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I was intrigued by an article in *The Sunday Times* on 2 April by the paper's cultural writer, Brian Appleyard. While I'm not particularly attracted by his subject, the ecocritic Jonathan Bate (in themselves, I find hosts of golden daffodils are no more or less interesting than etherised patients: it depends on what the poem is using the images for), I was interested by his remark: 'For the past 20 years, the academic study of literature has amounted to little more than the composition of a long suicide note'. By banning evaluation and by concentration on what he calls 'grievance study' (obsessions with post-colonial, marxist or feminist angles), 'two generations of English students were rendered incapable of reading.' I don't know the Eng. Lit. world well enough now to comment on how exaggerated this is, but it accords with some tendencies among musicology. The decline in a common culture, the successful revival of music that was once despised, the growth of ethnomusicology, and the respectability of popular music have all discouraged what we might have once called discrimination: is A better than B?

Yet the increase in record review magazines (one died recently, but another was born) shows that there is a public that needs help from the experts. In the scientific world, new research has to be interpreted for the general public by middle-men. Must musicological research be so esoteric that its practitioners cannot themselves pass on the fruit of their activity? The ability to write clearly and nontechnically is an essential tool of the musicologist's trade, and is a skill needed for teaching anyway.

It is discouraging, if unsurprising, that the closed circle of media critics scorns books on music. The current *Musical Times* comments on the rejection by the Whitbread Award panel of David Cairns's Berlioz biography because it was too technical and specialised – surely a sign of the limited education of the panel: would a literary biography with Foucaultic terminology have been equally rejected? Susan Hill told me that, despite her own literary credentials, she could interest none of the media pack in the excellent volume of Bach cantata texts that she published. In part, this is a result of the educational limitations of our media folk, but it may also reflect their often-justified experience of the quality of musical writing. CB

BOOKS & MUSIC

Clifford Bartlett

PETER PHILIPS

Peter Philips *Complete Keyboard Music* Transcribed and edited by David J. Smith (*Musica Britannica* 75). Stainer & Bell, 1999. xxxv + 204pp. £78.00. ISBN 0 85249 851 9

Philips is one of the most distinguished keyboard composers whose works have not been gathered together for the convenience of the player and scholar, and only those pieces in the Fitzwilliam Virginal Book (fortunately, the richest source of his music) have been easily accessible. (Eight non-FWVB pieces were edited by John Harley for Stainer & Bell in 1995, but if I didn't know about it, I expect that most other players have missed it too. The edition announced some years ago by London Pro Musica seems not to have appeared.) This edition follows the editorial and typographical conventions established over the years for the series.

A distinctive feature of Philips's oeuvre is the number of transcriptions of vocal music: about half his output. These are given pride of place at the beginning of the volume, and are edited here with the source composition printed on the left-hand page, the transcription on the right, with page-turns matching. This is obviously advantageous for scholarly purposes, but it does double the number of page-turns for the player – but manageable turns are not a feature of the edition anyway. A six-voice version of *Amarilli* is given with no reference to Tim Carter's article that suggested it to be the model for the transcription. Philips's version, however, is dependent only on the melody, bass and harmony, not on the part-writing. All of the transcriptions preserve the notated pitch, with no difference between high and low clefs: does that signify anything?

Some variants are shown by added small staves, but the critical commentary is still dense for pieces surviving in several sources. In the case of *Amarilli* for example, I wonder whether the detail is necessary; if Lynar A. 1 is distinctly better than FWVB and is used as the copy text, surely all that is needed is to note places where Lynar is unsatisfactory, and perhaps list errors in the readily-available edition of FWVB – the MS itself will soon be available in facsimile. There is no point in a player just consulting the commentary to check an individual reading, since the validity of any alternative depends on the validity of the readings of the source as a whole. Perhaps in a few years time, volumes such as this will be accompanied by a CD which, for pieces with many variants, will show the edited version overlaid with multi-coloured variants indicating sources or else with the different sources set one above the other.

I don't usually work to background music, but I have been playing Colin Booth's excellent recording *Peter Philips: The English Exile* (SBCD 992) while writing this – coincidentally, it reached *Amarilli* just as I wanted to check its relationship to the six-voice version, and such a comparison is much more easily done by listening to one version and reading the other. The performances have been a continual reminder of the virtues of Philips's music and the value of this excellent edition. But is it really necessary to use an archaic and very obtrusive form of *s* for the Italian and French texts at the end of the volume, and shouldn't the poets' names be appended?

GASTOLDI & TAGLIAVIA

Stefano Patuzzi *Madrigali in Basilica: Le Sacre lodi a diversi santi (1587) di G. G. Gastoldi: un emblema controriformistico*. (*Historiae Musicae Cultores*, 84). Firenze: Leo S Olschki, 1999. 238pp, £149,000. ISBN 88 222 4810 4

Giuseppe Palazzotto Tagliavia *Sacre canzoni musicali a due, tre, quattro e cinque voci (1631) a cura di Stefania Di Martino*. (*Musiche Rinascimentale Siciliane* 19). Firenze: Leo S. Olschki, 1999. xxvi + 97pp, £160,000. ISBN 88 222 4807 4

Despite being presented in title and format as a book, the first of these publications is predominantly an edition of the Gastoldi collection and the text is in fact labelled *Introduzione*; so it should probably be listed and catalogued under Gastoldi, not Patuzzi. His contribution, however, is a valuable one since, in addition to presenting a careful edition, he explains the significance of the collection, expanding the suggestion in the composer's preface: its first eleven items are a musical companion to the Basilica of Santa Barbara in Mantua, with sacred madrigals dedicated to the saints featured there. There follows a substantial work in nine sections: *Canzone a S. Francesco*. This isn't the light Gastoldi with which we are familiar, but music more suited to Wert's successor at S. Barbara from 1592 to 1608. I'm not sure that the music would sustain a complete recording, but it is good to have it available. It is for SSATB (mostly in high clefs), but the *Canzone* are more varied, with one section a3, two a4 and two a6.

Palazzotto was a Sicilian nobleman who became a priest. His *Sacre canzoni musicali*, published in Messina in 1631, contains 21 motets and an alternim Magnificat (the editor has not added the chant). The music is quite conservative, in that melismas and the range of note-values in each piece are quite restricted. He has a good feel for the texts, and the music looks satisfying to sing. He provides for a wide range of vocal combination, an unusual one being two *baritoni*

and continuo. (The voice parts are in F3 clef, but here it does not imply transposition, as the title and the use of F4 for the continuo part confirm; in fact, *chiavette* are absent from the collection). It is music of gesture rather than melody, and Palazzotti seems to have a flair for being interesting without being extreme. The introduction also includes *O admirabile commercium* for two tenors from his 1616 set of motets.

ORGELBÜCHLEIN

Russell Stinson *Bach The Orgelbüchlein*. Oxford UP (New York), 1999. xv + 208 pp, £10.99. ISBN 0 19 396214 X

This is a paperback reissue of a book first published by Schirmer in 1996. It begins with a chapter on the collection's date and function, drawing attention to the three phases in which it was written. Then follow chapters on the compositional process and the historical context. The chorales are then discussed in order, in three sections according to the chronology established in chapter 1. This is the chief weakness of the book; there is a long history of Bach books being outdated by changes in chronology (the most substantial English book on the cantatas, for instance). It also hampers quick reference, since players, once they have read the book as a whole, will continue to want to refer quickly to this section. Use as a companion and guide might have been easier had the full texts of the first verse of the hymn been given in German and English, though since what seems to be the standard American edition (by Riemenschneider) does so, perhaps that is a weakness only felt on this side of the Atlantic. Their importance is testified by a remark quoted on p. 147 from J. G. Ziegler, who was a pupil of Bach in Weimar: 'As concerns the playing of chorales, I was instructed by my teacher, Capellmeister Bach... not to play the songs merely offhand but according to the *Affect* of the words.' The last chapter is on reception (I'm not sure of the resonance of *Rezeption*, but the English equivalent doesn't seem to be a very good translation). All organists will benefit from reading this.

DRUMMOND & MILLER

Edward Miller *The Psalms of David* (1790). Facsimile edition. Corby Glen: SG Publishing, 2000. xlvii + 142pp, £24.00.

The original title page, used as the cover of the facsimile, reads: *The Psalms of David for the Use of Parish Churches; The Words selected from the Version of Tate & Brady by The Rev. George Hay Drummond, the Music Selected, Adapted & Composed By Edward Miller Mus. Doct... Price 10^s. 6^d.* For their money the 3,420 subscribers (Sue Glover will be very happy if she achieves as many sales) acquired a preface on psalm singing, 30 pages of subscribers' names, and 142 pages of psalms. Each opening is devoted to a Sunday in the Church year, starting at the Sunday after Christmas and following the fourth Sunday in Advent with Christmas, Ash Wednesday, Good Friday, Ascension, 29 May, November 5 and 30 January, plus a non-psalmodic funeral piece by the

editors. The tunes are presented primarily for unison singing with accompaniment; the first verse is underlaid, a selection (often only two, presumably indicative of normal practice) additional verses are printed below, sometimes with underlay changes shown. The basses are figured, with the figuring realised in small notes following the practice of Corri's *Select Collection of the most Admired Songs, Duets*. The volume ends with three-part settings of the tunes from the main section of the book. It is curious that, at a time when it is generally supposed that memory had not been dulled by excessive literacy, the capacity to remember tunes was considered to be so limited. 37 may have been an increase on the number of tunes used in most parish churches, but the melodic repertoire of any congregation I have met is much wider.

The preface makes clear that this is a reforming publication. On one side, it aims to replace the slow, lining-out renditions led by the parish clerk; on the other, it argues that a musically played organ is preferable to West Gallery musicians, who are grudgingly allowed to provide only an anthem. (I wonder whether the hostility of modern west-gallery singers to the participation of the organ comes from knowledge of this publication; two paragraphs on p. xi are comprehensively damning of country singers, but justify a coarse tone and lack of conventional expression for modern revival.) The ideal is unison singing accompanied by the organ. Flourishes between lines are condemned (so were presumably normal), but inter-verse interludes are recommended. The player needed to know the words so that he can play appropriately. Many tunes have tempo or mood markings, which vary from psalm to psalm. *Brunswick* (based on Handel's 'Sin not, O King' from *Saul*) is headed *Largo e piano con supplicazione* for Psalm 5 (p. 38) and *Con Lamento* for Psalm 42 (p. 113); both have a crescendo in the antepenultimate bar. There are a few dynamics. In seven of the eight printings within the book of Rockingham (Miller's chief, and deservedly successful, compositional contribution), the last line is marked *piano*, so this would seem to be a mark of independent musical expression and not text-based. There are oddities caused by the inclusion of mid-line rests.

The heav'ns declare ⁊ thy glory, Lord
just about works, but not verse 2

The dawn of each ⁊ returning day
and even less verse 3

Their pow'rful lan- ⁊ guage to no realm.

This is a fascinating document for the study of congregational singing, and has much more value than curiosity at the way the more familiar tunes are presented.

I neglected to point out in my review of SG's Georgian Psalmody last month (pp. 5-6) that orders from individuals or institutions sent direct to the publisher qualify for a 20% discount, and the prices include post – surface mail abroad. That applies to this publication too. Orders to SG Publishing, Holly House, 12 Mussons Close, Corby Glen, Grantham, NG33 4NY, tel/fax +44 01476 550141, email: sue@sgpublishing.co.uk

THE VIOLIN BOOK

The Violin Book Balafon/Outline Press, 1999. 126pp, £50.00
ISBN 1 871547 70 9

This is a puzzling book. For a start, where does the editorial responsibility lie? There are no names on the title page: am I old-fashioned in expecting it to indicate the author or editor? Robin Stowell is listed as Consultant and the contributors include John Dilworth, Duncan Druce and Peter Holman (to mention only names familiar in the early-music world). The text is, in fact, very good. I'm not worried by the absence of the normal academic prop of footnotes, but a closer link between text and bibliography (which is unhelpfully set out in a single long paragraph in small print) might have led the reader on to the next stage of their education or research. The chapters on the instrument, the makers, the bow and the market are excellent, as is Peter Holman on the early history of the violin and its music and Stowell on teaching. The sections on the music, however, try to mention too much and are tiring to read. But in general, this is a good introductory book to the instrument.

I have some worries, however. The large format (with pages 12½ x 10 inches) is presumably for the benefit of the illustrations. It is nice to have the height for the pictures of instruments (though they are reproduced at various sizes, which doesn't help visualise the measurements given in the the section on makers). But it makes the book difficult to read: it is distinctly antisocial to attempt it on the train or in bed, for instance. The other problem is the price. At first glance, this struck us as the sort of book that we expect to see in shops specialising in remaindered stock. It is aimed at the amateur or young student, not the professional. If you are wealthy and are looking for a present for a young violinist, this fits the bill. I suppose the numbered-copy gimmick must have some success: if my review copy is in sequence, they have reached 1906 already. But 6000 copies is hardly a limited edition in our field: I doubt if many of the books reviewed here will ever sell as many.

Balafon are publishing a more technical violin book later this year: a study of 40 early violins in the Royal Academy of Music by David Rattray, its instrument custodian and a contributor to the volume reviewed above.

APOLLO'S SWAN

Richard Crewdson *Apollo's Swan and Lyre: Five Hundred Years of the Musicians' Company* The Boydell Press, 2000. xvii + 310pp, £35.00. ISBN 0 85115 766 1

I suspect that many of our readers will have been members of small organisations and have worried over details of constitutions, regulations, etc. Few such bodies get round to having their own histories written, and if they did, one wonders how much the writers would find among the documents that would show their real functions. Anyone studying the records of NEMA (the National Early Music Association) over the last few years, for instance, might well assume that its main concern was its own constitution.

For much of this book, the reader is left wondering if the Worshipful Company of the Musicians of London (its title eschews 'worshipful', which is the body's most characterising word) exists merely to perpetuate itself and hold ceremonial dinners. That was certainly its function in the 19th century. Initially it had been a typical (if belated) example of a medieval guild, set up in 1500 to create and maintain a monopoly. But it failed to involve the major musicians of the London area, who were based at court outside the City, and a striking feature is the dearth of names that even well-informed readers might recognise; Robert Bateman seems to be the most famous one in the first half of its existence! During the 20th century, it tried to find a function by offering scholarships and prizes, though never quite sure whether it should be acquiring reflected glory from the already famous or supporting the deserving student. Whether joining the Company is an efficient way of handing out charity is not evident, since there is no detailed financial information. So we can only guess whether most of its income devoted to supporting musical causes or to wining, dining, dressing up and finding excuses to hob-nob with the great and good – freemasonry with the trouser-legs down. Had the history been written by an outsider, perhaps such matters would have been addressed. As it stands, some might wonder whether the organisation is as incongruous as our partially-reformed House of Lords.

The author, who has a family tradition in the Company, has written an interesting piece of social history. It seems to be well-researched and is far more readable than one might expect such a book to be. Those like me who are unfamiliar with the traditions of the City (apart from joining the Lord Mayor on his parish roll so that we could get married by Chad Varah at St Stephen Walbrook) might have welcomed a little more background information – but the likely readership is probably among those who would not need it. The City-Westminster rivalry comes through in the author's suspicion of court masques and his dislike of Nicholas Lanier; I would take suggestions as to his motivation with a large pinch of salt. Incidentally, it would be worth checking whether the James Allen who had a fight with him was of the theatrical Alleyn family (often spelt without the y). There is, however, no such flexibility with modern names, and the H added to honorary freeman Birtwistle (p. 230 & index) suggests distance from the current musical scene.

I first became aware of the Company from seeing the impressive catalogue of its 1904 exhibition. Richard Crewdson concludes with some suggestions for the Company's future activities, which include encouragement of early music and dance. I would suggest that it might collaborate with our major libraries and museums and organise a successor to the Loan Exhibition in 2004, displaying the best of our historic instruments as well as those of modern makers, and putting on display key manuscripts in the history of British music – including that of a commission from a young composer to celebrate the event. Other bodies would, I'm sure, join in to organise concerts, conferences and other events. Ideas and cooperation would surely flow readily from other organisations.

Early Music Interfora Millennium Weekend: Nottingham University

31st March - 2nd April 2000

Emilio de' Cavalieri *La Rappresentazione di Anima e di Corpo*

Sue Powell

Yes, not being an expert does have its advantages.

I smiled to myself as I bused to the campus from Nottingham station *en route* to the Interfora Early Music Weekend: I would join with a hundred singers, musicians and dancers converging upon the university to produce Emilio de' Cavalieri's 1600 'oratorio', *La Rappresentazione di Anima e di Corpo*. Billed as 'dancer/observer', I anticipated a pleasant adventure – music, fun, a bit of dancing. Fine. Little did I know the demanding schedule that lay ahead.

Suddenly something extraordinary caught my eye: a cyclist was pedalling boldly in the opposite direction with a huge water cylinder strapped on the back of the bicycle, its rich copper curves brilliant and audacious in the sunlight. A journey of risk, daring, faith – apt metaphor, it transpired, for our own enterprise.

Florence Boot Hall was all arrivals and activity, the staff attentive, helpful and courteous as they were throughout the weekend. Lunch, then for our first corporate meeting in the Great Hall of the Senate House. Animated voices subsided for introductions, and it was soon evident just how much our endeavour was rooted in the inspiration and hard work – years of it – of the organising team, headed by Beresford King-Smith, our touchstone for the three days. For our Musical Director and artistic driving force, Philip Thorby, the project was a true labour of love, long cherished and at last to be realised. The team of tutors was splendid: John Bryan, Alan Lumsden and Margaret Westlake – expert and inspiring. And as Philip observed, in accordance with Cavalieri's original instructions, in Mary Collins, we had 'the best master who can be found' to choreograph our dances and tutor us.

Time for the allegorical journey of Anima and Corpo to start: we had some fifteen hours to put this wonderful piece together.

The magic began – that delicious mingling of creativity, co-operation and sheer hard work. The characteristic sounds of the working weekend were soon heard everywhere around the Senate and all over Florence Boot Hall – sectionals in motion as we began to realise, within our own disciplines, Clifford Bartlett's impeccably prepared score: singers, strings and the wind players' muted music behind closed doors; from the JCR, again and again, like some mysterious incantation – *passo, passo, ordinario, spezzato, passo, passo, ordinario* and later, more obscurely, *dum dee dum dee, be a tree*.

By late Friday, Intelletto, Piacere, Mondo and the others were ousted by Exhaustion.

Saturday's scheduled time off – a few hour's shopping in Nottingham, a short nap – proved a pipe dream, a genial April Fool's joke, which everyone easily abandoned for renewed commitment to our task as we worked on with growing camaraderie and greater focus.

After dinner that evening it was time for party pieces, eclecticism and the letting down of hair. Ensembles and soloists charmed us with a range of pieces that spanned five centuries. I was amazed then as I was throughout the weekend by the tremendous versatility and expertise of my multi-skilled colleagues and much amused by a witty rendering of 'Please Don't Alter the Psalter' that was as characterful and humorous as a Hogarth engraving. Mary led the assembled company in a Farandole and a Branle and then, the Lesser Known Shark Dance. With its bursts of action and loud whoops, its exuberance stopped just short of the saucy bits and a modulation into the *Rap di Anima e di Corpo*. Monteverdi meets Madonna.

Thanking the contributors for the evening's entertainment, Beresford observed in his role as Corpo that, as demonstrated by the last dance, Pleasure had a lot to say for itself.

From breakfast on Sunday to the 2.30 performance was a kind of glorious madness: *Rehearsal. Rehearsal. Trying costumes on. Quick lunch. Rehearsal. Race to Senate House.*

It was an astonishingly assured performance as we brought this rich and elegant composition into being under Philip's direction. The soloists expressed each nuance of mood: witty, impassioned or touching by turns; the instrumentalists gave all the delicate subtleties of the scoring, while the chorus uttered those gorgeous harmonies of beguiling spiritual continence. On, towards the final ballo, as if within a shared pulse, embodying the music of the spheres, divine harmony and its mirror on earth; circles turning within circles within miraculous words and music and all at once the last bars were upon us, over. A hush. An almost reverence, not quite believing.

We'd done it.

Applause by everyone, for everyone – mutual pleasure. Shared admiration. Thanks, tea, farewells and the hall suddenly empty, silent, our achievement vanished – for true to text, we had carried it home with us.

I hear it often, remembered, or when I play music on another journey – or now, as I write this – voices, instruments, the bars before our entry sounding:

*Canti, ogni lingua, e dica insiem co'l suono
Benedite il Signor, perch'egli è bono.*

And the dance begins again...

Dr Sue Powell is a writer and lecturer and author of Mozart's Sister. She is currently writing a fictional autobiography of Handel and is involved in a number of Handel projects in the U.K. and Italy. This report was prepared at the request of the organising committee for publication in the various Early Music Fora newsletters; we are grateful to Sue for letting us print it.

I should add that the edition was the result of considerable cooperation and was based on a manuscript one by Philip Thorby used at a smaller course about a decade ago and improved by various other contributors, especially Barbara Gogolick Sachs,

who twice read through the score and made meticulous corrections to the transcription of the Italian text and punctuation and of the figured bass.

I was interested in the chance of playing from Cavalieri's figures. Instead of keeping his figuring to single digits, he uses numbers through the teens to show the exact octave at which the chords should be realised. This practice did not survive, but what it shows – that the bass should be realised so that the right hand doubles the written parts at their octave – is supported by other evidence and one that is now observed more in 17th-century music than it used to be.

One regret: it was a pity that the Saturday night dance was accompanied by taped music. The musicians present might not have been able to catch the Shark by ear, but it was a pity not to take advantage of the combined presence of players and dancers. I'm sure there were others like me who have finger but not body dexterity and will happily play if that is the only way to avoid dancing.

CB

A MUSICAL TRIBUTE TO GRINLING GIBBONS

Lynda Sayce

The unforgettable name of Grinling Gibbons, England's most famous baroque woodcarver, is probably familiar to most readers of *EMR*, not least because of the eye-catching example of his carving on the reredos of one of London's principal early music venues, St. James's Church, Piccadilly. Some readers will likewise be familiar with Gibbons's carving at Petworth House in West Sussex, whose famous Carved Room contains some of his most ambitious work, including a breathtaking musical trophy.

Over the past year this and several other carvings incorporating musical elements have been the subject of an unusual research project – and a still more unusual collaboration. During the winter of 1998-9 the Victoria and Albert Museum mounted an exhibition of Gibbons's work, the brainchild of American woodcarver and Gibbons scholar David Esterly. The prize exhibit was 'Cosimo' panel, a virtuoso piece of carving commissioned by Charles II as a gift to the Grand Duke of Tuscany, Cosimo III de' Medici, which incorporates a carved music book. Musical subjects are nothing unusual in 17th-century art, but I was astonished to recognise this music as a page of continuo exercises for baroque guitar (in tablature!) from Nicola Matteis's tutor *The False Consonances of Musick*. Also exhibited was a miniature relief carving, copied from a 16th-century engraving, which included much of a Lasso motet, legibly carved on microfilm-sized boxwood pages. The surprises continued. David Esterly's book *Grinling Gibbons and the Art of Carving* (London, V & A, 1998), written to accompany the exhibition, illustrates several other musical carvings. I

recognised three more tunes in one of them, and decided it was worth sending him a note to inform him of the musical identifications. I was extremely surprised when he telephoned me few days later, evidently both astonished and delighted. The ensuing discussion set in train a fascinating and unusual musical odyssey.

Over the past year we have gradually combined such musical information as I could glean from the carvings (which in one case, sorely taxed my musical knowledge, I have to admit!) with David's expertise regarding Gibbons's life and work. All of Gibbons's carved musical excerpts have now been identified, and this information has affected issues of dating and the attribution of several carvings – a rare instance of musical evidence being put to a decidedly non-musical use. For those interested in the whole story, our discoveries and their rather startling implications are to be published in June, in the arts magazine *Apollo*.

From my point of view one of the most appealing aspects of the project was the opportunity it afforded to visit several wonderful stately homes, not just as part of a tourist crocodile but as a researcher, licensed to climb security ropes and trundle ladders and lights around the staterooms, periodically scrambling up to peer into the 17th-century woodwork from close quarters. Such researches were not without their amusing moments. At Hampton Court, perched atop a ladder on the wrong side of a security rope, with tourists filing past on the other side, I

found myself bombarded with questions about an adjacent spiky porcelain edifice a metre high, which I had noted only as something to avoid dropping my camera onto. It turned out to be a Delft tulip vase, which was as much news to me as to the enquiring tourists. At Chatsworth House I had to crawl under the Duke of Devonshire's television, somewhat inconveniently sited in the doorway to the chapel gallery, whose carved musical putti beckoned.

But the highlight of my travels was Petworth House, not just on account of its obvious beauty, but because the Carved Room shows Gibbons at his virtuosic best, and the astonishing concentration of his work in this room is unrivalled for both quality and quantity. A string of pearls draped around the musical trophy caught my eye, because Gibbons carved a millimetre or two of cobweb-fine limewood string between the individual beads. The delicacy of this, and other details such as the extraordinary curtain of carved point-lace in the Cosimo panel cannot be conveyed in words, and – the cliché is unavoidable in this case – must be seen to be believed. The Cosimo panel has long since been returned to its home in the Palazzo Pitti in Florence, but the National Trust has made the glories of Petworth accessible.

The Carved Room itself is currently the subject of an ambitious restoration project. Some consolidation of the Gibbons carvings has already been completed and environmental controls have recently been installed. During the late 1820s Petworth's owner, the 3rd Earl of Egremont, commissioned four oil paintings from J. M. W. Turner, specifically for the Carved Room. These are to be reinstated as part of the restoration, together with some 19th-century carving by Jonathan Ritson, (which was commissioned at the same time as the Turners). Some panelling sections need to be moved in order to reinstate the Turners, and some regaining of the panelling will also be done at the same time. The decorative scheme including the Turners and the Ritson carvings was removed during the 1870s, but a watercolour dating from the 1860s shows the room as it was with these in situ, allowing a reconstruction of this phase of the Carved Room. The replacement of the Turners will afford a rare opportunity to view the painter's work in the place for which it was designed.

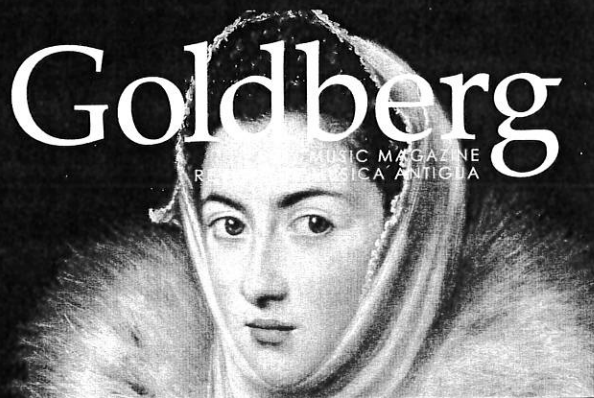
Some £150,000 is still needed, to enable the project to be completed. On Friday May 26th at 7.30pm Charivari Agréable (Susanne Heinrich *viols*, Lynda Sayce *lutes* and Kah-Ming Ng *harpsichord*) will perform a benefit concert at Petworth House in aid of the Carved Room Restoration Fund. A celebration of Restoration England's most unexpected musical commentator, the programme will focus on some of the composers from whose works Gibbons carved excerpts, together with the Purcell brothers, Matteis, Simpson and Finger. As a demonstration of Gibbons's musical accuracy, I shall eschew the printed music for one of the items, and play instead from a photograph of his carving.

For booking information, see *Diary*

By far the most lavishly produced magazine in the booming early music field is Goldberg.

—THE WASHINGTON POST

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LONDON CONCERTS

Andrew Benson-Wilson

Having seen off the anniversary of Philip II of Spain in 1998, musical thoughts are now turning to his father Charles V (born 1500), grandson of Maximilian I and his successor as Holy Roman Emperor. Inheriting the Netherlands, Luxembourg and Burgundy at the age of 6, and adding a sizable chunk of the rest of Europe (including much of Spain and Southern Italy) and the Americas at 16, gave Charles the scope to build an important pan-European musical establishment. Both the musical and personal history of this period were explored in the concert at St Alfege's Church, Greenwich by Chapelle du Roi, directed by Alistair Dixon (4 March). After the opening *Ave Maria* by Cornysh (director of the English Chapel Royal when Henry VIII met the teenage Charles V), the programme alternated motets with movements of the Mass *L'homme armé* by Morales, probably written for the wedding of Charles V in Seville in 1526. An impressive setting by Regis of *Ave rosa speciosa* showed that the influence of the ubiquitous *L'homme armé* extended beyond Mass settings. Musicologists now think that the tune was associated with the Order of the Golden Fleece, whose meeting in Barcelona in 1519 may well have led to the manuscript Barcelona M454 which contains Josquin's superb *Ave Maria*, with its overlapping phrases between upper and lower voices and the stunning final cadence. Shifting phrases featured in *Parce mihi Domine* by Don Fernando de las Infantas, written on the death of Charles V. Chapelle du Roi are one of the most exciting *capella* groups to emerge from the 1990s with their intelligent and focused programmes and highest-quality singing. In this concert, each of the eight singers had their own individual character, but the overall sound was a homogenous blend. Tuning and intonation were perfect, but with sufficient texture in the vocal timbre to avoid too flat a sound in homophonic sections and cadences. The upper line was taken by two sopranos, led by Elizabeth Franklin-Kitchen, whose voice had just the right clarity and projection for this repertoire. Alistair Dixon paced the music well, avoiding the high-seas swell that some directors favour, but nonetheless gave a sense of direction and structure to the music – the concluding *Agnus Dei* of the *Missa L'homme armé* was beautifully timed.

The Banqueting House's monthly String of Pearls concert series continued with a selection from Purcell's *Fairy Queen* presented by four singers and two dancers from The English Bach Festival and a small but sprightly group of musicians from the Royal Academy of Music (6 March), directed by Laurence Cummings. Encompassing some of the main vocal set pieces and several of the instrumental and dance interludes, this was a sumptuously dressed event, as befitted the setting, provided courtesy of Inigo Jones and Rubens – indeed, the costumes were based on Jones's own costumes

in the Victoria & Albert Museum. As is so often the case nowadays, there was a marked musical incongruity between the scrupulously on-message early music credentials of the players, and a overtly operatic style of the singers, who wobbled away to their heart's content and had trouble keeping up with the pace of the players, particularly the Drunken Poet, who I suppose had an excuse. There are clearly teachers, singers and audiences who appreciate and encourage persistent vibrato, but does it really add much to volume, projection or musicality? The racy humour of Coridon and Mopsa's 'No kissing at all...' went down well with the audience – in fact the whole show did, whatever my thoughts on vibrato.

Although a large black Steinway loomed ominously at the back of the Wigmore Hall stage, it was a fortepiano (David Winston after Brodmann, Vienna, 1823) that Olga Tverskaya chose for her Schubert recital (16 March). She mesmerised a restless audience with the magically hushed opening of the well-known A flat major Impromptu and achieved a similar mood for the first movement *Fantasie* of the extensive *Grande Sonate* in G (D894). This was published as *Fantasie, Andante, Menuetto und Allegretto* rather than *Sonata* and, although there appeared to be no thematic link between the movements, Tverskaya built an overarching structure for the piece, despite omitting the repeat of the first half of the *Fantasie*. In an otherwise superb performance, displaying a beautifully sensitive fluidity of phrasing, this piece featured my only concern – her habit of filling the rests with sustain tone. There are a number of points in all movements when this went further than just going against Schubert's notated intentions, particularly in masking the staccato bass motif in the penultimate bar of the first movement. I also wondered whether Schubert really intended a bass melody about halfway through the outer sections of the C sharp minor Moment Musical (D780). The sustain again blurred the rhythm of hushed homophonic coda. But these are minor points, that didn't detract from a magical evening.

Martin and Alice Neary returned to within spitting distance of Westminster Abbey for a series of lunchtime Bach recitals at St John's, Smith Square contrasting, at the liturgical West End, Dad at the mighty and much lambasted St John's organ with daughter playing the solo Cello Suites from the stage. The 1720 Gagliano cello might suit the date of Bach, but it appeared in its romantic incarnation, to suit the style of the player's emotionally rich and persuasive performances, exploring the contrasting nature of the individual movements. Accepting a slightly non-PC performance by current 'authentic' standards, the only real criticism was her noisy finger action, not only during the more rum-bustuous sections but also in, for example, the Sarabande of

Suite V where the percussive finger strike sounded the forthcoming note before the bow managed to get a look in. This rather forthright approach led to some conflicts between Neary the player and Neary the programme note writer – in the D minor Suite, the Courante was not light enough to be ‘flighty’ and punchy playing in the Minuet belied its described ‘lightness of character’. In contrast, the Sarabande sounded more mournful than ‘stately’. The St John’s organ, despite its wonderful 18th-century case and surroundings, is firmly in the eclectic post-romantic school beloved of a certain breed of international organ recitalists. Attempting to please all styles, it generally and irritatingly misses all of them, not least Bach. Neary senior did what is probably the best thing and used a full pleno for most of the two Preludes and Fugues that I heard, dropping down to a rather outdatedly light and tinkly registration, and hurried pace, for the central section of the *St Anne* fugue. The contrast between father’s methodical and thoughtful approach and daughter’s heartfelt invocations could not have been greater. If the style of the organ playing was a little bit in the Cathedral Voluntary style, that is surely what the largish crowd of what I took to be Neary’s ex-Abbey supporters came to hear.

Although I wasn’t able to get to their concert on 25 March, I did get a foretaste of the music to be performed at the public workshop given by the Renaissance Singers, directed by Edward Wickham, the previous evening. Like many other early music groups, they are extending their wings by venturing into the contemporary music scene, with a programme that included Wylkinson’s *Salve Regina*, Isaac’s *Virgo prudentissima*, Sheppard’s *Regis Tharsis* and Byrd’s *Christe qui lux es et dies* together with works inspired by that repertoire by Gabriel Jackson, Anthony Pitts and Andrew Hope. Their annual workshops are to be applauded.

Education of a less interactive style was the focus of The Wigmore Hall’s fascinating Bach Trail (25 March) – a day-long series of talks and a lunchtime concert leading up to an evening performance of the *Art of Fugue* by Florilegium (although, curiously, there was no mention of the *Art of Fugue* during the day). Roderick Swanston gave a typically ebullient and erudite introduction to a sizable chunk of Bach’s life, running out of time shortly after reaching Leipzig. Brindley Yare skipped a few decades for a review of the process by which Bach manuscripts spread, particularly through the Berlin circle centered around C. P. E. Bach, Fasch junior and Zelter, leading to Mendelssohn’s 1829 performance of the *St Matthew Passion*. Although his scholarship suffered an early setback when he twice referred to the 56 (rather than 6) Schübler Chorales, his diagram of the complex inter-relationships was a great help. Ruth Tatlow’s free-ranging talk on Music and Symbols had the potential to be the most interesting talk of all, but its lack of focus and clarity added further layers of confusion to the already tricky subject of Bach’s use of number symbolism. The post-lunch graveyard spot was filled by a concert of music for combinations of two flutes, bass viol and harpsichord by J. S., C. P. E. and W. F. Bach and Telemann, but with no

introduction or programme note, it was not clear how this fitted into the various themes of the day.

Readers of Vikram Seth’s excellent book *An Equal Music* will know some of the issues surrounding a performance of the *Art of Fugue* at the Wigmore Hall. Florilegium sandwiched the work between two Brandenburg concertos which, although making for a lengthy concert, had the advantage of drumming up an audience and provided an interval for the brain to recover. Using a selection of instruments drawn from 3 violins, 3 violas, 2 cellos, gamba, bass, flute, recorder, harpsichord and organ, they provided tonal interest for the 19+ pieces without breaking up the contrapuntal line by changing instruments during a piece. For me, the most effective pieces were the ones with the simplest instrumentations, which ranged from solo harpsichord for the twisting Contrapunctus XIII (*Canon per Augmentationem in contrario motu*), a delightful flute and chamber organ combination for the two-part *Canon alla terza* and a traditional string quartet (as in Seth’s book) for a number of the pieces. Without getting into a debate about how best to perform the *Art of Fugue*, this seemed to satisfy the audience, although I would have avoided the occasional harpsichord continuo realisations. The Brandenburgs (3/4) were approachable and energetic, pointing up Roderick Swanston’s comments during the Bach Trail about Bach’s move towards using lengthier phrases rather than the more traditional small-scale baroque motifs. Two slight quibbles were the rather tortuous harpsichord cadenza in Brandenburg 3 that eventually found its way into the famous two-chord slow movement and a tendency for the violins to hang on to their upper notes slightly too long before slithering down their scale in the Allegro of Brandenburg 4.

Whatever the more purist readers of *EMR* might think of it, it is a fact that far more people have grown to love Bach keyboard works through the piano than through the medium of harpsichord, clavichord or organ. Players like Andreas Schiff and Murray Perahia can completely fill the Royal Festival Hall for a solo Bach recital, something early keyboard performers can only dream of [but might they not find the acoustics a nightmare? CB]. The ability of pianists of this stature to focus the minds of thousands towards such intimate music as Book 2 of the *Well-Tempered Clavier* (Schiff, 19 March) or the *Goldberg Variations* (Perahia, 27 March) is staggering – the atmosphere in the hall during both recitals was electric. But does interpretation on the piano allow more light into the music, or does it remove it so far from the world of Bach as to be, in essence, a recomposition? This is where the difference between the two pianists was noticeable. Although there were occasional glimpses of the Jacques Loussier treatment in both performances, Schiff adopted a more pianistic style, bringing out inner melodies, building large crescendos, changing the mood at repeats and using the percussive effects of the piano to point out motifs or cadences. Perahia, although slightly more inclined to use the sustain pedal, moved closer to a style of keyboard interpretation that Bach might have recognised, with care taken to identify the smaller scale motifs and to avoid large

changes in register and volume during a movement. Both sought to make larger units out of their succession of shortish pieces, Perahia occasionally catching the audience by surprise as he started a *sotto voce* variation immediately after concluding a more bombastic one. Omitting the repeats of variations 25 and 26 changed their relative scale in the wider scheme of things. The technical complexities of playing the Goldbergs on a single-manual piano are, of course, enormous. Perahia coped with this magnificently, his hands chasing each other around like gamboling rabbits in variation 23 and just avoiding running one hand up the sleeve of the other in variation 14. There were a few interpretational oddities – adding a beat at the half way point of variation 2, over-accenting a held note (as in the middle voice of variation 13, demonstrating a real problem for pianists wanting to hold the full note value), omitting the repeat in the first section of the *Ouverture* (16th variation) and using the sustain pedal during the arpeggios in the dazzling 29th variation. To balance things out, Schiff also had his curious moments and, like Perahia, punching out the beginnings of held notes in, for example Prelude 15 (surely holding the note and letting the strings vibrate is a more musical solution). Following a thumb injury, Murray Perahia has been working his way back into playing condition on a harpsichord – I wonder what audience Perahia would get if he played this programme on it.

The effervescent and affable Robert Levin joined forces with the Orchestra of the Age of Enlightenment for a programme of Mozart, Förster and Levin-in-the-style-of-Mozart (30 March). Anybody who can use the word 'discombobulating' in a frenzied pre-concert talk has to be taken seriously, but Levin nonetheless did his best to woo both audience and orchestra with boyish charm. His glittering array of facial gestures and 'isn't this fun' bonhomie certainly grabs the attention, although if I were one of the musicians sitting within grinning distance, I would find it difficult to concentrate on the task in hand without collapsing into a fit of giggles. That said, he is an extraordinary player, in every sense of the word. His show-piece was an improvised Fantasia using four themes chosen more or less at random from submissions by members of the audience. Using them in the order drawn from the hat, and in the keys in which they were presented, Levin produced an entirely plausible extended work that ran the gauntlet of Mozartian styles before eventually, of course, combining all the themes. In his talk, Levin made the very good point that looking upon the last few works of composers as harbingers of death can be misleading. When Mozart wrote his last Piano Concerto (in B flat K595) things were looking up, and Levin bought out the jovial side of this work, in contrast to the programme writer's indication of the 'peculiar air of melancholy'. His two improvised cadenzas were models of their type, with bird trills and lyricism in the first and a witty roller-coaster for the final cadenza. Levin was superb at maintaining a sense of direction from one section into the next, avoiding the 'where are we going now' approach of some late Mozart interpretations.

The first modern performance of the Piano Concerto in F by the Silesian, and later Viennese, composer Emanuel Aloys Förster (1748-1823) was an interesting affair. Composed in the mid-1780s, the influence of C. P. E. Bach was stronger than that of Mozart and his ilk. In the opening movement Förster saw the piano and orchestra as like minded contemporaries rather than an integrated unity (which Levin rather emphasised by pushing the pulse of his solo sections). But the sumptuous muted strings and expansive melodies of the *Largo mesto* showed that he could deal with a larger canvas. An attractive work, if not a monumental discovery.

The Early Opera Company are becoming an increasingly important force in the small-scale opera world. Their latest venture was into the Arcadian world of Handel's *Acis and Galatea* (Wigmore Hall, 31 March) given in concert performance prior to a staged version at the Iford Festival later in the year. It was a shame it wasn't the other way round, which might have prevented the singers having their heads buried in scores. Christopher Saunders was a very credible Acis, his lyrical voice well suited to the interpretation of him as a rather unfortunate, if naive, bystander witnessing his fate unfold, although his gentle tones were often in conflict with the more forthright accompaniment. His habit of leaning into notes with minimal opening attack and a slight crescendo made him sound slightly behind the pulse at times. Geraldine McGreevy was a rather more detached Galatea, looking far from happy in the Act 1 concluding duet 'Happy, happy, happy we!' – she should at least have glanced at her beloved Acis before the world, and a large rock, fell upon him. She had trouble retaining the timbre of her voice in the closing sections, but sang her highlight aria 'As when the dove' beautifully. The one-eyed giant, Polyphemus, was sung with gusto by Dean Robinson, his dramatic interjection into the opening chorus of Act 2 being one of the dramatic high points. But he couldn't quite keep up the tonal gusto when delving his lowest registers. The unassuming role of Damon, the voice of reason and the Handelian equivalent of a personal therapist or life-style counsellor, was sung with due deference by Rodrigo Del Pozo. His two important interjections in Act 2, 'Would you gain the tender creature' and 'Consider, fond shepherd', were excellently paced by Del Pozo, but less so by the director, Christopher Curnyn, who didn't give him quite enough space. Despite the minor quibbles mentioned, this was an enjoyable performance of one of Handel's most approachable operas.

*There was a young man who said, 'Damn!
It appears to me now that I am
Just a being that moves
In predestinate grooves,
Not a taxi or bus, but a tram.'*

Was this in the mind of DG or JEG when the cover of the first CD of the Bach Pilgrimage was designed? see p. 16

THE LARGEST BEAST IN THE JUNGLE

Peter Holman

The *Missa Salisburgensis*, the 53-part mass, has long had an almost mythical status as one of the largest beasts ever to have lurked in the musical jungle, certainly the largest in that thicket commonly called *the colossal Baroque*. The term 'colossal Baroque' was originally coined for the large-scale church music of Roman composers such as Orazio Benevoli (1605-72), laid out for as many as six four-part choirs with continuo instruments. I can remember as a student looking in awe at Guido Adler's edition of the *Missa Salisburgensis* (DTÖ, vol. xx, 1903), and wondering whether I would ever hear it. I need not have worried: it has been recorded at least three times, is now available at present on two fine CDs by Reinhard Goebel and Paul McCreesh (DG Archiv 457 611-2) and Ton Koopman (Erato 3984-25506-2), and has been performed live a number of times in Britain. One always has to be wary of claiming anything as a first these days, but I think I can safely say that the two performances I am conducting on June 3 (Bury St Edmunds Cathedral) and June 4 (Hadleigh Parish Church) with a mixture of professional and amateur musicians from all over East Anglia will be the first ever in Suffolk.

Until 1975 it was believed that the *Missa Salisburgensis* had been written by Benevoli himself for the consecration of the new Salzburg Cathedral in 1628. But in that year Ernst Hintermaier pointed out in an article in *The Musical Times* ('The *Missa Salisburgensis*', Nov. 1975, pp. 965-6) that the surviving score in the Carolino Augusteum Museum, Salzburg, does not correspond to the description of the work performed in 1628, that the paper and handwriting showed that the manuscript dated from the late 17th century, and most important, that the style of the work was completely incompatible with one written in the 1620s. The most obvious stylistic anachronism is the work's scoring, with ten trumpets, two sets of timpani, two oboes, four recorders, two cornetts, three trombones, two seven-part string groups and continuo supporting four eight-part choirs of voices (two solo and two ripieno). As we should have realised long before 1975, none of Benevoli's other works have obbligato instruments, while the scoring is more typical of works written about 60 years later. In 1628 composers had hardly begun to combine trumpets with other instruments, while the Baroque oboe (the parts are labelled 'Hautbois' in the score) was only developed in France in the 1650s and 60s.

In general, the work has many points of contact with other works written for Salzburg in the 1680s and 90s, and Eric Chafe (*The Church Music of Heinrich Biber*, Ann Arbor, 1987) convincingly argued that it was by Heinrich Biber rather than the other likely candidate, his Salzburg colleague Andreas Hofer. Chafe pointed out that its scoring is an amplified version of that used in other Biber large-scale

works, such as the *Missa Bruxellensis*, the *Missa Alleluia* and the *Vesperae*. Furthermore, the seven-part string writing (two violins, four violas and bass) has its counterpart in the *Litania de S. Josepho*, recorders and oboes are also mixed in the 'Muttetum Natale' *Alleluia, tres reges*, while the writing for the two choirs of trumpets is similar to that in the *Sonata S. Polycarpi* (1673) for eight trumpets, timpani and continuo.

The *Missa Salisburgensis* has naturally attracted attention for its sheer size. It needs about 75 performers even if there is only a single singer or instrumentalist on each part, and its 56-stave score is probably the largest written before the nineteenth century. Like Paul McCreesh, I find the A3 'miniature score' Clifford publishes too small to conduct from, and will use a blown-up A2 version supported by an outsize music stand. But the work is much more than a very loud noise. Biber uses his forces with great subtlety, creating a multi-layered series of contrasts. The ensemble divides broadly into two antiphonal blocks, one each side of the building, but it also divides into four vocal and six instrumental choirs, which gives the composer almost unlimited opportunities for contrasts of colour. Also, he continually breaks the choirs down in the solo sections, pairing voices and instruments from different choirs, and contrasting high- and low-pitched parts. The 'Et incarnatus est' in the Credo, for instance, is scored for six high voices, two violins and continuo, while the succeeding 'Crucifixus' is for four basses, three trombones and continuo. Furthermore, unlike many Baroque composers, Biber was never content to give his large forces only bland, ceremonial music. Much of the solo writing is as expressive and brilliant as that found in small-scale motets of the period. The beast may be large, but it is also subtle and complex as well.

For details of the performances, see Diary.

CAPRICORNUS SURREXIT PASTOR

Samuel Capricornus (1628-1665) was born in Bohemia, studied in Silesia, worked in Bratislava and Vienna, and finally became Kapellmeister at Stuttgart.

The edition on pp. 12-13 is based on a manuscript surviving in the Düben collection in Uppsala, MS. 10: 14.

Surrexit pastor bonus, qui animam suam dedit pro ovibus suis et pro grege suo mori dignatus est. Alleluia.

The good shepherd has risen, he who gave his life for his sheep and was worthy to die for his flock. Alleluia.

The text is a response from Matins for the Sunday after Easter (without its versicle), based on John 10, v. 11. CB

Capricornus – Surrexit pastor bonus

Cornettino

Continuo

4

9

Alto (C3)

8

Sur-re-xit, *sur-re-xit*, pa-stor bo-nus, sur-re-xit, *sur-re-xit*, *sur-re-xit*, pa-stor bo-nus,

14

8

sur-re-xit, *sur-re-xit*, *sur-re-xit*, pa-stor bo-nus, sur-re-xit,

18

8

sur-re-xit, pa-stor bo-nus, sur-re-xit, *sur-re-xit*, pa-stor bo-nus, sur-re-xit, pa-stor bo-nus,

23

8

qui a-ni-mam su-am, qui a-ni-mam su-am de-dit pro o-vi-bus su-is et pro gre-ge

28

8

su-o mo-ri dig-na-tus est, et pro gre-ge su-o mo-ri dig-na-tus est,

The musical score is written for three parts: Cornettino (treble clef), Continuo (bass clef), and Alto (C3) (treble clef). The music is in common time (C). The Cornettino part features intricate melodic lines with many sixteenth and thirty-second notes, often marked with a 't' for trill. The Continuo part provides a harmonic foundation with a mix of eighth and sixteenth notes, including figured bass notation (e.g., 7, 6, #, 6, 5, 4, 3, #). The Alto part carries the Latin lyrics, with some words in italics. The lyrics are: 'Sur-re-xit, sur-re-xit, pa-stor bo-nus, sur-re-xit, sur-re-xit, sur-re-xit, pa-stor bo-nus, sur-re-xit, sur-re-xit, sur-re-xit, pa-stor bo-nus, sur-re-xit, pa-stor bo-nus, sur-re-xit, pa-stor bo-nus, qui a-ni-mam su-am, qui a-ni-mam su-am de-dit pro o-vi-bus su-is et pro gre-ge su-o mo-ri dig-na-tus est, et pro gre-ge su-o mo-ri dig-na-tus est.' The score is divided into systems, with measure numbers 4, 9, 14, 18, 23, and 28 indicated at the beginning of each system.

34

et pro gre-ge su - o, et pro gre-ge su-o mo-ri, mo - ri dig-na - tus est, mo - ri, mo-

40

- - ri dig-na - tus est, mo - ri, mo - ri, mo - ri, mo - ri, mo - ri dig-na - tus est.

47

Allegro

Al - - - - -

57

le-lu - ia. Al - - - - - le-lu - ia. Al -

68

le-lu - ia. Al - - - - -

79

le-lu - ia. Al - - - - - le-lu - ia. Al - - - - - le-lu - ia.

RECORD REVIEWS

MEDIEVAL

Distant Love: Songs of Jaufré Rudel & Martin Codax Paul Hillier voice, Andrew Lawrence-King psaltery, harp
 Harmonia Mundi HMU 907203 68' 09"

This comprises the complete works of the two authors. The two MS pages which contain the seven songs by Martin Codax are reproduced in the booklet. One has staves but no notes, and two of the six songs by one of the earliest troubadours, Rudel, also lack melodies; these are spoken. This is, to its credit, one of the chaster discs of medieval songs; Paul Hillier sings the songs eloquently without obtrusive accompaniment, presenting music and text in perfect balance. Consequently, this CD may be less attractive than others as a source of jolly medieval noise. Andrew Lawrence-King's restrained but imaginative contribution should not be underestimated. It is regrettable that the layout of the Rudel poems in the booklet often obscures the metre, an unhelpful following of early MS practice. CB

15th CENTURY

De Antequera Sale Un Moro: Música de la España cristiana, mora y judía hacia el año de 1492 Musica Ficta [Colombia] 72' 09"
 Musica Ficta MF-002

Music by Anchieta, Encina, Fuenllana, Mena, Millán, Román, F. de la Torre & anon

Reading the phrase 'mixed live including birds and firecrackers' in the accompanying booklet, I feared that this might belong to the deplorable *ménagerie* genre of early music recordings which have recently come my way, but mercifully it turns out to be a rather mainstream performance of attractive Spanish repertoire from around 1492. The instrumental playing is on the whole better than the singing, which is occasionally opaque and not always perfectly in tune. The quality of the analogue recording is also good, although track 2 displays some distortion either in recording or transfer. The performers use editions prepared by Thomas Binkley, and the performance style of this group is more than a little reminiscent of Binkley's Studio der Frühen Musik, with many of its positive aspects and shortcomings. The notes are full and detailed, and clearly a lot of work and enthusiasm have gone into the preparation of this release. D. James Ross

16th CENTURY

Du Caurroy Requiem pour les funérailles d'Henri IV et Musiques du règne du roi de France et de Navarre Ensemble Jacques Moderne, Joël Suhubiette dir 58' 05"
 Calliope CAL 9295

Du Caurroy Missa pro defunctis; Goudimel Psalm

2, 15, 96; *Le Jeune Benedicite Dominum, Emendemus in melius, Psalm 2, 15*

I found this a disappointing recording. The Requiem (used for Royal funerals in France up to the Revolution) is one of those pieces which, taken out of its highly suggestive context, falls flat. It is not helped by an indifferent performance which seems to be going through the motions, a badly-blended choir with poor soprano and tenor tone, an over-prominent, woolly organ accompaniment and a fuzzy overall sound. It can never have sounded like this in 1610! The Le Jeune motets don't fare much better. When it comes to the Huguenot psalms, on the other hand, the choir comes alive – it is clear where their sympathies lie! Tone is still ragged but the performances are convincing, and very close to the settings commissioned by the Scottish Regent Moray from David Peebles. The final track, a setting of Psalm 96 in the Béarn dialect (analogous to Catalan) commissioned by Henry IV's mother, is movingly and beautifully sung. Noel O'Regan

At the Sign of the Crumhorn: Flemish Songs and Dance Music from the Susato Music Books Convivium Musicum Gothenburgense, Andreas Edlund, Sven Berger 66' 01"
 Naxos 8.554425 £

It is great to hear these Flemish songs rendered in the genuine sounds of the language. It is a seldom heard repertoire; there are some beautiful songs, and those with several voices create a credible 'village' feel. Overall this recording is a double time-bubble. Not only is it music from the 16th century, but it is performed in a distinctly 1970s early-music style. Who can be categoric about how the music was originally performed? However, there are too many recognisable characteristics from the halcyon days of the early-music revival for it just to be coincidence. Lots of the songs have that over-perky trampolining rhythm (I can actually hear those elbows swinging), the reedcaps are played with Morse code dah-dit articulation, and even the broken consort plucked accompaniment to gentle songs sounded like the metering of time by the large wooden escapement in the village clock tower. There is even the spurious tambourine and distracting changes of instrumentation. Nevertheless, some of the playing is precise and some makes an exciting noise. I just wish the performers would relax and enjoy themselves more: the music deserves it. Stephen Cassidy

Carolus Maximus: Music in the Life of Charles V Pomerium, Alexander Blachly 72' 34"
 Music by Crecquillon, Gombert, Josquin, Lassus, Morales, Narváez

As Andrew Benson-Wilson has already noted (p. 8), the commemoration of Philip II is followed by that of his father. This

disc begins with one of the last pieces dedicated to Charles, Lassus's *Heroum soboles*. It is one of several secular Latin motets included here; the only vernacular piece is (as Narváez calls *Mille regretz*) the *Canción del Emperador*, sung in Josquin's (if it actually is by him) original setting a4, Narváez's vihuela version, Gombert's a6 and the Sanctus of Morales's mass, also a6. The programme is built round the ordinary of the mass, compiled from different settings by Gombert and Morales. The recording is associated with an exhibition on Charles (1500-1558), which seems to be in Bonn and Vienna, though no dates are given. While the music may not recreate Charles himself so vividly as Titian's portrait on the cover, it shows the level of musical refinement with which he was surrounded, and the texts impinge on his political activities. The performances do the concept justice: a fine CD. CB

Cantio: Music from Piae Cantiones: Church and School songs from Medieval Scandinavia Pro Musica Antiqua, Oslo 64' 50"
 Simax PSC 1203

Most of us know the songs from *Piae Cantiones* in an ecclesiastical context. That may well be appropriate in principle (though only one piece in the original is in a version for SATB), but much of the material has a very varied origin, and the secular approach here is refreshing. The two singers and four players, with guests on six of the 22 tracks, create a convincing sound-world, managing to be jolly without letting the percussion dominate; for a beautiful, more restrained song, try track 6 *Insignis est figura*. Recommended. CB

Fire-water: The Spirit of Renaissance Spain King'singers, The Harp Consort, Andrew Lawrence-King dir 71' 00"

Any Harp Consort recording is going to sell well, and the pairing with the ensemble formerly known as The King's Singers is likely to increase popularity even further, so it is not surprising that UK stocks were exhausted before I started writing; it will no doubt be available again by the time you read this. The most substantial items are three of Flecha senior's *Ensaladas*; they are certainly sung with spirit, imagination and wit, but the onomatopoeic effects are adulterated by the use of instruments: the humour of voices imitating a guitar loses some of its point if a real guitar is added. But I wouldn't be a kill-joy: this is highly entertaining and should lead listeners to try singing the Spanish repertoire themselves – though find the music is a problem. Full texts are commendably provided, despite the length of the *Ensaladas*. CB

The 1955 *Anglés* edition of Flecha's *Ensaladas* was the last music I bought from June Yakeley: is there a more recent one that transposes the *chiavette* pieces (5 of the 6).

Shakespeare's Music 78' 12"
Dorian DOR-90017

This contains 33 tracks selected from ten Dorian discs issued over the last five years, a sign of the wealth of Elizabethan and Jacobean music they have recorded. Its effectiveness as a sampler is limited by there being no information on which disc any individual track comes from; but it can be readily enjoyed for its own sake. The instrumental playing is vigorous and stylish but the songs, beautifully sung by Julianne Baird, are occasionally a little sentimental. Distinctly superior to the usual Merrie-England Shakespearean selection. CB

The Sport of Love Música Antigua de Albuquerque 63' 30"
Dorian Dor 93175

This enterprising programme draws together pieces from the Trecento and Renaissance in Italy, France, Germany and England on the theme of hunting. Ranging from some fairly predictable familiar material such as the 14th-century caccias and music by Ludwig Senfl, William Cornysh and Janequin, to much less well-known material by Hubert Waelrant and Nicholas de Marle, this is a varied and entertaining selection of repertoire. It is generally well performed by the American group in a generous acoustic, although just occasionally the singers' intonation falls a little short of the ideal. The instrumental playing is accomplished and Art & Colleen Sheinberg's booklet notes conform to Dorian's customary high standard, with some lovely cross-discipline references such as the explanation of the listing of dogs' names in the text of *Alla caccia su su* – another good reason to buy this recording! D. James Ross

17th CENTURY

Charpentier *Sacred Music* Vol. 4. *Motets, Litanies à la Vierge* Le Concert Spirituel, Hervé Niquet 67' 36"
Naxos 8.554453 £
H. 44-47, 76, 83, 333, 339, 367, 390

The more I listen to and perform it, the more Charpentier's sacred music seems to be like Bach's or Byrd's in that, although not every work is an indisputable masterpiece, somewhere there'll be a top quality moment. On this disc, even the brief motet H.390 (not H.30 as stated on the box and in the booklet) contains at least one chord you won't be expecting: elsewhere there are plenty the avid Charpentist will be expecting and will revel in. The Marian texts of which this programme largely consists have often inspired composers to give of their best and M-AC is certainly a leading member of this club: the sheer variety of the Litany H.83 ought to qualify for some sort of award.

Niquet and his team are now well in the groove. Tempi are nicely judged and flow smoothly through the junctions and the ensembles are well-banded and sonorous. The male soloists are much more incisive than has sometimes been the case, to the

music's advantage. Here the blending and tuning of the sopranos is occasionally a weakness – they are almost over-committed and can produce a forced sound at times. There are two small irritants, one in the performance and one in the booklet. In the former, there are places where two not-quite-together singers share a passage intended for one (opening H.76): in the latter the Latin texts have a parallel French translation, following which the English appears as a separate entity. David Hansell

Monteverdi *Sancta Maria: Sacred Works*
Various performers 125' 57" 2 CDs
Decca 459 829-2 ££

The recordings cover nearly two decades from 1962 (George Malcolm and the Choir of the Carmelite Priory with a characterful but ponderous performance of the 1610 *Magnificat* a6) to 1980 (duets from Emma Kirkby & Judith Nelson and solos by Nigel Rogers). Their five items are by far the most enjoyable of the set: Emma and Judith were an unrivalled duet pair at the time (cf their Couperin mentioned below) and the set is worth getting for *Sancta Maria* and *Salve Regina*. The 1640 and 1650 masses are sung by St John's Cambridge with George Guest; the latter, which begins the disc, is more convincing, though the ears need a few bars to acclimatise to the 1965 style. Nearly all performances of the Monteverdi masses fail by not allowing for the *chiavette*; at least here the music is pitched comfortably for the voices. I eagerly anticipated the last item, *Exultent caeli* from John Eliot Gardiner with the erratically brilliant alto John Angelo Messana – less striking here than Martyn Hill: I have only ever heard it under his direction, though I edited it a few years ago. Strange how my memory over 25 years has adapted to my changing taste. Some of it works beautifully (especially the lilting 'O Maria'), but the jolly opening jars: *exultent* should be stressed on its second syllable, not the first. So some items are of interest for the history of modern performance practice, but some gems that stand on their own merits. CB

Monteverdi *Madrigali e Canzonette a due e tre voci*, libro IX Rascida Agosti, Rodolfo Farfoli, Giorgio Marelli, Gastone Sarti ATTB, Armando Burattin *vla*, Mariella Sorelli *hpscd* 44' 23"
Rivo Alto *Musica e Musei* CRA 8918 ££

We have received a batch of recordings in Rivo Alto's *Musica e Musei* series, which One for You is now distributing in the UK. They are not brand-new releases; the others are at least 1990s recordings, but this is dated 1971 (at least, the C date is 1971, the P date 1997). The booklet notes, in Italian and curious English, tend to be non-specific, and texts are given only in Italian. Durations are short (under fifty minutes), which makes them overpriced at the upper end of the mid-price bracket. The problem with this Monteverdi disc is that it lacks vitality. A stronger accompaniment would have helped; the instrument mistranslated as *viola* in the cast-list doesn't help, and isn't the right choice anyway, and the sole,

rather plonky harpsichord isn't balanced properly with the voices. The best tracks are those for the two tenors. The reader will be puzzled that the brief note refers to Monteverdi's eight books of madrigals, with no mention of the posthumous Book IX. Nor are we told that it contains 16 pieces while the disc has only 13, omitting the best-known item, *Zefiro torna*, along with *Bel pastor* and *Come dolce oggi l'auretta*: there is plenty of room for them. CB

Purcell *Choral Works* Choir of Christ Church Cathedral Oxford, The English Concert, Simon Preston 157' 23" 2 CDs
Archiv 459 487-2 ££ rec 1980

Until Robert King's Hyperion series, this was the most substantial and satisfying collection of Purcell's church music, so well deserves bargain reissue. Unlike most such anthologies, it includes movements from the services, which occupy more than two-thirds of the well-filled first disc. This is perhaps a mixed blessing, since they sound to me like a great composer doing his best with intractable texts. This also includes five full anthems. Disc 2 begins with the Funeral Sentences, is followed by *Jehova quam multi* and ends with five verse anthems. Most of the well-known titles are here, performed in quite an extravert manner and less ecclesiastical in tone than one might expect from an English choral foundation. Certainly worth acquiring. CB

Steffani *Cantate da camera* (I) Quadro Asolano, Claudio Sartorato *dir* 50' 06"
Rivo Alto *Musica e Musei* CRR 9711 ££

Steffani is remembered chiefly for his duets, and this disc has four of those, each for a different combination, together with *Hai finto di lusingarmi* for soprano with two violins and *Lagime dolorose* for the useful combination of bass with two recorders. (Facsimiles of all six works are included in Garland's *The Italian Cantata* vol. 15.) The recording is not entirely successful; apart from the voices not always quite being in control of their runs, there isn't enough sense of ensemble. But unless you are happy just reading facsimiles, this is a useful disc for reminding us of a repertoire that was widely circulated in its day but is unjustly neglected now. CB

Viadana *Vespri per l'Assunzione della Beata Vergine* (dal op. 27, 1612) Sylvia Pozzer, Claudio Cavina, Ulrich Müller, Joël Clément, Sergio Foresti SATTB, Vox Hesperia, Capella Musicale di S. Marco, L'Amaltea, Adriano Dallapè *org*, Romano Vettori *dir* 70' 40"
Fonè 92 FO8 CDE (rec 1992)

One of a series of recordings made by these groups of the works of Viadana, this CD takes music from his 1612 four-choir publication to make up a Marian Vespers. Comparisons with Monteverdi are inevitable: Viadana uses very much the same elements but with quite different results. There is much falsobordone, and even an ostinato 'Sancta Maria, ora pro nobis' – but here it appears in the 'Sicut locutus'

verse of the Magnificat. Viadana's music is basically for two choirs with two extra ripieno choirs doubling tutti passages; unison and octave doublings abound but the overall effect is very convincing when properly performed, as on the whole here. Sometimes the solo lines of Choir I are substituted by instruments, against Viadana's specific instructions, given in his 1612 volume. His foreword to that publication is the most important testimony as to how polychoral music was performed in early 17th-century Italy; music and foreword were recently published by A-R editions (vol. B. 85) so it is extremely welcome to now have such persuasive performances of much of the music presented in a liturgical context, as here. Although Viadana's music does not reach the creative heights of Monteverdi's this is a worthwhile and important recording. *Noel O'Regan*

Sprezzatura La Luna (Ingrid Matthews, Scott Metcalfe *vlr*, Emily Walhout *vlc*, Byron Schenkman *kbd*) 65' 39"

Dorian DOR-93200

Music by Castello, Frescobaldi, Marini, Merula, Picchi, S. Rossi, Selma y Salaverde

This is another marvellous recording from La Luna. They play sonatas, canzonas, arias and various dance movements by Salomone Rossi, Selma y Salaverde, Frescobaldi, Biagio Marini, Castello, Picchi and Merula with all the poise and skill we've come to expect from them. That trademark of theirs – the remarkable cadential flourishes from both violinists, which somehow manage to reach the final note at exactly the same time – is once again to the fore. Much as the keyboard and dance music is enjoyable, it is the sonatas by Castello which steal the show, as much for the brilliant execution as the music itself. Each section is characterised in some way, and, within each, every phrase has its own colour or tempo or character. Vibrato is used as an expressive device, without recourse to its note-bending potential. Overall, this is an excellent CD, which all Seicento fans should have. *BC*

Va, Donna Ingrata: Musiques des XVI et XVII siècles en Italie, en Espagne et dans les Flandres Johanne Zomer, Robert Expert SA, Ensemble La Primavera 74' 40"

Zig Zag Territoires ZZT 9807 01

Music by Cabanilles, Carissimi, Falconiero, Fontana, Frescobaldi, Hidalgo, Huygens, d'India, Monteverdi, Ortiz, Peri, Selma y Salaverde, Sanz, Spadi, Sweelinck, Vitali & anon

The repertoire is chiefly from the first half of the 17th century, though the prominence of the recorder gives it an earlier feel. The vocal pieces are mostly related to lighter styles, though frequently break into greater profundity, as in Frescobaldi's passacaglia *Così mi disprezzate* and the final duet from *L'Incoronazione de Poppea*, which is sung, very unusually, at a decent speed and not strung out interminably. It is an attractive anthology and makes pleasing listening, though I'm not sufficiently drawn by the soprano for it to have the effect it should and it is sometimes too pretty. *CB*

LATE BAROQUE

Bach Easter Cantatas Soli, Monteverdi Choir, English Baroque Soloists, John Eliot Gardiner Archiv 463 580-2 48' 16"

BWV 6: Bernarda Finck, Steve Davislim, Julian Clarkson *ATB*; BWV 66 Michael Chance, Mark Padmore, Dietrich Henschel *ATB*

This is the first of what remains of the recorded aspect of Gardiner's pilgrimage of performances of all Bach's cantatas spread around various historical locations. I hope he survives the effort: he looked quite haggard, hunched over his trolley, when I passed him at Heathrow a couple of days after Christmas – far from the dynamic figure on the booklet, which curiously associates Bach with trams: does his music really move in Calvinistic predestinate grooves? The Bach Cantata market is now quite crowded, which makes it odd that DG should issue a disc that is such poor value: there is plenty of room for one of the Cantatas for Easter Day or Easter Tuesday to join these for Easter Monday. Although the two cantatas were recorded consecutively, there is only one name among the soloists and technical staff common to the two cantatas – the conductor; the orchestra isn't listed, and one wonders if it is equally disparate.

Turning to the performances, I find the soloists disappointing. The bass in No. 66 can't get round all his notes accurately enough and Michael Chance is not on his best form. I'm not sure why singers find intonation more difficult than violinists – they all have to create the notes and adjust to temperament and other performers; but in the AT duet of 66, Kati Debretzeni is more convincing than Chance & Mark Padmore. I'm happier with the orchestra and the overall feel of the performances, apart from a tendency towards fast tempi. The opening chorus of 66 is one of those cases where obviously solo vocal sections (sung here by the soloists) are not marked as such in the autograph, from which one might (even without the weight of other arguments) deduce that the sections *a4* (here sung by choir) are also intended for soloists. But if you are happy with a choir (and there isn't any alternative from rival versions), this is fine. I enjoyed 6, more than 66. My first draft of this review drew attention to its similarity with the closing chorus of the St John Passion, which the congregation would have heard three days earlier. Then I read the booklet, which makes the same point. But I'll leave the point anyway; does this sort of cross-referencing exist elsewhere in Bach's output? This is certainly worth hearing, but it is not the most auspicious debut to the series. *CB*

Bach Mass in B minor Nicole Heaston, Theodora Hanslowe, Ellen Rabiner, Mark Tucker, Nathan Berg *SmSATB*, Boston Baroque, Martin Pearlman 104' 39"

Telarc 2CD-80517 ££

Martin Pearlman clearly brings some thought and dedication to his new recording of the

Mass in B Minor with Boston Baroque. In many places there has been useful work, such as on the chorus lines of both Kyrie fugues where there is some loving detail. Some movements stand out, such as Ellen Rabiner's 'Qui sedes' which includes the excellent oboe playing of Marc Schachman; Christopher Krueger's flute obbligati are also worthy of note. Performances of the mass inevitably stand or fall on the quality of the chorus and here, unfortunately, Pearlman simply does not have the absolutely first class forces that have (fortunately) become the norm for this work. Much of the attack is tentative, moments are flat and, when Pearlman adopts a luxurious tempo, such as in the 'Gratias' the effect can be rather wearing. Faced with a problem of this kind, there might be two solutions: to make a virtue of the mediocre chorus (as Harmoncourt often did), and make them go for broke regardless of the accuracy or beauty of the results; or go for the soloist-only option. The latter does, in fact, happen during the 'Pleni sunt coeli' and the effect is immediately uplifting. The 'Osanna' (which, being for double chorus, would inevitably not be the strongest pair of tracks) contains a horrendous wrong note (probably in the organ) 44 seconds into BOTH tracks – an unfortunate instance of digital cloning.

John Butt

Bach Organ Works Vol. 5 Gerhard Weinberger (Joachim Wagner Organ, St Marien, Angermünde, 1742-44) 67' 22"

cpo 999 654-2 ££

BWV 535, 543, 550, 583, 590, 715-7, 722-4, 729, 734, 729

The few surviving organs of Joachim Wagner, a contemporary of Bach, represent the pinnacle of the late Baroque Prussian organ school. They combine elements of both the North and Central German instruments that so influenced Bach. This is a well chosen programme, avoiding the war-horses. The opening *Praeludium et Fuga* in G minor, a fascinating early work, is followed by one of three so-called Arnstadt congregational chorales in the same key, giving a sense of being at the opening of a Lutheran service (tracks 3/4 are in the wrong order in the notes). It is good to hear these chorales (which might have caused the well-documented complaint from the Arnstadt church council) played in such a way that the improvisatory inter-ludes are sufficiently flamboyant, but the pulse of the chorale sections is also made clear. This is the best of the series so far, with little of the quirkiness that bedevilled Vols 1-4, although Weinberger does sometimes make his ornaments sound a bit like misstruck notes. *Andrew Benson-Wilson*

Bach Goldberg Variations (arr. Labadie) Les Violons du Roy, Bernard Labadie 79' 30"

Dorian CD-90281

Orchestrating Bach is, of course, hardly a fresh concept. But, should the purists throw their hands up in horror at the prospect of this CD, let them listen to it first! Here is a (mostly) sensible arrangement for strings

with continuo, played with extraordinary poise by a group of modern instrumentalists (the strings use baroque bows and their keyboardist and theorist are clearly well-versed). From time to time, it was slightly more Holberg than Goldberg, but mostly I found the realisations 100% convincing. I don't imagine for a minute that Bach would ever have considered the task himself, and the sleeve notes' claim that it's a gigantic concerto grosso is perhaps too fanciful. Nonetheless, I can happily recommend this CD to all our readers – but don't reckon on falling asleep during it. BC

Bach *Suites for cello* BWV 1007-9 *transcr.*
Hazelzet, *Partita* BWV 1013 Wilbert
Hazelzet fl 75' 10"
Glossa GCD 920804

A disc of unaccompanied Bach is a major undertaking for performer and listener alike, and there are few artists who can successfully bring it off, particularly when the instrument is an unaccompanied flute playing cello repertoire! From a purely academic standpoint, there are some aspects of this recording which do not sit comfortably; first, Hazelzet's unexplained use of three different pitches for the four works (A=392, A=395 and A=387 – pitches normally associated with French baroque chamber music): perhaps these are more a point of personal significance than a statement of authenticity. The question of pitch is further upset by occasional suspect intonation, particularly in the G major Suite. And there are, in truth, some elements in the Cello Suites which, despite Hazelzet's muscular approach, simply do not survive the transfer to flute particularly well. The artistic achievement of this recording, however, should not be underestimated; for Hazelzet, this is obviously an important personal project. His musical motivation seems very intuition-based, and the quasi-improvisatory style may not be to everyone's taste; occasionally the rhythmic and harmonic thread is lost, leaving the uninitiated listener suddenly adrift. For flautists familiar with only the A minor Partita, this is by far the most authoritative performance on the disc, offering some interesting musical solutions to challenges posed by Bach, if not always faithfully acknowledging the rhythmic elements of the dances represented. Marie Ritter

Visions of Bach: Transcriptions & Arrangements inspired by J. S. Bach 73' 56"
Dorian DOR-90016

An unexpected feature of Russell Stinson's book on the *Orgelbüchlein* (see p. 3) is the interest he shows in arrangements. This, like the Shakespeare disc reviewed above (p. 14) derives from a variety of recent Dorian discs, some yet to be released, and avoids 'authenticity' as we know it. I doubt whether I would want to listen to any of the source discs complete, but I am amused and entertained by these excerpts, especially hearing a Bach gigue move into Niel Gow's *New Claret*. The major piece is

Busoni's *Chaconne*; I'm no connoisseur of pianists, so can't do a comparative review, but I was suitably impressed with Thomas Labé. From sublime to the ridiculous, it is followed by the flute *Badinerie* on organ. Boulder Brass are not very witty in the Toccata & Fugue in D minor: one of the solo violin 'reconstructions' would have been far more entertaining. Respighi's orchestration of the *Passacaglia and Fugue* ends the disc with a massiveness that lacks the point of Busoni's grandeur. CB

Boyce *Ode for St Cecilia's Day* (1739) Patrick Burrowes, William Purefoy, Andrew Watts, Richard Edgar-Wilson, Michael George TrAATB, Choir of New College Oxford, Hanover Band, Graham Lea-Cox cond. 67' 55"
ASV Gaudeamus CD GAU 200

Perhaps it is understandable that such a fine work as this has not become more popular, for it is regrettably unsuited to the English choral tradition, as it contains so few choruses – only four, one at the beginning and end of each Part, framing a goodly number of exciting and imaginative, mainly accompanied recitatives and arias. The overture, more well-known in its guise of the fifth of the eight symphonies, is perhaps a little hurried for my taste, but sets the mood for the following Handelian chorus, complete with trumpets and drums. It is in the solos, however, that Boyce is at his most original, and these numbers are given their due elegance and style by a well-matched team of soloists, including a treble, as used in the original performances. The Choir of New College Oxford is on form, and sings expressively, though the words are not always audible. There is some neat and stylish playing from the Hanover Band. This is thoroughly recommended. Ian Graham-Jones

Couperin *Nouveaux Concerts* Thomas Brandis vln, Aurèle Nicolet fl, Heinz Holliger ob, Josef Ulsamer, Laurenzius Strehl gambas, Manfred Sax bsn, Christiane Jaccottet hpscd 122' 53" 2 CDs
Archiv 459 484-2 ££ (Peter??) rec 1975

When it was new, this would have been a ground-breaking issue in many respects. Twenty-five years on it is, alas, unlikely to find much favour in *EMR*-land. Gambas that sound like cellos, unashamedly modern playing of flute and violin and, I'm sorry to say, a tutti sound in the eighth concert that massed and conflicting vibratos render almost unlistenable to – these combine to produce a disappointing experience. On the positive side, ornaments are neat, *inégalité* is abundant if a little inflexible and Heinz Holliger's every note is exquisite. It would be arrogant to criticise artists of this calibre by saying that we now do it better, but concepts of stylishness and tastes have certainly changed. David Hansell

£ = bargain price
££ = mid-price
Other discs are full price, as far as we know

Couperin *Leçons de ténèbres; Motets, Magnificat* Véronique Gens, Sandrine Piau SS Emmanuel Balssa gamba, Christophe Rousset org 66' 38"
Decca 466 776-2

Motet de Saint Barthélemy, Motet pour le jour de Pâques

These pieces have lived with me for a couple of decades now since I bought the Hogwood recording on L'Oiseau-Lyre with Emma Kirkby and Judith Nelson. I have to say that, despite my huge respect for both the singers on this new Decca recording, the old one still holds pride of place. Even with the three additional gems, I found the extra-sexy voices too rich, especially when accompanied with such high-sounding organ parts – this, no doubt, will be viewed by some as a sign of my Britishness! The complex ornamentation which one associates with the French Lamentations repertoire surely loses some of its impact if ever note is coloured somehow, though, and, much though I've enjoyed Véronique Gens and Sandrine Piau in other pieces, and delicious as some of their sounds here are, I'm afraid this CD did not work for me. BC

The Kirkby/Nelson recording (especially the duet) really is one of the major landmarks in the revival of early music and performance styles. CB

Handel *Alcina* Renée Fleming *Alcina*, Susan Graham *Ruggiero*, Natalie Dessay *Morgana*, Kathleen Kuhlmann *Bradamante*, Timothy Robinson *Oronte*, Laurent Naouri *Melisso*, Juanita Lascarro *Oberto*, Les Arts Florissants, William Christie 180' 57" 3 CDs in box
Erato 8573-80233-2

This is a live recording taken from five performances of the production in Paris last year at the Palais Garnier. Those who heard the relay on Radio 3 on 19 June (or who read the review in the *Sunday Times* of 13 June) will know that the director (Robert Carsen) caused the opera to end with the G minor *Entrée* on the principle that the music must be altered when it does not fit the director's concept. (Apparently Carsen's Ruggiero killed Alcina by stabbing her in the heart, rather than by destroying her magic powers.) Here, however, the final G major *Tambourin* and *Coro* are mysteriously restored, with concluding applause, though the omission of the dance sequences of Acts 1 and 2 is not rectified. Other minor cuts and a curious adjustment of the recitative at the start of Act 2 remain, but otherwise the performance follows Handel's 1735 score as represented in a new performing edition from Bärenreiter, anticipating appearance in the Hallische Händel-Ausgabe. (In consequence Ruggiero's 'Di te mi rido' is restored to its original key of F.) Stylistic solecisms abound – flashy, out-of-period cadenzas; vocal lines in da capos clumsily rewritten instead of embellished; scoring retouched with the odd pizzicato bass or added flute doubling; indulgent ritardandos – but the singing of the starry cast is nevertheless magnificent in its way and sustains a passionate if sometimes misdirected commitment to the music. Fleming's vibrant Alcina combines

technical mastery with great emotional power, Graham is especially lovely in her slower numbers, and Dessay is a brilliant Morgana. Hickox's 1988 recording, though not entirely satisfactory, still remains definitive with its presentation of the complete score, but this new version will undoubtedly appeal to canary fanciers and to non-specialist opera lovers. *Anthony Hicks*

Handel *Deutsche Arien* Telemann *Quartets in e* & G Dorothea Röschmann S, Akademie für Alte Musik Berlin 78' 37"
 Harmonia Mundi HMC 901689

The last time I reviewed Dorothea Röschmann's singing, I wasn't too complimentary. I'm happy to redress the balance here: accompanied by the Akademie für Alte Musik Berlin, with some strange instrumental combinations (changing from bassoon as the melody continuo to cello in the B section seemed particularly bizarre, especially when the bassoon does the linking passage), she brings a exceptional clarity to the texts, and, if her ornamentation is sometimes a little snatched, she does show a remarkable diversity of figuration. The two seemingly anonymous Telemann quartets are actually from *Tafelmusik*, and are well played. Strange programming: couldn't we have had some arias from the *Brockes Passion*? *BC*

D. Scarlatti *An Italian in Spain: 18 Sonatas*
 Jane Clark *hpscd* 63' 06"
 Janiculum JAND204
 K 6, 8, 9, 201, 225-6, 238, 392, 426, 432, 490-2, 502, 510, 513, 516, 519

Jane Clark's performances on this disc are, I'm afraid to say, seriously lacking in the pizzazz department. The playing is reasonably clean, but there are too many inconsistencies (such as the disturbingly unstable dotted figure in K490) and some messy moments (the scales just before the double bar in K492). The C major sonata K502 is better, perhaps, but even here there are missing notes in one or two of the high trills. On a brighter note, the recording has a nice sound, and the harpsichord sounds healthy. *Robin Bigwood*

Vivaldi *Concerti della natura* Giuliano Carmignola *vln*. Sonatori de la Gioiosa Marca Erato 8573-80225-2 59' 49"
Il Gardellino RV90, *La Pastorella* RV 95, *La Notte* RV90, *Alla rustica* RV 151, *La Tempesta di Mare* RV253, *La Rosignuolo* RV 335a, *La Caccia* RV 362 (op. 8/10)

Once again I seem to be flying in the face of popular opinion: everywhere I look I find hyper-enthusiastic reviews of this, the first Erato disc featuring a fairly well-established Italian group. There is no denying the flair (not to mention skill) of the solo violinist. Nor is there any debate about the enthusiasm of the performers for their chosen programme. I have to raise at least one eyebrow at the theory that any of this is new – there have been many groups before who have brought us exceptional Vivaldi recordings. For sheer ensemble virtuosity, there's no beating Il Giardino Armonico on Teldec 4509-94552-2,

and if you're looking for a real red-blooded Red Priest, try Fabio Biondi or Andrew Manze. There are some exciting moments, but I can't help thinking that the hype is disproportionate. *BC*

Walther *Organ Works Vol. 1* Craig Cramer (St Bonifacius, Tröchtelborn, F. Volckland, 1767) 73' 43"
 Naxos 8.554316 £
 Concertos after Albinoni in F & Bb, Gentili in A, Meck in C, & Telemann in c, etc.

Naxos continue their enterprising series of complete editions with an exploration of the organ works of Johann Gottfried Walther. He is probably only known today to organists, but was an influential musician in Bach's Thuringian homeland and was named by the contemporary writer Mattheson as one of the great organists of his time. He was also a distant cousin and close friend of Bach, with whom he worked at Weimar. There he got involved with Prince Johann Ernst's obsession with the Italian concerto and transcribed a large number of them (far more than Bach) for keyboard. Six are included on this CD, along with his powerfully wrought *partite* on the well-known chorale *Jesu meine Freude*. It is interesting to compare his style with that of Bach – Walther was closer to the increasing French influence, and was much freer with Gallic ornamentation than his relative. I wasn't sure about this CD when I first heard it – my main quibble was with the mutation and tremulant-rich registrations, which play havoc with the intonation and my own preconception of the violinistic style (and therefore cleaner sounding registration) of such pieces. But it has grown on me with repeated listening. The wonderfully buzzy pedal *Posaunenbaß* is worth listening out for – you won't miss it. *Andrew Benson-Wilson*

Zelenka *Responsoria pro hebdomada sancta* (1723) Lumen Valo 123' 49" (2 CDs)
 Alba NCD 14:1-2

This 2 CD set contains all 27 Holy Week responsories by Zelenka, in all just over two hours of four-part High Baroque counterpoint; well-versed in the art of Fux and Caldara, he was no mean contrapuntalist and is quite happy using extra-expressive chromaticism and other devices to convey the meanings of the text. Other recordings have tried to create a 'context' by including some of the composer's celebrated Lamentation settings; there are other settings of various responsories with instruments. Lumen Valo is a new group to me: their tone is bright (the sopranos are sometimes a little wobbly) and the chosen speeds all work well. A conscious decision was made not to double the voices with instruments (as the composer did when he first performed them in Dresden in 1723) in order to forge a closer link with earlier settings (Victoria and Gesualdo, for example). I feel that selective use of instruments might have pointed the counterpoint more clearly, and perhaps helped vary the actual sounds. *BC*

The Art of the Baroque Trumpet, vol. 4: Handel, Michael Haydn, Telemann Niklas Eklund *tpt*, Ulf Bjurenhed *ob*, Drottningholm Baroque Ensemble, Nils-Erik Sparf *leader*, Edward H. Tarr *conductor*
 Naxos 8.554375 £ 67' 34"
 J. A. Gross *tpt concerto in D*; M. Haydn *tpt conc 2 in D*; Handel *Overture Atalanta*; J. W. Hertel *conc in Eb for tpt & ob*; Telemann *tpt conc 2*

'Natural trumpet' might have been a better definition of the instrument(s?) used here; only three of the composers featured fit can properly be called baroque. Eklund is a 'brilliant' trumpet player; his tone slices through the strings and the slightly over-mixed flutes (with some extraordinarily pure, ear-shatteringly high notes in the Michael Haydn in particular). There are slight tuning problems at various points, but nothing too upsetting, and the church acoustic was just too bright once or twice. Telemann's 'Trumpet Concerto No. 2' is the one for trumpet with oboes and continuo. The Hertel concerto with solo oboe is a gem. *BC*

Camerata Roman plays Baroque Terje Tønnesen *vln* 59' 07"
 Intim Musik IMCD 063
 Handel op. 6/1 & 7; Purcell *Abdelazer*; Roman *Ouverture in g*, *Sinfonia in F*, *Vln Concerto in f*

Camerata Roman play on modern instruments and lies stylistically halfway between Les Violons du Roy (see p. 16) and the more standard modern chamber orchestra. They use an assortment of different (and appropriate) ornaments and sometimes go beyond the notation (the ghostly – or is it witchy? – Jig in the Purcell suite is particularly striking) in a most effective way. The *morendo* ending of Track 9 is not quite so convincing. It is sensible to record Handel and Roman side by side, since they became acquainted during the latter's visits to London, and the music, though clearly different, works well as a 'concert' – the opening of Handel's Op. 6/1 is a little faster than usual, but sounds perfectly comfortable. A most enjoyable CD. *BC*

Concert Spirituel The Jerusalem Consort (Miriam Meltzer S, Idit Shemer fl, Lilia Slavna, Kati Debretzeni *vlns*, Myrna Herzog *gamba*, David Shemer *hpscd* 72' 06"
 Arcobaleno AAOC 94322
 Bousset *Judith*; Couperin *Passacaille* (Ordre 8); Jacquet de la Guerre *Judith*, *Samson*, *Sonnata a3*; Marais *Prélude & Chaconne* (Livre V)

The star of this recording is, as the accompanying booklet suggests, Elisabeth Jacquet de la Guerre, who would have been an amazing lady in any time. She is represented by a charming *Sonnata à trois parties* (c.1695) performed here with a flute replacing one of the violins and, more importantly, two of her *Cantates françaises* on biblical subjects. (She published two sets, twelve works in all, of this relatively rare genre.) Along with her *Samson* (1711) and *Judith* (1708) we are given another *Judith* written in 1735 by René Drouard de Bousset. The dramatic nature of the plots of all three *cantates* are conveyed by

descriptive writing such as that found in the *Sommeil* in Jacquet de la Guerre's *Judith* and 'Tremblez' in her *Samson*, which depicts the fear of Samson's enemies as he regains his strength. The same forces are used for the three *cantates* – soprano, flute, violin and a continuo team of viola da gamba and harpsichord. Instrumental pieces by Marais and François Couperin, are included between the *cantates* producing a balance overall programme.

The performances are for the most part technically sound and stylish. The soprano has a bright voice and presents the drama of the music well. Although the overall effect of her singing sounds French, the diction is not always clear. The harpsichord is difficult to hear in the instrumental pieces but elsewhere the balance between performers is good. These are minor quibbles in an otherwise interesting recording.

Jenny Hansell

The Italian Connection: Vivaldi, Corelli, Geminiani, Lonati, Veracini, Matteis Bell'Arte Antiqua (Lucy van Dael, Jacqueline Ross vlms, William Hunt gamba, Terence Charlston hpscd) 60' 15"

ASV Gaudeamus CD GAU 199

Corelli op. 3/12; Geminiani op. 1/2, *Bush about Traquair, The last time I came o'er the moor*; Lonati Sonata in g; Matteis *La Folia*; Veracini op. 2/9; Vivaldi op. 1/8

This CD, featuring three solo sonatas played by Lucy van Dael and five trios, in which she is joined by Jacqueline Ross, is really a survey of Italian violin music from the second half of the 17th and first half of the 18th centuries. The four most obvious composers are joined by Nicola Matteis and Carlo Ambrogio Lonati (one of Geminiani's teachers). For the most part, the playing is very good indeed (as you'd expect from a line-up like this); just occasionally, both violins sounded slightly stifled, especially the lower of the two. This was particularly noticeable in the Geminiani trio sonata, where there were also a couple of clashes between trills and mordents. Still, this is an enjoyable recital. BC

CLASSICAL

Gasparini *Sei Cantate profane* Margherita Tomasi, Claudio Ronco vlc, Paola Talamini hpscd 53' 11"

Nalesso Records NR 001

This CD includes six secular cantatas from a single manuscript in the Levi Foundation library at Venice which once belonged to a Signora Caterina del Fantasia Paleotti and which also contains works by Marcello, d'Astorga and Mancini. Four of the Gasparini pieces are aria-recitative-aria combinations, the other two open with a recitative. The music is tuneful and certainly deserves to be recorded. Unfortunately, the singer's voice is too big, the cello too prominent (although he phrases far more expressively and his attempt at chordal accompaniment is commendable), and the harpsichord somewhat lost in the church of Venice's Ospedaletto. The texts of the cantatas are

only given in Italian, though the introductory notes are translated, and there are some nice (brief) facsimiles. BC

This is the first of four CDs, with a series title of La Musica Veneziana, which Peter Lindum Berg brought back from a recent visit to Venice. Cristiano Nalesso has an early music shop as well as a record company and visitors to the City may well like to pay him a call: Calle Spezier 2765/D, 30124 Venezia, tel/fax 0039 041 5203329

Johann Gottlieb Graun *Trio sonatas* Les Amis de Philippe 67' 47"

cpo 999 623-2

Wendr 24, 63, 84, 109, 141

Johann Gottlieb Graun is one of those post-Bach composers whose music is largely ignored these days – too modern to really be baroque, yet too baroque to be classical, somehow not even transitional. Anyone venturing into this repertoire is far more likely to play C. P. E. Bach, perhaps even Hasse. On the evidence of these sonatas, though, Graun deserves to be more widely played. Chrisophe Coin recorded some orchestral and chamber music with gamba on *Astrée* and Simon Standage included a trio for violin, viola and continuo on one of his Chandos CDs. Les Amis de Philippe make a wonderful case for the trios – one is never quite sure which violin is which; the continuo is a combination of strong, melodic cello and lovely keyboard playing. All in all, a treat! BC

Hasse *Arie, Cantate e Sonate dai manoscritti delle Biblioteche Venezie* Cristina Miatello, Caterina Calvi SA, Diletto Musicale Veneto Nalesso Records NR 004 77' 31

This disc was recorded in 1999 as part of the celebrations of the tercentenary of the composer's birth. As well as one cantata each for soprano and alto (two recitative-aria pairings in each), there are solos for each from various operas, and two keyboard sonatas. Notes in the glossy accompanying booklet are in Italian, English, French, German and Japanese, but there are no translations of the any of the texts. Like the Gasparini reviewed above, the music is very pleasant and worthy of a recording, but again the voices are too big for the repertoire, especially when the instrumentalists sound so weedy. This may be a problem of recording in that particular venue, but I remember another group having balance problems playing Hasse with single strings, so that may well be the cause here too. That aside, it is unlikely that the operas will ever be recorded complete, so anyone interested in this field should have this. It seemed rather strange to end the disc with a continuo aria. BC

Mozart *Requiem* (ed. Landon) Marina Ulewicz, Barbara Hölz, Jörg Herig, Harry van der Kamp SmSTB, Tölzer Boys Choir, Tafelmusik, Bruno Weil 43' 51"

Sony SK 60764

Here is a fine performance of this often-recorded work (the current catalogue lists some 70 versions, several of them employ-

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ing period instruments). Interesting is the choice of the Robbins Landon edition, which the man himself introduces in a typically lively (though not always strictly accurate) essay. Basically he relies on the Mozart torso and the attempts of the three pupils, Freystädter, Eybler and Süßmayr, to complete it; Landon modestly limits his own contribution to 'small additions' in the Sequence. The performance is lively and affectionate, quite unportentous, even fleet of foot by comparison with Roy Goodman, the first person to record the Robbins Landon edition. There are splendid contributions from the four soloists. The choral singing is also fine, with the Tölz boys prominent; and Tafelmusik give an accomplished account of the often taxing orchestral writing. Just occasionally – in the rapid dotted writing of the 'Rex tremendae', for instance – there is less than ideal clarity in the part-writing, but for the most part the recording (Badölz parish church) is atmospheric, with general sound and detail alike very satisfactory. For the ordinary music-lover and prudent CD-buyer, a warning factor should be the absence of a playing-time on the label: compared with the versions conducted by Herreweghe and Norrington – taking period-instrument versions from the shelf for comparison – this new Weil recording, lacking a 'filler', represents poor value for money despite its high quality.

Peter Branscombe

19th CENTURY

Dragonetti Works for double-bass and piano
Michele Veronese db, Luca Ferrini pf 44' 30"
Rivo Alto Musica e Musei CRR 9306 ££

† This is not a disc we would normally review, played as it is on modern instru-

ments, but, quite apart from the fact that these are modern premiere recordings, there is no denying the absolute virtuosity of the bass player, Michele Veronese. As if the music itself was not enough entertainment, the (short) notes are full of anecdotal gems, like one of the pieces (the *Allegretto* in A) being dedicated to the composer's Pomeranian/white collie cross-breed. Showy stuff, brilliantly executed.

BC

VARIOUS

Baroque Music of Latin America Camerata Renacentista de Caracas, Isabel Palacios dir
Dorian DOR-93199 64' 39"

'Baroque' is an oversimplification, since José Francisco Velásquez's *Niño mio* would not have sounded out of place in Mozart's Austria. A recognisable late-baroque style appears in Cerruti's *A cantar un villancico*, with convincing *secco* and a trio-sonata accompaniment for the arias. Other than in Spain, European Christmas music is unlikely to have such dialogue as

– Where did you learn the proportion of song?
– In my country the teacher taught me with beatings.

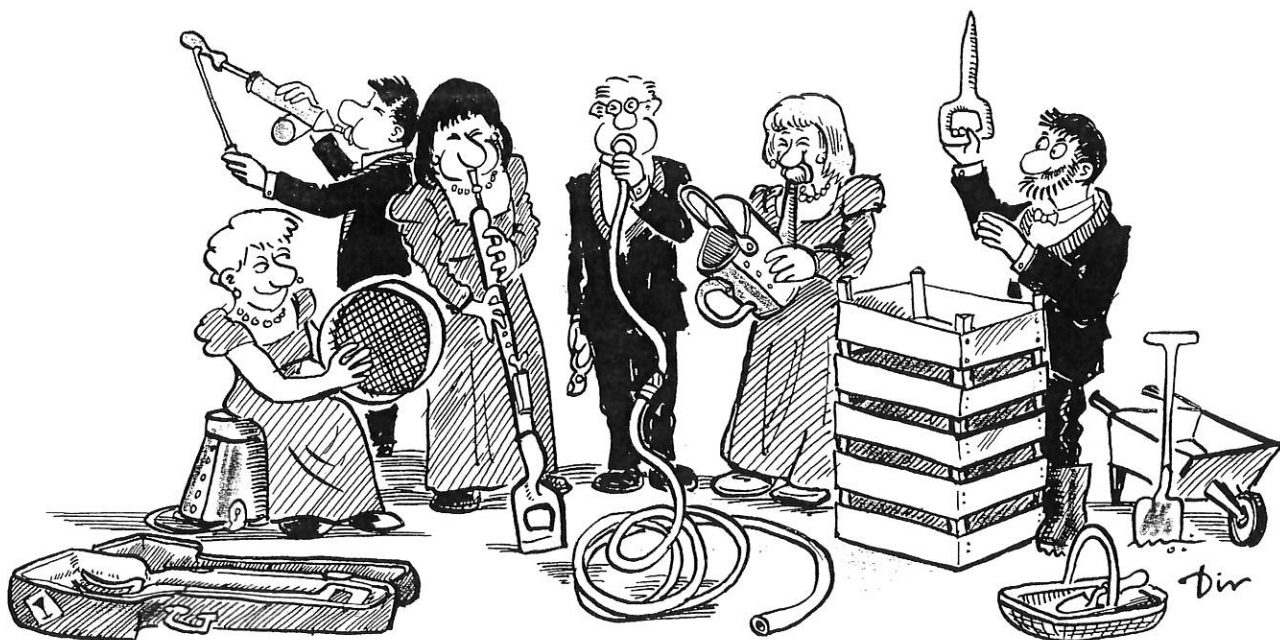
The earlier pieces on the disc might have benefited from a greater awareness of the inherent vocal rhythm, and the rhythmic backing makes *Hanacpachap cussicuinin* (no, it's not an indo-european language!) duller rather than more lively. But the concluding group of *negritos* are lively enough, and I would recommend Gaspar Fernandes's *Dame albricia* as a test for Associated Board examiners: if they can reproduce the rhythms of this, they really are fit to conduct aural tests. This is a fascinating disc, well performed and certainly worth hearing.

CB

The booklet gives texts and translations, but says nothing about the music and its background. I'd love to know where to get the music. Four of the pieces are in anthology edited by Robert Stevenson, *Hispanic American Music Treasury: 1580-1765* published as vols. VI/2 and VII/1 (1985-6) of *Inter-American Music Review*; other pieces on the disc are also edited by him (at least, that is what I presume is meant by 'compiled' in the booklet).

Fairest Isle: A New National Songbook
Catherine Bott, Joseph Cornwell ST, The Parley of Instruments, Psalmody, Peter Holman dir 62' 47"
Hyperion CDA67115

In my (and even in Peter Holman's more recent) youth, most households had a book of British National Songs lying on their piano or in the piano stool. There was a whole repertoire that grew up over a quarter of a millennium that is now almost lost, except for the handful of pieces that surface once a year in Sir Henry Wood's nautical compilation. The subtitle of this disc reveals it as an attempt to revive the repertoire, though not quite in the form in which we knew it. As one would expect, versions are taken from original sources (though in deference to its traditional form, the title song has the eighth note natural as in all later sources, rather than flat as in the earliest). Most tunes have survived with minimal change, but *The British Grenadiers* is a surprise. The accompaniments restore the songs to their period and are a refreshing change from those on older recordings (though I miss the Britten accompaniment to *The Ploughboy*, which has surely become part of the tradition: I certainly knew it years before I'd heard of Britten, and I suspect that the person whom I heard play it had picked it up by ear). Not all the songs are well-known, which is refreshing, and the two overtures



The Parley of Implements

are well-chosen; Charke's *Medley* is more interesting than Quilter's once-familiar *Children's Overture*, which also quotes 'Boys and girls come out to play'. Joseph Cornwell does a convincing imitation of the sort of tenor I associate with these songs. Catherine Bott also seems to be echoing voices of my youths and sounds a bit richer than usual, though she doesn't add the vibrato that resounds in my memory. The disc ends with a properly sentimental *Tom Bowling* (why can Prom audiences only take it by treating it as parody?) and a vigorous *Rule, Britannia*: a whole disc of original versions of the *Sea Songs* might be fun, like Paul O'Dette's lute originals of Respighi's *Ancient Airs and Dances*. I hope this reaches the sort of homes that would once have had the songbooks.

CB

Musica per organo di scuola veneziana Sergio de Pieri (1760 organ by G. B. Piaggia in S. Giovanni Evangelista, Venice). 48' 10"
Rivo Alto *Musica e Musei* CRR 9403 ££
Music by Facoli, A. & G. Gabrieli, Merulo; 4 movs from concertos by Albinoni & Vivaldi arr Walther.

This is a curious offering, dating back to 1993. No information is given about organ or player, and the programme travels from late 16th century dances via Gabrieli to Abinoni and Vivaldi, played on an organ that post-dates all of them. The Venetian 18th-century organ developed its own style, rather removed from the other Italian organ schools – it is more forthright and less vocal than its compatriots, but is normally rather better in tune than this example. The player has trouble maintaining a steady pulse, which does not make for easy listening, particularly during the dance pieces, and some of the registration choices are dubious. The unyielding touch and articulation do little to add interest to the music.

Andrew Benson-Wilson

Musica per Organo, Tromba, Oboe del Settecento Italiano Margharita Gianola org, Giovanni Vello tpt, Michele Antonello ob
Nalesso Records NR 002

This is another Venetian disc, recorded in the Frari, where Monteverdi is buried, and features both the Epistle (Gautano Callido, 1795-6) and the Gospel (G. B. Piaggia, 1732) organs. The booklet has a couple of pages on them and lists the stops. The programme is framed by bells. The earliest music is by Fantini (1638), the latest a *Rondo ad uso Orchestra* by Niccolò Moretti (1763-1821): the booklet says that he is noted for his organ transcriptions of orchestral pieces but not whether this is one of them. The trumpet appears only in Viviani and Fantini and the oboe plays a sonata in E minor from the Geminiani-Castrucci set and one from *Il Pastor fido* (which the annotator still ascribes to Vivaldi). Accompanying with a full organ requires a very different style from the self-effacing manner suitable for the baby instruments I am used to: here I guess the player is following printed realisations since the difference in styles doesn't depend on the musical language. The trumpet and oboe are modern, but

played stylishly, apart from over-slow slow movements. Their inclusion in what is primarily an organ-solo disc make it more varied for the non-specialist. No earth-shattering music here; it is all quite pleasant, with the 18th-century organ pieces (Zipoli, Galuppi, Pescetti) sounding best.

CB

Une Messe imaginaire A sei voci, Bernard Fabri-Garrus 71' 41"
Auvidis *Austrée* E 8677
Music by Allegri, Bencini, Josquin, Jomelli & Monteverdi

This sampler – which was my first exposure to *A Sei Voci* – begins with an ersatz ordinary assembled from five different Josquin Masses: the choir (apparently c. 16 voices) sounds a little too well upholstered, but the performances mostly seem to make sense. The truth is, I haven't listened to any Josquin for some years, and I realize from this that I've been missing him. The other two-thirds of the CD is a varied group of 17th- and 18th-century Italian sacred pieces. These vary as much in performance and in recorded sound as they do in musical style, but in general the singers are better as an ensemble than in individual solos. Monteverdi's 8-part *Dixit* should have had a smaller ripieno chorus; a *Laudate pueri* by Stefano Fabri may not have too many singers, but the room does have too much resonance. Two pieces by Pietro Paolo Bencini are disappointing: you can always learn something from hearing a Kleinmeister, but there's too little textural or melodic interest here to compensate for the routine and affectless word-setting. By comparison, his younger contemporary Jommelli has an inventive Magnificat for three choirs with just that sweetness bordering on sentimentality that earns the label 'rococo'. Finally, it was wicked to give just a few disjunct verses from the Allegri *Miserere* in Jean Lionnet's fascinating realization. I'll simply have to acquire *A Sei Voci's* Allegri CD – which I guess is the reason for issuing a sampler in the first place.

Eric Van Tassel

I think that this month must hold the record for the number of CDs entered on my files (i.e. had arrived before the last week in March and were sent out to reviewers) for which we have not been able to print reviews – there are more than 20 of them. I'm not complaining about our reviewers: they are all busy people, and we have deliberately chosen writers for whom journalism is not their main activity. Some are professional performers, some are musicologists, some have other musical employments, and some are well-informed amateurs. We are grateful for the time they devote to writing for us. We apologise for a bigger time-lag than usual, and hope to catch up next month.

There are also several books waiting to be read. Our life has been disrupted in preparing for the builders, but now they have started work, life should be a little easier.

CB

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RECENT ARTICLES

Two unusually interesting journal issues have appeared recently. *The Journal of Musicology* Vol. XVII/1, Winter 1999 is subtitled *A Birthday Tableau for H. Colin Slim*; the occasion for the honour isn't stated: it is in fact for his 70th birthday. The contributions are by a distinguished band of scholars and are all concerned with early music. William Prizer discusses the importance of music to Isabella D'Este, with considerable information about the social settings in which music was performed by her. Kristine K. Forney locates the Winchester College partbooks of madrigals and chansons securely in Antwerp and suggests that they were presented to Elizabeth I on behalf of the King of Sweden in 1567. Margaret Murata pursues some music not by Salvator Rosa from Burney through to 19th-century popularity. James Haar discusses a mass by Lassus with the modern title *Missa Sesquialtera*, which is associated with a Fugger wedding in 1579. Daniel Heartz tells us about the Furlana: it was originally much more vigorous than it usually sounds, with the repeated notes at the ends of phrases no doubt emphasised. William C. Holmes writes about the commissioning of an opera from Legrenzi in the 1680s by Prince Ferdinando de'Medici, who later enticed Handel to Italy. Frank d'Accone argues that *Gli equivoci nel sembiante* really is Scarlatti's first opera, not an anonymous and untitled work argued as such by the late Jean Lionnet.

Vol. 52 no. 2 (Summer 1999) of the *Journal of the American Musicological Society* has three articles. The one of explicit relevance is by Matthew Head on music for women in 18th-century Germany and is more interesting (and less jargon-ridden) than the conclusion of the synopsis would imply: 'songs for ladies reflect the instability in the emergent discourses of bourgeois femininity and the private sphere.' Those who are old enough to have got to know the symphonic repertoire by playing piano duets rather than listening to recordings will be fascinated by Thomas Christensen's 'Four-Hand Piano Transcription and Geographies of Nineteenth-Century Musical Reception': don't be put off by the fashionable pluralisation of the metaphorical geographies. I think he overstates his case that there was anything very new in the cutting down of concert music for domestic performance; the principle is surely no different than the domestic publications produced by Walsh from Handel's operas, except that the duet arrangements covered the whole work and I doubt whether couples playing opera airs on flute and harpsichord were involved in any empowerment over the compositions thus arranged. But there are many acute perceptions by the author that I recommend.

The most significant article would seem to be utterly irrelevant to the early musician. But Robert Fink's study of *The Rite of Spring* is important (and essential reading) for many reasons. There are some philosophical issues that concern what we are trying to create. It is also important

because the myth of the sewing-machine style of performance which Stravinsky cultivated and which, according to the distinguished Stravinsky scholar Richard Taruskin is supposed to underlay early-music practice, was projected by the composer back into his early music and was not an inherent part of it. The whole essay is so rich that there is no point in summarising it. But it begins with a problem known to most early musicians: the lack of communication between musicians and dancers. The attempt in 1987 to restore the original ballet used the current version of the score, with no regard to early editions or the performance history of the music. Incidentally, it is nice to read a title with some wit rather than pretentiousness: "*Rigorous* (♩ = 126)": *The Rite of Spring* and the Forging of a Modernist Performing Style', nicely punning on such titles as *The Forging of the Ring* by using 'forging' to suggest 'counterfeiting'. What are the chances of all bibliographical citations (especially those transmitted electronically) getting the title correct in all particulars?

Christopher Stembidge tells me that his *cembalo cromatico* will be accessible in Cambridge in May and early June: he then returns to Italy, his attempt to live in Cambridge having been scuppered by the immigration authorities. (They are happy with him, but not his wife.) I'm not sure how wide an invitation this is, but his e-mail is stembidge@quilisma.co.uk

The e-mail address intrigues me, but *quilisma* is a bit early for him: we have other Cambridge readers it would suit rather better, such as Mary Berry or John Stevens. We had a message a few months ago from @Mayer.Brown. Sadly, it's not a memorial to the great musicologist. Incidentally, I saw a note somewhere on the net that his amazing bibliography of 16th-century instrumental music has been reprinted.

NEW GROVE

We were disappointed, but not surprised, to have received no subscriptions for *Newer Grove/Grove7/New Grove 2*, despite volunteering to send out leaflets. I'm sure that I am not the only person who is unhappy with the proposed format. Most UK residents don't keep a line continuously open to the internet, and anyway want to be as independent of technology as possible. The ideal would have been hard copy for reading plus a version on disc for searching and updating. The price, even for the printed set, is high; the price for the electronic version seems to be based on low sales or enormous profits. At £100, with a few pounds per update, every academic, music writer, serious performing musician, agent, orchestra, ensemble manager and music shop would buy it, and students would demand copies for Christmas. So it would earn far more than the high-price version. Will it really sell as well as 20 years ago?

LETTERS

Dear Clifford,

I read your column in the last issue of *EMR* with great interest. When I was Professor of Political Science in Amsterdam we repeatedly had the same discussion: political scientists should tell politicians, etc. how to act. In fact, we made – as in many other disciplines – a distinction between ‘pure’ and ‘applied’ sciences. ‘Pure’ sciences aim at finding out about reality and ‘applied’ science is about the application of scientific findings in present-day reality. I am inclined to agree with the remark that musicology is a specialised branch of history. ‘Pure’ musicology aims at finding out about historic reality; ‘applied’ musicology could inform us about conditions that have to be met when we lift ‘historic reality’ out its historic context and transfer it as historically realistically as possible into our present-day reality. Faced with such information, many of us behave like politicians when confronted with findings from political science: we make our own decisions, because it is not only the historic truth that counts. Your review of Andrew Parrott's book is an excellent example of the dilemmas involved.

Jan van Putten

Dear Clifford,

I am writing simply to say how much I agree with your editorial comments given in the April issue of *EMR*. The way in which musicology has moved now requires those of us who have always wanted to be ‘means to an end’, back-room workers making information and music available, to look for a new description for what we do. I don't think that transcriber or editor (or both) really tells the full story. But to call oneself a musicologist (or be called that by others) is not right. We are not ‘-ologists’, word-smiths barely concerned about music itself and usually eschewing value judgments altogether. Incestuous obscurantism proliferates. Any suggestions?

Bruno Turner

Hugh Keyte was staying at our house when a visitor from abroad also spent the night with us. Hugh asked him what he did for a living; he said that he once played the oboe but (very proudly, implying that he had left an inferior way of life) stated ‘now I am a musicologist’; we could hardly keep a straight face!

Dear Clifford,

Concerning Alamire's *Tandernaken*; as you say, it's mentioned only in passing in the *Treasury*, partly because there are lots of people out there who don't believe it's really by Alamire and think that the ascription in Vienna 18810 may go back to the copyist's misunderstanding of the Alamire signature that occasionally appears at the end of things he copied. At the Alamire congress that accompanied the exhibition (and due to be published at some point) I

actually tackled this problem. The information about crumhorns appears in Copenhagen 1872, which has an added 5th voice and the word ‘krumbhörner’ only above the original *bassus* where one would normally find an ascription. What seems not to be widely known is that there are in fact three more sources for the piece: the tenor line appears in the Wittenberg manuscript S 403/1048; and there are tablatures in Gerle's *Tabulatur auff die Laudten* (1533) no. 30 and in Newsidler's *Ein newgeordent künstlich Lautenbuch* (1536) no. 51. So it had a fair success. I come down in favour of Alamire as its composer and suggest that he was also the composer of the five-voice *La spagna* setting ascribed in several sources to Josquin.

Is that what musicologists are for? I have to say that I'm a little exercised about your latest editorial; but perhaps I have missed some subtlety in my haste. If not, I'll probably send you a formal response at some stage.

David Fallows

There wasn't room to argue both sides of a complex question in 375 words. I would welcome a formal response from a musicologist whom I admire and to whom I would point as a model (and whom I first met playing viols – was it with Michael Morrow?) Thanks for the information about Alamire's piece(s); it struck me as odd that the book offered no way of retrieving information that was in it.

Dear Clifford,

Your assumption that I was recommending costume for early music concerts (my review of the *Unsung Heroines* series. *EMR* 58, p. 10) has been compounded by Andrew Benson-Wilson's comment that I ‘wrote in praise of the use of period dress’. Such is the stuff of Chinese whispers.

With apologies if I didn't make my point clearly enough first time, perhaps this will make sense. I intended not to praise the use of any one performance device (i. e. costume, which I think rarely works) *per se*, but to draw attention to the essential theatricality of the musical concert. This is different in kind from a play, an opera, or a polemical event such as a lecture, talk, public discussion, etc. This is a complex, and very exciting issue, full of scope for exploration, argument and discovery.

My point in relation to the *Unsung Heroines* series was that, because everyone was aware that they/we were drawing attention to an under-represented group of composers, inevitably some attention was paid to the polemical aspect of the music: describing the composers' lives, the relationship between social context and the productivity of women composers, and the contexts in which the music may originally have been performed. Each concert did it in a slightly different way, and I tried to be circumspect about which I thought more or less effective.

Extrapolating from this specific instance, I thought it worth spreading a few ripples about performance styles, about which relatively little is written. My contention is that in order to gain any purchase on what 'meanings' (if any) music conveys, one must critique the conditions of performance as much as the music itself.

To be continued...

Micheline Wandor

Critique as a verb? I've never quite understood what the word means even as a noun: it wasn't around when we practised literary criticism in our youth.

Dear Clifford,

Your recent edition of Charpentier's mini Christmas Oratorio for high voices prompts me to let everyone interested know that I have manuscript editions (perfectly legible!) of this and several other M-AC *petit motets* for SS, SSS and SSA. Every one guaranteed a real gem!

In our ensemble *Sospiri* the 'problem' of the extra note in the last chord of H421 is solved by my singing it, but perhaps not every continuo player is an alto! We also used the same gambit for the last chord of Britten's *This little babe*, which is good fun with single voices and harpsichord (and goes down a treat as an encore to our Christmas programme).

Returning to the subject of my opening paragraph, there must be lots of usable MS editions of unpublished music on the shelves of *EMR* readers. How about using your columns to exchange lists – or would we be digging a copyright-lined grave for ourselves?

EMR continues to be a highlight of my every month – ten times a year, anyway. I endorse your every word about *The essential Bach Choir* and love what we might think of as the companion recordings, but feel that amateur choral Bach will be with us for a while yet. I'll still be doing it, for a start! At least the choir I conduct is called *The Ripieno Choir*!

David Hansell

Your suggestion about editions is not unconnected with one raised at this year's Interfora meeting, held during the Cavalieri weekend: the usefulness of a list of performance sets owned by fora or others which could be made available for fora courses. David Fletcher (I think: we haven't had minutes yet and my mind was too exercised by what 17/13 chords were to remember much else from the weekend) volunteered to set up a file on the net, and I think that would be the place for a list of unpublished editions. I'd certainly be happy to list items as offered, but haven't time to volunteer to keep a cumulative list. Are there any volunteers?

We were amused by an article by Jeanne Lamon in *The Globe and Mail* (presumably of Toronto), e-mailed by Frank Naka-shima, in which she reacts to abuse of early

musicians from Pinchas Zuckerman by challenging him to a dual: two bands playing on the same platform and letting the audience judge for themselves. From over here, Zuckerman hardly seems worth taking seriously; he seems to have dropped out of popularity. He may have some influence in Canada as conductor of the National Arts Centre Orchestra, but Lamon and Tafelmusik are far better known on the international stage, which suggests that, whatever the result of such a duel might be locally, Zuckerman has somehow lost touch with the real world.

The fourth and last issue *Gramophone Early Music* has just appeared. At least, it has been announced elsewhere that the magazine has folded, but there is nothing in it to inform its readers. If it was decided after the issue went to press, there could at least have been a covering letter sent out with it. It was a very attractive magazine: commiserations to its editor for her success being judged a failure. You surely need to invest in more than four issues to tell if a magazine is going to succeed or not?

The April edition of the Academy of Ancient Music's monthly e-mail bulletin reports that Emma Kirkby is the current President of the Classical Association, the organisation for those interested in things Greek and Latin. Emma will be the first President of the Association to 'sing' the Presidential Address, in the form of a selection of songs based on classical texts. Fellow classicists Christopher Hogwood and Andrew Manze (and indeed the AAM's manager, Christopher Lawrence) regret that they will not be present in the audience to check the authenticity of her ancient Greek pronunciation.

To receive the bulletin, contact aam@aam.co.uk

We had one particularly blatant misprint last month on page 3 in the second line of the Alamire review: for 17th read 16th. Bruno Turner drew attention to a repeated (though not consistent, since it was both right and wrong in last month's diary) misprint of *Pro Cantione Antiqua*. Our apologies. The diary is compiled, to a very high standard of accuracy considering the amount of information she processes and the number of mistakes and imprecisions in the information that reaches us, by EB, and my reading of it is usually at a very late stage and consequently rushed.

A more serious slip was the placing of the Cornetto conference in London rather than Oxford: a consequence in believing early publicity and not being on the circulation list of the organisers. We hope that everyone turns up at the right place. We will include a report on the event in the June issue.

It does, incidentally, surprise us how many subscribers and people we know don't put us on their publicity mailing list. Please do so (with our new postcode PE28 2AA).