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Few famous people are associated with Huntingdon; our best-known current resident is probably John Major, the president of our local Music Society. (Since UK news is so rare in the USA – all we heard about Britain in our 10 days there recently was that the BBC TV had dropped *One man and his Dog* – I will remind transatlantic readers that he was our previous Prime Minister.) There is a plaque to the poet Cowper on the outside wall of the offices of our local newspaper, and Samuel Pepys had a house near Hinchingbrooke House, the seat of the Sandwich family, the 'most admir'd Sandwich' of a Locke song; the eponymous portable comestible was invented by a later Sandwich somewhere else. This year sees the 400th anniversary of the birth of our most famous scion, Oliver Cromwell. I have had several requests for ideas for music for commemorative concerts. Hingston was his tame composer and organist, and he is reported to have liked Dering's Latin duets. These make a very esoteric programme, and apart from 'Oliver Cromwell is buried and dead' there is no lighter fare.

This is also the 350th anniversary of the execution of Charles I. The rivalries of the 17th century still survive. The Huntingdon clergy issued a press statement to diminish local enthusiasm for Cromwell by reminding us of the trouble he caused in Ireland. But why pick him out? How many English politicians until recently have been nice to the Irish? (Major, in fact, did rather well, though Blair will get the credit if peace continues.) Whether one approves of Cromwell or not, if Charles had been a more capable ruler, Cromwell would have remained in Huntingdon and not become a rebel leader. A tenth of the male population of Britain, we are told, was killed during the civil war. Perhaps we should not be so superior about the places in the world were there are still similar wars, though rulers and rebels might learn from our experiences. Religion may be good for the soul, but it is often as bad as race for leading to intolerance. Cromwell's men were responsible for the destruction of much beauty, since the arts were associated with Charles I. Perhaps the current Prince Charles should cultivate a philistine taste if he wants the monarchy to survive the egalitarian pose of New Labour. *CB*

BOOKS AND MUSIC

Clifford Bartlett

FAUVEL EXPLAINED

Fauvel Studies: Allegory, Chronicle, Music, and Image in Paris, Bibliothèque Nationale de France, MS français 146 edited by Margaret Bent and Andrew Wathey. Oxford: Clarendon Press, 1998. xix + 666pp, £85.00. ISBN 0 19 816579 X

This is a marvellous example of a traditional scholarly publication. I would guess that the number of people who will read it from cover to cover will be minute. The number of libraries that really need to buy it will be few, though I hope that many will buy a copy on the principle that works of scholarship should be available whether there is an immediate need for them or not. The publisher is performing its traditional task of issuing works of substance generated by its own university whether or not there is an immediate economic return – that depends on the libraries, and thanks to the multi-disciplined subject, that extends beyond libraries with music departments. Oxford has done the subject proud: to turn the compliment around, it is Oxford's ability to produce such volumes as this so well that makes the Press's abandonment of its editorial expertise so regrettable. Strangely, those who have been protesting so widely about Oxford's jettisoning of its poetry list seem unaware of the transfer of the musicological output to New York. I'm not being anti-American as such; of the quartet of editors and copy-editors, one is American and another has been president of the American Musicological Society. But the belief in the literary quality of any publication is stronger in Britain (and, indeed, is exemplified in this volume, which uses no more jargon than is necessary),* and one expects a university community of Oxford's size to have its own publication outlet.

Whether swan-song or not, this is an impressive piece of work. 28 authors discuss a wide array of aspects of the fascinating manuscript which begins with that amazing multi-media production, the interpolated version of the *Roman de Fauvel* (1317). It is examined here from historical, literary, musical and artistic viewpoints. Each chapter is an independent work. There are some cross-references; one small criticism is that the editors might have provided more and pinpointed explicitly matters of disagreement between contributors. There was, however, pre-publication interaction between them, since the contributions derive from Oxford seminars and a conference in Paris.

Judging the book is very difficult. I thought a couple of 10-hour flights and a week's holiday might at least offer the time to read the 635 large pages, but even that didn't work. How does a busy academic embroiled in teaching duties manage? A further problem is that, unless you have access to the facsimile, which is too large for the normal desk, even if you can afford it (£475 from Broude Brothers: an increase on the £350 I quoted when I reviewed it in the last A5 issue of *Early Music News*, July/August 1992 – alas, I wasn't given a review copy), there is no way to check the authors' arguments back to the source. The Oxford book has eight excellent colour plates, but they are small. Nor is there yet any translation of the poem or of the other texts in the MS, whose inherent relationship is stressed by so many of the essays. Some authors supply translations, others don't: since the pages are quite wide, it could have been editorial policy always to print them alongside each excerpt from the original text.

There is far too much here to give even a cursory guide to the contents, let alone raise any questions about specific points. Susan Rankin's contribution is important in that she transcribes as well as comments extensively upon the items of chant and pseudo-chant: these have previously slipped between the various editions of the music. Ardis Butterfield introduces a catalogue of 55 refrains from *Fauvel*. The shortest essay is by Mary and Richard Rouse, which in three pages tells us that we know nothing about the biography of Jehannot de Lescurel: sadly for those who like a juicy story, he wasn't executed in 1304 for raping nuns. (His music follows *Fauvel* in the MS.) It is nice that one of the copy-editors appears in his own right as a contributor: those like me who dabble with translations of medieval Latin texts for CD booklets should admire the skill of Leofranc Holford-Strevens exercised on two Latin *Dits*. One might debate his remark: 'Purely modern English was rejected as unsuited to expressing the spirit of any culture but its own.'

The problem with Fauvel is its inaccessibility. The ideal publication would be on CD, with a complete colour reproduction of a quality good enough for enlargement of details to original size, transcription and recording of all the music, translations of the text of the whole MS (both written and in sound), plus editorial information drawn from the lengthy introductions to the facsimile and from this volume. The expense would be high: can Bill Gates be persuaded to use it as a model production? The MS reveals the workings of a culture in which the arts are used in a way that is very different from now: perhaps the equivalent of a political lobby harnessing Harrison Birtwistle and Ian Hislop. It is a pity that at present this fascinating document is only available to a tiny group of people working in major libraries who can read medieval Latin and French, understand the iconographical conventions, and make sense of the musical notation. *Fauvel Studies* provides the information: how can the knowledge it embodies lead to a wider understanding of this unique document?

*An uncharacteristic exception is a stray 'closure' for 'end' on p. 56. I was puzzled by the remark on p. 210: 'Fauvel's palace is described with twelve or fourteen towers, exactly [sic] the number included in the actual complex'.

BÄRENREITER OPERA

Last October (*EMR* 44 p. 28) we printed a letter from Alkor-Edition, which handles Bärenreiter dramatic hire material, responding to my comments in *EMR* 42 p. 7 on the difference in quality between the perfomance materials of their Handel operas. Since then, Alkor offered to let me see some of their recent material for comment, so I have sitting beside me sample parts of *Rinaldo, Rodelinda, Tamerlano* and *Alcina*. I am aware that it is slightly odd trying to review impartially what are direct rivals to my own editions: I have edited *Tamerlano* and *Alcina* (our old scissors-and-paste *Alcina* has been replaced by computer-set material) and King's Music also has computer-set parts of *Rodelinda*, though only for use with the Chrysander score. Obviously, I prepare parts in the way I think is most convenient for performers, so am likely to favour them. But I will try to be fair (and I write this before looking at what I have been sent). I will use the name Bärenreiter rather than Alkor, since that is what is on the parts, which relate to the Bärenreiter *Hallische Händel-Ausgabe* scores. Since, of these three operas, I only have the HHA score of *Tamerlano* (kindly presented by its editor, Terence Best), I will concentrate on that work.

First, what do the parts contain? The score has an appendix of 29 items; the parts contain only one of these, the aria added for Leone in Act III in 1731. This is adequate for most purposes. But although it may be difficult to justify inclusion of other versions in a stage performance (unless there are reasons for choosing a mezzo Irene), it is possible that for a recording some of the displaced earlier material might be included to fill out a disc. Anyone planning from the score would not be aware until the parts arrive that they do not match the score in this respect. One might also want to perform some of the displaced material as independent arias: Handel's rejection of them was not necessarily because they were musically inferior.

In other respects I have nothing but praise for the violin parts. The layout is clear and spacious, with a complete absence of mid-aria page turns, extremely important for *da capo* arias. (I spotted one in the vln 1 part of No. 14 of *Rodelinda*; the turn itself is OK, but the double printing of bars 29-38 may confuse.) Normally, 11 staves per page is the maximum, though occasionally this is increased up to 13. The traditional size page is used, much better than the A4 to which we format our parts (we sometimes enlarge them to B4, especially the bass parts, but then cannot bind them neatly). Cues are included after long rests, which is something we don't bother with, since most of our customers are used to uncued 18th-century parts. The bass part, however, needs full cuing of recitatives for the continuo cello. It is possible to lay out the part on the assumption that the player is always sharing a desk with another, so turns in the secco recits don't matter. But it is usually possible to put the turns at long notes which may well not be sustained, a policy that is not systematically adopted. It is unnecessary to give the bass part a full score of an *accompagnato* (p. 63) which creates an impossible turn if the semibreve of bar 54 is sustained: this seems merely to avoid the labour of re-setting the score. And the upper strings should have the voice part cued as well. The continuo score of the recits is in a smaller typeface, the cello stave matching that of the voice; may I suggest experimenting with our practice of printing the instrumental part larger than the vocal cue; the cellist does not need to read the vocal part in detail. These, however, are quibbles. The parts are excellent, and I can wholeheartedly recommend them. The only snag is the economic one (which applies to our parts as well): by a curious quirk of music finance, you can generally only hire opera parts, not buy them – and recent trends in copyright thought (that there is no copyright on a scholarly edition *per se*) will make that situation even less likely to change.

The bassoon parts, where different from the continuo, are included in the continuo part. Oboes are a problem. Handel's intentions are not at all clear. What the printed part includes might seem to some to be a minimal interpretation. I haven't yet worked out an ideal policy, but I would suggest that any hired set allows for each oboist to be supplied with both a first violin and an oboe part. (I think we can assume. at least at present, that if Handel doesn't mention oboes in an aria, oboe 2 should double violin 1.)

I haven't done any note-checking and have trusted that, since they come from the same computer files as the score, they correspond with it (though Terence Best told me that he found when proof-reading that there were some problems: it is, incidentally, a shame that the parts do not bear the editor's name).

There is, however, still a problem. There is nothing to tell you in advance whether you will get nice parts like these or less satisfactory old ones (and I received again unsolicited moans from a player about a Bärenreiter Handel opera only a few days ago). This extends to Bach cantatas. I, like a recent customer, expected the parts of Cantatas 61 & 62 to correspond with the score, and we were both surprised to see them bedecked with slurs and hairpins, like the parts which used to accompany the Brandenburgs. I have discussed this with Bärenreiter's UK office and suggested that they operate some sort of early warning system about such material. But there is good news with regard to the Brandenburgs. There are now new, clean parts. The example I have seen looks very good. The full scores are in a slightly smaller format than the NBA volume, but the parts are larger. There is a moral here. People have long memories. For years I avoided Breitkopf Bach parts because I was familiar with those heavily-bowed and hairpinned sets that were produced earlier this century; but now they are fine, apart from a few cantatas only available from the hire library. Similarly, I tell people not to get Bärenreiter's Handel op. 4 organ concertos, though for all I know they may have been refurbished long ago. If catalogues don't point out the difference between Urtext and edited parts, those who have been disappointed by edited ones may well avoid sets that are perfectly good.

PASSION PARTS

I always recommend the Bärenreiter material for the Bach Passions. But I was interested to see what the Breitkopf parts look like, so am grateful to receive a few samples for comment. The Breitkopf pages are smaller and the general appearance is more compact (which is perhaps a polite way of saying squashed, though players used to 18th-century parts will not be worried by them). I noticed one page with 16 staves: my maximum, rarely reached, is 14. I can imagine problems in dim religious light. In the bass parts, the Matthew preserves the curious underlining of the underlaid text in the recitative cues from earlier Breitkopf parts while the John looks quite spidery. They are, however, cheaper. Breitkopf parts of Bach's cantatas, however, are generally clearer, and most of them are available, whereas Bärenreiter publishes only a few. Carus still has those produced by Hänssler: those I have seen have been fine, but the smaller page format can cause problems. There is usually no editorial information included with the Breitkopf or Carus material, so conductors will still need to consult the NBA scores and critical commentaries.

It is very difficult for purchasers to have any idea what the orchestral parts they order will be like. They are not reviewed (I was disappointed that Oxford UP didn't follow my suggestion of including at least a few photocopied pages of the parts with the review copies of my *Messiah*). Shops don't stock them, and you cannot rely on anyone in a publisher's office being able to give information that will help you decide. That is one reason why King's Music has got involved in supplying parts beyond what it publishes itself; we are prepared to offer advice and receive orders, and to object when the parts supplied by publishers are not suitable.

KLEMM & SOMIS

Johann Klemm *Partitura seu Tabulatura italica* Edited by John O. Robison. (*Recent Researches in the Music of the Baroque Era*, 92). A-R Editions, 1998. xv + 104pp, $43.95. ISBN 0 89579 420 9

Giovanni Battista Somis *Sonatas for Violin and Basso Continuo Opus 3* Edited by Glenn Burdette. (*Recent Researches in the Music of the Baroque Era*, 93). A-R Editions, 1998. xvii + 58pp, $34.95. ISBN 0 89579 422 5

Generally I have almost unstinted admiration for A-R's output, and the 1999 catalogue has new titles of interest about which I would almost certainly write with great enthusiasm. But I have reservations about both of these publications and wonder whether either of them actually needs to be transcribed: the introductions would be better attached to facsimiles. Klemm's *Partitura* seems to be intended primarily as a demonstration of counterpoint for the benefit of students. No modern student of counterpoint is going to study them for that purpose, but they may be of interest to those concerned with the history of pedagogy and counterpoint, especially as Klemm was a pupil and colleague of Schütz at Dresden. Such musicologists are likely to be interested in how modality and counterpoint were notated, and an edition just in treble and bass clefs is unhelpful. Judging from the single page of music reproduced, the original is legible, apart from the clefs being mostly hidden by the folding page. Since the purpose of the edition is chiefly musicological, it seems unnecessary to suppress accidentals redundant by modern convention. The use of a bass clef to transcribe the third (alto-clef) part in the four-part chiavette pieces is odd, and there is no comment on whether they should be transposed. There is mention of a companion edition on two staves: I would have thought that a facsimile of the original and the two-stave version would have been the best form of publication. There is a thorough introduction, though the translation of Klemm's Latin preface has some oddities. It is normal when retaining Latin words in English to change them to the nominative (*Partitura*, not *Partituram*); the same fault is compounded with 'the learned Tironibus', suggesting ignorance of the English word 'tiro', and what is 'Reiq churches' supposed to mean? (*Reiq; publicae* = 'and of the republic'). Admittedly, dedications are often quite tricky to translate, but these slips are embarrassing. Since the editor has problems with Latin here, perhaps he has also misconstrued the original title page. The 36 fugues a 2, 3 & 4 in the 12 tones *multum ad cognitionem Bassi generalis seu continui facientes* are intended to help those learning to play continuo; might the following *Non tantum Organo, sed aliis quoq;* [*q;* is the abbreviation for *-que* that so disturbed the republic] *Instrumentis* refer to continuo instruments, not viols, sackbuts or shawms? Continuo players should study counterpoint and modality. So perhaps the edition is useful after all.

The only reason I can think of for the need of an edition of a set of sonatas by Somis is that it is impossible to get a decent print of the original; since it is in a library with a

competent photographic department (Cambridge University Library), that seems unlikely. Opus 3 survives only in manuscript, presumably copied from a lost print; judging from the facsimile page included, it is perfectly legible. It is odd that an edition intended for scholars and for keyboard players who are capable of realising the bass (so excluding most amateurs and modern violinists who are accompanied by pianists) needs to have modernised key signatures and accidentals. I suspect that A-R needs to update some of its standard practices, perhaps by reference to John Caldwell's Oxford guide. It is possible to play the music without harpsichord. The editor quotes a predecessor's comments on accompaniment just by cello. Surely it would have been better to have tried the music in performance to see whether it worked and how easy it was for the cello to play chords. Some professional players have been making such experiments: why is their experience of less validity than the word of another musicologist? (I am reminded of the dependence on *auctoritas* rather than experiment that hampered the development of science for a couple of millennia.) It is a long time since I have seen anyone advocate 'baroque terrace dynamics' (p. xi). Nevertheless, since the edition exists, it is certainly worth using it, and I suppose that it is no more expensive than a facsimile would be.

SARABAND

Three new issues from Saraband arrived last month. The Australian dollar seems to be recovering a little and is now midway between the three dollars to a pound that it had sunk to when we were there last summer and the two dollars to a pound that it was on our previous visit. Postal costs, however, make a significant difference, so there is little point in giving an exact sterling equivalent.

Philippus Hacquart (c.1645-1691), brother of Carolus, is a new name to me. Four four-movement suites (each comprising Allemande, Courante, Sarabande, Gigue) for solo bass viol survive in Oxford Mus. Sch. F.573 & 574 and are edited by Patrice Connelly, Madame Saraband herself (SM29; $12). While not music for beginners, they are not too difficult and look worth playing. She is also the editor/arranger of Montéclair's *Premier Concert* from his *Concerts a deux flûtes traversière* of c. 1724 (SM30; $18). The composer gives 'Violons, Violes et autres Instruments' as alternatives, so there is no objection in principle to adapting them for violas or tenor viols, here done by transposing them down a ninth and notating them in alto clef. This also keeps them within the range of the bass viol, for which they could be useful practice in learning the alto clef. On the other hand, since the original is notated with the French violin clef, one could achieve the same result from the facsimile by clef-substitution. They are a lot more interesting than most music a pair of student viola players are likely to be offered, and they give a pair of tenor viols music in a later style than educational bicinia.

Clori mia, Clori bella sounds like an archtypical cantata title; in this case it is by Alessandro Scarlatti (SM28; $20), written in 1699 and scored for soprano, recorder and continuo and edited by Rosalind Halton. (King's Music is about to publish another Scarlatti cantata from her). It takes the conventional form of two recitative-aria pairs. Two copies are probably needed for performance, unless cello and harpsichord can share a single copy that has the voice part included in the recits but is just a figured bass for the arias; or the singer can memorise her music, freeing the score for the keyboard. The notation of accidentals seems to be modernised, but at least the one-flat G minor signature is retained (contrast the A-R practice mentioned above). It is an attractive work, within the scope of the amateur performer, and the keyboard part is realised. The editor has given considerable thought to how this should be done, calling on her practical experience (she is a harpsichordist married to a harpsichord maker) and has some interesting comments on the subject. (See also the note at the end of page 8.) The realisation of the recits is thicker than usual: I wouldn't want many editions notated with such detail, since so often what one plays will need to vary depending on circumstances. But the occasional example is useful. The recommendation for harpsichordists to study the practice of the skilled lutenist/theorbist is an excellent one. I don't know if there is any avidence for the following, but it seems extremely sensible:

> It is likely that the rapport sought between singer and accompanist can ideally be achieved when only one accompanying instrument is used in recitative: either theorbo or harpsichord or cello, rather than all three or two of the three together. Then the bringing together of all the instruments in the arias makes its point, after the intimacy of the recitatives.

TRAVERSO

Traverso: Historical Flute Newsletter: Volumes 1-10, 1989-98, with a bibliography of publications on historical flutes, 1989-98 compiled by David Lasocki. Editor: Ardal Powell. Folkers & Powell, 1999. 195pp, $24.95. ISBN 0 9670368 0 1

The first issue of Ardal Powell's *Traverso* appeared in January 1989. It has remained short and concise, with four pages reaching subscribers every quarter since then. Each generally has one main article and a variety of news items. It is a testimony to the editor's judgment and contacts that virtually all the articles are still of interest, so this reprint was well worth producing. Those who have the originals will welcome having them in more permanent form (especially since it has a contents list and an index), and those with infuriatingly incomplete runs will be even more grateful. The collection in a single volume makes it more visible to non-flautists, who will find many of the articles worth reading for their wider implications: try, for instance, Bruce Haynes's questioning of A=415. A bonus is David Lasocki's 30-page thorough bibliography listing 549 items. Congratulations to the editor: I look forward to the next volume in 2009.

Available, as is the magazine, from Folkers & Powell, 49 Route 25, Hudson NY 12534-9508, tel +1 518 828-9779, fax +1 518 822 1416, e-mail traverso@baroqueflute.com

18th-CENTURY SPAIN

Music in Spain during the eighteenth century edited by Malcolm Boyd and Juan José Carreras. Cambridge UP, 1998. vii + 269pp, £40.00. ISBN 0 521 48139 2

Spanish music in the 18th century is not a topic well covered by studies in any language. Individual composers have been the subjects of various monographs, and aspects of theatrical and religious music have been covered by writers such as Subira and Rubio. The larger picture, though, is missing from general histories of music and the current single volume histories of the period.

This volume is a collection of papers from a conference on 18th-century music in Cardiff in 1993, with two additional essays. The material is presented according to topic, including music in the theatre, vocal music (sacred and secular), symphonic music, instrumental music, and Spanish music in the New World, with examples of good and not so good practice.

First, the title offers more than the volume delivers. However good the individual essays, they do not add up to a coherent history of Spanish music during this complex and fascinating century. For example, Javier Suárez-Pajares wrote a useful and interesting study on the development of the early six-course guitar, but as there is nothing on the five-course instrument during the first two thirds of the century, the essay is an orphan without context and parentage. In a similar manner, the essays on Italianate aspects of the 18th-century villancico by Álvaro Torrente, the little known repertoire of Jaime de la Té y Sagau by Gerhard Doderer and musical instruments by Cristina Bordas add valuable data to our general knowledge. The essays on theatre music are good for what they cover, but lack three essential aspects of Spanish dramatic music from this period: music for the hundreds of revivals of 17th century dramatic works; dramatic productions at court; and music for the new, short, dramatic forms of the *saynete* and the Catalan extended *entremés*.

Secondly, one wants to know how these main topics were interrelated at the time. Many composers did not write exclusively in one genre, but the isolated essay format excludes cross-referencing. The non-specialist may also miss some of the references to assumed knowledge while price may discourage all but committed hispanophiles from buying the book. This volume reminds me of a damaged Spanish Roman mosaic. Individual fragments may be beautiful, but make only limited sense without the total context.

M. June Yakeley

DURANTE & CAFARO

Francesco Durante *Miserere mei, Deus: Psalmus L per coro (SSATB) e basso continuo* a cura di Giovanni Acciai (*Polifonia Rinascimentale e Barocca*, 1). Edizioni Suvini Zerboni, 1995. xiv + 41pp. [With separate unfigured continuo part.]

Pasquale Cafaro *Stabat Mater [a quattro voci e a due in canone, con violini, viola e continuo]* a cura di Giovanni Acciai e Marco Berrini (*Polifonia Rinascimentale e Barocca*, 2). Edizioni Suvini Zerboni, 1998. xii + 79pp.

Durante's autograph of the *Miserere* is in the British Library (Add. 14107). The introduction doesn't quote the pressmark of that nor of the other four sources that it mentions, and strangely reproduces two pages from a MS from Naples (where Durante spent the latter part of his life) which presumably isn't autograph. The title in the BL MS is quoted as *Miserere a cinque voci Per la Chiesa di san Nicolò di Bari* and the work is dated 1754, the year before the composer's death. Since the setting lacks the Gloria, it is presumably intended for Tenebrae, like the famous Allegri setting. It is in the 18th-century antique style, polyphonic but with lots of suspensions and a strong harmonic basis. There are a fair number of broken chords in the bass, slowing down the harmony in a way that would probably not have invaded this style a few years previously. The score has several *tutti* and *solo* markings. I wonder whether they merely indicate a5 and the work is for soloists; a *tutti* at bar 363 above just three voices doesn't necessarily contradict the idea, since the other two voices enter only a bar later. I would either perform it with five soloists or restrict the choir rather more than the editorial amplification of the original markings imply. It looks a fine piece.

Cafaro was 30 years younger than Durante, and also worked in Naples. He wrote his *Stabat mater* in 1785, three years before his death. It had a wide circulation since, very unusually, the score was published. It was dedicated to the king and queen of the Two Sicilies, its title page proclaiming its contrapuntal ingenuity. (In the new edition the cover has the details but the title page omits them.) It is not, however, quite such a contrapuntal display as it seems; the four-voice sections are not canonic. There are several movements headed as canons for SS and SA, though there are so many rests that the listener may well just hear them as imitation, and the two violins are often also canonic. The SATB sections look more choral than the Durante and the style is less backward-looking. It is recorded on Sarx SX 017-2. Both editions are serviceable. I don't have prices or details of whether there is chorus material available, and whether for sale or hire, so cannot comment on the likely costs of a performance.

K. 466 & 467

David Grayson *Mozart: Piano Concertos No. 20 in D minor, K. 466, and No. 21 in C Major, K. 467* (*Cambridge Music Handbooks*) Cambridge UP, 1998. xiii + 143pp. hb ISBN 0 521 48156 2 £24.95; pb ISBN 0 521 48475 8 £8.95

We are running late in reviewing Cambridge books, and *The Cambridge Companion to the Organ* is deferred till next month. These are a nicely-contrasted pair of concertos for joint consideration, enabling the author to make general points about Mozart's concerto repertoire as a whole while

having two differing examples at hand to prevent facile generalisation. A chapter on 20th-century theories of Mozart's concerto form is focused on three postulated patterns: those of Tovey, Charles Rosen, and Daniel Leeson & Robert Levin: it is interesting that Tovey's essay on the subject began as a programme note for a concert in which he played a concert by Mozart and another by himself, that Rosen is himself a distinguished pianist, and that Levin is in the process of recording the Mozart concertos. (Grayson himself was inspired by another pianist, Rudolf Serkin, and is married to a professional pianist, and has a musicological pedigree including Nadia Boulanger and Christoph Wolff.) From these three patterns, he draws a framework upon which to build an analysis. This is of general interest, and is clearly written. The analytical chapters are quite hard reading, but no more than the subject demands. The author is also aware that analyis doesn't explain everything ('At every turn there is a poignant reminder that happiness is transient, its promise easily revoked', on the slow movement of K. 467, is not the normal language of analysis). Nor does he pretend that popular culture doesn't exist: at last I have learnt why K. 467 has acquired a nickname since I first knew the concerto. He is also aware of performance problems, even outside the chapter devoted specifically to them, warning, for instance, that the pianist, despite the 14 appearances (eight on the piano) of the opening phrase of the Romance of K. 466, 'must carefully guard against ornaments and additions', the quote being taken from Türk (1789). The chapter on performance deals with the matters brought to a head by Levin's recordings, and is well worth reading by anyone involved in performing these and any other of Mozart's concertos. I wonder what a German would make of a book that drew only upon English-language formal theory, but that apart, this is highly commendable.

18th-CENTURY WOMEN

Women Composers: Music through the Ages edited by Sylvia Glickman and Martha Furman Schleifer. New York: G. K. Hall (Prentice Hall), 1998. Each vol. £70.00

Vol. 3. *Composers born 1700-1799: Keyboard Music.* ix + 405pp. ISBN 0 7838 1612 X

Vol. 4. *Composers born 1700-1799: Vocal Music.* x + 456pp. ISBN 0 7838 1613 8

Vol. 5. *Composers born 1700-1799: Large and Small Instrumental Ensembles.* ix + 434pp. ISBN 0 7838 1614 6

Readers of my review of Hildegard in *EMR* 47 will expect me to be somewhat sceptical of an anthology of women composers. True, I view the principle of sexist, or for that matter racist, approaches to music with suspicion, having doubts that there is enough common ground in the sex of a composer for that alone to be a useful means of classification; and I suspect that one reason for the need for such volumes is that the music may not have been found worthy of publication without such segregation. That is probably far less so for volumes 1 or 2, which I haven't yet seen; Barbara Strozzi and Elizabeth Jacquet de la Guerre need no special pleading. But in these three volumes there is a certain amount of music that was popular in its day but that needs very careful presentation and placing in a programme for a revival to be successful. There are, of course, obvious social reasons why this should be so. Even if a girl managed to receive a good musical education, she had little chance to develop: how often the biographies here say that a composer ceased to compose, or at least publish, on marriage. Ironically if the object of the series is to show that women composers have been under-rated, one use will be as a convenient collection of the sort of music that was pervasive at the time but does not exist in modern scholarly editions. I'm not going to go through the three score or so pieces here and evaluate them: the series is so good that it will surely be widely available for those interested to do so themselves. But it is clear that, although there is some good music worth performing, it will not lead to a revaluation of the conventional status of the major composers. Feminists have argued for a history of music that is less based on the established canon that used to dominate our view of the past. In some periods, volumes like these may well redress the imbalance and cause a broader view (which is something that most of us involved in early music also advocate); but I'm not so sure about this period (or am I just less sympathetic to classical and early romantic music than to other periods?)

As an editorial project, this is superlatively done. Each composer receives a substantial introduction including a biography (often treading new ground), an analysis of the music included, a list of a works, a bibliography and, where necessary, a critical commentary. The music has been meticulously edited and the scores are clearly printed. There is even an index, not just of names, but extending to subjects covered in the introductions (is this unique in a musical anthology?) Furthermore, the usual frustration of performing music in scholarly anthologies is avoided, since performance material is available from Hildegard Publishing Company.

The music is too recent for me to have much in the way of specific points to contribute. But I was drawn to the section devote to Jane Savage, since I have been interested in her father William for many years. He was the boy soloist in Handel's *Alcina* (the first Handel opera I edited) and bass soloist in the first London performance of *Messiah*. I have written elsewhere how disappointing it was when I was cataloguing the library of the Royal Academy of Music to come across an unknown score signed by him but found that it shows no personal signs of use – he would, of course, have performed from a bass part. It is, however, interesting that copies of Jane's publication survive in the RAM library; op. 2 belonged to her father and then to R. J. S. Stevens, the recipient of Savage's library and the donor of most of the RAM's early material; op. 3 is just signed by Stevens. (My thanks to Kathy Adamson for checking at the RAM.)

I recommend this series most highly. I'm not sure whether individuals would need to buy it, but all libraries with any pretentions to respectability will need to subscribe.

EARLY MUSIC ON THE INTERNET

Stephen Rothwell

For a long time, King's Music have been contactable via electronic mail (cbkings@ibm.net). This is still available of course, but in mid December, the King's Music Web site went live. Since then there have been a steady flow of visitors. At the moment, there is not a vast amount of information on the site, but new things will appear from time to time. Those of you with access to the Internet may like to visit the site and then tell us what you think.

For those who understand the jargon, the site can be found at :–

http://www.kings-music.co.uk/

This will take you to the 'home' page with contact details and details of the current issue of EMR.

If you have access to the Internet, but are still confused, then you might like to take a look at the brief introduction to some of the strange terminology which is at :–

http://www.custelec.force9.co.uk/internet/www_intro.htm

The Internet is a great place for finding information – the hard part is often tracking it down. There are two main approches to digging out information :

Search Engines
Specialist listing pages

'Search Engines' are large databases of web pages which can be searched to produce a list of those of interest. The best known engines are Infoseek, Alta Vista, Lycos and Yahoo. All these work in slightly different ways, so it's best to become familiar with several. If you know what you want, but don't know where to find it, search engines are the best way to start.

LINKS AND LISTINGS

One of the most powerful features of Web pages is the ability to make reference to or 'link' additional information. These 'hypertext links', as they are known, can be placed in the text of a page so that all the user has to do is click on it with the mouse and be taken to the information. Most major areas of interest are well served by sites which carry lists of links. Sometimes there are just a few which relate to the main content of the site, whilst other sites carry comprehensive pages of links.

For the musician (early or otherwise), there is a range of listings, hundreds of links and articles of interest on Classical Net. There are pages here devoted to most aspects of music making. The 'Early Music' section, for example, carries links to instrument makers, performers, concert and festival sites, publishers etc. Other sites of interest to U.K. readers include:

The Dolmetsch WWW site
Early Music Network & News (UK)

MAILING LISTS AND NEWSGROUPS

If you have plenty of time on your hands, you can follow the discussions that take place on the various mailing lists and newsgroups. For the Early Music specialist, the best known is 'rec.music.early'. More about the list and details of how to subscribe, as well as archives of past discussions are held at the University of Vienna.

Getting involved in newsgroups can be very time consuming, but if all the other sources of information have been exhausted, they can be invaluable, as many specialists both read and contribute to the discussions. Be warned though: this can turn into a giant time sponge! There are also mailing lists (and web pages) devoted to most of the common instruments and you can usually find if there is one for your particular instrument by using the search engines.

A summary of the sites listed in this article with all the links set up ready, is on the Kings Music web site – just follow the link from the home page mentioned above.

Stephen Rothwell is a professional software engineer and freelance Web Site designer. To retain his sanity, he plays the organ, recorder and harpsichord, and is heavily involved with the Fordingbridge Choral Society.

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The latest (and belated) issue of Vol. 7/2 (Winter 1998) of *Harpsichord & Fortepiano*, once one gets through invitations to events in December 1998, is of extreme interest. First come an article on composing for the harpsichord and the section on continuo practice from Philip Picket's *Behind the Mask: Monteverdi's* L'Orfeo (which we publish: £12.00). Giulia Nuti stresses the idea which some are now gradually applying that Italian continuo realisation was far richer than that which we normally hear; it is an article that all players should read. One tiny frustration: we are told that the sources say where to play the chord when there is a quaver rest followed by three quavers, but the examples do not show this. Robert Webb writes on continuo playing from the viewpoint of rhythmic hierarchy and textural density. Both writers agree that the player should not emphasize weak beats of the bar, especially the second, unless there is a good reason for it. I've only reached p. 34 out of 60 and have run out of space... You can buy it (£16.00 for four issues) from Scout Bottom Farm, Mytholmroyd, Hebden Bridge, HX7 5JS. Tel +44 (0)1422 882751, fax ... 886157.

ROBERT CARVER IN STIRLING – AR NOT?

D. James Ross

I read with interest Roger Bower's article on Robert Carver, with its informative comments on dates and patronyms deriving from his extensive knowledge of English ecclesiastical practice of the period. While we should remember that the Scottish church was at this time as distinct an entity as the Scottish nation, there are undoubtedly some parallels to be drawn. I am grateful for his broad endorsement of the ideas I expressed in my article on the subject in *EMR* 46, and I am pleased that we are in agreement on so many points including the probable source and reason for Carver's choice of the alias Arnat. However I am surprised that Dr Bower still supports the assertion made in 1984 by Dr Isobel Woods-Preece that Robert Arnot, Canon of the Scottish Chapel Royal, is the same person as Robert Carver.

While he confirms that there would be no particular reason why as a Canon of the Augustinian Abbey of Scone Carver could not spend an extended period of leave at the Chapel Royal in Stirling, such a set of circumstances would involve a curiously inconsistent use by Carver of the alias 'Arnat':

in his capacity as a Canon at Scone, Carver uses only his family name in 1505, 1544, 1548, 1557/8, 1559, 1566, 1568

on his youthful compositions of the early 1500s he uses both names ('Carwor alias/vel arnat' and declaring himself Canon of Scone, making no mention of the Chapel Royal)

on his later compositions of the 1540s only his family name, Carver

and finally the Canon at the Chapel Royal is referred to as only Robert Arnot in 1543 and 1551

It is clear that the surviving Scone documents containing Carver's name belong to precisely the same period as the documents showing Robert Arnot at the Chapel Royal. it would surely seem strangely schizophrenic of Carver to be making simultaneous and mutually exclusive use of his two names.* Moreover, if we refer to the other uses of his alias, the compositions, these seem as I have said to mirror perfectly the rise and fall of his patron, David Arnot – the alias is used while Arnot's star is in the ascendant and then abandoned after the latter's spectacular disgrace and excommunication, of which Dr Bower makes no mention. That Carver would then wish to drop his family name and make exclusive use in 1543 and 1551 of the alias Arnot, deriving from a now-disgraced patron at the very establishment where David Arnot formerly held sway, while between 1544 and 1568 making exclusive use of his family name Carver at the Abbey of Scone seems to me most implausible. Tempting as it is to have Carver singing and even directing his own compositions with the leading choral ensemble of his day, an appealing scenario which I proposed with reservations in my 1993 book on Carver, I now believe the surviving evidence tells a different tale.

Dr Bower mentions that he has not yet studied any of the documents concerned, and to me the clinching piece of evidence which sets Robert Carver and Robert Arnot apart lies in the 1551 document (RH6/1533B) in which Sir Robert Arnot of the Chapel Royal is appointed cessioner for all her goods by Margaret Arnot, surely a relative with the same family name. Furthermore, I fear that I may have misled Dr Bower by being unintentionally economical with the truth regarding the Scone documents. The 'extended sabbatical' from his duties at Scone which he posits for Carver in the period between 1505 and 1544 to allow for a career at the Chapel Royal seems to rely on the fact that Carver signed no documents at Scone during this period. The simple fact is that no documents requiring signature by the Scone monks survive from these years. There is therefore no more evidence that Carver was *absent* from Scone during this time, than for example that Robert Arnot was *present* at the Chapel Royal before 1543. The fact that both men were subsequently present at their respective establishments, simultaneously using different surnames, suggests to me that they were simply two different persons.

All the available evidence indicates that Sir Robert Arnot, Canon of the Chapel Royal, led the public life of a singer in the secular world of the Scottish Court of the mid-1540s and was still young enough to be making a useful vocal contribution in 1551. Meanwhile his older contemporary Robert Carver, cloistered in the conducive surroundings of Scone Abbey, followed from early youth to advanced old age the intensely private life of contemplation advocated by the Rule of St Augustine and which was lent further prestige as a lifestyle in the first part of the 16th century through Scottish contacts with the Monastery of St Victor in Paris, and thereby with the fundamentalist influence of Windesheim and John Standonck. In cultivating contemplative study and poverty, and incidentally shunning fame and publicity, Carver would have been profoundly in tune with the latest thinking in Scottish Augustinian circles, and would also be ideally placed to find expression for his innermost thoughts in choral music of visionary beauty and extraordinary sophistication.

** I have been schizoid for the past 15 years: King when writing business cheques, Bartlett when dealing with domestic matters. Many professional female musicians maintain two names after marriage (as we can tell from the names on their cheques), swapping identity without apparent psychosis. EB*

DANCE 'N' DRONE AGAIN

Diana Cruickshank

This contribution arrived independently of that from our regular reviewer, which we printed last month. We thought readers would like to see comments from someone whose approach to the event was primarily as a dancer (Diana Cruickshank is Secretary of the Early Dance Circle, Director of Rostibolli Renaissance Dance).

The third Dance 'n' Drone Festival, a weekend (30-31 January) of music and dance in the Festival Hall's Purcell Room, got off to a lively start with an amusing performance, in 18th-century pantomime tradition, by Chalemie. This multi-talented group presented a double bill of *Hamlet* (somewhat shorten'd) and *Harlequin Sculptor; or, Pygmalion and the Missing Toes*. The production throughout showed the skilful touches of Barry Grantham in overall direction and the amusing commedia sequences. In inimitable fashion, William Tuck, in his role as theatre manager, won the audience's sympathy as he struggled through the problems of his benefit performance of *Hamlet*, the proceeds to pay for his urgent gall stone operation, later performed to humorous effect. Never has Hamlet seemed so enjoyable! Not a hint of Rosencrantz or Guildenstern, but a lively ghost, an overcurious Polonius and a fair Ophelia (Sara Stowe, escaping from the harpsichord) effectively drowned in blue satin.

The (main) afterpiece gave well-taken opportunity to Frank Perenboom as Harlequin to show off his highly mobile face and fine sense of gesture. In his efforts to please his patron (musician Matthew Spring, in dramatic guise), the would-be sculptor was ably assisted in dance and mime by Barbara Segal. Her attempts to repair Harlequin's torn trousers proved particularly amusing! In a cooperative venture like this, it is difficult to highlight everyone, yet it is no mean feat to have the musicians double as actors and bear their part in the drama. Chalemie are well served by all members of their team.

In the evening Sirinu took the theme of Drake's circumnavigation of the globe and the problems of the Armada to present an intriguing variety of musical styles played on a considerable number of different instruments. The four members of this group showed their versatility, each playing several instruments, from the strange two-note mbira and jula-jula panpipes to hurdy-gurdy, recorders and viols. Several styles of vocal music were represented, among them a rendering of Psalm 25 in the 1562 version which was particularly effective. Members of Sirinu conducted the audience through Drake's travels with nicely chosen readings and relaxed commentary.

Sunday afternoon's presentation by Folies Bergères, *Let them eat Cake*, was a light-hearted, musical review of the French revolution. Here, Jean-Pierre Rasle came into his own, seemingly equally at home with voice or musette and cornemuse. Substantial programme notes provided translations of the rumbustious songs of the peasants and revolutionaries and, once again, relaxed commentary assisted any members of the audience who might not have understood the original French. The highlight of this jolly afternoon was *The Roast Beef Cantata*, a musical version of Hogarth's engraving sung to good effect by Sara Stowe, a singer blessed with speaking eyes and great clarity of diction.

The weekend concluded with Baroque Reflections in which both Barbara Segal and Frank Perenboom danced to great effect, apparently unaffected by the restrictions imposed upon them by the tiny stage. The couple are well matched, both having the ability to convey a mood to the audience with look or gesture. To the accompaniment of a trio of fine musicians, they danced in both serious and comic style, rounding off the evening with a delightful rendition, in elegant dance and highly articulate mime, of a tale of intrigue and amorous deception. The evening was made all the more enjoyable by Catherine Finnis' playing of Morel's Suite No. 2 for gamba and continuo. A sonata for violin and continuo by Marais [?? *CB*] allowed Frances Turner, who had also done sterling work in maintaining musical continuity during the previous afternoon's pantomime, to show her prowess as a soloist. Timothy Roberts delighted us with three very fine pieces by Couperin on the harpsichord.

We may all look forward to a happy introduction to the new century with a fourth Dance 'n' Drone Festival.

CONCERTO CALEDONIA

Concerto Caledonia is an exciting new ensemble based, not too surprisingly, in Scotland. They appear to be cultivating an image for themselves – uniform black bottoms with an assortment of bright coloured tops, programme notes which encourage you to laugh rather than seek edification, brochures which are bright and breezy to match the web site. For the opening concert of the 1999 season, the group consisted of soprano, oboe, three violins, four violas and a continuo of cello, harpsichord/organ, archlute/guitar and violone. The programme included Biber, Muffat ('one of Scotland's least celebrated grandsons'), Bach and Handel. I felt that the 17th-century material went rather better than the later pieces: Lucy Russell (despite migraine!) was very much in charge for the Biber and the Muffat – I longed to hear more spontaneous ornamentation here, though. Mhairi Lawson's beautiful voice has perhaps slightly too high a natural tessitura for Handel's *Armida abbandonata*, where some low passages were not as strong as one might have expected, though full marks for dramatic interpretation, Her *Ich bin vergnügt*, with its subtly decorated reprises, was stunning, and perfectly matched by the lyrical and seemingly effortless oboe playing of James Eastaway. The success of the group may lie in its sure foundation – Daniel Yeadon, David McGuinness and Paula Chateauneuf give strong harmonic and dynamic rhythmic support. I was somewhat sceptical of a guitar in the Biber (*Battalia*) and Muffat (*Armonico Tributo V*) – especially when the two were exchanged halfway through the final movement of the latter, although it admittedly did lend a certain character to some of the Chaconne couplets. *BC*

A WORKSHOP IN ARIZONA

Roy Marks

'Tucson is something of a desert when it comes to learning how to play Early Music instruments.' So begins an article in a February edition of *The Arizona Daily Star*. But, 'This week', it continues, ' that changes'.

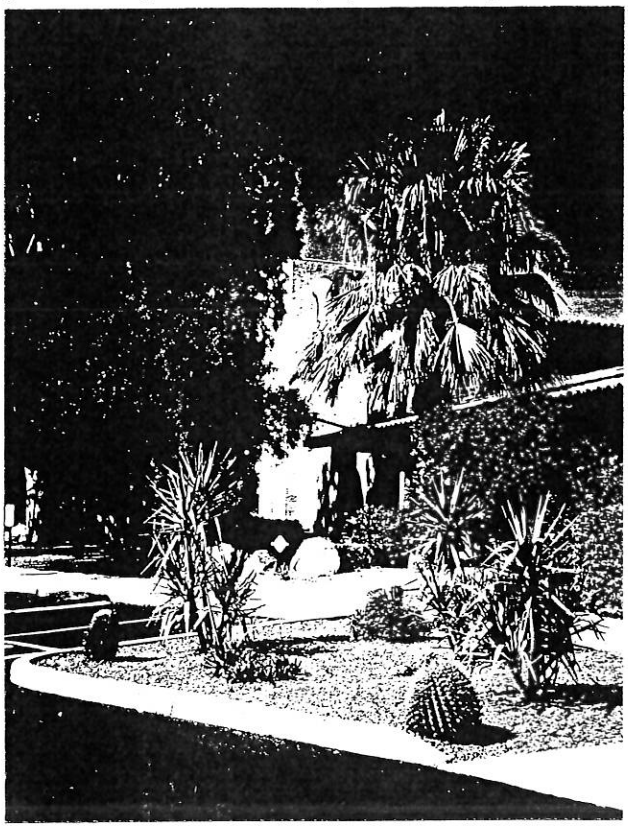
The town of Tucson, the only natural home of the classic cowboy-film cactus, was to host what Charles (Chuck) Warner, with characteristic enthusiasm, called his 'First Annual International Desert Workshop'. Chuck, a retired college music professor, had invited musicians from Britain to teach reeds, wind, lute, and viol, and, along with local teachers for voice, keyboard, and percussion, had set-out a minute-by-minute programme of instruction, lectures and recitals, encompassing everything from early mediæval to high baroque, and all to take place between Friday evening and the final faculty concert at four o‹clock on Sunday afternoon. What in fact took place, after a whittling-down process by e-mail over a period of many months, was almost indistinguishable from the numerous other courses my wife, Alison Crum, runs or teaches at in Europe, and other parts of the United States. Arriving not just from Arizona, but from the neighbouring States of Texas, California, Colorado and New Mexico, there was a predictably large body of viol players, almost equalled by a body of recorder players (two of them would-be singers, one who also played the flute, and another the cornamuse), but uncomfortably joined by a lone lutenist, a couple of vielle players, and a harpist, who, with unfortunate but remarkable coincidence, was putting on another early music concert on that same Sunday afternoon. Even with a large number of the participants wanting to sing, it was a far cry from Chuck's optimistic vision of a complete spectrum of early music instruments, and certainly insufficient to warrant bringing-in specialist teachers from Britain.

According to the participants, however, the workshop was, without doubt, a success; but I cannot help feeling that Chuck Warner must have been more than a little disappointed. Yet, leaving alone the problem of the average viol player's real interest being firmly anchored in reading-through English consort music of around 1600, integrating such a disparate band of instruments in a morning's session is prohibitively time-consuming; and when accommodating even a renaissance viol or recorder into a group of instruments based on models made only fifty years later presents insurmountable problems, one has to concede that there is simply insufficient man-power to stage anything outside of mainstream popular demand: the cactus flower, beautiful gem though it is, has no real place in the desert landscape. If there is a way to broaden amateur early music enthusiasts' horizons, to learn of their music's roots, and to join in music-making from earlier times, then there could surely not be a more magnificent setting than the desert landscape of Arizona; and Chuck Warner, with his idealism, energy, and *joie de vivre*, is the very man to do it. I just wish that I didn't have this vague feeling that I have somehow let him down.

Our route to the Cases Adobes Conregational Church was somewhat devious. The maps show it as a ten-hour drive from Los Angeles, but package tours involving Las Vegas are amazingly cheap, so we had a few nights there on the way before joining the swarms of 'snowbirds', Americans from the colder north who drive to the desert in the RVs (outsize and luxurious camper vans) to enjoy the winter warmth: it was in the high 70s while we were there. Arizona is one of our favourite places: EB loves the cacti, the landscape climbs up through the hills of Sedona to the Grand Canyon, Frank Lloyd Wright left his mark on Phoenix, and there are amazing Indian ruins from five hundred years ago, and the children feel relaxed there (though Clare was attacked by the most vicious cactus, the jumping cholla).

We discussed Chuck Warner's plans for his second workshop; he seemed very keen to move back towards medieval music, but there would be many problems. But congratulations to him (and Alison Crum and Roy) for making so fine a start.

The picture below shows the entrance to the church (built round a a courtyard in Spanish mission style), ornamented with a variety of cacti; some of the houses nearby had lavish cacti gardens.



THE FRENCH AMBASSADORS

Jennie Cassidy

The 500th anniversary of Hans Holbein's birth was celebrated at the National Gallery last year with the re-exhibition of his painting *The Ambassadors*, now beautifully restored. An astounding masterpiece, it is one of the gallery's most prized and famous exhibits. Painted in 1533 it is an intriguing double portrait with a mysterious stretched skull in the foreground and a huge and perplexing array of objects: books of arithmetic and music, astronomical and musical instruments, globes and tools for measuring. These represent the relationship between art, time, achievement and death.

Not only important on artistic grounds, the historical and political context in which it was painted is enormously significant. The two gentlemen portrayed are ambassadors sent from France to try to solve Henry VIII's quarrel with the church over the annulment of his marriage to Catherine of Aragon. They were to try to dissuade the King from setting up a separate Church of England. The tumultuous historic moment is captured on still oak panels, the whole of Western Europe on the brink of religious and political crisis. Unfortunately, by the time the Ambassadors arrived it was too late, for Anne Boleyn and the King were already secretly married and expecting a child.

Jean de Dinteville, who stands on the left of the painting, was well educated, having studied the quadrivium (music, maths, geometry and astronomy) at the University of Paris. The scientific and musical instruments on display represent this. He was a great lover of art and commissioned the painting to hang in his chateau at Polisy: the obscure place is marked on the globe. He must have spent many months in discussion with Holbein making sure it showed exactly what he wanted to say politically. His did not enjoy his stay in England; he wrote to his family: 'I am the most melancholy, weary and wearisome ambassador in the world.'

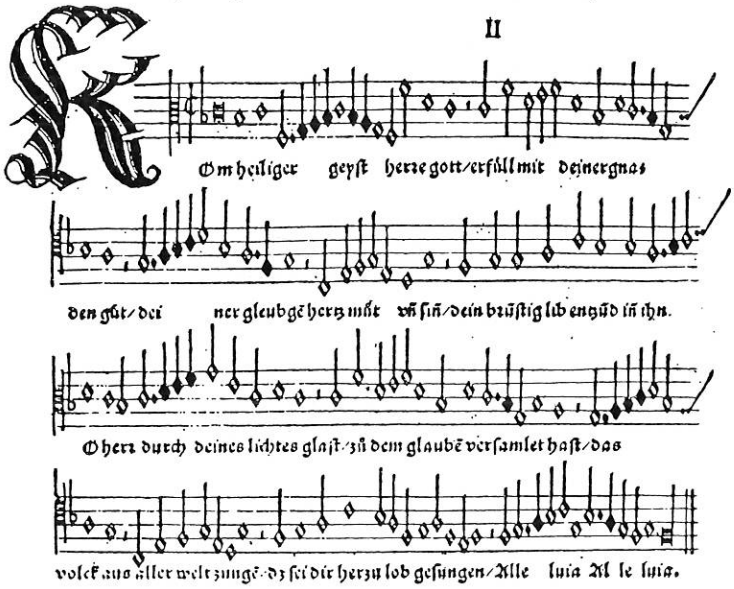
Georges de Selve (on the right of the painting and leaning on a Bible) was Bishop of Lavaur. He wanted ecclesiastical unity, and urged the German nation to leave behind their differences and unite in his *Remonstrances aux dicts Alemans*. Amongst the many objects on display in the painting is Johann Walter's Lutheran hymnal *Geystliches gesangk Buchleyn* published in Wittenberg in 1524. The inclusion of this highly contentious hymnbook was no coincidence. The hymns shown have been carefully selected, as the original book does not have these hymns on facing pages. The book shows the tenor parts of 'Kom heiliger geyst' and 'Mensch wiltu leben'. The first is a plea to the Holy Spirit, traditionally evoked as a unifying force in the church: 'You have gathered believers, the people from all the world sing'. It is based on the Latin *Veni Sancte Spiritus*: the first verse is an earlier German translation, the second and third are by Luther. Is its presence indicative of a Catholic-Protestant compromise? The second is Luther's paraphrase of the Ten Commandments, a reminder to all, but perhaps especially to Henry VIII, of the importance of keeping them. [One wonders whether Holbein thought of making it more pointed by underlaying verse 5, which includes the line 'Deines nebsten weib nicht begern'. *CB*]

To the Tudors, musical instruments were symbols of celestial and terrestrial harmony. In Holbein's masterpiece, the musical allegory portraying death and disharmony is rife. There is a boxed set of flutes, but one is missing, implying an incomplete consort. As well as being mis-numbered, the two songs in the hymnbook have their final words missing; 'Alleluia' from the first and 'Kyrie eleison' from the second. To the educated contemporary onlooker, these omissions from well-known texts would have been obvious. Perhaps he aimed to make his implied messages abundantly clear, in plain vernacular German. A lute box hides in the shadows like an awaiting coffin. The lute itself has a broken string. This was a standard symbol of death, as an elegy on the demise of Philip van Wilder laments:

> *The stringe is broke, the lute is dispossest,*
> *The hand is colde, the bodye in the grounde.*
> *The lowring lute lamenteth now therefore,*
> *Philips her frende that can touche no more.*

The musical banners here proclaim a grim warning of the division within the church and between man and God.

There are numerous other hidden warnings that express Dinteville's worries. Every item in the painting was carefully constructed to contain a puzzle with an ominous solution – an almost completely hidden crucifix, a maths book open at



the heading 'dividirt' (divided), and a disarrayed heap of instruments for measuring the motion of the sun and heavens all misaligned and contradicting each other.

Holbein was a phenomenal draughtsman renowned for his accuracy and admired for his portrayal of his sitters' characters. Henry VIII used him as a 'photographer' to view prospective marriage partners whom he had not the opportunity to see in person. Viewing the painting at the gallery brings home the level of detail. Each hair of sable and ermine, each stitch of Turkish carpet, and the barely visible broken lute string, now catching the light and now not, are all rendered with astonishing realism – and this in a painting well over six feet square. Dinteville was known to be scrupulous about the objects on display. With this wealth of skill, and the importance attached to the creation of the painting, we can be sure no tiny detail in *The Ambassadors* is included without a specific reason. No apparent inconsistency nor error is accidental.

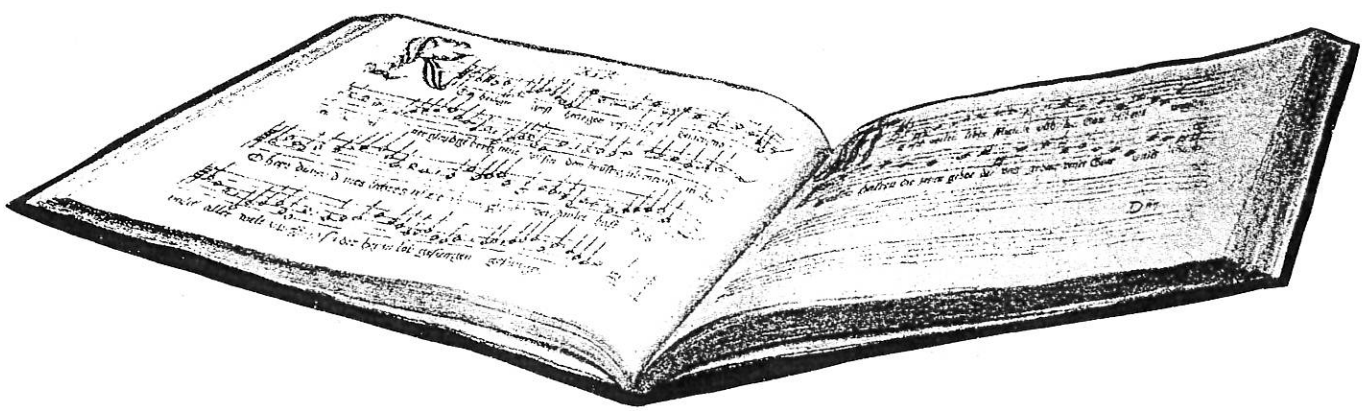
A skull was Dinteville's personal device, and he wears one as his cap badge. The huge amorphous stretched skull at the bottom of the painting becomes clearly visible when viewed at an acute angle and serves to warn of the final fate of all mankind, no matter what their earthly strivings.

The painting is sensuous to look at, filled with luscious textures and rich in meaning. The stimulation of so many responses in the viewer seems to make its stillness even more weighty, poised as it is at such a critical moment in history. In this stillness the many musical references create tantalising sound pictures in the viewer's imagination. Henry's active interest in music is well known, and the court must have been alive with its sounds. If the rich textures, political messages and cultural references in the painting could be translated into music, what would be the result? Working with the curators and historians of the National Gallery, a programme of music, words and pictures was created by the ensemble Frottola. Musical analogues were found for the symbolic objects and the main characters, both in the painting and implied by the political messages. The pieces displayed on the pages of the Lutheran hymnal were reconstructed in their original form. This animation of the painting was performed in the Sainsbury Wing as part of the exhibition to celebrate the three year, high-profile restoration of *The Ambassadors*. The programme has

since been recorded on CD and is released this month on the Meridian label (CDE 84397). *It is reviewed on p. 20*

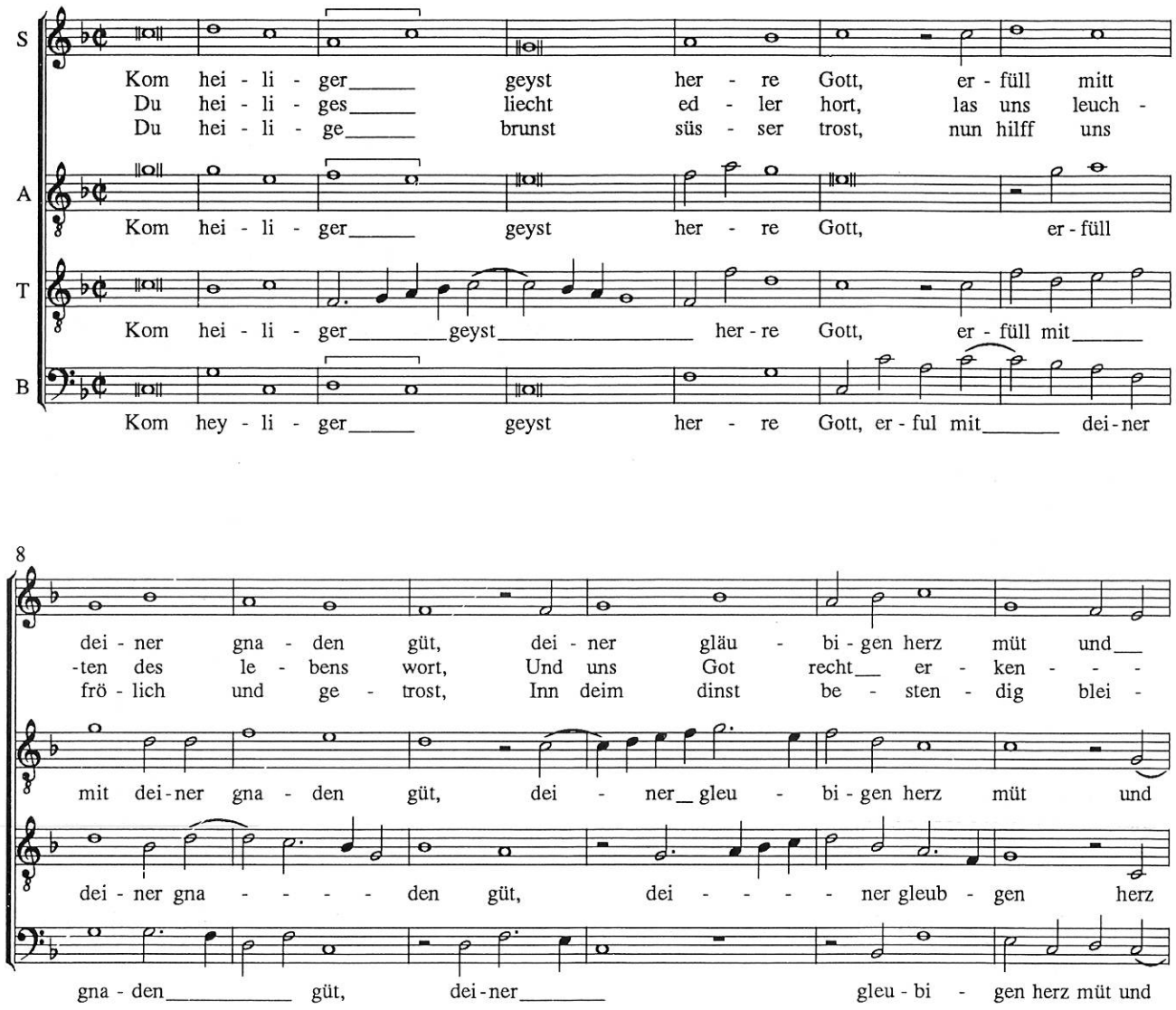
The preparation of the edition of Kom heiliger geyst *printed on pp. 14-15 made me wonder whether Holbein had fallen into the same trap as the printer of the edition he was copying. Most of the hymns in Walter's volume have the tune in the tenor, like* Mensch wiltu leben. *Walter's edition is printed accordingly, with words of the first verse in all parts (not always very singably) but the other verses just in the tenor. But in* Kom heiliger geyst, *the tune is in the treble part. Had Walter's printers been more careful, they would surely have printed the extra verses with the treble part. Is Holbein being subtle in painting the tenor rather than the tune of one hymn, but the tenor-melody of the other? If not, perhaps some of the other oddities might also not be intentional.* CB

We reproduce Holbein's picture above just to remind readers what it is: it is in colour on the front of the CD and the National Gallery has a large, laminated reproduction for £13.00. Our thanks to Belinda Ross of National Gallery Publications Ltd for supplying so quickly an enlargement of the relevant section of Holbein's picture and for permission to reproduce it. The reproduction on p. 12 shows a facsimile from the 1525 printed edition, that below the book as painted by Holbein. The detail may not come out too well, but the original shows the notation clearly matching the print. Brian Clark had no problems reading the music and singing it as he stood in front of the painting. Go and see it yourself.

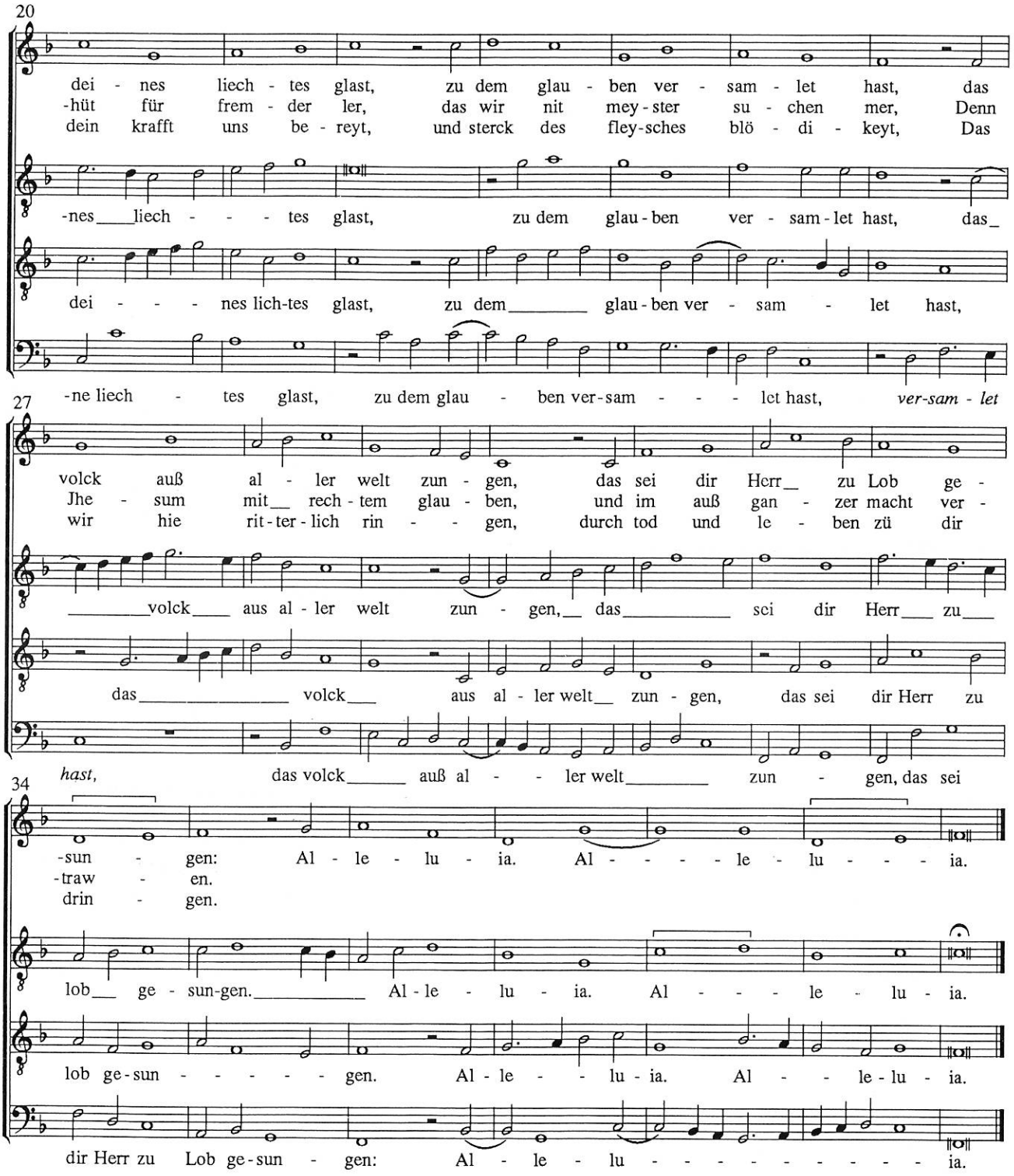


Kom heiliger geyst herre Gott

Johann Walter (1524)



Edited by Brian Clark and Clifford Bartlett



Source [Johann Walter] *Geystliche Gesangbüchlein*, [Worms], 1525. This is the second edition, published in facsimile in *Documenta Musicologica* I, xxxiii, Bärenreiter, 1979. Only two partbooks (tenor & bass) survive of the first edition, *Geystliche gesangk Buchleyn* Wittemberg, 1524. There were various later editions.

The underlay only works well for the top part, which has the melody. But the publication is set out on the pattern of the *Tenorlied*, with the subsequent verses printed only in the tenor part-book, a practice which suits most of the contents of the collection, but not this. So we have underlaid verses 2 and 3 to the soprano part, not the tenor. The underlay given in the source fits the alto and bass so badly that it would seem unlikely that the parts were sung. We have left the alto as it stands, but have adjusted the bass quite freely. Spelling has not been modernised, though some standardisation between the parts has been made; signs for *m* and *n* have been expanded, but inconsistent superfluous umlauts have been omitted.

According to Luther's preface to Walter's publication, 'the songs were arranged in four parts for no other reason than that I wanted to attract the youth (who should and must be trained in the fine arts) away from love songs and carnal pieces and to give them something wholesome to learn instead'; this particular example must have been intended for solo voice and instruments, with the lay-out of the words governed by publishing convenience rather than practical use.

Original clefs: C1, C2, C3/4, F4. The tenor part is printed on four lines with clefs alternating C3 C4 C3 C4. Tonally-minded singers can sharpen the B flat in bar 5.

LONDON MUSIC

Andrew Benson-Wilson

Deep in the bowels of the Royal Academy of Music (5 Feb), I came across the new(ish?) group Ensemble Ricordo. *Musica Transalpina*, their programme of music from 17th-century Italy and Austria, ranged from Castello to Biber and his contemporaries. This dramatic and intense, if occasionally bizarre, *stylus phantasticus* repertoire has become increasingly popular in recent years. What made this concert memorable was the tightly focused communication within the group, aided by their playing the entire concert from memory. This was an astonishing achievement, and the benefits for the audience were both aural and visual. The programme notes (which, inexplicably, were not handed out until the end of the concert)[1] gave no details of the group or the achievements of the four players, although they all have been making their way onto the London stage in various guises. Kati Debretzeni (violin) has a commendable technique, although she hasn't quite mastered the tricky art of retaining tone when playing at either extreme of volume. But she gets full marks for trying, and for her insight into music of such emotional depth. Alison McGillivray was most effective in her continuo cello role and her solo performance of Domenico Gabrielli's Ricercar 5. Matthew Wadsworth (theorbo) excelled in Piccinini's *La Folia* and Toccata 13. His skill at musical interpretation was demonstrated by sensitive placing of notes in relation to the pulse and his use of rhetorical silence. As he gains experience, he will no doubt widen the range of his tonal palette. Robert Howarth's harpsichord solo (Picchi's curious Toccata from the Fitzwilliam Virginal Book) was a wild and percussive affair, both from his audibly heavy touch and from his improvisatory additions to the music. It was interesting to compare harpsichord and organ continuo. Notwithstanding any authenticity arguments (and a very noisy blower), the organ was by far the more effective – the mutual plucking of both harpsichord and theorbo in the treble register did the latter no favours. Putting aside a few teething problems, this was an exciting concert by a group to watch out for.

The last time Philip Picket's *Feast of Fools* was performed on the South Bank, a local Bishop apparently tried to have it banned. As liturgical reconstructions of the less politically correct aspects of church history go, this must be on a par with an historical revival of the Spanish Inquisition. Bizarre at it sounds, the evidence for these anarchic festivities is strong, particularly in France, but also in other countries, including England, from at least the 12th to the 16th century. Generally held on or near the Feast of the Circumcision, the Feast of Fools was related to the older Feast of Innocents, which involved the election of a Boy Bishop. There are descriptions of drunken priests and clerks dressing as women and minstrels, wearing masks, torn vestments or nothing at all and cavorting around the church singing lascivious songs, eating sausages at the altar during Mass, playing ball games, censing with excrement rather than incense and leading an ass to the altar to the accompaniment of braying and other animal noises. Mercifully the five men and four women of the New London Consort (QEH 10 Feb) only demonstrated a few of these excesses, although Mr Pickett added the undocumented rite of accosting a reviewer with a shawm. With a remarkable lack of inhibition, the players and singers scratched themselves, played with balls and larked around. Musically, the compelling rhythms of many of the chants were a delight, made more prominent by the general *joie de vivre* of the singers. The rhythmically catchy expression of the 'new joys' in *Verbum Patris humanatur* was memorable. Perhaps these antics could be used as a rehearsal technique to enliven more orthodox chant singing.

The Orchestra of the Age of Enlightenment's concert of French baroque music (RFH 13 Feb) was preceded by a talk given by five of the players. Although performers are not always the best verbal advocates for their art, this was a useful introduction to some of the complexities of the authentic approach to performance, including use of A392 pitch and a change in the style of violin bow over the fifty-year span of the music. Monica Huggett led the whole concert, imparting a strong rhythmic pulse and a clear direction to the phrasing, although in the first movement of Leclair's Violin Concerto (Op 7/6) she went a bit astray from her own pulse in the solo sections by consistently pushing into the beat slightly. But the sensuous central Aria, with its almost continuous double-stopping, was beautifully played, as was the helter-skelter cadenza in the Gigue. The soprano Sophie Daneman was outstanding in Clérambault's cantata *Le soleil vainqueur des nuages* and in extracts from Rameau's *Hippolyte et Aricie* and Charpentier's *La malade Imaginaire* (which also included some nifty changes from oboe to recorder by Anthony Robson). Her slightly reedy but always lyrical tone was enhanced by the sort of delicately applied vibrato that retains the integrity of pitch and intonation. To finish, a suite from Rameau's *Dardanus*, with its exuberant *Bruit de guerre* and the contrasting 'grand et petit choeurs' of the final Chaconne, echoing those magnificent organ Grands Jeux pieces of the period.

Valentine's Day can sometimes be a bit of a let down, and the concert by The Musicke Companye (Wigmore Hall, 14 Feb) kept up this tradition. The one exception was Philippa Hyde's singing in Handel's bittersweet cantata *Crudel tiranno Amor* and his ubiquitous aria *Lascia ch'io pianga* from *Rinaldo*. Not only did she have a beguiling stage presence and pure vocal tone, but she was able to impart passion into the music. Her companion singer, the alto Timothy Brown, made little attempt to communicate with his

audience, and his singing lacked the ardour and expression needed for this repertoire. Sadly, the two instrumentalists of the group also disappointed. Helen Rogers's solo and continuo harpsichord playing was far too insistent, and in Bach's Concerto in F minor (BWV1056) she didn't seem to engage either with the music or the audience. Cellist Jennifer Janse's ungainly gestures were distracting enough throughout, particularly when she was playing continuo, but her lack of tonal subtlety and inappropriately romantic phrasing in Vivaldi's Concerto (RV413) were more musically off-putting.[2] Unfortunately the additional string players also suffered unsteady tuning for much of the concert. Not one of the highlights of my Valentine's Day.

Benedetto Marcello is best known for his attractive oboe concertos, although he also wrote five oratorios, including *Il pianto e il riso delle quattro stagioni... (The tears and smiles of the four seasons upon the death, glorification and coronation of the Blessed Virgin Mary received into heaven)*. Recently revived in an edition by Michael Burden, this was give its London premiere the Purcell Room (15 Feb) by the New Chamber Opera, directed from the harpsichord and organ by Gary Cooper. It is a curious work, almost humorous in parts, in which Winter takes the entire first half to work out the infuriatingly obtuse message of the other three seasons – that Mary has died. Summer then leads his companions in a rather silly debate about which of them should honour Mary, for she was conceived in Winter, born in Autumn, received the Annunciation in the Spring and died in Summer. Summer appears to have the last word, under the guise of getting them all to praise her together. With infrequent use of the chorus, the work is mostly recitative and da capo arias with some very detailed writing for the strings and continuo. It was difficult to know how to respond to it – at times it is deeply religious and pious, but then almost burlesque. The four singers (Rachel Elliot, William Purefoy, James Gilchrist and Thomas Guthrie – the last a short-notice substitute) coped well with the contrasting emotions. William Purefoy was particularly effective in the dominant role of Summer. His simple clarity of tone (very close to male soprano timbre) was ideal for his final aria, *Maria, mare d'amore*, a lilting pastorale accompanied by muted strings and organ. Despite some unsteadiness from the strings, this was a compelling performance of a fascinating musical byway.

A number of groups are celebrating significant anniversaries this year, including The Tallis Scholars. Their St John's, Smith Square, concert (21 Feb) combined Tallis, Byrd, Gibbons and Tomkins (works involving two or more alto parts) and the almost obligatory John Tavener (*In the month of Athyr*). Apart from some exquisite music, I am afraid that I found little to praise in this concert. Although their harmonically rich tone and distinctive edge produces a very focused sound, unsteady vibrato and intonation gave a feeling of instability and restless energy. This was most noticeable in final chords, which never quite settled into repose (and also occasionally dropped in pitch at the last minute). The two sopranos were over-dominant (to varying degrees), particularly in the higher registers. Both they and the two tenors tended to swoop up to notes – the three repeated notes at 'inveniat' in Byrd's *Vigilate* each sounded as though they had appoggiaturas (although their punchy and vigorous singing of this piece was otherwise a highlight). There were a number of shaky entries, particularly in the *Benedictus* of Byrd's Great Service and *Beth* from Tallis's first Lamentations (which also suffered inconsistent pronunciation of *Ierusalem*). And finally, the articulation of the distinctive little motif at 'et Spiritui Sancto' in Byrd's *Rorate caeli* varied, the sopranos breaking the phrase at the dotted note, the rest phrasing through the whole motif. An off day?

Handel's links with the Foundling Hospital are well known. To this day, the Thomas Coram Foundation continues the charitable work with children that so inspired artists and musicians of the 18th century [*cf* diary, p. 3] It commemorates the birthday of Handel with an annual concert, which this year was given by the four established instrumentalists of Ciaccona in the delightful Picture Gallery (23 Feb). The Finnish violinist, Sirkka-Liisa Kaakinen, has beautiful control of tone over the whole dynamic range. Her generous bowing technique encourages her instrument to sing, as in the sweeping melodies that open Handel's Violin Sonata in G minor (which also featured a delightfully sotto voce ending to the final energetic Allegro). One example of the excellent rapport between the players was the coalescing of tone and volume between violin and Rachel Brown's flute. This was particularly noticeable in the concluding Telemann Paris Quartet in E minor, where the ebb and flow of richly woven textures and haunting melodies were enhanced by subtle dynamics. Olaf Reimers (cello) was an admirable continuo player, contributing both musical and emotional gravitas. He also shone as a soloist in Bononcini's delicately proportioned and wistful Sonata in A minor. James Johnstone's continuo harpsichord playing was sensitively circumspect and he balanced subtlety with punch in Alessandro Scarlatti's *Folia* variations. An excellent concert by four talented musicians.

A 16-course banquet, with an espresso at the end, was Monica Huggett's promise in Sonnerie's Feast of Rameau concert at the Wigmore Hall (24 Feb). The 16 courses were served as five of Rameau's *Pièces de clavecin en concerts*, scored for harpsichord, violin and bass viol (Gary Cooper, Monica Huggett and Emilia Benjamin). The bass viol writing in these pieces is striking, much of it being in the register of a second violin. The two pieces named after the contemporary virtuoso bass viol players, Forqueray and Marais, have relatively subdued viol parts, but Emilia Benjamin showed considerable skill in *La Vézinet*, a bustling depiction of village life. Of course the harpsichord is dominant in these pieces, and Gary Cooper's playing was stunning, with its mature sense of musical line and rhythmic pulse, and a keyboard touch far removed from the aggressively percussive style that seems to be on the increase amongst younger players. The programme also included two of Rameau's lesser-known early cantatas, *Thétis* and *Aquilon et Orithie*, sung by the excellent young

baritone Thomas Guthrie. I praised his expressively lyrical voice and engaging stage manner in his Wigmore Hall debut a year ago. His voice has developed well since then, with a greater consistency across his range and strength in the bass register.

Once in a while there is a concert that approaches such perfection that it defies mere words. One such was the performance of Buxtehude's exquisite *Membra Jesu Nostri* (a cycle of seven cantatas each meditating on parts of Christ's body) by The Sixteen Consort and Fretwork (St John's, Smith Square, 25 Feb). It is not clear if this cycle was intended to be performed as a whole – evidence from the sources suggests otherwise. But the grouping of works into seven was used by Buxtehude in his violin sonatas and the lost keyboard sonatas on the seven planets then known. The text of the arias are from the 13th century *Salve mundi salutare* of Arnulf of Louvain (thought to be by St Bernard in Buxtehude's time). Each cantata has the same structure, with a short instrumental sonata, chorus, three strophic arias and a repeat of the chorus. Short instrumental interludes divide the sections. The instrumental forces are two violins and cello with organ/theorbo continuo for all except the sixth cantata, *Ad cor* (On the heart), noted as *De Passione nostri Jesu Christi* in the manuscript. In this cantata, the emotional highpoint of the whole cycle, the accompaniment switches from strings to a consort of five viols. The slowly unfolding opening chorus, *Vulnerasti cor meum*, using the intense interval of the descending sixth, is a magical moment. Harry Christophers' direction caught the meditative mood perfectly, and the singing and playing were rarely less than outstanding throughout. There were notable contributions from the singers Carolyn Sampson, Caroline Trevor, James Gilchrist and Simon Birchall, and David Woodstock (violin), Richard Campbell (cello), Paul Nicholson (organ) and Fretwork (viols). The only people to let the side down were the audience who never quite worked out when to applaud, although Christophers did manage to command silence between the fifth and sixth cantatas.

Hot on the heels of last year's 400th anniversary of the death of Philip II of Spain comes that of Francisco Guerrero of Seville Cathedral. The programme of Chapelle du Roi's concert (St John's, Smith Square, 27 Feb) was built around most of the early (1566) version of Guerrero's *Missa Pro Defunctis*. It also included psalms, motets, the hymn *Christe redemptor* and the *Magnificat quarti toni* (with its distinctive accidentals) from his 1584 *Liber Vesperarum*. The plainchant used the rhythmic indications given by Guerrero's contemporary at Seville, Luis Villafranca, in 1565, and included occasions when much of a chanted intonation was sung off the beat – an early indication of the rhythmic complexity of later Spanish keyboard and vocal music. Since their foundation in 1994, Chapelle du Roi have been building a strong reputation through their concerts and CDs of Tallis and music by composers from Spain and the English Chapel Royal. The eight singers produce a distinctive sound, based on their individually vibrant vocal quality. The resonances set up between the slightly contrasting voices give a liveliness and aural depth to the sound, avoiding both the absolute purity of some choirs and the over vibrant and unsettling harmonic tension of others. The overall sound is rich and focused, although the vibrato was a little overdone by the first soprano and one of the tenors, who also tended to slide between notes. This sensuous music needs to be allowed to ebb and flow, and Alistair Dixon adopted a sensibly measured pace that never felt rushed. His dynamic control was similarly broad, giving and clear sense of structure to the music, for example in the second part of *Ave virgo Sanctissima*, after the entire choir pile up the distinctive 'Salve' theme until the final high soprano entry. The beautifully controlled pianissimo endings of this piece and *O Domino Jesu* were memorable. Tempting as it is to plug CD sales during a concert, it is not easy to do convincingly: Dixon's not very subtle marketing pitch just before the interval (between *Laudate* and *Christe redemptor*) was somewhat inappropriate. I doubt it would have amused Guerrero. He might also have been surprised to learn that his music was being recorded for future access via an internet website.

1. Perhaps on the precedent of Debussy's placing of the titles of his *Préludes* at the end? *CB*

2. Poor Jennifer Janse: not only do we print a critical review of her playing, but we took three weeks to send her some music. And talking of St Valentine let-downs, can there be anything more pathetic than the newly-wed couples we saw on St Valentine's Day wandering around the casinos of Las Vegas in their finery, nearly all friendless, and looking as out-of-place as a midwife in a funeral parlour. *CB*

RECORD REVIEWS

CHANT

Alleluias Peter Wilton *Bass, synthesiser*, Lucie Skeaping, Matthew Vine, Edward Caswell *STB*, Nigel Eaton *Hurdy-Gurdy* 43' 37"
BRT 001CD

This disc isn't as odd as the listing of names, the prominence of the folk expert Bert Lloyd in Wilton's introduction, and the first track might suggest. The next track has Lucie Skeaping singing with 'a slightly Eastern European flavour' – not much of a change from her Jewish style, but effective. The other tracks demonstrate a range of Alleluia chants from the Mass in a variety of different styles, from the early medieval to a delightful 18th-century French example. It is a pity that troped texts are not printed, but this is evidently a self-financed recording, so one sympathises with the desire for economy. Was shortage of recording time a reason for not retaking some passages where the tuning is a little sour? Unless you are obsessed with getting your full 70-80 minutes from a disc, this is worth acquiring. *CB*

From 01628 781901 or pjsw@beaufort.demon.co.uk

MEDIEVAL

Machaut *Le Jugement du Roi de Navarre* Ensemble Gilles Binchois, Dominique Vellard
Cantus **C 9626** 65' 25" (rec 1994)

There is only one reason to prevent a very high recommendation: not everyone may want passages of Machaut's poetry read between musical items. It is the motets, performed vocally, that stay in my mind particularly: although the words heading the tenors are not sung, they need to be translated so that the listener can decide whether the unsung text is significant. The opening *Joie, plaisance* is played instrumentally, the curious Arabic sound actually matching the melody; while there is not complete separation of voices and instruments, English heretics will not be too offended. You have to read quite a long way into the booklet (if the diminutive is appropriate for 106 pages) to realise that Machaut's poem *Le Jugement du Roi de Navarre* has no music and that the selection of pieces here is editorial, but that should not worry the listener too much, since what results is a good programme. *CB*

This may not be available yet.

16th CENTURY

Gombert *A la incoronation* Odhecaton *dir* Paolo Da Col, Cornetti e Tromboni *dir* Bruce Dickie, Ensemble pian & forte *dir* Gabriele Cassone, Liuwe Tamminga *org* (G. B. Facchetti, 1524-6) 62' 03"
Bongiovanni **GB 5083-2**

Gombert *Missa A la Incoronation* a5 *'Sur tous regrets'*, *In illo tempore* a6, *Regina caeli* a12, Josquin *O bone et dulcissime Jesu*, Richafort *Sur tous regrets*, + Bendinelli, Cavazzoni, Fantini, Fogliano, Lombarchion

This speculative reconstruction of the Imperial Coronation of Charles V in Bologna in 1530 is very impressive. Carlo Vitali's informative programme note, albeit in a stumbling translation, makes a very good case for Gombert's *Missa A la Incoronation 'Sur tous regrets'* featuring at the event, and the other works also seem reasonable candidates. Last year I praised one choir for their transparent rendition of Gombert's dense textures: Odhecaton take the opposite approach with full rich voices in the cavernous acoustic of the Chiesa del Reale Collegio di Spagna in Bologna, and I have to say the effect is stunning. The mass movements are rich and impressive and the twelve part *Regina Caeli* becomes an overwhelming wall of sound. The trumpet fanfares enjoy an equivalent acoustic as does the cornett and sackbut consort and Renaissance organ, but herein lies the rub. The three elements of the performance have been recorded separately in different buildings, and we never have the chance of hearing them combine forces as they surely would have done at the Imperial Coronation. This is a pity, as I am sure that they would have created a splendid sound; but it doesn't detract from what is in any event a thoroughly enjoyable recording.
D. James Ross

Willaert *Vespro di Natale* I piccoli musici *dir* Mario Mara, Paolo Costa, Giovanni Caccamo, Marco Scavazza, Marcello Vargetto *ATBarB*, Delitiae Musicae *dir* Marco Longhini 64' 48"
Stradivarius *Dulcimer* **STR 33373**

Featuring the delightfully termed *voci bianche* of a choir of excellent boy trebles complemented by period instruments and adult soloists, this recording has quite a lot going for it. However, disjointed though the polyphony has to be for liturgical reasons, the continuous alternation between the chanting trebles and the consorting adults is made rather uncomfortable by an annoying hesitation between the two textures, and a very dramatic acoustical difference between the two elements. The trebles inhabit an ethereally distant otherworld (joined there by late wind instruments), while the soloists and stringed instruments are well and truly 'in the face'. This decision seems to result from an eccentric interpretation of the concept of *coro spezzato*, but becomes very distracting after a while and seriously detracts from an otherwise engaging performance. One might almost suspect that, like the Gombert recording reviewed above, this was matched together from different sessions; but for whatever the reason, it was a mistake. Having said that, it is important to have this major and hitherto neglected work by Willaert on disc, and notwithstanding a few intonational infelicities cruelly emphasised by the close recording, it is not without its merits. *D. James Ross*

Let voices resound: Songs from Piae Cantiones (1582) Female Voices of Oxford Camerata, Jeremy Summerly 60' 04"
Naxos **8.553578**

It seems odd for Naxos to release this so soon after their previous *Piae Cantiones* selection (8.554180; *EMR* 45 p. 15). That saw the Finnish anthology as a way into the tradition of Middle-European medieval song; this performs the music as it exists in Petri's anthology, without going back to earlier styles or adding parts to the inconsistent scorings of the source. Since it contains music used in schools, it is sung here by high voices: not by boys, but four proficient ladies of Oxford Camerata. Individual songs are fine, but I find the cumulative effect a bit monotonous. It is also odd that none of the pieces sung were notated in the treble or soprano clef. That may not be significant, but it is odd that there is such a variety of clefs, mostly low, in the book, including treble. Certainly worth buying, but don't expect jolly medieval sounds or 19/20th century four-part carols, though the single four-part setting, *Jesu dulcis memoria*, is included. *CB*

Non è tempo d'aspettare *Frottole dal Primo Libro di Franciscus Bossinensis* Roberta Invernizzi, Accademia strumentale italiana, Alberto Rasi 62' 44"
Stradivarius *Dulcimer* **STR 33526**

It seems a little perverse to base a disc on a book of arrangements for lute and then perform most of the music in four-part versions. The chief asset is Roberta Invernizzi: there is some fine singing here, and satisfying ensembles. But I wish they would decide on a combination for a song and stick to it: I don't believe the fancy scorings. Were there really seven-string gambas at this period? Despite criticism, though, this is much better than the Tromboncino disc I reviewed last month: it is, indeed, positively enjoyable. *CB*

Ricercari The art of the ricercar in 16th century Italy Liuwe Tamminga (the Epistle organ in San Petronio, Bologna) 74' 25"
Accent **ACC 97127 D**
Brumel, Buus, Cavazzoni, Conforti, A and G Gabrieli, Luzzaschi, Padovano, Rodio

This is the third CD by Liuwe Tamminga on this magnificent organ - the oldest in the world (see *EMR* 7/97 and 10/98). It is a CD that I never thought could have been made. The 16th-century Italian ricercar is a combination of the rhapsodic lute prelude and early versions of the fugue. Its scholarly sparseness can appear daunting. And here is an entire disc with no fewer than 13 of them,

some of considerable length (although some are introduced by *Intonazioni* by the Gabrielis). This disc works on a number of levels. There is the academic level of following the steady working-through of a succession of (often fragmentary) subjects in imitative counterpoint. This reached an early climax in the monumental works of the Flemish emigre, Jacques Buus, organist at San Marco in Venice from 1541-1550. He was one of the earliest composers of the monothematic ricercar, represented here by the Neapolitan composer, Rodio. For those not prone to such heady exercises, the disc also works at the pure emotional level, producing an almost hypnotic response at times. Many of the pieces are played on just one stop: the sensuously vocal 12' *Principale*. This stop has two or more pipes sounding together in the upper registers, and this makes the treble line sing out. Buus recognised this by sounding his themes predominantly in the treble. As with most great art and architecture, you do not have to follow the underlying proportional structure to appreciate the emotional mood. Organists should listen to how sensitivity of touch and articulation, combined with gentle use of rhythmic rhetoric, can grip the attention over a long time span. Buy.

Andrew Benson-Wilson

Victoria *Requiem, Missa O quam gloriosum, Tenebrae Responsories, Magnificat,* King's College Choir, *dir* Stephen Cleobury; St John's College Choir *dir* George Guest; Westminster Cathedral Choir *dir* George Malcolm 147' 48" (2 CDs) Rec. 1960-84
Decca *Música Española* **433 914-2** ££

This seems to be issued primarily for the Spanish market, with Spanish the major language of the packaging. The recordings show their age. The largest contribution (the whole of the first disc) comes from St John's. There is a much wider variety of tempo and dynamics than one finds in recent performances, presumably intended to make the music sound more expressive; I find it a distraction. Furthermore, individual voices seem to be shouting at the microphones, producing an unpleasing sound. The second disc begins with George Malcolm's 1960 recording of the *Responsorios de Tinieblas* (to keep to the Spanish titling). I have reviewed this before: in many ways it is similar in style to the St John's singing, but Malcolm brings such a power to the performance that it persuades despite unease at aspects that seem dated. After that, the more modern manner from King's College in the motet and mass *O quam gloriosum* seems tame. Curious that the most interesting choir isn't named on the front cover. *CB*

The French Ambassadors: Music based on Holbein's 'The Ambassadors' Frottola (Jennie Cassidy *voice*, Philip Thorby *rec, viol*, Jacob Heringman *lute*) with Angus Smith *voice*
Meridian **CDE 84397** 67' 55"

This disc derives from a programme linked with the National Gallery's exhibition of the restored Holbein last year and presents music that illustrates some of its themes. The one missing aspect is its intellectual complexity: the music is mostly straightforward and the brief puzzle-canon hardly represents the musical artifice that might mirror it. The first three pieces come from a later harmonic world, but otherwise the selection of material is effective. So too are the performances. Jennie Cassidy has a voice which consorts unaffectedly with lute and viol, clear diction, and fine intonation. If any direction was needed, it no doubt came from Philip Thorby (whom I have praised over the last months far more than is good for his modesty). Angus Smith, normally called a tenor, sounds a bit awkward in his first, angular song, but his customary mellifluity soon returns. Sometimes I would have liked a separate instrument for each line (this cut-price approach clashes with the opulent world of the painting), but Jacob Heringman is always convincing. Jennie Cassidy makes a good attempt at compressing the vast amount of scholarship surrounding the picture in three pages of the booklet. *CB*

See the article on pp.12-13 & music on pp. 14-15

Stabat Mater: Late-Mediæval Motets of Penitence and Passion The Cantors, David Allinson 79' 35"
CANTCD02
Cornysh jr *Woefully arraide*, Gombert *Lugebat David Absalon*; Josquin *Stabat mater*; Lassus *Stabat mater*; Mouton *Ave Maria gemma virginum*; Pasche *Sancta Maria mater Dei*; Sheppard *Media vita*

I enjoyed the previous disc from this team (see *EMR* 37 p. 14), though looking up my review I find that I had already mentioned my main doubt about the style: a preference for beauty of sound over projection of text, despite the remark in the booklet: 'great attention is paid to... the meaning and pronunciation of the text'. The English piece fares best here. The opening Mouton (another eight-voice canon) works well as pure sound, but the other Latin items are a little short on verbal vitality and feel slowish. But there is much to enjoy, and a particularly refreshing aspect of the programme is the large scale of the works included: excluding the short Mouton, six pieces run to 76 minutes. This creates the temptation, not always resisted, to shape the music too much by imposing climaxes. Perhaps the vast *Media via* needs them. This is an impressive disc, especially for a student choir from a university (Exeter) that is not traditionally chosen by the best singers, and is worth getting not so much for the two *Stabant matres* as for the English pieces, the Mouton, and the marvellously rich Gombert. *CB*

17th CENTURY

Bononcini ***Valeriano in carcere (Cantatas and arias)*** Antonio Abete *B*, Ensemble Arcadia, Attilio Cremonesi 63' 11"
Stradivarius **STR 33488**

I've left the Bononcini without an initial. Three members of the family are represented here, father G.M. by the cantata named in the title and *Ercole all'Inferno* from his op. 10 (1677), son Antonio by a couple of movements from his oratorio *La decollazione di Giovanni Battista* and eldest son G. by arias from *Astarto*, the oratorio *La Maddalena ai piedi di Cristo* and four arias with obbligato cello. There are only three instrumental pieces here, but they are particularly striking. The Overture to *Astarto* is played with an extraordinarily laid-back approach to the conventions of the French style: it works brilliantly with single strings, but is probably not a model for orchestra playing. The Sinfonias to the two Viennese oratorios are impressive pieces in an older style. But this is mainly a solo bass recital. Antonio Abete is impressive; the voice is clearly focused, and the approximation to pitch in runs that is habitual among most basses is often (but not completely) absent. The main weakness is that he sings like a soloist in what is presented as chamber music: one does not feel that he and the continuo are working as partners. Not that there are any rhythmic problems, but the balance is wrong. That apart, a fine disc: good publicity for the Bononcini family as well as for Antonio Abete. *CB*

Corelli ***Sonate da camera,. op. 2*** Emanuela Marcante *vln*, Il Ruggiero 75' 53"
Tactus **TC 650306**

This recording was made in 1996, by when The Purcell Quartet had already recorded Corelli's op. 2 in what are, frankly, better performances. Il Ruggiero have a rather dark, even lacklustre sound, their ornamentation shows little imagination, and there is no sense of dialogue between the violinists. In fact, although it is, I suppose, interesting to have all twelve sonatas on one disc in the printed order, I doubt if I shall return to this disc – especially not to re-read the accompanying notes. *BC*

D'India ***Madrigali*** Les Arts Florissants, Ensemble de Violes Orlando Gibbons, William Christie 64' 48"
Erato **3984-23418-2**

Apologies for the delayed review, but our reviewer lent the disc to the BBC and hasn't had it back yet. The BBC is supposed to have the largest record library in the world. It amazed me that the only time I gave a music talk I brought along my well-used LPs – it was some time ago – to show what I wanted, but they were used for the broadcast, not the BBC's well-preserved copies. CB

Dowland ***Treasures from my minde: Songs & instrumental pieces*** Virelai (Catherine King *S*, Jacob Heringman *lute*, Sarah Cunningham, Susanna Pell, William Lyons *viols*) 66' 09"
Virgin *Veritas* 7243 **5 45288 2** 8

I enjoyed this recording very much, more and more with repeated listening. A lot hangs on the singer. She takes on some of the best-known songs of Dowland, which are therefore some of the greatest English songs of any era: *Flow my tears, In darkness let me dwell, If my complaints*. She has a beautifully clear and focused mezzo-soprano

voice, naturally intense, and without the weight of tone usually associated with that term, and sings in transpositions which ensure her sound is always easy. She is accompanied by lute (who plays a couple of solos), treble and bass viols, and flute. The instruments play several dances in various combinations (including an instrumental version of *Fine knacks,* from which the title of the record is taken, but why is the song not sung?) and the whole is a very satisfying listening experience. The playing is all first-rate, the balance perfect, and Catherine King sings with genuine understanding of the poems, though I have some slight reservations. The tone is always melancholy, but not all the songs are – she sings *Awake sweet love* and *Come away, come sweet love* with much the same tone colour as, for example, I*f my complaints*. She sings in 'Elizabethan' English very naturally, so it is unobtrusive, but not entirely consistently: surely 'ground' and 'sound' should rhyme, for example. But these are minor complaints of a performance of poise and expressiveness in a programme of masterpieces. *Robert Oliver*

Poglietti *Il Rossignolo, Suite Sopra la Ribellione di Ungheria,* Roberto Loreggian
Tactus **TC 621601** 70' 19"

This is the best recording of *Il Rossignolo* I have come across so far, and one which, despite an unforgivable lack of printed information about pieces or performer, can be thoroughly recommended. Loreggian is an extremely fluent player who manages to make the best of the quasi-improvisatory elements of the Toccata and the quirky-ness of the Arias *con alcuni variationi* and *bizaarra del Rossignolo* without ever resorting to anything daft. In fact, he is the sort of musician who manages, I think, to get very close to a truly authentic harpsichord style; creative interpretation and imaginative use of articulation underpins his sound but is not the defining feature of it. I found it striking, too, that from what sounds like a fairly standard double-strung 17th-century Italian harpsichord he achieves such a range of sound, from beautiful, lingering lyricism to out-and-out rudeness. His ornaments are also highly varied, and incorporated very naturally into the music. The Suite *Sopra la Ribellione di Ungheria* is interesting, a programmatic reflection on a failed uprising of Calvinist forces against the Hapsburgs: rather disappointingly, though, Poglietti's treatment of the movement entitled *Decapitation* is meditative rather than graphic. *Robin Bigwood*

Signoretti *Missa Loquebantur, Vespertina Psalmodia* Complesso Vocale e Strumentale La Stagione Armonica, Sergio Balestracci
Tactus **TC 561901** 72' 28"

The performers seem to find the Mass boring (witness the lazy pronunciation) despite attempts to sustain interest by varying tempo and dynamics, alternating between soli and tutti etc. But at track 12 things change: the choir comes to life, the verbal stresses infuse life into the music, and Signoretti's rating moves up from gamma to at least beta plus. Student rehash of Palestrina is replaced by real music – no counterpoint, but an imaginative realisation of the rhythms of the text and greater harmonic interest. All that annoys is the continuo: *organo* on a title page at this period does NOT mean *col violone*, and the continuous string sound irritates. How disappointing that the poorly-translated English booklet note doesn't offer any gems worth quoting. The small Schola Gregoriana which sings the propers for Pentecost and Marian antiphons is excellent. I cannot give this an unequivocal recommendation, but I certainly enjoyed the Vespers. *CB*

Barbara Strozzi *Diporti di Euterpe overo Cantate & Ariette a Voce Sola op. 7, 1659* Emanuela Galli, Ensemble Galilei, Paul Beier 74' 25"
Stradivarius *Dulcimer* **STR 33487**

A Jane Austen of the Italian Renaissance, Strozzi is an astute observer with an eye for the comic as well as the tragic. Here Strozzi's music has found a perfect vehicle: an ensemble that makes sense of those strange notes, twisting and twining in extraordinary chromaticisms, which portray the exquisite agonies of love and death. Emanuela Galli is not afraid of this music, or using it for her own masterful narrative ends, adding her own embellishments, or recklessly changing speeds when her emotions demand it. Her marvellous voice seems tireless, and leads us through passionate *recitativi, ariosi* and *arie*, often at mercurial speeds, but rarely leaves us rhythmically lost. Supported by a superb army of theorbos and baroque guitars, she storms her way through the gamut of emotions, born to sing this music and make it known to us. Dynamics are subtle, and range widely; similarly the imaginative orchestration, though occasionally the chamber organ over-dominates on final chords. Liberal use is made of the theorbo diapason strings, contrasting rich textures and harmonies well with lighter passages. You will not regret buying this. *Selene Mills*

Celestiall Witchcraft: The Private Music of Henry and Charles Princes of Wales Mark Padmore *T*, Paul Nicholson *org*, Nigel North, William Carter *lutes*, Fretwork
Virgin *Veritas* 7243 **5 45346 2** 1 71' 52"
Coprario, Ferrabosco, Gibbons, Lawes, Lupo, Monteverdi

There is such variety on this disc: consorts by Gibbons, Ferrabosco, Lupo, Coprario, William Lawes, transcriptions for viols of Monteverdi madrigals, suites for three lyra viols by Ferrabosco and Lawes, and songs by Ferrabosco and Coprario. It's a stunning programme whose force will sweep you along. The playing is very full-on, powerful, intense and authoritative, without the vibrato of, for example, Phantasm. The sound is rich and warm, yet the polyphony is always clear, even in the densest moments of the Gibbons 6-part fantasies, or the Ferrabosco *In Nomine* fantasy. Two Fantasies for the 'Dooble Bass' and trios for lyra viols (marvellous) vary the texture, and a suite from the *Royall Consort* of Lawes (old version) lightens it. Mark Padmore sings four songs beautifully, with a beguiling lightness of tone. They are intriguing songs: Ferrabosco's *So beautie on the waters stood* from Ben Jonson's *Masque of Beautie*, with its amazing line 'For Love is elder than his birth' – what a repertoire this is! But the real glories of the disc are the 6-part fantasies. Orlando Gibbons and Lupo share the opening, and Gibbons closes the recording, like a summation of the era. It's quite the best recording I have heard this year. *Robert Oliver*

Pièces pour deux basses de viole Jérôme Hantaï, Kaori Uemura 71' 42"
Virgin *Veritas* 7243 **5 45323 2** 0
F. Couperin *Concerts 12 & 13*, Locke, Sainte-Colombe, Schaffrath, Simpson

Music for two equal bass viols takes advantage of the great range of the instrument, and its capacity to play chords, allowing each player to accompany and be accompanied in turn. It's a very satisfying repertoire to play, and quite a bit of this recording is already available on disc. However this compilation gives such a good sampling that it is well worth having, even if you possess a sufficiently complete version of Couperin's *Nouveaux concerts*, Consort Music of Matthew Locke, etc. The playing is always mellifluous, often brilliant, the ensemble is superb, particularly in the Sainte Colombe, who poses special problems with his unmetered roulades. And the music is beautiful: not just the by now well-known Sainte Colombe, the lyrical Simpson F Major and Couperin's concerts for equal bass instruments, but the galante Christoph Schaffrath, which also shines with a finely phrased performance, full of colour and vigour. *Robert Oliver*

LATE BAROQUE

Albinoni *Concerti a cinque, op. VII parte prima, 3 Concerti per Oboe e Archi inediti* Paolo Pollastri, Symphonia Perusina56' 59"
Tactus **TC 670103**

This disc contains the first six of the set of twelve, most of which are with solo oboe or two oboes, and three other concertos. These are generally good works, though somewhat lightweight, each in three short movements. They are musically played, with a considerable amount of stylish added ornamentation. I cannot, however, fully recommend it. The recording is lacking in clarity, with a muddy, heavy bass sound, and intonation, notably from the wind but also sometimes in the strings, leaves much to be desired. *Ian Graham-Jones*

Bach Cantatas *106, 131, 99, 56, 72, 158* The Bach Ensemble, Joshua Rifkin 107' 08"
Decca **458 087 2** 2 CDs (rec 1985-89) ££

I couldn't bear to part with these, which is why I am writing about them rather than John Butt or Stephen Daw. The set begins with two of the only three cantatas I have conducted, back in the late 1960s. Coincidentally, one of the recorder players in 106

was Peter Wadland, who was to become the early-music man at L'Oiseau-Lyre and produced these recordings. What is so nice about them is their natural musicality; in the 1990s we push things a little harder, competition egging everyone on to give the ultimate touch of individuality. I can feel enjoyable music-making by the American forces here, but no untoward pressure, and the occasional detachment is refreshingly welcome, even if occasionally there is a touch of the neo-baroque rigidity that is characteristic of Rifkin's Scott Joplin. This is well worth acquiring, even if you are collecting any of the other cantata series. The choruses are, of course, sung one to a part: if there had been no controversy, it wouldn't have been worthy of note, and the booklet note perhaps does the music a disservice by drawing attention to it. It is a pity the players are not named, not even the oboist in *Ich habe genug.* *CB*

Bach ***St John Passion*** Bach Collegium, Japan, Masaaki Suzuki
BIS CD 941/42

No review copy yet; but it has been released, and has already been reviewed favourably elsewhere.

Bach ***Harpsichord Concertos, vol. 3,*** Robert Woolley, Paul Nicholson, Laurence Cummings *hpscds*, Marion Scott *rec*, Rachel Beckett *fl*, The Purcell Quartet etc. 57' 24"
Chandos *Chaconne* **CHAN 0636**
BWV 1055, 1057, 1060, 1063

The first thing about this disc that strikes the listener is the wonderful resonance and richness of the strings, and the irresistible, buoyant, *joie de vivre* quality of the performances. I'm afraid, though, that the sumptuousness of the string sound only serves to accentuate an annoying imbalance in volume between soloists – all playing copies of Mietke harpsichords – and accompaniment. I can't decide whether it's a technical problem with the recording, or lies with – here goes! – the inherent weakness of the Mietke sound. I've never understood the attraction of Mietkes, which seem to me such poor relations to mainstream Flemish or French instruments. In fact, the very qualities for which they are praised by some – neutrality and transparency of sound – are the ones which I personally would cite as reasons to stick to your trusty Ruckers. To reassure myself I wasn't imagining things I listened again to one of my Bob van Asperen recordings of the Bach concertos on EMI – lo and behold the Taskin copy by Michael Johnson comes singing out of the texture, the sound gloriously differentiated across the pitch range, every detail and nuance audible. Purists may argue that the Mietke is somehow more authentic, and that the harpsichord shouldn't dominate proceedings anyway, but in my opinion Bach's riveting keyboard writing in the concertos should be heard loud and clear, not be left whimpering in the background. I am, of course, being something of a devil's advocate and actually find this CD enthralling and utterly addictive, and I recommend it highly – but I can't help thinking it could be better still, given that Woolley, Nicholson and Cummings are such good players, individually and as a team. The slow movement of BWV 1063 is charming, for example, and BWV 1060 is given an impressive reading, the fiery outer movements separated by a fluid, tender Largo. So, yes, buy this disc, and the other volumes in the series, but if you're anything like me, be ready to encounter an itch you won't be able to scratch. *Robin Bigwood*

Mietke is, of course, favoured because Bach bought one of his harpsichords for the Cöthen court in 1719. Whether he still regarded them highly ten years later (assuming that he arranged his keyboard concertos for the Leipzig Collegium Musicum*) is another matter.* *CB*

Bononcini ***Valeriano in carcere (Cantatas and arias)*** Antonio Abete *B*, Ensemble Arcadia, Attilio Cremonesi 63' 11"
Stradivarius **STR 33488** *See p. 20*

Caldara ***La Passione di Gesù Cristo Signor Nostro*** Patricia Petibon, Francesca Pedaci, Laura Polverelli, Sergio Foresti *SSAB*, Athestis Chorus, Europa Galante, Fabio Biondi 79' 31"
Virgin *Veritas* 7243 **5 45325 2** 8

'The string playing is very mannered, isn't it?' was Alastair Harper's response when I played this to him, an unprompted echo of my own impressions. I had followed a facsimile score first time through and continually found myself questioning what I was hearing. Of course, there are several sources, so it's improper to read too much into that, but it seemed strange, for example, that one of the cuts, which led to a chunk of text being omitted, was exactly one opening of the score – had the film used for the recording been lacking these two pages, I wondered? I appreciate that sensible cuts can make an entire piece fit on a single CD, but it seemed a shame to lose the second half of one of the few choruses when time was wasted elsewhere with editorial pauses, complete breaks in the texture, and cadenzas which challenge my belief. In fact, if the playing was somewhat mannered, the singing was even more affected, and at various points the melody became quite fuzzy, such was the constant use of vibrato. I realise that composers like Caldara somehow need to seem that much better than their better-known contemporaries to make their mark, but I don't think that this necessarily forces performers to (over-)interpret every nuance: the music should be left to speak on its own terms, and I suspect that this piece would have worked perfectly well. *BC*

Handel ***Solomon*** Andreas Scholl *Solomon*, Inger Dam-Jensen *Solomon's Queen*, Alison Hagley *First Harlot*, Susan Bickley *Second Harlot*, Susan Gritton *Queen of Sheba*, Paul Agnew *Zadok the High Priest*, Peter Harvey *A Levite*, Gabrieli Consort & Players, Paul McCreesh 161' 08" (3CDs for the price of 2)
Archiv **459 688-2**

Solomon arrayed in all its glory? Yes, pretty well, and about time too. McCreesh not only presents the work complete for the first time on CD (and for the first time in English on any recording), but also recreates, enthusiastically and convincingly, the opulent sound implied by the score. The basic string band of twenty players is boosted by 13 *ripieni*, so that the contrast between *senza rip.* and *con rip* scoring is audible but not over-prominent. In the wind McCreesh has eight oboes, four bassoons and a serpent – the last having no discernible effect but the whole group making exactly the right kind of noise. The use of low organ notes *tasto solo* to reinforce the bass in some of the choruses without brass is telling and in line with Handel's known practice in other works. Recitatives are properly accompanied by harpsichord, there is not a plucker to be heard and, instrumentally and chorally, it all sounds very good. The choice of the countertenor Andreas Scholl for the title role (written for mezzo-soprano – not a defunct voice) is doubtless bound up with the *Realpolitik* of the modern recording industry and its need for 'stars'. He is certainly a superb artist and is unfazed by the tessitura of the role (up to *f* "♯), but there is a hardness at the top end of the voice when under pressure. Reservations about his slightly inflected English (Jehovass' pow'r) have to be tempered by thoughts of how Signora Galli, tutored by Herr Händel, might originally have sung the role. The other soloists all do well, with Gritton finely sustaining the Queen of Sheba's final aria. McCreesh's direction is impeccable in the orchestral movements and the choruses (the 'Nightingale Chorus' is exquisite), and in most of the arias. He and Agnew shape the surging phrases of 'Golden columns' with subtle rubato, never exceeding stylistic bounds. Some of his tempos I would question, however. The trio for Solomon and the two Harlots seems to me too slow (as also on Gardiner's abridged recording of 1984), so that the spiteful raving of the Second Harlot sounds stilted. In five or six other numbers I felt a more relaxed tempo would have brought expressive benefit. I particularly regret the treatment of Solomon's last aria, 'How green our fertile pastures look'. The text evokes a Claudian landscape on a summer evening, implying (to me) a gently flowing tempo for the evenly running melody. McCreesh's breakneck speed leaves me baffled as to what he thinks the piece is about. But this is only a brief blip in what is otherwise a magnificent achievement.
Anthony Hicks

Handel ***Concerti grossi op. 6 nos. 1-4, Concerto in C 'Alexander's Feast'*** Orchestra of the Age of Enlightenment, Nicholas McGegan 57' 48"
Virgin *Veritas* 7243 **5 45348 2** 9

The content and the slightly short measure of this disc suggest that it is the first of three covering the twelve Opus concertos with extras, but there is no *Vol. 1* indication or any hint of continuation. The C major *Alexander's Feast* concerto is attacked rather vehemently, but the Opus 6 concertos are treated most sensitively, with well-judged tempos and finely graded dynamics. A lively

spring in the faster movements was only to be expected from this team, but their exploration of the deeper feelings of the slow movements proves to be equally impressive. I hope they will go on to complete the set. *Anthony Hicks*

Leclair *Sonatas vol. 1* Convivium 70' 03"
Hyperion **CDA67033**
Troisième livre de sonates, nos. 3, 4, 6, 10 & 11

This really is a very exciting project: we've had several volumes of Leclair sonatas from Francois Fernandez, and I have CDs of Jaap Schroeder and Ryo Terakado playing pieces from Op. 5. All of these groups have opted for viola da gamba as the accompanying bass, but Convivium (the former Locatelli Trio) uses cello, and this, somehow, changes the entire sound. Libby Wallfisch's playing is less French, as it were, and more Italian, and the sonatas themselves become Italian with a hint of French spice, rather than the other way around. There is not a hint of virtuosity for the sake of it – and even when the violin writing is difficult, you'd be hard pressed to tell! The opening movement of the *Tombeau* is extremely moving and makes an appropriately ear-catching opening to the series. I can't wait for the next disc! *BC*

B. Marcello *Requiem in the Venetian Manner* Athestis Chorus, Academia de li Musici, Filippo Maria Bressan 63' 15"
Chandos *Chaconne* **CHAN 0637**

It is nice to see Chandos taking up Italian performers for Italian baroque music. The choir (who have just turned up on a free Beethoven's Ninth under Peter Maag with *Gramophone*) worries me a bit and the interpretation is at times over-romantic. But the soloists and players are fine, and a couple of interesting organ sonatas are nicely played by Francesco Moi. The music itself is impressive, and the disc is certainly worth hearing. I would have liked more specific information in the booklet: what, for instance, does 'cantato secondo l'usanza Venetiana' mean? It would seem that 'in the Venetian Manner' (the English title doesn't translate *cantato*) is not in fact the title of the work and isn't mentioned in Eleanor Selfridge-Field's thematic catalogue. She postulates an earlier date than the 1728-33 suggested in the notes: the death of the composer's nephew Agostino in 1724. For all its merits, this whets the appetite for a second recording. *CB*

Stanley *Concertos for Strings, Op. 2* Collegium Musicum 90, Simon Standage 57' 45"
Chandos *Chaconne* **CHAN 0638**

The repertoire of 18th-century English concerto sets has not yet been fully exploited by the period orchestras. Although some, such as those of Babell and Hebden, are somewhat lightweight, those by Bond (already recorded by the Parley of Instruments), Mudge, Avison, Hellendaal and, of course, Stanley are deserving of much wider airing. It is good that this fine, well-crafted set of concertos has been recorded complete on period instruments. In this most stylish performance the ensemble keep fairly rigidly to the original edition, with only discreet ornamentation at the more obvious places. The concertino playing is outstanding – I liked particularly the solo cello of Jane Coe in the second B minor concerto. This is a thoroughly enjoyable disc, one that I will no doubt be hearing on repeated occasions. I hope that the Richard Mudge set in particular will not be too long in coming. *Ian Graham-Jones*

Vivaldi *Sacred music, vol. 5* Susan Gritton, Jean Rigby, Robin Blaze, Charles Daniels, Neal Davies *SACtTB*, The King's Consort, Robert King 78' 18"
Hyperion **CDA66799**
Confitebor tibi Domine, Deus tuorum militum, In turbato mare, Non in pratis aut in hortis, O qui coeli terraquae serenitas, Stabat mater

This is the latest volume in The King's Consort's plans to record all of Vivaldi's religious music. As usual, the quality of both music and performance is high, featuring the full-blooded voices of Susan Gritton and Jean Rigby. Vivaldi's ear for a good image is in evidence, with the organ-assisted bulges in the opening making the listener really experience the stormy seas; more subtle word-painting is also there – listen to track 7 (Pro me caput spinas habet) for a beautifully representation of sorrow. The ever-popular *Stabat Mater* is sung by counter-tenor Robin Blaze with enormous compassion. *Deus tuorum militum* and *Confitebor tibi Domine* (the latter strangely often recalling Zelenka's harmonic twists) are more upbeat and grand in style. What else need I say about The King's Consort? As usual their performance is outstanding!
Daniel Baker

Weiss *Sonatas for Lute, vol. 2* Robert Barto
Naxos **8.553988** £ 75' 45"

Another unmissable bargain for lute enthusiasts. Robert Barto is among the most persuasive performers of this repertory, and his playing of these three substantial sonatas, by turns dazzlingly virtuosic and meltingly poignant, is a delight throughout. The recorded sound is excellent, the accompanying notes are informative, and the choice of pieces gives a good overview of Weiss's development. The disc contains three sonatas: 5 in G major, 25 in G minor and 50 in B♭ major; numbers refer to the complete edition in *Das Erbe deutscher Musik* ed. Douglas A. Smith (London MS) and Tim Crawford (Dresden MS). I look forward to vol. 3. *Lynda Sayce*

CLASSICAL

Michael Haydn *Der Baßgeiger zu Wörgl, Overtures and Dances* Barbara Meszaros *S*, Hans Christoph Begemann *Bar*, Deutsche Kammerakademie Neuss, Johannes Goritzki
cpo **999 513-2** 68' 49"

The centrepiece of the programme is an attractive little Singspiel from the early 1770s about a drunken peasant, his wife's attempt at punishing him, his turning of the tables, and their eventual reconciliation. The singers (and the producer) could have made more attempt to characterize the 'action', but this is a valuable addition to the slender CD representation of popular Singspiel of the era. Otherwise we are given three neat but virtually interchangeable overtures to further stage works, a G-major divertimento, six *menuetti* and three marches. The performances are neat and stylish, with the hornists distinguishing themselves. *Peter Branscombe*

Mozart *Symphonies in D K504 & C K551, arr. Hummel* Robert Hill *fp*, Ensemble L'Ottocento 61' 15"
Dabringhaus & Grimm **MDG 605 0858-2**

Hummel preferred the clarity and tone of the Viennese piano and the instrument used on this disc, a reproduction of a Walter grand piano built by Keith Hill, would have met with his approval because it has sonority throughout its range. These transcriptions, like the very similar ones produced by Clementi, give the piano the lion's share of the music. Robert Hill's playing contrasts sparkling non legato runs with chords that are symphonic in character. These performances have zip where it is needed, but there is a patch of rubato in the first movement of the Jupiter symphony (K551) that is too self indulgent for my taste. The recording quality is fine.
Margaret Cranmer

Mozart *Requiem, Concerto per pianoforte in D minor* Laura Alvini *fp*, Quartetto Aglàia 76' 08" Transcriptions by Peter Lichtenthal
stradivarius ***dulcimer*** **STR 33470**

Lichtenthal was a close friend of Mozart's son Karl, and his transcription of Mozart's *Requiem* reveals a fine understanding of the mood and sonority of the original. The performance is excellent; the music flows across the longer note values and never becomes static, yet there is no sense of hurry. I missed the oboes in the concerto transcription, although it is also well performed. The first movement might have been enhanced by more intensity of sound from the cello in the restless passages, because on occasions the bass line is in danger of being overwhelmed by the other instruments. *Margaret Cranmer*

Vanhal *Four symphonies* (A4, d1, F3, g1) Heidelberg Philharmonic Orchestra, Thomas Kalb 67' 13"
Koch Schwann **3-6715-2** (rec. 1994)

Two additions to my collection of Vanhal symphonies: the works in the minor key are among his most popular, most likely on account of their strong *Sturm und Drang* flavour. The A major piece has only three movements (no minuet), while the others have the more standard four. The G minor features a lovely duet for solo violin and viola. The playing is of the 'stylish modern' type: the bass part is nicely lightened and the woodwind comes to prominence naturally – the bright horns are perfect. Altogether an extremely enjoyable hour's music. *BC*

19th CENTURY

The Shapenote Album The Tudor Choir, Doug Fullington 65' 56"
Pelican Records **PR-TSNA**

This is really too modern for us; the music from the Sacred Harp repertoire is, apart from a couple of items by Billings and Ingalls, 19th or even 20th century. But it shows a living tradition that has survived more effectively than any performance tradition of 18th-century art music, and reminds us (like the music of Stravinsky) that our ideals of musicality are not absolutes. In these idiomatic performances, the expected relationship between tempo, dynamics and meaning is absent: words and music exist in parallel, as in medieval (and perhaps much renaissance) music. The booklet notes by Karen E. Willard are unusually thorough, to the extent of including variants in music type, though not much is said about the words. A fine disc, recorded in 1995 and sent by the conductor, an *EMR* subscriber, on reading by my comments on the Columbus Consort disc (*EMR* 47, pp. 30-31). The hard-edged tone here really works: I wonder if they use it for their Tudor performances. *CB*

The Tudor Choir, 4509 Intlerake Ave N, Suite 126, Seattle, WA 98103, tel/fax +1 206 675 1805, email tudor@scn.org

INVITATION

All budget-price

Bach ***Organ works*** Gunnar Idenstam 75' 08"
Opus 111 ***invitation*** **op 10-001** (1991)
BWV 541, 542, 548, 564, 575, 577, 588, 658, 684

Brossard ***Cantiques sacrez*** Le Parlement de Musique, Martin Gester 70' 23" (1992)
Opus 111 ***invitation*** **op 10-002**

Charpentier ***Les quatre saisons*** Le Parlement de Musique, Martin Gester 60' 24" (1990)
Opus 111 ***invitation*** **op 10-004**
H335-8 + 174, 179, 231

Charpentier ***Office de ténèbres, Miserere*** Le Parlement de Musique, Martin Gester 63' 20"
Opus 111 ***invitation*** **op 10-003** (1992)
H93, 92, 95, 112, 119, 134, 157

Clérambault Cantates profanes Isabelle Poulenard, Gilles Ragon *SA*, Ensemble Amalia 73' 04" (1991)
Opus 111 ***invitation*** **op 10-006**
Apollon et Doris, L'Isle de Délos, Léandro et Héro, Pirame et Tisbé,

Hasse ***Motetti virtuosi*** Monique Zanetti *S*, Jennifer Lane *A*, Le Parlement de Musique, Martin Gester 66' 09" (1993)
Opus 111 ***invitation*** **op 10-007**
Alta nubes, Gentes barbarae, Salve Regina in A (alto) & G (sop).

Mozart ***Concertos pour clavecin*** Le concert francais, Pierre Hantaï *hpscd/dir* 69' 03"
Opus 111 ***invitation*** **op 10-013** (1990)
Concertos K 107/1-3, *Sonatas* K 26, 29, 31 *Menuette* K 1-5, *Klavierstück* K 33b

Haydn ***English and Scottish Songs*** Mhairi Lawson *S*, Olga Tverskaya *fp* 64' 07" (1994)
Opus 111 ***invitation*** **op 10-008**

Le Sueur ***Ceremonial music*** Chorus Musicus, Das Neue Orchester, Christoph Spering 64' 37" (1992)
Opus 111 ***invitation*** **op 10-010**

Rossini ***Messe solennelle*** Margot Pares-Reyna, Ulla Sippola, Thomas Dewald, Peter Lika *SATB*, Chorus Musicus, Christoph Spering 78' 17" (1004)
Opus 111 ***invitation*** **op 10-015**

Bella Italia Cappella de'Turchini, Concerto Italiano, Europa Galante 68' 05"
Opus 111 ***invitation*** **op 10-009**
Caresana *Tarantelle napolitaine*; Corelli *op. 6/8*; Lassus *Lucia, ciel!* Monteverdi *Lamento de la Ninfa*; Tartini *Didon abandonnée*; Vivaldi *op. 8/3, RV281*

Opus 111 is too recent a company to have a back-catalogue of prehistoric recordings of early repertoire, so these bargain-price issues are all of 1990s performance. I have enjoyed listening to them, and can give them all our seal of approval, even though the quality of individual discs does, of course, vary a bit. Booklets have quite short notes, but include texts and translations (except for the last item, which doesn't even have English notes). Each disc comes with a leaflet for the series, squeezed rather tightly in a cardboard slip-case which hides the full contents of the disc. Multi-movement works lack track numbers for separate movements.

It is a particular pleasure to welcome four discs from Le Parlement de Musique, Martin Gester's Strasbourg-based ensemble. His *Four Seasons* (the original title is Latin: *Quatuor anni tempestates*), based on texts from the Song of Songs, are for two sopranos (Noéme Rime and Françoise Semellaz – the latter name is buried in the series leaflet) and continuo, with a brief prelude to Summer for recorders. The disc is completed by three psalms for three voices and two violins/recorders, with bass singer Bernard Delétré. It is extending the term 'world premiere' a bit to mean that it was thus when it first appeared in 1990: but no matter, unless you have it already, buy it for the quality of the music and performance, and while you are about it, also get the compilation of music from the three Tenebrae services. The music does, of course, whet the appetite for more, but Gester justifies the selection in that a complete Vespers requires chant and the visual experience. Véronique Gens and Noéme Rime are the two marvellous sopranos.

Brossard is better known for his *Dictionaire de Musique* (1703), but was a practical musician and *maître de chapelle* at Strasbourg Cathedral from 1687 to 1698. I'm not quite as enthusastic about this as the two Charpentier discs: perhaps it was a mistake to play it straight after them. Jean-Paul Fouchécourt is described as both alto and tenor; Ian Honeyman is the other tenor, with Rime and Delétré making up the vocal complement. Excellent though it is to have a recording of two solo motets and two of his settings of *Salve Regina*, I'm a little disappointed in Hasse's music; the slow movements work best. I prefer the soprano to the alto.

Returning to France, Isabelle Poulenard and Gilles Ragon (soprano and tenor) are impressive in four of Clérambault's cantatas, elegant and suave some of the time, but dramatic enough when necessary – perhaps too much: I'm never sure whether singers should get so worked up in the dramatic bits of these small-scale pieces that you feel you should be in a theatre. I had mixed feelings about Gunnar Idenstam's Bach, played on a brand-new mechanical-action organ by Kanasalan Urkurakentamo in Naantali, Finland. The programme is a popular one, and the playing was stylish; but I grew bored in the loud pieces, which seemed too solid and humourless for my taste.

Unless you recognize the Köchel number, you have to read quite a long way into the booklet of the early-Mozart disc to find out that the keyboard concertos are Mozart's arrangements of sonatas by J. C. Bach. That is no reason for not buying them; the harpsichord playing is persuasive, even if the accompanying quartet sounds just a bit aggressive. In the three sonatas from op. 4: the violin 'accompaniments' dominate.

After the Charpentier, my favourite disc here is the Haydn, with some lovely singing in the English songs. Anne Hunter's poems may not be great poetry, but they make good texts for singing and Haydn's music manages to sound suitable for the drawing room but still have depth. Mhairi Lawson and Olga Tverskaya make a good partnership, and are joined by Rachel Podger and Oleg Kogan for some Scottish songs (are these examples by him or his pupils?) in which Mhairi can relax into her native accent.

I've longed to hear some Le Sueur since reviewing his thematic catalogue back in 1980. As I feared from the scores, his inspiration isn't quite up to his ambition and there is also a disconcerting stylistic variety; but it is certainly worth hearing by anyone curious about what tradition Berlioz fits into.

The most modern piece is Rossini's *Messe Solennelle*. (Where has *Petite* gone? It is on the opening of the autograph, though not on the early title page reproduced in the booklet). This uses just the specified 12 singers (though Rossini's requirement for three sexes is not met) and one piano (the need for two is another discrepancy between autograph and edition). The harmonium is replaced by a harmonicorde, which *New Grove Instruments* describes as 'a friction rod instrument with keyboard, the mechanism of which was related to the Klavizylinder' to which it refers as well as to the *sostenente piano*. So perhaps it would be worth buying just to hear that curiosity; but it is anyway thoroughly enjoyable, with even a musical and restrained *Domine Deus*, though the three voices on each chorus line sometimes oversing and lose their blend in *fortissimi* and the *cum Sancto Spiritu* could be a bit more fun.

Bella Italia is a different type of disc, a compilation, mostly of recordings by Fabio Biondi and Rinaldo Alessandrini, who come together in the surprisingly subdued Tartini. Everything else is stimulating. Both the Lassus and the Monteverdi (this is among the best recordings of the *Lamento*) need the texts. The Christmas *Tarentelle* is fun. This is well worth getting, however many other recordings you have of the music. *CB*

LETTERS

Dear Clifford,

A propos cultural music and dining events, I think the readers of *EMR* should be told that the fish and chip class are being well catered for: I drove past Harry Ramsden's emporium on my way to Ilkley Music Club the other week, and noticed a large banner advertising Opera North's appearance there. Cimarosa and chips anyone? *Judy Tarling*

Dear Clifford,

A small point arising from BC's review of the Thomas Zehetmair recording of the Beethoven Violin Concerto (which I have not heard) in the March issue of *EMR*. He is 'puzzled by choice of the Schneiderhan cadenzas', but his choice of words suggests that he is perhaps unaware of their provenance. I remember hearing Wolfgang Schneiderhan play them himself with the CBSO at Birmingham Town Hall many years ago: they are simply his back-transcription of Beethoven's own (admittedly rather eccentric) cadenzas for piano and timpani from the version of the work as a Piano Concerto. So they are indeed the work 'of someone who has looked at surviving period cadenzas'!

Beresford King-Smith

Dear Mr Bartlett,

I was disappointed to see my writing so ridiculed in the December 1998 issue of *Early Music Review* – and then again in March 1999. Obviously it continues to cause you, and perhaps others, distress. My disappointment is in fact twofold. Firstly because, in your most recent issue, you dismiss wholesale what is obviously musicology dealing with semiology. And by extension you seem to feel the need to eradicate any philosophical musicology which does not speak to as wide a popular audience as possible. Your anachronistic reference to Tovey as a model of communication makes this clear, as it does your belief that only musicological prose functioning at the level of the lowest common denominator can be uniformly acceptable. You also seem to view musicology as a receiver of 'degraded' philosophical language. In other words musicology is not innovative, it is reactive. But I would argue that it is language like that used in your review of Dale Adelmann's book, as well as of my own prose, that is reactive, degraded, and inconsequential, precisely because it assumes and accepts musicology as an inferior science or art in the spectrum of creative disciplines. It represents the worst kind of intellectual Ludditism which only works to ensconce retrograde and outmoded – dare I say nineteenth-century – views of scholarship. My second reason for being disappointed with your article is that it implies a consensus that does not in fact exist. Many early music specialists would not approve of your brand of musicology, especially as they hold as strong an interest in twentieth-century issues and practices as in early music.

Your main gripe, it seems to me, is that the language I use in my forward is just not simple enough. From this, however, you generalise into a highly prejudicial and narrow view of musicology which does nothing but reflect badly on your publication and your readership. It assumes, moreover, that the best editor's forward either mimics stylistically the language of the period of the book under discussion, or uses modern language devoid of any technical prose. But I would argue that musicology today is a discipline at the vanguard of creativity, despite editor's [*sic*] comments such as yours, and that your attitudes and values are precisely what keep many editor's [*sic*] forwards work-a-day and disingenuously casual.

And, just as a matter of editorial awareness, there are two 't's in Bennett

Dr Bennett Zon, Hull.

Apologies for mis-spelling your name. The only consolation to you is that it was, at least aurally, sufficiently familiar for me not to check what was in front of me at the end of your Foreword,

a word which is normally spelt my way. Thank you for writing to us and demonstrating that you can write clearly, so that the style to which I objected was adopted by choice. I am, however, still puzzled that you thought it appropriate. You do not take up the point I made that your Foreword actually undermines the book it prefaced. It seems to me tactless, to say the least, to lead the reader to expect 'a mainly revisionist posture towards prevailing mythologies of the revival' when it accepts the assumptions of the ecclesiologists on their own terms. I offered a few suggestions, slightly tongue-in-cheek, for a really 'revisionist' approach (though I would not myself use a word associated with outmoded Marxist controversy). In terms of the Hardy poem which I mentioned in my footnote, perhaps a revaluation (or reevaluation: is there a difference?) might suggest that church historians should have more sympathy with the choirmaster and not automatically take the vicar's side. In fact, Adelmann's book is excellent: I wouldn't expect it to contain any such revaluation, although an occasional awareness that there could be another side to the story would not have been amiss.

The problem with the Foreword is that it seems designed more to show that you are an up-to-date musicologist than to communicate any specific meaning. I am not concerned if people of a like mind communicate among themselves in a jargon that means little to those outside the charmed circle. But there is a difficulty, which we all feel, in abandoning a private language when trying to write for people beyond the group. There are expressions I am happy to address to the sympathetic subscribers of EMR which I would not use for a wider audience, and I tend to be more technical in reviewing an edition of an obscure piece of music than I would if reviewing a CD of it. But a continual theme is my concern that those who write about music should write with clarity and limit technical vocabulary to what is necessary and appropriate for the publication. The barriers between musicologists, performers and listeners are far too rigid. Performers have now got the message that they need to go out and look for their audiences, not just play concerts and assume that it is someone's duty to subsidise them. But some musicologists behave as if ivory towers still exist.

I am not alone in using Tovey as a yardstick: see my review of the latest Cambridge Music Handbooks *in this issue (pp. 6-7), which notes that a reputable musicologist uses him, not just as a stylistic model (which was all I was advocating), but as his starting-point for his analysis of Mozart concertos. I was not advocating restricting language to that of the period of the topic in hand, though that can be an interesting exercise (e.g. the attempts to study early sonata form from the theoretical accounts of the time), merely demanding clarity. The word that has puzzled several readers,* soritical, *isn't a neologism but a technical term from logic: it would, in fact, be a very useful word if people knew what it meant. But just as I have avoided using* decimate *in my editorial since people don't understand it, so I would avoid* soritical *except in a longer piece of writing in which I could carefully introduce it in a context where its meaning would be obvious. What I find difficult in your phrase* the historiographical calculus is so soritical *is the meaning of* calculus*: I can't relate my (admittedly limited) understanding of* $x^2=2x$ *to* historiographical. *Is this really the most effective way of expressing what you mean? (It would, in fact, be interesting to know what you do mean.) I'm not opposed to modern musicology, only to its pretensions, obscurity and fashions. I have read enough articles with titles like those I listed in our last editorial to anticipate that, whatever sense they contain, they are likely to be written in a language that bears little resemblance to normal English and with little thought to the resonance of the words used.* CB

Extract from a letter on other matters.

Amen to your editorial. I find this kind of pseudo-academic babble absolutely infuriating. When I was lecturing I spent hours and hours of tutorial time with students encouraging clarity and precision of thought and meaning in their writing. At the same time the current literature – with which one encourages them to become conversant – is utter gibberish. *Mark Lintern Harris*

Dear Mr Bartlett,

I simply have to make a comment on your editorial in the March 1999 issue. I teach both theological and philosophical hermeneutics, and your point is well taken. A lot of essay titles floating around out there in journals and at conferences are pure hipster tripe (for which we have to place a lot of blame on the French, I'm afraid [Foucault, Derrida, etc.] and their many imitators these days), and the contents of many of those essays are no better. The frenzy even effects my main fields of theology and religious studies, though more so in the latter than the former.

But 'hermeneutics' isn't all bad. Our need for a theory and strategy of interpretation when meaning is ambiguous was recognized all the way back by the Greeks (ἑρμηνεύειν *hermeneuein* from Hermes, the messenger, the mediator, the 'translator'). My own field (theology) traces its hermeneutical roots back to Jewish and early Christian theories of biblical interpretation, and even Augustine published a hermeneutical manual of sorts (*De doctrina christiana*), thus clearly recognizing the non-self-evident nature of those sources which Christian theology sees as canonical (to say nothing of the later interpretations of those sources and their own historically-situated nature – it all gets pretty complex and messy).

I've written on theological hermeneutics and on the historically-situated status of our experiences and our knowledge. It's always clear to me how much theological (and philosophical) hermeneutics shares with good musicology which seeks, as far as it is able, to understand works and performances within their own historical context. E.g.: the McCreesh recording of the Bach Epiphany Mass (or any other liturgical reconstruction) could be considered a quite sophisticated hermeneutical exercise: placing the works back in their historical liturgical context (the 'backward glance') so that those of us in the present, who can never directly share in that setting but who nonetheless remain touched by it (and even formed by it to some degree) can relate to them in a meaningful way within our own context (the 'foreward glance'), even if it is only the recognition of the sheer otherness of that past context. Of course, we hope for more, too: to be touched by the beauty and truth of the works as well, despite the 250-year cultural gap.

Of course, I'm advocating a hermeneutics of continuity and affirmation here, which assumes that meaning does indeed reach us despite the temporal gaps. A lot of the posing going on today in academia rather advocates a hermeneutics of

discontinuity and suspicion, of breakdown and rupture. Such a hermeneutics is necessary (especially here at the turn of the millennium: an awful lot of hidden agendas need to be exposed and understood). But at best this can be only a temporary strategy. I vote for meaning over meaninglessness, for an over-arching truth over the apparent fragmentary state of life, and thus for affirmation. These days, I can't think of anything less evident and more ambiguous than Truth, nor anything more desperately needed. And that's why hermeneutics is needed, despite its occasional less-than-stellar employments.

Funny, musicology today seems to suffer from the same occupational disorder that theology always suffers from: both are 10 to 15 years behind the advances in philosophy, and both huff-and-puff like mad to catch up. It's been hitting musicology during the past decade: read Taruskin and McClary for some good and not-so-good uses. In theology, we go constantly through the same process.

One last point, regarding your Febuary editorial: the topic of 'religious illiteracy' is very much on the minds of we theologians who teach undergraduates. I have students in my introductory course who have never even opened a Bible and hardly know anything about the Christian tradition. It's not only a problem with British media types (and American media types too). It reflects the prevailing culture, a situation which is both a burden and an opportunity.

Tony Godzieba

In connection with the ignorance of students, I quote the composer Hugh Wood on his Cambridge pupils:
What worries me seriously is the decline in A-level music teaching. The schools are hopeless, and students arrive here knowing next to nothing, not being able to do anything for themselves, and with no real love of music. So in the first year I do remedial work – it's an aspect of teaching I happen to enjoy, but it shouldn't be necessary at university.

CAM (Cambridge Alumni Magazine), Lent Term 1999, p. 41.

Camera horribilium

I had a phone call recently from one of our regular readers who happens also to be one of the most readable of current musicological writers. (He had heard Bennett Zon in the flesh, so was not at all surprised by his style of writing). He suggested that we invite readers to submit particularly bad examples of pretentious, meaningless or unnecessarily complex prose for quotation.

So offerings for a *Camera horribilium* on musical topics will be gratefully received. We will not print the names of donors, so you can safely send contributions by your head of department; but please supply an adequate bibliographical reference for the source of the work quoted.

James McKinnon

We received the following from one of our subscribers. I cut from the draft of my review of the Ashgate collection of his articles in EMR 47 p. 2 my recollection of my only meeting with him at one of the Medieval and Renaissance conferences about 15 years ago at Canterbury. I sat next to him for the closing dinner and found him absolutely charming and kind to an amateur intruder among the experts.

I appreciated your kind words about Jim McKinnon. He died of cancer Feb. 23. On Jan. 15-17 the University of North Carolina at Chapel Hill (where he had taught for the last few years until retiring last June after the sudden onset of illness) brought 15 scholars from the US and Europe to give a symposium on chant in the first millennium, which of course is the subject of the forthcoming book that you mentioned. Over 60 scholars were in attendance, two of them all the way from Europe. Although Jim could not even sit up, he graciously received each of his visitors for a few minutes with good cheer and hospitality. I believe he was 65. He was loved by all his colleagues, who were greatly moved by the weekend. *Jerome Weber*

Dear Clifford,

I realise not all early music enthusiasts are interested in church music, but it is worth drawing the attention of readers to the series on Priory Records of settings of the Anglican evening canticles, entitled *Magnificat and Nunc Dimittis*. There are some gems from the 16th and 17th centuries here among the more modern fare. Volume 2 sung by Chichester Cathedral Choir [PRCD 505] contains two settings by Weelkes: the little known First Service and the recently reconstructed Sixth. (The arid numbers conceal works of expertise and conviction.) Volume 5 sung by Bristol Cathedral Choir [PRCD 528] includes Morley's First Service, an expansive verse setting, while volume 6 sung by Rochester Cathedral Choir [PRCD 529] contains the seldom heard but impressive Verse Service by John Heath. Richard Farrant's Short Service is on volume 8 [PRCD 551] sung by Llandaff Cathedral Choir, and volume 9 contains a real collector's item in the First Service of John Ward, a work which, like that of Morley mentioned earlier, is one of several homages to Byrd's seminal Second Service, and this is sung by York Minster Choir [PRCD 552]. The only recording of both the evening canticles from Byrd's Short Service is on volume 10 [PRCD 553] sung by Truro Cathedral Choir, likewise Tallis's Short Service on volume 12 [PRCD 555] sung by Ripon Cathedral Choir. Finally, and by no means exhausting this recorded repertory, the monumental First Service of Robert Parsons has just appeared on volume 16 [PRCD 630] sung by Worcester Cathedral Choir. All the performances are excellent and will reward anyone who cares to investigate them.
Yours sincerely,

Richard Turbet

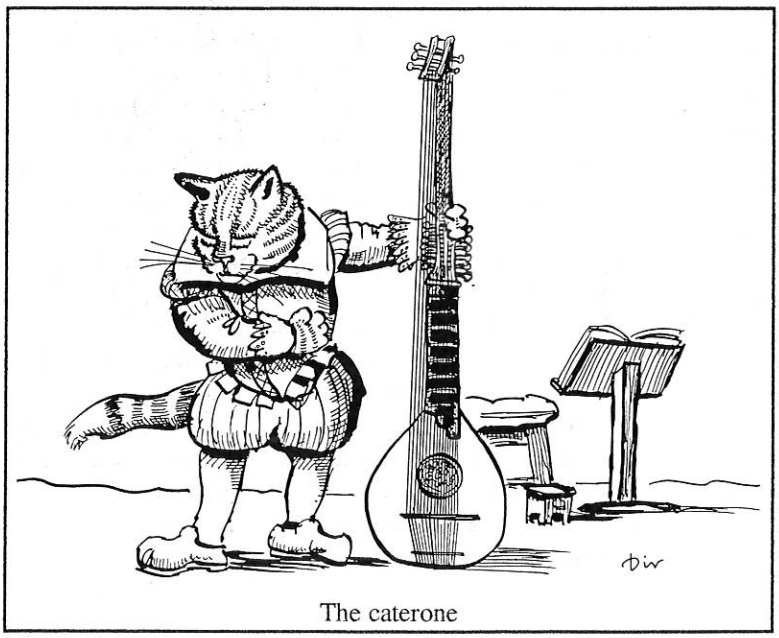
I haven't requested copies of this enterprising series, since in general the 'early' element is fairly small, and those interested in Anglican services will probably know about it anyway. Also, I suspect that our more specialised reviewers may well ask whether the modern Anglican choir, largely a Victorian creation and still operating under the influence of the Ecclesiologists, is the ideal body for the performance of earlier cathedral music. That is certainly a matter worth discussing, but I don't think that it is fair to entice review copies from a record company and then use them as a peg for criticism of just one or two items in an anthology. Why be apologetic about numbers: it is quite normal to talk about Beethoven's Fifth (which doesn't yet mean a canine film). CB

Hello Clifford.

I am not a usual correspondent but I felt inspired to write to you after a recent trip to Berlin. I have a countertenor friend by the name of Graham Pushee, an Australian who lives in Basel. I went to Berlin to see him in *Croesus*. This was a wonderfully costumed and very well sung and played performance, directed by René Jacobs.

The next night I saw *Solimano* by Hasse, also directed by Jacobs. This opened with a harem scene with four naked women on stage in a shallow tiled pool splashing about and the main soprano on her stomach (naked) being massaged. Several women walked around in various stages of undress for the whole first act. Very exotic and very evocative. The singers were excellent – as you know, the music is extremely difficult. The main heroic part was played by a female mezzo, and she was a great singer. However, I think that a good, strong countertenor is better in these parts these days.

I'm not quite sure why I wrote this but I rarely have the opportunity to see such wonderful and imaginative performances of 18th-century opera and I think the Berlin Staatsoper should be lauded. Both nights I attended were quite full. Sydney has had great success with *Alcina* [originally directed for Sutherland by Helpman], then *Giulio Cesare* and, hopefully, *Rinaldo* this year. Unfortunately, they do not use an 18th century instrument orchestra. *John Liddy*



The caterone

It's a pity about the orchestra: Sydney has the period players, but no doubt the Opera House has a regular salaried orchestra so can't afford to book another for baroque nights. I asked John whether it was only the women who were naked (it seems a bit sexist). He replied: Pushee was not naked, as a good eunuch shouldn't be. He was costumed as a fat, roly-poly character with big whiskers that he grew himself, thereby helping to dispel any myths about various operations for men with high voices. *A eunuch with whiskers! A copy of William Faulkner's* Light in August *happened to fall onto my floor recently, and I noticed I had jotted down a reference to* Eunuch Cathedral. *At the end of Chapter XIII a man takes out a volume of Tennyson.* It is like listening in a cathedral to a eunuch chanting in a language which he does not even need to understand. *CB*

Dear Mr. Bartlett,

In *EMR* 47 you ask about the availability of the Bible on CD-ROM. The King James version is available in a CD-ROM from Walnut Creek, which contains the archives of Project Gutenburg. The UK supplier I use for Walnut Creek CD-ROMs is D. Grant Crawley (http://www. dgc-nms.co.uk/) *Ian Edwards <ian@concerto.demon.co.uk>*

Dear Clifford,

Just One More Plink

I do not want to rehearse all the arguments in the 'silly pluckers' debate again, except to point out that I think Tony Hicks misunderstands the function of guitar continuo. He writes that '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'. The point is that in the sort of French-style dance music Handel wrote in Hamburg the continuo instruments are not needed to reinforce the bass line, since it is quite strong enough with bass violins. Their function is more to lend colour and rhythmic drive to the ensemble, and this is where the guitar comes into its own, especially since it provides harmonic and rhythmic support in the middle of the texture, complementing the low-pitched theorbo. He assumes that continuo instruments 'are supposed... first, to play the bass line', but that is essentially a late Baroque conception of the function of continuo instruments. The alto-tenor range and re-entrant tuning of the five-course Baroque guitar means that players cannot normally play the bass, and it is therefore best added to ensembles where the bass is provided by other instruments. Nicola Matteis put it succinctly in the introduction to his guitar continuo treatise *The False Consonances of Musick* (London, 1682):

> The Guitarre was never so much in use & credit as it is at this day, & finding it emproved to so great a Perfection, it is my present design to make it company for other Instruments. Every body knows it to be an imperfect Instrument [presumably because it cannot play the bass] & yet finding upon experience how agreeable a part it bears in a consort I have composed severall Pieces both for ye practice & enformation of those that would make use of it with ye Harpsecord, Lute, Theorbo, or Bass-Viol.

Peter Holman