th-century way. Later he says: 'vibrato has degenerated into a mannerism just as intolerable as portamento-legato... But I find even worse the goat-like bleating used by many instrumentalists to curry favour with the public. This bad habit is so general that one could begin to doubt one's own judgment and taste, did one not occasionally have the pleasure... of finding oneself supported by a true artist.' He quotes Casals and an unnamed French singer he heard on the radio as examples of good taste.

Judging from his recordings, I would suspect that Hindemith felt much the same way. I recently came across a very fine 1924 recording of Beethoven's *eyeglass* duet, made with his brother, with a conspicuous absence of vibrato.

Huw Davies

The same topic is discussed on pp. 148-151, where Schoenberg suggests that, on a violin, the stopping of a note gives a less secure demarcation than with an open string; the absence of vibrato does not gives so pure a tone, 'so to touch up this lifeless tone one uses vibrato'. Schoenberg is also interesting on phrasing (p. 347-8). 'In Mozart... there is an almost unbroken succession of the most far-reaching variations, dissections, simplifications, enlargements,reductions, overlappings, displacements, lengthenings, contractions, and the like. To try and define exactly where a motive begins and ends would be labour lost.' That, however, is exactly what the exaggerated phrasing of current early-music practice tries to do. Moving back a century before Mozart to the Purcell in this month's issue, should one emphasize the cross-rhythmic pairing of the bass, or play it fairly neutrally, leaving it to the listener to pick up that and other patterns it conceals?