

# Early Music REVIEW

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2 Books & Music CB &  
Barbara Gogolick Sachs  
12 Spem with Tippett John Amis  
13 London Concerts  
Andrew Benson-Wilson  
16 J. J. Walther Sonata II  
18 CD Reviews  
26 Letters

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While cutting the children's sandwiches one morning, I happened to hear a story on *Today* about a massive Celtic music festival, with odd snippets ranging from typical fiddle music to rather more contemporary sounds. The interviewee was all in favour of the music developing, and that set me wondering about the early musician's attitude to the past. Until now, the excitement and creativity has been in trying to use a wide range of knowledge to recreate past sounds. What happens when we have exhausted the evidence and the vitality that the search and absorption of it brings? The most interesting players and singers have turned to early music because their creativity has been stimulated by the discipline of researching for themselves a tradition in which to work. But will the best performers remain interested when that tradition is as established and as fixed as the styles that we have been reacting against for the last thirty years? Or do we take the old styles as a basis for something new?

One way forward is to use early instruments in newer music. The recorder seems to have taken this path: someone was telling me recently that many recorder players now are not interested in early music. Perhaps the same will happen to the cornett or even the baroque violin. I suspect that the attempt to play modern popular music on early instruments (like the Frank Zappa CD reviewed on p. 25) is no more significant than the recording of Beatles songs by a string quartet. But the partnership of John Tavener and the Academy of Ancient Music seems to be fruitful. There are also signs of early musicians being much freer in the adaptation of their repertoire, treating, for instance, Elizabethan dances with the flexibility of performers of medieval secular monody – though that does not meet with universal approval.

The basis of the rise of the early-music movement was the excited interaction between performers, scholars, makers and audiences. There is less of that around now. Performances are in most cases better, but somehow that doesn't seem to be enough to stop a feeling that early music has become an orthodoxy that the most imaginative young musicians will react against. What can we do to prevent it? CB

## BOOKS &amp; MUSIC

Clifford Bartlett

## CONFUCIAN MUSIC

*Music in the Age of Confucius* edited by Jenny F. So. Freer Gallery of Art & Arthur M. Sackler Gallery (Washington), distributed by University of Washington Press, Seattle, 2000. 152pp, £26.95. ISBN 0 295 97953 4

This is a collection of five essays published in connection with an exhibition at the Smithsonian of the musical instruments recovered from the tomb of Marquis Yi of Zeng (Zeng Hou Yi). His unravaged tomb was discovered in 1977, and revealed a wealth of instruments which provides far more information about Chinese music of the 5th century BC than is available for anywhere in the West. The beautifully-illustrated book is detailed but not so technical that the non-specialist like me cannot read it. I'm in no position to evaluate it, but can certainly recommend it.

Available from [juliamonk@combinedacademic.demon.co.uk](mailto:juliamonk@combinedacademic.demon.co.uk)

## THE ADVENT PROJECT

James McKinnon *The Advent Project: The Later-Seventh-Century Creation of the Roman Mass Proper* University of California Press, 2000. xiv + 466pp, £

This is an important book, a fitting memorial to a distinguished scholar. In his moving Acknowledgments, the author describes how he was diagnosed with cancer just as he had finished 'a carefully wrought draft' of the entire book. In the remaining months, friends and colleagues (and, reading between the lines, his own strong will) enabled him to complete the final stages of his *magnum opus*. This is a very personal book. Most scholarly publications proceed ostensibly by logical argument. But we know very well that ideas come in all sorts of ways. Sometimes the conclusion comes first and research backs it up; sometimes an initial hunch is modified by research; it is possible that a surprisingly different conclusion emerges. The third category is probably the one that fits this book best. McKinnon is honest about how his ideas changed during the decade on which he was working on the topic. He follows the school of public speaking which recommends: 'First you tell them what you're going to say, then you say it, then you tell them what you've said'. This, together with the clear prose style, makes the book, despite its dense tables, quite easy to read. But the repetition, together with the announcement of the conclusion in the introduction, diminishes the power of the argument to hold attention – but only slightly: it's like a second reading of a good detective story, when you know who the murderer is, but are still interested in the skill of the author in telling his story.

McKinnon approached the much-discussed topic of the origins of Gregorian chant from an institutional angle. The creation of a *schola cantorum* caused a crucial change to the musical input of services: instead of it being restricted to what could be sung by a single cantor with simple congregational responses, there was now the possibility of introducing more complex music for a group of skilled singers. This seems to have happened around the mid-7th century. The corpus of chant for the mass must have been created at some stage between then and early in the next century: it couldn't have been created earlier, since there was no body of professional performers to have sung it. This body of chant was created too quickly for any sort of evolutionary process to have created it: it was composed. McKinnon studied the various types of chant (chiefly the texts, though with an eye on the music as it survives in Carolingian and Old Roman sources) and pointed out the skilful way in which each of the major types of chant – introit, gradual, alleluia, tract, offertory and communion – were created in different styles, each composed as a single cycle, though with different patterns for the main parts of the church year. I happened to start the book on the weekend of the beginning of Advent. The creation of the liturgy is linked to the establishment of Advent itself (which had barely existed before then and had not previously marked the beginning of the church year). Throughout, McKinnon was conscious of the artistic as well as liturgical and theological skills of the creators. The catholic liturgy is, indeed, one of the glories of Western culture (even if it can also be seen, from the view-point of reformers within and outside the Roman church, as a strait-jacket); this book is an impressive leap-forward in the understanding of a significant part of it, making its creation both an artistic and a theological event.

It is, however, based as much on intuition and argument as objective fact. I hope that future research can use it as a base to extend its ideas to the *Sanctorale* (only peripherally discussed here) and the *Office*. The web of conjecture could come tumbling down by the discovery of a couple of conflicting facts. But even so, the study of the texts and music would still be worth reading.

In *EMR* 49, p. 27, Jerome Weber mentioned the symposium on first-millennium chant held at Chapel Hill a few weeks before James McKinnon died. Ashgate will publish its proceedings later this year. I've just been reading in the latest *Plainsong & Medieval Music* (9, ii) a review of a book on a similar topic which takes quite a different line – Philippe Bernard's *Du chant romain au chant grégorien* (Paris, 1996). The august reviewer, David Hiley, comments (with I would guess a tongue-in-cheek neutrality) that McKinnon's book 'will show many of the issues in a new light'.

## SELECT JOSQUIN

Josquin des Prez *De profundis clamavi* a4 Edited by Nigel Davison. Antico Edition (RCM16), 2000. 8pp, £4.50

Josquin des Prez *Praeter rerum seriem* [a6] Edited by Nigel Davison. Antico Edition (RCM17), 2000. 15pp, £5.50

These conclude Antico's series of seven motets attributed (convincingly) to Josquin in *Liber selectarum cantionum* published in Augsburg in 1520 under the editorship of Senfl. While neither Senfl nor his publishers Grimm & Wrysung had any particular connection with the composer, they seem to be careful editions, and in particular present more information with regard to text underlay than Petrucci, whose editions were often followed in the old Collected Works. Of these two motets, only *Praeter rerum* was issued by Petrucci, and that was as late as 1519. Davison generally keeps to his chosen source, though he lists variants from other major sources. One can understand the popularity of *Praeter rerum* through the century, both in itself and as a source for parody. Davison isn't quite as bold as Rebecca Stewart (the motet begins her *O admirabile commercium* disc: see review on p. xx) in his ficta in bars 135-139, though his edition is fine. Like most Josquin, neither piece is suitable for standard SATB ensemble. *Praeter rerum* (whose clefs are C1C3C3C4F4F4) at least has a C1 part, but its top note is only the D a ninth above middle C, and that has to sound as a high climax at the end, so it isn't really a soprano line. *De profundis* has C2, C4, F3 & F5, and Glarean (who prints the motet in his *Dodecachordon*) implies that it shouldn't be transposed up a fourth; it takes the basses down to low D. It would, incidentally, be a lot easier for those who don't think in terms of old clefs for the ranges to be printed in terms of the clefs of the edition. There isn't really any need to comment on the retention of original note values except to wonder why original accidentals should not also be retained. There is one serious problem: it is difficult to justify paying £5.50 for *Praeter rerum* when you can get it, admittedly in smaller print and with halved note values, along with 11 other motets for £11.95 in Ross Duffin's Oxford UP anthology (see *EMR* 57, p. 2). *De profundis* breaks the normal rule of odd-numbered pages being rectos.

## RENAISSANCE THEORY

Cristle Collins Judd *Reading Renaissance Music Theory: Hearing with the Eyes* Cambridge UP, 2000. xxiii + 339pp, £45.00  
ISBN 0 521 77144 7

When a topic begins to suffer from over-study, one way to move forward is to inspect it from a totally new angle – the sideways glance technique. Cristle Judd tries to apply it to Aron, Heyden, Glarean and Zarlino, concentrating on their music examples, not primarily for the way they explicate the text they accompany, but for a variety of parallel or apparently irrelevant reasons. (The non-sympathetic reader might liken the approach to evaluating politicians according to what they wear rather than what they say; but theorists and politicians are often out of touch with reality, and

experts could tell a lot about the aspirations of a political party by the style of garb adopted by its leaders.) Various ideas come and go through the book, but there seems little in common between wondering how renaissance users of the books read the music examples (could they build up an imaginary sound from a piece set out in choir-book format in the same way that a modern student can read quotations in score? – can modern undergraduates do that anyway?), understanding the implications of the use of *exempla* as discussed by Erasmus, and tracing from what sources the theorists assembled their examples. The bulk of the book is devoted to the last problem, interesting in itself, but to rather fewer people than the general ideas implied by the title. Music and understanding how it is put together is only covered in the final chapter, an afterthought, which surveys the editorial and analytical history of Josquin's (I write before the availability of the latest attempt to sift the authentic from the attributed and the spurious in Newer Grove) *Magnus es tu domine/Tu pauperum refugium* and adds the author's own account of it. Surprisingly in view of her interest in the layout of music examples, although the explanation for the choice of that particular motet by American analysis is explained by the presence of part II in Davison and Apel's *Historical Anthology of Music*, the reason for its presence there isn't commented on: it is one of the very few Josquin works that can be set out on two staves. There is a lot of useful information and there are many stimulating ideas here; but I'm not convinced that they are all as significant as the author thinks, and they do not make a coherent study.

## GAMBA SOCIETY

The latest batch of five (no longer supplementary) publications (now called Music Editions) from the Viola da Gamba Society regretfully makes me wonder whether the Society should be rethinking its publication policy. (I write in a positive spirit, having spent a decade or two as a member of the Society's committee, though resigned a few years ago on the grounds that I had virtually stopped playing the viol.) Having led the way in making performing parts cheaply available to players, it has now been overtaken by other publishers. The bulk of the repertoire has been covered, leaving only rather out-of-the-way pieces such as are represented by these sets. The policy of not producing scores, understandable on grounds of principle as well as practice and economy in its early days, is now a handicap, diminishing the value of the publications for scholarly-minded players and making it difficult to add chordal instruments.

Virginia Brooks has edited two sets of *In nomines*. No. 182 has settings a4 by Allwood, Mudd and Whitbrook. The Allwood is expanded from a keyboard piece in *The Mulliner Book* (no.23). The explanation on the A4 sheet of editorial comment is not at all clear. The piece uses material from the *In nomine* section of Allwood's Mass Praise Him Praiseworthy (see *EECM* 1, p. 44), but is nowhere near the direct transcription that forms Taverner's *In nomine*. I would have thought that players might have been interested in at least a reference to Nick Sandon's speculations on the significance

of the cantus firmus (see *Early Music* 12, 1984, pp. 56-63). Its repeated semibreves may perhaps sound better tied. Since each part has a blank fourth page, there would have been plenty of space to have added a bit more commentary and even to have printed the keyboard original for comparison. The Mudd and Whitbrook (from Ob Mus. Sch. D 212-6) are less problematic. The original clefs are not indicated, though they give practical as well as musicological information. These are all for TrTTB. Four In nomines a5 by Brewster, Cock, Stannar (=Stonard?) and Strogers from the same source (183) are for TrTrTTB. It would have been useful if reference had been made to the existence of scores for the pieces in both these sets in *Musica Britannica* XLIV & XLV. The Strogers is, musically, in quintuple time, with an original signature of  $\text{C}.$ \* It survives in score in Egerton 3665, where Tregian bars it in alternate 3 and 2. There seems no reason not to bar it with five beats to a bar: instead, it is copied without bar lines – a practice that is fine in itself, but not for the most difficult in a group of four pieces, the others of which are regularly barred. Surely the fifth beat of each note of the cantus firmus should be tied to the long note that precedes it?

The other three Gamba Society publications take us into later and airier music. Stephen Morris has produced Six Allemands by William Young for TrTrB that survive in MS sources that also include items from his 1653 publication (187). So one wonders: since that has a continuo part, why is no score or figured bass supplied to facilitate the addition of a keyboard or theorbo? No. 184 has a Coranto and Masque for TrB by the same composer and editor, and is really too brief to be worth separate publication; it should have been in score like the anon Three Ayres a2 and Three Almans a2 for TrB edited by Virginia Brooks (188): her edition is more adaptable. Layout is, however, odd. A single A4 sheet loose inside a fold A3 is almost certain to fall out, and in the other items, why print commentaries on loose sheets of A4 when there are blanks on the folded A3 sheets that form the parts. I haven't said much about the music. I find the In nomines more satisfying, but perhaps that is just my sombre taste. The Society needs to think much more about the user-friendliness of its output as well as the fact that it is worth trying to please more than the limited market of members: good publications that can circulate outside the membership could be adverts for the society.

\* As an aside on barring according to the music, not the signature, readers might be interested to know that the Praetorius setting of *Uns ist ein Kindlein* which appeared on the last page of the Diary section of our last issue was sung by two early music fora. Unlike our earlier publication of it, I had barred that version according to the musical rhythm with six beats in a bar, starting with a half-bar, rather than in  $\text{C}$  following the signature. According to Peter Holman, those at the Midland course he was taking found the three-note upbeat confusing and he would have preferred to have used our first version. At the EEMF Epiphany Party (fortified by wardens in conserve and other delicacies, and prepared by a brief explanation by Philip Thorby of why basse dances had a duple signature though moved in triple rhythm), we had no difficulty.

#### MONTEVERDI ESSAYS

*Intorno a Monteverdi* edited by Maria Caraci Vela and Rodoaldo Tibaldi (ConNotazioni 2). LIM Editrice, 1999. xiii + 543pp, £17 80.00. ISBN 88 7096 204 0.

An enormous amount of scholarship is made accessible in this collection, a tribute from Cremona to the 350th anniversary of Monteverdi's death in 1993. Such a book can be appreciated by a reader even if only a few of the 14 studies might address his needs. Every contribution treats subjects worth reading about, and the research not directly about Monteverdi focuses on other composers in considerable depth.

Part One concerns Monteverdi and his madrigals.

- Gianpaolo Gregori presents transcriptions of about 200 documents from archives of Cremona and Venice after a detailed discussion. Whereas previously most of the biographical information we had came from Monteverdi's letters, new documents fill in many gaps, and their contents are summarised in chronological order. A comparison by Antonio Delfino of Monteverdi's early madrigal, *Quell'ombra esser vorrei* [1590] with *Quell'acqu'esser vorrei* [1587] by teacher, Marc'Antonio Ingegneri, is very enlightening. Rather than follow the lead of Marenzio, who set the same poem, Monteverdi derived his version from a setting of another, similar text. His 'derivation', of course, reveals his own more expressive harmonic language, and Delfino suggests that other works of the two composers be compared, to make Monteverdi's originality even more clear.
- The two madrigals of Monteverdi's attacked by G. M. Artusi for their improper treatment of dissonances and tonal (or modal) incoherence are discussed by Stefano La Via in 'Monteverdi esegeta: rilettura di *Cruda Amarilli/O Mirtillo*'. Remaining within the terms of the controversy, La Via analyses the two pieces in which Monteverdi had claimed to follow the Seconda prattica by doing such things on purpose, demonstrating that they must be considered together, and that indeed the first madrigal could even have been composed as the middle part of the second.
- In Daniele Sabaino's 'functional' analysis of *Voi ch'ascoltate in rime sparse il suono* in 'Funzioni proemiali del primo sonetto del *Canzoniere* petrarchesco nella *Selva Morale e Spirituale* di Claudio Monteverdi' the relation between text and music is again the subject, in this case to credit the *armonia* with an equal rhetorical potential to the *oratione*.
- Maria Teresa Rosa Barezzani considers Monteverdi's use of mensural signs in his madrigals and the accentuation and rhythm they imply. Her attention is on transcribing proportional changes and series of changes, and she proposes various reductions of values to make the result clear – while admitting that every solution must be determined also by the nature of the text and the interpretation, not always certain, of the tactus. For the purposes of understanding these complexities, dealing with the problem of transcribing is useful, though as musicians we might prefer to have editions which do not take these decisions out of our hands.

Part Two concerns sacred music in Lombardy after the Council of Trent.

- ‘Una lettura della musica sacra del primo Seicento a Crema: Giovanni Leonetti fra Gabrieli e Monteverdi’ by Flavia Arpini discusses other figures as well as Leonetti (1575-1630), the stylistic features of his madrigals in emulation of Monteverdi (with examples), a thorough examination of his sacred works, including hypotheses on the significance of the title *Missa furtiva* and on the circulation in general of musical ideas and theories in Crema (which is near Cremona).

- Gabriele Bonomo gives us a thorough and appreciative analysis of the motets by Monteverdi’s younger brother Giulio Cesare. In dramatic style his *Delli Affetti Musici* are suited to the sort of texts used by all contemporary authors of concerted early-17th-century motets, and freely usable for liturgical functions irrespective of particular occasions (though sometimes originally otherwise), and the complicated assembling of liturgical texts is a part of the structural analysis of these and similar works.

- A short study by Giuseppe Riccucci documents musical activity at S. Maria presso S. Celso, a situation typical of Lombardy in general between the 16th and 17th centuries.

- Music history, trends and many new figures appear in Rodobaldo Tibaldi’s ‘Gli inizi dello stile concertante a Milano tra Cinque e Seicento: il *Sacrum Opus Musicum* (1598) di Giuseppe Gallo, la canzone-mottetto, ed una Messa di Giovanni Francesco Capello’. The use of canzoni as sacred instrumental music (he coins the term ‘canzone-Mass’) alongside numerous references to works (some lost or mutilated) in the new style makes this a particularly rich contribution.

- Uwe Wolf’s short article ‘Prima Arianna, poi Maria...’ on religious contrafacta of profane madrigals is not about the famous Lamento at all, but about the technique of re-elaboration and the problem of acquiring a new text which works, an intriguing problem which the setting of vocal works for instruments never tangles with.

- The confraternity of the Oratorio Filippino di Chiavenna, undertook the publication in 1657 of *Canzonette spirituali e morali*. Most if not all of the compositions are to be attributed to the priest and organist Francesco Rasti. Maria Rosa Moretti is preparing a larger work on Rasti and the music in the Oratori of the Diocese of Como. In this part she thoroughly examines the *canzonette...sopra arie comuni*, based on dances, ostinati and discant-bass tunes, or on simplifications of *arie* of which we don’t always know the original. So we have contrafacta again, where virtue, vice, sin, confession, and mystical spirituality are presented in familiar terms made to be enjoyed.

Part Three looks at what was ‘around’ Monteverdi, as in the title. Marco Mangani discusses the madrigals of Carlo and Paolo Ardesi of 1597 and presents transcriptions of four of them; Marina Toffetti examines the canzoni francesi and sonatas of Nicolo Corradini of 1624, with many examples and comments on their musical merits; and Dinko Fabris presents some of the results of his work of cataloguing vocal music which was spread in lute tablatures at the time of Monteverdi, far more numerous than the RISM B VII of

1978 indicates, and surprising in the preponderance of pieces by Orazio Vecchi compared to the negligible representation or absence of others, and the number of anonymous compositions which obviously had a wide diffusion. So far there is nothing by Monteverdi. *Barbara Gogolick Sachs*

#### AMNER

John Amner *Sacred Hymnes of 3. 4. 5 and 6. Parts (1615)*. Transcribed and edited by John Morehen. (*The English Madrigalists*, 40) Stainer & Bell, 2000. xx + 144pp, £40.00.

The volume and series titles may seem contradictory. But most of the contents relate to domestic rather than ecclesiastic music-making; indeed, the version of *O ye little flock* that survives in the Peterhouse liturgical partbooks in Amner’s own hand is somewhat different from the one he published and which is edited here. It is excellent that the whole collection is now available complete; there have been some individual editions, but it has been difficult to get any idea of its scope. One notices, for instance, that the opening four pieces, all for three voices, have complementary verses in the same meter, though the clefs are different and there is no suggestion that they form a multi-sectioned piece. The general appearance is rather like recent volumes of *The Byrd Edition*, with bars four-minims long. I was puzzled by the flurry of commas added to page 43 in response to repeated notes to the same syllables: obviously the notes need to be reiterated, but a comma implies too much of an articulation and looks unnecessarily fussy. Generally, with unreduced note-values the annoyance of instrumental rather than syllabic beaming isn’t a serious issue; but in some places (e.g. p. 47 and pp. 121-2) it looks odd, thanks chiefly to the decision to treat *al-le-lu-i-a* as a five-syllable word, though the source doesn’t. It is not so self-evident to me as to the editor that the music demands that the *-i* has a separate syllable, and even if it did, why on p. 47 bars 25-28 is it always placed on a mid-phrase quaver? It would have been nice to have had a page of facsimile of one of the partbooks for a section like this to supplement the facsimiles of the prelims. And just one more critical remark: why no comment on the Latin tags printed at the end of most of the compositions? They are an unusual (unique?) feature: the apparently irrelevant one (*‘Ascensio Christi’* at the end of an anthem on the Gunpowder Plot) is a misprint: it should read ‘Si deus nobiscum, quis contra nos’. Otherwise, a fine and welcome edition. Viol players should note the presence of three six-part verse anthems.

#### LULLY STUDIES

*Lully Studies* edited by John Hajdu Heyer. Cambridge UP, 2000. xix + 311pp, £40.00 ISBN 0 521 62183 6

This collection of 11 studies is neatly framed by an account of the composer’s Tuscan family (with a genealogical table covering five generations of ancestors) and a surmise that some of the names and attitudes to family traditions that loom large in Proust’s *A la recherche* might relate to the

composer's descendants. (This closing essay by Manuel Couvreur also gives an interesting account of the politics of French musicology a century ago.) The most substantial contribution is a catalogue of Dutch publications of (mostly) instrumental selections and arrangements from Lully's works, though without giving more information about what else was being published there at the time, Carl B. Schmidt's introductory remarks about any particular favouring of French culture are unverifiable. Was Italian music (whether published or not) really less fashionable? Patricia Ranum presents a less unpleasant interpretation than usual of the opera monopoly and Barbara Coeyman gives a readable and informative account of the theatre at the Palais Royal. Rebecca Harris-Warwick draws attention to the number of Lully's dances that are metrically irregular. Buford Norman argues that *Isis* was an attempt at a new sort of tragédie lyrique, not just a failure. Lois Rosow takes Act V scene 1 of *Armide* to show how Quinault and Lully constructed dialogue. John S. Powell presents excerpts from his recent book (reviewed last month), which is a waste of space: if I was the publisher, I'd be annoyed, though I suppose it can be set as a text-critical exercise for students to deduce which is the original, which is the revised text. Catherine Cessac describes an abridged version of *Alceste* that Brossard arranged for Strasbourg. Herbert Schneider discusses the relationship between Gluck and Lully. All in all, a useful collection of essays. But surely Lully scholars should be working flats-out to get the music published before diverting their energies into some of the topics discussed here. One can write about most other major composers (except Rameau) knowing that the reader can get at acceptable scores of their works. I'll believe that Lully's works will be fully published within the next decade when it has happened!

Next month we will review French Baroque Opera: a reader by Caroline Wood and Graham Sadler, Ashgate, £39.95.

#### LALANDE MISERERE

Michel-Richard de Lalande *Miserere mei, Deus*, S27. Grands motets, vol. 1... édition de Lionel Sawkins. (*Musica Gallica*). Salabert, 2000. xx + 72pp, £27.80.

The arrival of a new issue in Salabert's excellent series of *grands motets* is always welcome and the name of the editor is a guarantee that this latest issue will be well prepared. This is a substantial piece in 15 movements for SSATBar soli and SATBarB chorus (quoting clefs rather than voicenames). The accompaniment is in five parts with continuo. As the introduction explains, the layout is mostly for two violins (Dessus 1 & 2, though they are sometimes in unison), two violas (*Haute-contre* & *Taille*) and an 8' bass line which goes below C so requires the bass violin. The paragraph on *Basse* and *Basse continue* is by no means explicit about the difference between the two terms, but might be taken to imply that the seven-string bass viol is classed with organ, harpsichord and theorbo as continuo, leaving the bass violins and bassoons (named in the plural), and serpent (singular) to be the *basse* instruments. *Flûtes* are specified

(in the plural but on a single line) in movement 2: whether transverse or à bec is left to the performer. Oboes (and/or flutes) will have played in fully-scored sections: the presence of *tous* above both violin parts implies that both parts were doubled by wind. The major source is a score, which presumably left some of these decisions ambiguous; another source comprises a set of 70 parts used by the Concert spirituel between 1734 & 1748, which must be more specific (though perhaps slightly too modern). It would have been useful to have had the parts listed (assuming that they were all used together) as a guide to how to allocate forces for a modern performance.

The work itself dates from the 1680s (perhaps 1687) and was revised some 30 years later. This edition presents the revised version, though a table lists the major differences (which are too complex for one score to show both versions). It was immensely popular, and was still in print almost a century after its composition. This score does it proud. Prepublication versions have already been used by Philippe Herreweghe and Jeffrey Skidmore: I hope many more follow their lead.

#### CORELLI PARTS

I reviewed Richard Platt's Eulenburg miniature score of Corelli's *Concerti Grossi* favourably in Feb 1998. As I have mentioned before, so often scores of orchestral music are reviewed without their accompanying parts, so I was pleased to receive the first concerto as a sample. What you get for your money is a set of four violin 1, four violin 2, two viola and four bass. Concertino and ripieno parts are printed together. There are advantages in this in that the soloist does not need to sit at a separate desk. The disadvantage, however, is that, with two-stave systems, there are twice as many page-turns, including some mid-movement. These are arranged so that the tutti player can turn for the soloist, but that is no help if the performers are disposed with soloists and tutti grouped separately – a layout which the figuring of both solo and tutti cello might imply. This isn't a major problem, but is an inconvenience which may make the sort of players who read *EMR* prefer to use facsimiles of the early editions. The facsimiles also, of course, have figures in the bass parts so that keyboard players and lutes don't need scores. Selling packs of predetermined size makes things much easier for publishers to handle the sets and keeps the price down, even if it is infuriating if you just want one of each or an extra part.

#### THE JUDGMENT OF MUSIC

John Weldon *The Judgment of Paris* Edited by David W. Music. (*Recent Researches in the Music of the Baroque Era*, 94). A-R Editions, 1999. xvii + 104pp, \$45.00 ISBN 0 89579 426 8

The other two surviving pieces from the competition of 1700/1 (by Daniel Purcell and Eccles) were printed by Walsh at the time, but Weldon's only survives in a MS dating from 20 years or so later; so a modern edition rather than a

facsimile is a sensible means of publication. A few items became popular and were printed separately; they at least confirm that the MS wasn't modernised when it was copied, a fact that the absence of figuring in the bass confirms. But it would have been sensible to have included facsimiles of some of the song publications, partly to give a flavour of what they were like, but also to save detailed commentary. There seem to be no notational problems for the editor to wrestle with, but there are two poor decisions. One is purely practical: the movements need numbering. The failure to do so isn't because of any attempt to imply continuity, since they are separately titled and bar-numbered. More serious is the extraordinary decision that *bass viol* means violoncello and *bass violin* double bass. One must assume that the early-instrument movement hasn't hit the Southwestern Baptist Theological Seminary; but did no-one who was aware of the discussions of performance-practice that surrounded the Purcell anniversary of 1695 look at the MS for A-R Editions? The double bass may have been coming into English music at around this time; but that makes it more, not less certain that any mention of specific instruments would mean what they say. Moreover, the bass parts in the second movement make no sense if they are an octave apart, with the opening trumpet melody accompanied only at 16' pitch – would a double bass have had the low C anyway? – and the dialogue at the end of the movement wouldn't work with the two bass instruments at different octaves. In 'Hither turn thee' (the absence of movement numbers must surely have been

apparent to the editor when he listed where the bass instruments are specified), the second part in bars 29, 31 & 33, if intended for a 16' instrument, would sound two octaves lower than the surrounding bars. To make matters worse, the editor prints his conjecture in the score, not the original names. I suggest that an errata slip be inserted stating the handful of places where violoncello and double bass are named, and giving the original instrument names that should replace them. That apart, this is a welcome edition, and gives another substantial piece to set aside his (probably) other theatrical work, 'Purcell's' *Tempest*.

#### THE FIRST SEMELE

John Eccles *Semele: an Opera* edited by Richard Platt. (*Musica Britannica LXXVI*). Stainer and Bell, 2000. xlivi + 145pp, £75.00. ISBN 0 85249 859 4

For two English operatic works from the first decade of the 18th century to appear in modern edition in such close succession is remarkable. Although not performed at the time, *Semele* has enjoyed several revivals (traditionally advertised as 'first performances') since the one for which Richard Platt originally prepared this edition in 1972. I remember that demonstrating how effective the music was, even though the staging was a bit amateurish and one needed to work quite hard to keep Handel's subsequent setting of Congreve's libretto out of ones mind. It is clearly



a work that should be available, and *Musica Britannica* is certainly the appropriate place – especially since the series has issued remarkably few operas. It is also one that cries out for recording: the story is dramatic, the text is good and the music varied and effective.

I have a few technical quibbles over the presentation. First the numbering. The convention for operas is to exclude recitatives from the movement numbering. I find this annoying, in that it makes it slower to refer to them. It is even more confusing when additional movements i, ii, iii and iv are scattered through the score. When editing Handel operas, I've usually tied my numbering to HWV; but with no such catalogue for Eccles, it would have been much simpler to have numbered each movement, whatever its type and status, on the basis of the old Novello practice for Handel, which is far more convenient. Then there is another matter already raised this month: the instrumental beaming of vocal quavers. On first opening the volume, I immediately sensed a visual ugliness: pages like 98 look very unwelcoming. I hastened to check whether there was a different typesetter than the usually excellent Silverfen: no. Then I realised that the problem was the way the beaming dominated the pages of recitative. It may make it easier to see the beats at a glance with instrumental-style beaming, but recitative should be word-dominated in appearance as well as performance. I'm not sure if my own practice should be used as a model – I tend to compress the spacing so much that it becomes irregular – but Bärenreiter still keeps the traditional notation. Finally, instrumental headings to the staves should be bracketed or italicised when they are editorial.

It is becoming the custom for scholarly editions of operas to include facsimiles of the original libretto (HHA does, for instance). In the case of *Semele*, the equivalent is the edition in 1710 in vol. 2 of Congreve's works. Printing four pages on one, this would only have added about 10 pages.

As one would expect, Richard Platt has done a fine job as editor, which includes supplying missing sections from other works of Eccles and composing a few bars of recitative. Congratulations to him and MB for making this important work available.

#### ZELENKA

Janice B. Stockigt *Jan Dismas Zelenka (1679-1745): xxiii + 352pp, A Bohemian Musician at the Court of Dresden*. Oxford UP, 2000, £55.00. ISBN 0 19 816622 2

It is about time that there was an English book on Zelenka. His music is now recorded quite frequently, though live performances are rarer: scores are expensive and parts are too-frequently hire only. Janice Stockigt has filled the gap in exemplary fashion. Information about Zelenka's life is quite small, leaving an opportunity for surmise about him as person, which is fortunately mostly resisted. It is nice to know the highly speculative source of the rumour of his

homosexuality. A curious feature of his life is the slowness of his musical development: he was in his late twenties when he studied with Fux. It is just as well that the documentation of his baptism in 1679 survives or scholars would be trying to prove that he was born a decade or so later! Most of his working life was spent in Dresden, and the book is full of details of how the catholic chapel functioned. His most successful period was during the 1720s, when he wrote extensively for the chapel, probably virtually acting as Kapellmeister as the health of the holder of that position, Heinichen, declined. But on his death in 1729, disappointment followed: Zelenka was not given the job, but Hasse was brought in and the interest of the court moved from chapel to the opera house. Zelenka seems not to have been able to adapt to the new style (there is an interesting analysis of an attempt to do so at the beginning of chapter 8), and his music was marginalised. One wonders what Bach expected to get from the Dresden court: at least Zelenka was catholic.

The book balances historical commentary and discussions of the music, giving the reader enough quotations to get an idea of his individual stylistic traits. A commendable degree of consideration is given to performance considerations. One wonders what the 'great double bass' mentioned on p. 30 might be: one that played at 16', as opposed to a normal double bass that didn't? The example on p. 35 points to a characteristic Zelenkan slow triplet at bar 5: should the similar phrase without a triplet two bars later be performed in the same way: a comment to squash or encourage such an interpretation would have been helpful. (Is the Quantz quote on p. 72 relevant: 'Here [in Dresden] I soon became aware that the mere playing of the notes as set down by the composer was far from being the greatest merit of a musician'. This is, however, oddly placed in the book; Quantz is referring back to 1716, but the context is 1730.) There is an interesting discussion on how oboe parts were concocted, with considerable freedom apparently given to the copyist. The muting of oboes and bassoons is interesting (p. 646). The concluding chapter, called 'Afterlife' (neatly providing an idiomatic term for Rezeptionshistorie), shows that Zelenka was not quite as forgotten as we might expect in the years from his death until his revival in the 1960s. Further revival is encouraged by a comprehensive list of works, quoting sources. This may not perhaps be ideal for a non-academic fan, but it is a fine scholarly book that deftly presents Zelenka within his place of work.

#### ST JOHN PASSION

Alfred Dürr *Johann Sebastian Bach St John Passion: Genesis, Transmission, and Meaning* Translated by Alfred Clayton. Oxford UP, 2000. xii + 182pp, £35.00

The obvious general point of comparison is the Cambridge Guides. They are a bit shorter, but I doubt whether many without a professional interest in Bach will pay £35 for this, whereas in their paperback formats they reach a wider market of music enthusiasts (at least, I hope they do). This

was published in German in 1988; it feels slightly old-fashioned, but none the worse for that. The subtitle lists its three chapters. The first, after a sceptical consideration of an earlier version, describes the versions of 1724, 1725, c.1730 and c.1740, with a section on the main extant score. The second describes the surviving sources. The third chapter is by far the longest and, after dealing with some preliminary matters, discusses the different constituents of the work separately. Dürr is wisely cautious in his survey of attempts to state overall structures for the work. The section on performance practice shows him more open to taking the implications of the surviving material seriously than many other Bach scholars and adds: 'there is nothing to suggest that Bach, in his own performances, considered the forces at his disposal to be too small.' He does, however, hedge his bets as to what his forces were by allowing up to three singers to read a single vocal part. Singers today are reluctant to share even a clearly printed score between two: would singers have been happy with three sharing a manuscript part? The book includes a bilingual libretto: perhaps a luxury, since the chance of anyone reading this who does not own a recording with bilingual text is slight, so only the non-standard movements needed to be printed here. This is a useful setting-out of the various problems the work presents, and the author's comments are always sensible. One omission puzzled me. I find the closing chorale of the first and last versions *Ach Herr, lass dein lieb Engelein* so extraordinary (in such respects as pitch, compass and emotional effect) that I was amazed that nothing was said about it.

#### UT PICTURA SIC MUSICA

Annette Richards *The Free Fantasia and the Musical Picturesque*  
Cambridge UP, 2000. xiii + 256pp, £40.00 ISBN 0 521 64077 6

I began reading this with some suspicion, expecting the links the blurb mentioned to be made with the sort of wooliness of a shapeless fantasy. But no: the argument is rich, logical and well-documented. Although in most respects the arts in England tend to follow the rest of Europe, in the second half of the 18th century England took the lead in landscape gardening. In Germany in particular, the English garden (which developed after Capability Brown with a more contrived and sentimental effect, though still remaining ostensibly natural) became the height of fashion, and ideas connected with it influenced other forms of artistic expression. One of these was the free keyboard fantasy, of which C. P. E. Bach was the acknowledged master. The most explicit quotation in the book is rather late, but could have been written 60 years earlier:

If a well-written composition can be compared with a noble architectural edifice in which symmetry must predominate, then a fantasy well done is akin to a beautiful English garden, seemingly irregular, and full of surprising variety, but executed rationally, meaningfully, and according to plan. (Czerny, 1836: quoted on p. 71)

Annette Richards produces ample evidence to link C. P. E. Bach with that ethos, and also finds that in this respect Haydn was aware of English taste before he visited London. (The

influence of Bach on Haydn, somewhat underplayed by Haydn scholars recently, is here shown operating beyond keyboard music.) One might expect Beethoven to be more interested in untamed nature, but his music too relates to the picturesque, and the analysis of op. 77 & 80, works usually passed over, provides insight into some of his later music. Mozart is mostly ignored, apart from *The Magic Flute*, which includes a quest through the paths of discovery in an Egyptian masonic garden. The influence of English literature (especially Shakespeare and Sterne) is related to the English garden, enriching the argument. Even punctuation is called upon – thanks to German imitation of Sterne's use of the dash and its analogy with the musical rest. (I like the sentence quoted on p. 138: 'Man is the great dash in the book of nature'. I wonder if anyone knows why the dash is now an acceptable punctuation mark – when I was younger, it was not part of normal style.)

The romantic image of emotion being expressed directly in music is presented vividly by Rochlitz's 1804 account of a patient in an asylum playing a piano to himself (p. 145 – what a pity Schumann had a less enlightened warden). But we should remember that not all improvisation gives direct access to the heart of the great composer. J. S. Bach was also famous for his improvisations, and it is unlikely that he would have operated in the overtly emotional manner of his son. He would probably have adopted more structured forms (chorale prelude, toccata and fugue), a practice continued by modern organists. The book, however, reminds us that what seem to be attitudes that we associate with the 19th century are firmly rooted in earlier German practice and relate to other aspects of the culture of the period. It would be interesting to assemble an exhibition of landscape paintings that relate to its ideas expressed here, with, of course, some related concerts.

#### ADLGASSER CATALOGUED

Christine D. de Catanzaro and Werner Rainer Anton Cajetan Adlgasser (1729-1777): *A Thematic Catalogue of His Work*. Pendragon Press, 2000. xl + 311pp, \$54.00. ISBN 1 945193 78 5

Adlgasser is of interest chiefly because he worked in Salzburg for most of his life so was a colleague of the Mozarts. Even if his music was not worth playing, studying it and its sources helps to build up the picture of Salzburg's musical life. The output is sorted by category – there is far too little evidence for a chronological basis. Single-stave incipits are used: this appears to be adequate. Each entry has the detailed information one expects. References to modern editions are few, until we reach the symphonies: 19th- and 20th-century interests were very different from those in 18th-century Salzburg. Appendices give samples of the handwriting of the composer and the major copyists and drawings of the watermarks. The index of persons includes brief biographies. This is a thorough piece of work, sorting out in an exemplary way the works of a composer who seems minor – but who knows when someone will record one of his pieces for school prizewinnings and find that they are captivating?

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There are two new organ volumes. *Orgelmusik um J. S. Bach II* (EB 8685; DM43,-) contains 18 pieces: five by J. P. Kellner, one by his son J. C., two by Kittel, one each by Adlung, Frischmuth, Gerber, Handel (arr. perhaps by J. Schneider), Häßler, Kirchhoff and Ringk, and three anon. On the whole the chorale-based pieces are more old-fashioned but more pleasing, the most interesting being Ringk's *Helft mir Gotts Güte preisen*, which is certainly worth performing. Much of the rest is more likely to be played through than practised. The arrangement *für Orgel zu vier Händen* (not to mention four feet as well) of Mozart's *Adagio und Fuge K 546* (EB 8256; DM21,00) isn't quite as intimate as Dowland's lute duet or Hume's lyra imitation, but in our litigious times, a male teacher might hesitate to play it with a female pupil without a chaperone. I doubt if this duet version is as satisfactory as playing it in the Mozart's piano duet form or in an organ solo arrangement, and it would only work in public if the players were visible.

There is one new edition and one reprint from Musica Rara, now handled by Breitkopf. The idea of a volume of arias by Rameau for tenor, flute and continuo was a good one (MR 1259; DM 39,-) but Renée Viollier's edition is spoilt for serious baroque performers by the writing out of all ornaments: it looks wrong and inhibits choice. It was perhaps more valid a solution thirty years ago, when it first appeared, but I would have thought this shouldn't have been very high in the queue for reprinting. More useful (though it's a pity that score and parts are only available on hire: piano reductions are superfluous at the professional level) is an edition by Sandro Caldini of Vivaldi's oboe concerto in C, RV 452. It looks quite hard work for the oboist, though the solo part might have been less fearsome if editorial solo/tutti marks had been added; it would sound better if either oboe or piano played the tutti, not both. It would also help to know when the accompaniment is keyboard realisation. One cannot, of course, see from the reduction how the editor has handled the problem of the missing cello part or whether he has any comments on why violin I is *tacet* in the slow movement. This is a welcome addition to the small number of Urtext editions of Vivaldi oboe concertos (MR 2232A; DM16,50).

## RECERCARE XI

*Recercare XI* 1999: *journal for the study and practice of early music* LIM Editrice. 310pp, £145,000. ISBN 88 70096 245 8.

For readers unfamiliar with *Recercare* I'll mention again that articles in Italian are summarized in English; those in English, German, French, or Spanish are summarized in Italian. They publish studies 'on Italian music and musical culture or on the musical relations between Italy and other countries from the fourteenth century to the first half of the nineteenth'. *Recercare XII* 2000 will appear in July, 2001 and previous issues are all still obtainable for £145,000.

Among the Italian studies (with English titles for the summaries) Saverio Franchi's 'Music printers and publishers in Rome from 1550 to 1608: the facts and some observations' presents a great deal of documentary material useful in itself, containing tables listing 90 Venetian editions of authors active in Rome; 175 Roman editions; original editions of Palestrina; original editions of Luca Marenzio; and printers and book-selling publishers of music in Rome in the 16th century. Roman composers tended to have their madrigals and secular compositions actually printed in Venice, but their music was promoted and sold by Roman booksellers. The families and firms active in Rome are discussed in the second part of the study. Franco Bruni's 'Musical practice, liturgy and ceremonial at the cathedral of Malta in the seventeenth and eighteenth centuries' contains information on types and styles of music performed for religious and political festivities, processions, initiatives occasioned by earthquakes, pestilence or whatever, and civil ceremonies. Lindo Lopinto's 'Towards a statistical analysis of the Metastasian aria' contains 28 bar graphs on characteristics of Metastasio's style – at varying points in an opera, in varying meters, over the years, according to type (monologue or dialogue) and purpose (active or moralizing), et al. The results and method are striking. Shorter articles in Italian are Furio Luccichenti's on the organ builder Armadio Maccione (1576 ca.-1629) and Agnese Pavanello's 'Giuseppe Tartini's Devil's trill in the edition of Jean Baptiste Cartier'. She compares the edition, which appeared in 1798, with various Italian manuscript copies containing many additional details (slurs, trills, staccato marks), as well as differences attributable to purely editorial decisions of Cartier which have been influential.

Tony Chinnery describes his restoration work and final conclusions on a rare 16th-century Italian harpsichord in 'A Celestini harpsichord rediscovered'. It is an engrossing account revealing expert sleuth work, as he managed to reconstruct not only an instrument, but its history. Tim Carter also demonstrates creative scholarship in his fascinating 'Singing *Orfeo*: on the performers of Monteverdi's first opera'. From the ranges, predominant tessitura, ordering of musical numbers, and economical circumstances of production of the opera, he works out a hypothesis of who sang what (both solo and chorus, with overlapping role casting), and presents the conclusions in various tables

useful to anyone wanting to perform the opera. [We will review the second volume of the Ashgate collection of his articles, devoted to Monteverdi, next month.] In 'Some thoughts on Italian elements in certain music of Johann Sebastian Bach' Peter Williams points out compositional traits of Bach's which weren't previously thought to be allusions to the Italian style, and some specific types of subjects and typically Italian models.

There are two articles on music at St. Peter's. Noel O'Regan's is 'Music in the liturgy of San Pietro in Vaticano during the reign of Paul V (1605-1621): a preliminary survey of the liturgical diary (part 1) of Andrea Amici'. Amici described more the use of music than the music itself, between 1603 and 1620, which includes the period in which Frescobaldi was the organist. Light is shed on his three organ masses, which were written not as complete masses but for alternatim performance. Rainer Heyink writes in 'Con un coro di eco fino in cima alla cupola: zur Vespermusik an San Pietro in Vaticano um die Mitte des 18. Jahrhunderts' about music used for festivities in the Cappella Sistina and Capella Giulia.

Barbara Gogolick Sachs

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## SPEM WITH TIPPETT

John Amis

*The programme note for the Chapelle du Roy concert that included Spem in Alium, along with the English-text version Sing and glorify (see review on p. 14) drew attention to the performance by Michael Tippett in the 1940s. John Amis was sitting just in front of me. I knew he had links with Morley College, so I asked him whether he had taken part in it. He had, and agreed to write something about it for us. It arrived by fax the next day – would that all contributors were so prompt! CB*

In the late forties I was a member of the Morley College choir directed by Michael Tippett. Having sung *Spem in alium* in concert, we were asked by HMV to record it and we did so, I think, in 1949. Michael agreed as a way of helping the finances of the choir; aesthetically he wavered because we were asked to make the recording in the dry acoustic of the Abbey Road Studios whereas the piece cries out for the spacious resonance of a large church. The duration of the Motet also created a compromise, because it was too long for one 12 inch record; so the proposal was to chop it up and issue the work on 4 sides of two 10 inch discs.

Now a whole chapter could be written about Michael's conducting, but certainly it was the spirit rather than the letter that concerned him. His beat was frequently all over the shop and his ear at the time was not as sharp as it became later; but if Michael was convinced about the music then so were we, and that feeling communicated itself to any audience. Usually a conductor can only communicate properly with forces that are good. I wouldn't say that Morley was a good choir but there were enough musicians of sensibility, if not actually good singers, to be able to grasp what Michael was concerned about. We had a superb soprano in Alison Purves who eventually married Antony Hopkins, himself a force in the baritones. Anthony Milner sang with us, Peter Racine Fricker, Michael Tillett (who prepared Tippett's scores for publication and did the piano reductions); there were also some professional stiffeners from the Cathedral at St Paul's – like Donald Lee – and there were some semi-pros like the tenor Stanley Etherington. Walter Bergmann was our choir pianist, a tower of strength with a good ear for notes and style. Added to which all the women in the choir were potty about Michael, which helped.

We started at Abbey Road and it was ghastly, dry and all over the place. Michael's beat was a wide and wavy affair and the result was like fragmented blancmange. In the coffee break Michael called some of us together to discuss tactics. I counselled a traffic-cop-like four beats in the bar. After the break he tried it for a few minutes. Suddenly the entries came punctually and clearly, but woodenly and lifelessly. Michael went back to his wavy beat. Somehow

we completed the session. Maybe our recording helped to make the work known.

I shall never forget the exciting experience of singing in the Forty part. I was tenor in the fifth choir. Hearing it coming to life gradually as the choirs make their entries and with that amazing polyphony all round you is a thrill never obtained by hearing it in an audience. And the big A major crunch is as powerful as anything in the Requiems of Berlioz and Verdi. It was fascinating at St John's to hear it for the first time (for me) in English ... and then in Latin.

*The French Connection.* In 1973 I made a film about Poulenc and included was an interview with Darius Milhaud. When I said goodbye to him I thanked him for his cooperation and asked him if there was anything I could get for him in London. He said, yes, there was, he had heard about an extraordinary work in 40 parts by your English composer Thomas Tallis (pronounced in the French manner). So I got a copy of the Motet in the OUP edition and sent it to him. He sent me a nice *carte postale* saying he had received it and was completely fascinated by the music. He died a few months later.

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*HMV issued the recording in 1949 (DA 1921-22). I remember listening to it during the 1950s but getting nothing from it. Only when I sang it with the Cambridge University Music Society under David Willcocks (in the academic year 1960-61) did I realise how marvellous a piece it was. That was in the days of performances by big choirs: the singers were assembled round the walls of the antechapel of King's College, Cambridge, with the conductor standing in the middle beating time with a torch. (The recording from King's was from later in the 1960s). Subsequently, I've more often played the organ part than sung it. The most memorable performance I've heard was at a recording session in the BBC's Maida Vale Studio 1, with the English text (adapted slightly for the marriage of Charles and Diana) sung under Andrew Parrott by a carefully-picked set of singers. That may have been a somewhat clinical ambience, but it was flattering to sit virtually alone in the auditorium and feel that they were singing it just for me. It is, however, quite likely that it would have been originally performed, not in a large church, but in the long gallery of Nonesuch House.*

*When I took out my copy of the OUP score to check the number of the recording, I was intrigued to see that I had slipped inside it a photocopy of a few pages of an edition by A. H. Mann (David Willcocks's predecessor but one at King's College) published in 1888. The introduction mentions two performances by The Madrigal Society in the 1830s, one at the Freemasons' Hall on Jan 15 1835 (with 100 singers and 40 non-singing visitors) and another on 17 January 1836. Hugh Keyte, who produced the BBC performance mentioned above, tells me that he once came across a poem about one of these performances.* CB

## MUSIC IN LONDON

Andrew Benson-Wilson

As part of their Great Performers Series (soon to be followed by the Jolly Good Performers Series?) the Barbican flew in René Jacobs, the Freiburg Baroque Orchestra, Berlin's RIAS-Kammerchor and the soloists Bernarda Fink, Veronica Cangemi and Maria Cristina Kiehr for Gluck's *Orfeo ed Euridice* (14 November). Like Monteverdi 155 years earlier, Gluck treats the text as the predominant feature, moulding the vocal lines to match the ebb and flow of the spoken word. But their librettos were very different: whereas Monteverdi could relish the goings on of Gods and Goddesses, Gluck lived in the age of enlightenment and his *Orfeo* and friends are more earthly beings. After a surprisingly good humoured Overture, the opening chorus is shot through with *Orfeo*'s heart-wrenching cries of 'Eurydice!' Gluck asked his singer to 'scream with pain as if someone was sawing your leg off' – a mood that Bernarda Fink grasped to devastating effect. The rich emotions of the drama were never far from the surface, with Maria Cristina Kiehr's delightfully frisky deity, *Amore*, adding a welcome touch of humour. Veronica Cangemi was a powerfully intense *Eurydice*, blending a heady mix of obstinacy, confusion and anguish as she languishes in the underworld trying to work out what on earth is going on. Excellent singing, playing and directing from some Great Performers.

One of the most interesting activities of Bach year has been the exploration of composers close to the Bach circle in the musical melting pot of eastern central Germany. The King's Consort's series of concerts under the slightly inaccurate title of 'Bach's Contemporaries' concluded with a programme chiefly of predecessors at Leipzig's Thomaskirche (Wigmore Hall, 15 November). Explorations of lesser-known composers is a brave venture – it can often be all too apparent why they became lesser known. But there are real gems to be found amongst the lottery of surviving manuscripts and reputations, and the pre-Bach German school of organist-composers is a good place to search. Their texts are usually intense and complex, allowing for a wide range of musical responses. Stylistically they were part of the continuing expansion of Italian music throughout Europe, but merged this into their own tradition of musical style. Johann Schelle (1648-1701) took the lead in this concert, with his two 1684 funeral motets opening each half of the concert. A chorister under Schütz in Dresden, Schelle was one of the composers that managed to shake off the Italian musical tradition of the Thomaskirche by introducing settings to German texts. The cantata *Aus den Tiefen* gives four soloists a role alongside the chorus, and demonstrated some inventive instrumental developments of the vocal line. There were times where the pulse was rather too punchy, giving a rather angular feel although, generally, the frequent changes of mood in

this repertoire were negotiated well. Schelle's cantata for Alto, *Wohl dem, der den Herrn fürchtet*, was also noteworthy, giving Robin Blaze the chance to win the audience prize in the battle of the countertenors. James Bowman's contribution, J. Christoph Bach's lament *Ach, daß ich Wassers gnug hätte*, with its sonorous accompaniment of violin, three violas and continuo sending waves of grief through the text. Both singers had the chance to negotiate some harmonically ingenious moments, although the Schelle solo was the more demanding on the singer's range and technique, notably at the final cadence. The sensuous combination of three violas also featured in Schmelzer's Sonata à6. The informal atmosphere of the concert was slightly at odds with the mood of the music and texts. It was more akin to a rehearsal than a performance, the singers chatting amongst themselves between pieces as though they had only just met. This could have been distracting for the players trying to tune and certainly runs the risk of distancing performers from their audience.

Over recent years, Italian instrumental groups have been challenging many aspects of performance practice, notably in their gutsy and dramatic approach to Vivaldi and his ilk. Europa Galante, led by violinist Fabio Biondi, are one such group, and they displayed their wares at the Wigmore Hall (18 November) with four Vivaldi concertos contrasted with J. S. and W. F. Bach. Their Vivaldi is red-headed and volatile, with punchy articulation and a wide range of mood swings within individual movements. For instance, the repeated chords that often adorn his slow movements (like the opening of the *L'estro armonico* Op3/2) appeared as dramatic and violent lightning strikes. Tempi were adjusted en route to suit the evolving mood of the piece and cadences were pulled around at will. Such storms at sea can be quite a shock to the system for those used to more a languid and straight-laced Vivaldi, steeped in the gently evocative light of the lagoon. There are contemporary records of the 'crisp orchestral attack' from the ladies of the Ospedale della Pietà, but little evidence as to what this really meant in practice. I have heard a number of these types of performance from different Italian groups, and they can be thrilling. But this one was so close to the edge that it took but little for them to leave the road altogether. The angry attack of so many notes led to intonation problems – not helped by the Italian-style heat of the Wigmore Hall. Perhaps this is one example of southern European musical character that will take a bit longer to impress itself on the more buttoned-up northern Protestant ear, but it certainly wasn't the best example of its type. Perhaps they had a particularly unpleasant flight into London and took it out on the youthful acoustic of the Wigmore Hall! The style certainly didn't translate successfully to Wilhelm Friedemann or Johann

Sebastian Bach, both of whom would surely have retained a more elegant demeanour in their courtly music-making circles, although Friedemann's *Die Dissonanzen Sinfonia* was certainly a vehicle for emotional depth.

Having toured his performance of the Goldberg Variations, harpsichordist Gary Cooper could be excused for having a bit of a rest. But he concluded his own Bach year by a masterly performance of the complete Well-Tempered Clavier over two concerts at the Wigmore Hall (24 November and 1 December). There seems to be no particular reason why these pieces should be played in order, but the logic of pairs of pieces in the major and minor version of the same key made for compulsive listening. Moving through the cycle of fifths would have been an interesting alternative, but Gary Cooper projected a large scale structure to both concerts – not an easy task for 48 pieces that slither up a semitone after each group of four. Like many keyboard players, I have to admit to having steered clear of Bach's ventures into the sillier key signatures, so pieces like 3, 8 and 13 of both sets were of particular interest. For example, Prelude I/13 is almost childlike in its simplicity, were it not hampered by six sharps. Cooper produces a remarkably sustained and resonant tone – it can sound as though he was using the sustain pedal on a piano. Generally this produces a wonderful wash of sound, but occasionally it intruded, as in Preludes I/16 and II/12 where a solo voice bass line became confused as clarity was mislaid amongst the resonance. For me, the individual highlights were I/7, 8 and 21 and II/10, 12 and 16, but the overall impression was Gary Cooper's amazing ability to hold an audience spellbound through these two lengthy concerts, each of which started with a fascinating examples of today's harpsichord writing, *Ebb and Flow* by John Webb (cf CD review on p. 22).

The dating agency advert that bought together St John's, Smith Square with their first resident period orchestra, The Academy of Ancient Music, might have read 'I am cool and sophisticated and seek a virile and enterprising partner to fill me up.' Although still in the honeymoon period, this union has the makings of a perfect match, giving The Academy a well-deserved London base and reinforcing St John's position in the early music world. Even their ages match – the original Academy was founded in 1726, just 2 years before St John's was opened. The union was consummated on 29 November to the accompaniment of Purcell, Bach, Handel, Wassenaer and Geminiani under Associate Director, Andrew Manze. Four of Bach's 'Puzzle Canons' proved to be an unlikely success with the audience, helped by endearing introductions and voice-overs by Manze and imaginative orchestrations. Bach's Violin Concerto in A minor closed the first half, with Manze in sparkling mood for the outer movements (including his characteristic gypsy swirl) and indulging in the mellifluous for the central Andante, where he allowed himself the occasional slither between notes. The 'artist soon to be known as Manze' justifiably receives plaudits from all and sundry, and this concert was one of his best. Shorn of his occasional death-

wish tendency to hurl himself at, or over the top (wherever that may be), this was playing of the utmost musicality, full of excitement, sensitivity and maturity. For a virtuoso violinist-director, he also showed a commendable ability to be 'one of the band', notably in Wassenaer's Concerto Armonico in F minor, and in giving way to harpsichordist Alastair Ross for the cadenzas in the Wassenaer and Handel's Concerto Grosso in Bb. There were several nice touches involving the players, notably William Carter's improvised guitar prelude to Geminiani's wild *La Follia*. This was music making at its best from one of the UK's finest early music ensembles and in one of its finest early music concert halls. Long may the partnership continue.

Tallis's *Spem in Alium* is not an easy work to slot into today's minimalist early music programmes, not least because you have to gainfully occupy at least 40 singers for the rest of the concert. The solution at St John's, Smith Square (2 December) was to contrast the music of Tallis with some of Purcell's higher occupancy pieces. The eight singers of Chapelle du Roi were joined by the Schola Cantorum of Oxford, Charivari Agréable Simfonie and three freelance singers, including the ubiquitous James Bowman. The concert was framed by two performances of *Spem in Alium*, starting with the setting using the words 'Sing and glorify' dating from the early 17th century and possibly used at the coronations of Henry and Charles as successive Princes of Wales. With two choirs on the side galleries and four on the front stage of St John's, the spatial separation between choirs 2/3 and 6/7 was rather too exposed for a work where the move from one choir to another should be relatively seamless. The different vocal abilities amongst the collected singers were also rather obvious, with the opening solo alto and soprano voices unfortunately being amongst the less beautiful. But one advantage of repeating works is that it gives everybody a chance for another go and the concluding, more familiar, version was far better sung. The rest of the first half was four works by Tallis sung by Chapelle du Roi, including the pair of motets setting the Respond texts for the first Sunday of Lent, *In jejunio et fletu & Derelinquit impius*, both with clear political undertones that give rise to some dramatic text setting. Mark Shepherd took over the direction from Alistair Dixon for the Purcell pieces in the second half, with members of Chapelle du Roi taking the solo roles in Purcell's *Te Deum* and *Jubilate*. James Bowman celebrated the triumphant day in 'Come, come ye sons of art' and 'Sound the trumpet', giving a cheeky wave to somebody in the stalls during the applause, something he would not have got away with in either the Restoration or present day Chapel Royal. The orchestra in the Purcell pieces produced a rather subdued and thin sound, with a busy and over-detached organ continuo. But overall a good evening, with an interesting programme contrasting the Chapels Royal of very different periods (see also p. 12).

Under the statuesquely watchful eye of the first Duke of Wellington, the choir and orchestra of William Christie's Les Arts Florissants invaded the City of London's magni-

ficient Guildhall (9 December) for another of the Barbican's Great Performer series. Their composer was Marc-Antoine Charpentier, with some of the Christmas music that he wrote in the early 1690s for Saint-Louis. Christmas in Paris was a musical feast – there are tales of riots breaking out as people struggled to gain entry to Midnight Mass to hear the famed improvisations on noëls by Parisian organists. Unfortunately there was no organ for the interpolations that Charpentier requests in his *Messe de Menuit*, but orchestral pieces from his *Noëls pour les instruments* were an effective substitute in this and the opening *Antennes O de l'Avent*. The wide range of tone-colour that characterises the French classical organ was not missing, as Charpentier (or his editor) mixed and matched the orchestral colours as if registering an organ. The choir produced a similar blend of vocal colours with a refreshingly unforced tone. There were impressive solos from high tenor Cyril Auvity as the Angel in *In Navitatem Domini Canticum*, although the other soloists didn't quite make the grade, and the choir's high tenors sounded a bit pinched in their upper register. The *Messe de Menuit* was given a refined and delicate performance, in keeping with the style of the rest of the concert.

As in previous years, the pre-Christmas series of BBC lunchtime concerts from The Temple Church had an early-music flavour. On 21 November, The Dufay Collective were joined by Vivien Ellis for the seven surviving *Cantigas de Amigo* from the early 13th century Martin Codax (from north-western Spain), performed as a unit linked by instrumental interludes. The texts reflect the changing thoughts and emotions of a girl as she waits by the shore for her crusader lover to return. They have an effectively naïve formality, involving the repetition of certain phrases within and across a regular verse structure. Vivien Ellis's beguiling voice is an ideal medium for this repertoire. Although her tone is consistent, she applies a range of colours and textures to reflect the mood of the texts. Using various combinations of oud, harp, vielle, cane flute, psaltery and percussion, the instrumentalists weaved around and alongside the vocal line in the heterophonic style of much Arabic music, occasionally reducing to a drone and leaving the singer to go it alone altogether for the final cantigas. The concert opened with instrumental improvisations on a number of the *Cantigas de Santa Maria*, contrasting the warmer climes of Andalusia with the choppier atmosphere of the Atlantic coast of north-western Spain. One of our most experienced early music groups, The Dufay Collective has clearly lost none of its sparkle.

I Fagiolini (12 December) contrasted a mixed bag of early pieces with music from Les Six and a piece written in 1993. They too featured consistency of tone, but in this case the lack of stylistic contrast between Byrd, Senfl, Hildegard and Milhaud was more of a surprise. It was the later composers who came off best, the vibrant tone of some of the singers being more appropriate for that repertoire, and almost compulsory for 20th-century French singing. Of course, I Fagiolini are more than a mere singing group – their stage antics and theatrical interpretations of texts are great fun,

but must have been rather lost on the Radio 3 listeners. Pieces like Senfl's *Das Gläut zu Speyer*, with five bell-ringers battling it out, and Croce's *Il Gioco de l'Occa*, a rumbustious depiction of a dice game, were given the full Fagiolinic treatment, while the free-range lines of Hildegard's *O virgo ac diadema* were simply shared between two sopranos.

Henry's Eight were more purist in their choice of repertoire (19 December), concentrating on William Byrd and his four-part Mass, interspersed with motets from the *Gradualia* and *Cantiones Sacrae* that were nearly all different from those in the printed programme. Their standing position in a semi-circle within the ambulatory of the circular Knights Templar church that forms half of The Temple Church was probably good for the radio microphones, but muffled the extreme voices for many of those in the audience. This was a shame, for the individual singers and overall tone was excellent. Like the Charpentier concert reviewed above, there was the feel of organ stops being blended with the different tones of the all-male singers giving a rich palette of colours to select from – the two altos, for example gave the choice of a round clear tone and a more nasal free-reed colour. Tuning was spot on throughout and the dreaded vibrato was kept well at bay.

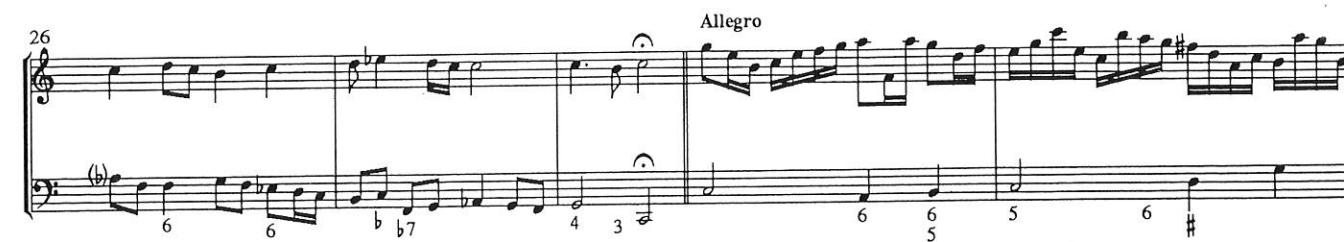
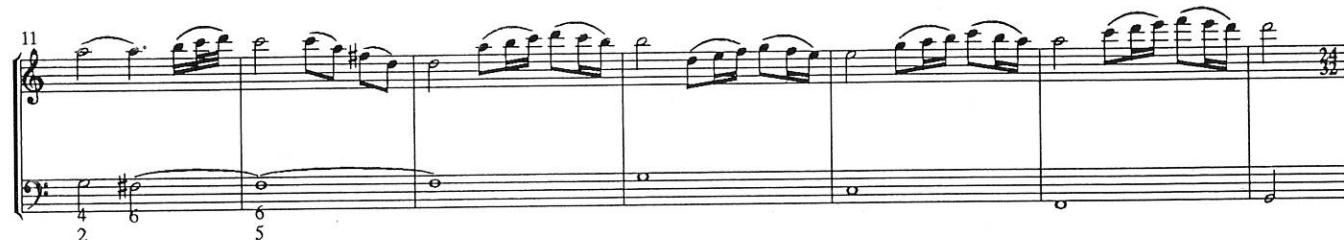
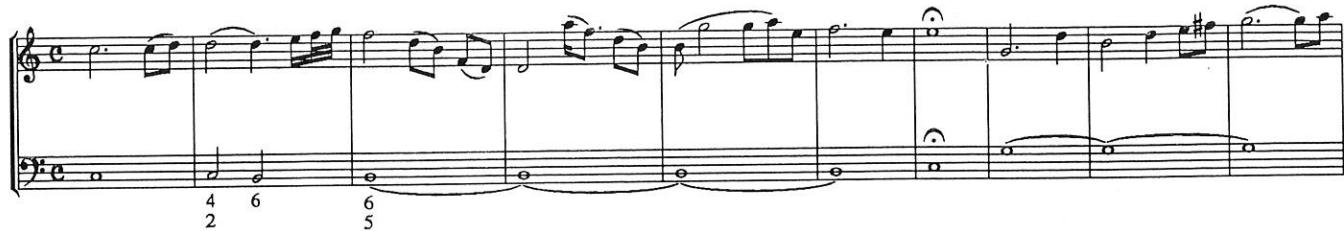
In my indigestible post-Christmas state, I will allow myself two gripes about this series of concerts, the first being that the singers in I Fagiolini and Henry's Eight were not named on the programme. The second is that, while I readily accept that Vicars have the same right to address an audience at the start of a concert as do the general managers of concert halls, I do wish the former were as reticent as the latter about actually doing it. This series featured a rather unctuous member of the species who compounded my irritation by slipping out without listening to at least two of the concerts.

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Bach's cello suites imply so much more than they actually say that it takes a cellist of great technique and insight to project the full substance of these six works. The St Ceciliatide Festival pulled off a real coup by bringing Anner Bylsma to Stationers' Hall (24 Nov) for his only UK concert of 2000 to give masterful performances of suites nos. 1, 2, 3 and 6. A full concert hall hung on every phrase, Bylsma giving us so much of himself along with Bach. The opening Suite No. 2 was living, breathing music. Was this merely a bow drawn across four strings or was it Bach himself, singing out across two and a half centuries? Bylsma has a winning way with his audiences. His engaging manner, lively temperament and sense of humour are never far from the surface and he projects these characteristics through his playing, as when he went from the almost quirky vitality of the dances of Suite No. 3 to the dark, brooding Prelude which opens Suite No. 1. Suite No. 6 for five-string cello piccolo calls for a full repertoire of moods and techniques, from single, cantabile lines to rippling arpeggios and challenging quadruple stopping in the well-known Gavottes. Bylsma gave his adoring audience a performance more than equal to the challenge.

Christopher Wood

## J. J. Walther – Sonata II



The complete *Scherzi*, with larger print on B4 pages, is published by King's Music. One copy £12.00; a second copy for continuo £8.00. This edition was prepared for the recording by Pavlo Beznouzik: see review on p. 20.

## RECORD REVIEWS

## CHANT

*Tu es Petrus: Gregorian chant from the Vatican Schola Gregoriana of Cambridge*, Mary Berry 61' 28" Herald HAVPCD 245

Review printed in Diary section of the last issue.

## MEDIEVAL

*Altera Roma: Avignon - Music in the Popes' Palace in the 14<sup>th</sup> C.* Ensemble Venance Fortunat dir Anne-Marie Deschamps, La Schola dir Olivier Cullin 45' 08" DOR-93214

As pure sound, the opening is stunning. In fact, hearing it 'blind', it took some time to work out what the music was, since one expects to hear music of this period sung in a more hard-edged manner. This is mellifluous, though with clearly-defined fifths. On a second, more clinical, hearing I was a little less enchanted by the individual voices. Ten of the 13 items are mass movements, not placed in any liturgical order, and the other three tracks are short (one only 40 seconds). I particularly enjoyed *Jhesu corona Virginum*, though why no alternating chant? I wanted to print it as this month's music, but don't have a facsimile at hand. The last minute of track 10, *Kyrie bombarde*, is amazing, though not precisely enough sung. I wonder at the high pitch of some pieces, requiring three levels of female voices, though evidence for the use of boys is not very strong; the index to Andrew Tomassello's *Music and Ritual at Papal Avignon 1309-1403* has no convincing references to them. But this deserves to be heard: don't worry about the short duration, it is the right length for the content. CB

*Carmina burana (version médiévale)* Le Concert dans l'Œuf, L'Atelier Polyphonique de Bourgogne 53' 28" Collection romane 207632

Le Concert dans l'Œuf consists of four instrumentalists; they are expanded here by two further players, two vocal soloists (Hélène Barnady and Françoise Charbonnier) and a choir of 12, two-thirds female, which seems an odd basis for a recording of songs whose words-music balance (even apart from the fact that much of the music is conjectural) strongly favours the words and which came from a male milieu. I find it difficult to imagine an institutional framework in which performances remotely resembling these could have taken place. Even if the songs were part of the jongleur repertoire, such forces would only have been available in their Lenten gatherings. But their world is primarily the learned one of medieval academics; one can link the sophisticated style of the early motet with it, and I suppose there could have been raucous singing in the taverns with

some improvised heterophony and parallel fifths. But I can't associate the sounds here with any medieval ambience. The disc derives from some sort of stage show; it was probably entertaining, but no more medieval than the equestrian Arabian Nights show we took the children to in Orlando. My wife, listening to a few tracks without knowing what it was and with no musicological axe to grind, thought that the group must just have discovered medieval instruments and was puzzled that the words were inaudible. CB

*The Way of the Pilgrim: Medieval Songs of Travel* The Toronto Consort, David Fallis Dorian DOR-93214 65' 42"

This also includes some *Carmina Burana* songs, and has some instrumental accompaniment. In the vocal items, the words are heard and are performed as if they matter rather than being smothered by the backing as on the disc reviewed above. Wandering scholars are joined by crusaders and other pilgrims, with vernacular song as well as Latin ones, mostly from the 13th century but with one piece by the one-eyed Oswald. The success of Laura Pudwell in *Jerusalem se plaint* and Paul Jenkins in *Li departirs* made me long for more vocal solos. CB

## 15th-CENTURY

*La Rue Missa O gloriosa Margaretha, Vexilla regis, Considera Israel; Orgelwerke* Penelosa Ensemble (Susan Eitrich, Sebastian Mory, Jorg Deutschewitz, Pierre Funk), Raimund Schächer (organ of Reformed Church in Rysum, 1457-1513) 70' 24" Cornetto COR10007 + organ music by Buchner, Kleber, Kotter & from Buxheim Organbook.

The vocal quartet impress enormously, and this addition to the regrettably small quantity of music by La Rue on disc is greatly to be welcomed. The organ, in a north-German village facing across the mouth of the Ems to the Netherlands, contains four ranks from the 15th century plus a mixture, sesquialtera and trumpet from a restoration in 1959-61. The informative booklet tells us that its Dutch makers were paid in fat cows. The south-German music played on it sounds more convincing than I find it on recordings from larger instruments. Worth buying for the music, a new vocal group and a truly historic instrument. CB

*Musica mensurabilis II* Schola Cantorum Stuttgart, Clytus Gottwald 70' 20" Bayer-Records BR 100 272 CD rec 1973-4 Josquin *Missa Da pacem*; Ockeghem *Missa propotionum*

My reaction to the astonishingly slow *Kyrie* of the Ockeghem mass, which begins the disc, was so negative that I wondered

whether I would be able to hear the disc through. The choral sound is also strange. But the more I listened, the more I was aware that this is a performance of distinction, utterly convincing in its own way. It is good that current orthodoxy is sometimes undermined. The booklet notes (by the conductor) are stimulating, and include strong arguments for upholding the attribution of *Da pacem* to Josquin. CB

*O admirabile commercium: the Christmas story as told by Busnoys, Regis, Brumel, Mouton & Josquin Cappella Pratensis*, Rebecca Stewart Ricercar (I Fiamminghi IV) 207572 Ricercar 207572 Music by Brumel, Busnoys, Josquin, Mouton & Regis

As with the Ockeghem, at first I wondered what I was listening to: the tempo seemed very slow and the sound odd. But, like Clytus Gottwald, Rebecca Stewart is a scholar of some distinction as well as a performer, and this quickly grew on me. The opening *Preter rerum seriem* is so convincingly shaped that one feels that there must be some reason for anything that may sound a little odd (like the nasal sound of the basses). Everything is absolutely clear without any hint that the music is being dissected. Don't worry that you've missed Christmas - there is seasonal significance, as the notes explain, but the chance of anyone overhearing and thinking you patronise all-year-round Christmas shops is minimal: just buy it. CB

## 16th-CENTURY

*Gabrieli, Cavazzoni Organ Works* Sergio de Pieri (organs at the Frari, Venice) Rivo Alto CRR 9803 39' 50" rec 1983 Music by M. A. & G Cavazzoni, A. & G Gabrieli

A reissue of a 1983 recording, lasting less than 40' will have limited appeal unless there is something very special about the original. In this case, I am afraid that there isn't, although the music is pleasant enough and the organs sound wonderful in a luxurious acoustic. Andrew Benson-Wilson

*Milan El Maestro* Massimo Lonardi vihuela Agorá AG 195 55' 07"

Latter-day vihuelistas suffer from an irresistible urge to record the works of Luys Milan. Not surprising since they are finely wrought and endlessly fascinating. It is just that one would rather like a disc devoted to the works of the under-exposed Pisador or Valderrábano - Maria Luz Alvarez and Lex Eisenhardt have recently done the decent thing by Daza and given us an enchanting disc of his songs and fantasias (Emergo EC 3928-2). Massimo Lonardi is a fine player, a student of Hopkinson Smith, one of the first to record a substantial selection from *El Maestro*. It is instructive to

compare the completely different approach to the music of the two players. Smith plays in a forthright manner and keeps one constantly astonished as he overcomes apparently insurmountable difficulties. Lonardi throws off the works with such ease and lightness of touch that he seems to be saying 'Difficulties? What difficulties?' His interpretations are romantic and soft focused, taking very much to heart Milan's instructions to play the redobles quickly and the consonancias slowly without ever making the tempo sound wayward. The disc includes the six pavanias, each framed by a pair of fantasias, with one of the villancicos to round off. For good measure the five best known pieces by Narváez are also included.

Monica Hall

*Sheppard Missa Cantate; Verbum caro; Procession and Third Mass of Christmas according to the Sarum Rite.* Gabrieli Consort, Salisbury Cathedral Boy Choristers, Paul McCreesh 81' 12"

Archiv 457 658-2

Review printed in Diary section of the last issue. Those who still have copies of the 45p Christmas postage stamp will find a performance of it here.

*Henri IV & Marie de Médicis: Messe de Mariage, 1600* Doulce Mémoire, Denis Raison-Dadre 62' 38"

Naïve Astrée E 8808

Gagliano Missa a8 + music by S. Bernardi, Du Caurroy & Le Jeune

This highly enjoyable recording vividly conjures up the splendours of a renaissance royal wedding. It's an attractive and plausible choice of French and Florentine music from around 1600, delightfully presented by eight singers and twelve instrumentalists of the highest standard. The magnificent collection of instruments, which includes a rare bassanello, provides an ideal medium for the singers, and the performers relish every appropriate opportunity for ornamentation of the Italian music, occasionally to staggering effect. The (second) marriage of Henri IV of France to Maria de' Medici was financially motivated, and the celebrations, first in Florence and then in Lyons, were protracted and ostentatious. Henri was absent from his own official wedding in Florence, at which he missed both Peri's original opera, *Euridice*, and (unspecified) music for double choir. Here the sacred music is represented by a mass by Gagliano, the principal work on the CD, which is ingeniously performed by a mixture of voices and instruments in each choir, alongside instrumental music by Bernardi, Bati and Guami. The French music is more unusual; in particular, the epic Epithalamion by Claude Lejeune, which lasts almost 13 minutes and comprises 13 repeats of a verse and 13-bar refrain - which purportedly achieved the desired effect on the couple of producing a royal heir. In spite of the almost interminable verses, there is no dullness in the performance: written and improvised ornamentation and different scorings, no less than the excellent delivery of both music and words by the singers, ensure con-

tinued interest. The programme and the performance style are meticulously researched, but the result is sheer enthusiasm rather than anything dry or over-careful. A perfect wedding present. *Selene Mills*

## 17th-CENTURY

*Ferrari Madrigai e Canzonette Ensemble Incantata* (Mona Spägle S, Hubert Hoffmann chit, Matthias Müller-Mahr lirone, gamba, Detlef Bratschke kbd) 67' 27"

cpo 999 722-2

Like the recent disc from Alan Curtis (see *EMR* 63, p. 24), this shows that Ferrari was a composer of no mean distinction. From the very first phrase, this collection of monodies grasps the attention; the composer sets his own verse with passion and conviction, and is well-served by the brilliant Spägle. The 14 songs are selected from his publications of 1633, 1637 and 1641, which deserve greater attention than they have so-far received. My one minor criticism is that the varying of accompanying instrumentation within a song tends to over-sectionalise it. But like the singing, the playing is otherwise stylish. Highly recommended. *CB*

*Kerll Delectus Sacrarum Cantionum* (1669) Die Gruppe für alte Musik München, Martin Zöbeley 64' 55"

Ars Musici AM 1166-2

Johann Kaspar Kerll (seemingly one of the earliest composers to state explicitly his low opinion of those among his contemporaries who broke what we would consider to be his copyright) is enjoying something of a renaissance at the present and this fine CD (dated 1996) will surely enhance his reputation. 14 miscellaneous motets (many of them Marian) for different combinations of between two and five voices with and without a pair of violins, lasting between 2½ and 8 minutes, give the essential feel of his *Delectus Sacrarum Cantionum* of 1669. The notes are wrong to state that *Dominus regnavit* is the only known piece for four basses and continuo (the even more obscure Thomas Eisenhut set *Salve Regina* for that scoring in 1677). The performances are very fine, indeed, and the recording should sustain interest in Austro-German church music of this period. *BC*

*La Guerre Sonates pour le violon et basse continue* La Beata Olanda (Claudia Hoffmann vln, Franziska Finckh gamba, Elisabeth Geiger kbd) 63' 31"

Salto Records SAL 7011

This disc arrived with the 2000 catalogue of Furore-Edition, a firm whose editions of music by women composers, especially Hildegard of Bingen and Marianna Martines, we have favourably reviewed. Along with this disc, they have sent a copy of two of Carol Henry Bates's edition of Sonatas 3 & 4 (we reviewed vol. 1 in *EMR* 52, p. 22). I wish Furore luck in trying to sell discs and scores: conventional wisdom (with which my limited experience agrees) is that it

doesn't work. The edition (DM50,00) can be recommended strongly, and the recording at least shows that the music is worth playing. The performances are idiomatic enough in a general latish-baroque way, but they are a bit dutiful, the violin sound isn't appealing and they don't take flight. A bit of *inégalité* might have loosened them up. Let's hope the editions are used for more recordings. *CB*

*Monteverdi Selva morale A sei voci*. Bernard Fabre-Garrus 62' 58"

Naïve Astrée E 8815

I was not entirely enthusiastic about this when it appeared as E 8625 in 1998 (see *EMR* 43 p. 21), though if I didn't know the music so well I'd probably enjoy it. It is now available in hard covers slipped into a booklet giving the full catalogue of Astrée, Naïve and Montaigne. Opus 111 is also now linked with the same label: their catalogue is included with the Alessandrini Vivaldi *Gloria*. *CB*

UK Release Date 12 Feb.

*Pachelbel The Complete Organ Works* Antoine Bouchard Vol. 8: Dorian DOR 93197 64' 12"

Vol. 9: Dorian DOR 93206 61' 42"

My lack of enthusiasm for this series of Pachelbel recordings has not been changed by these two most recent issues. Clearly a labour of love by the player (recording 11 CDs in 8 days), the music just isn't projected in a way that brings delight to the listener. This is coupled with frequent curiosities of performance and registration. For example, listen to the end of track 6 for one of the most pedantic trills I have ever heard. Each CD indicates certain chorale preludes as 'Liturgical convenience for Cross and Consolation', but there is no explanation as to what this means.

Andrew Benson-Wilson

*S. Rossi Madrigaletti op. 13; 6 Madrigali a voce sola e tiorba* L'Aura Soave 60' 24"

Tactus TC 571802

It is very good to see an increasingly wide interest in the music of Salamone Rossi, L'Aura Soave, formed in 1995, give us the whole of his 1628 publication, after which no more was heard of him. In addition, to fill out the playing time, they include the solo-voice versions (plus chitarrone) of six five-part madrigals. Rossi's 'radicalism' was to utilise the trio-sonata texture for vocal music, incorporating a basso continuo as a firmly-involved, independent part. The group rings the changes between male and female voices, and orchestrates continuo variety with cello and harpsichord as well as the chitarrone, played by the group's director, Diego Cantalupi.

However, beyond the fact that the music is making a welcome appearance on CD, there is not a huge amount to recommend this version. The good news first: soprano Antonella Tatulli and tenor Rolf Ehlers soar lyrically through the melodic lines and ornament with conservative tact. At

least, I think it is these singers: the booklet gives no information about who is singing what. Its back has proofing errors in nine out of 24 tracks. Two of the monodies are rendered without the ritornelli which punctuate them, and without explanation. In addition, there are intonation problems with the alto (or maybe the second soprano); when the cello (made in 1853) appears it drowns out its fellow continuo players; and the choice of pulse is virtually uniform for each piece. The fact that the lyrics appear only in Italian seems a minor cavil after that lot.

It is not merely that it is depressing to listen to unexciting renderings: dull interpretation can turn the listener off music already of proven quality, and when the work is little known, it risks confirming its relative anonymity. This is the legacy of musical history, of course, not the fault of this CD. I would certainly be interested in hearing more of the soloists mentioned earlier – but the group needs to decide whether it cares about the music enough to do more than jump on a bandwagon.

Michelene Wandor

Schütz *Geistliche Chormusik* 1648 vol. 1 Westfälische Kantorei, Wilhelm Ehrmann 63' 40  
Cantate C 57611 rec 1968-70  
Vol. 2 61' 00 C 57612

Sadly, although this shows so many signs of being recorded according to the best musicological practice of the late 1960s, it doesn't work. A lot of the theory is right, but the motets that I know and love sound so heavy; so many points are overstated, so much is ponderous, vitality is missing. Try *Also hat Gott die Welt geliebt* (disc 1, track 6): if you can take that, the set is a useful way of acquiring and getting to know this marvellous music rather more cheaply than buying the scores. I hope Dover hurries up and reprints more of the Spitta edition. CB

A New *Seppho*: Barbara Strozzi and Nicolò Fontei Favella Lyrica (Pamela Murray, Pamela Dellar S, mS, Michael Beattie hp, c, Daniel Ryan bass violin) 67' 56"  
Koch 3-7491-2 HI

This presents duets from Strozzi's eight publications, alongside duets (and two solo songs) composed by Fontei for Barbara to sing, setting texts by her father Giulio. Strozzi's vocal duets have much of the charm and imagination of her solo works, though less of the drama, with many additional delights in the interweaving and imitation of the voices; but the number of tricks available to two voices is limited, and a whole CD of duets begins to pall, however competently performed. These singers are virtuosic, and nicely matched, though there is a bit too much flutter in the voices for my own taste. They are very good at blending their unisons at the end of a piece, though their tendency to linger on this feature becomes rather irritating. Although well-rehearsed, with some impressively synchronized rubato, the performance lacks the sensuous quality which singers such as Suzie le Blanc find in this music. A

basic problem is the limited scope of the continuo section: the harpsichordist's response to the figures is fairly predictable, and his single-manual instrument lacks the subtlety which a theorbo could so easily provide. The singers, too, seem slightly stuck at a basic level where ornamentation is concerned: a few stock answers are allotted predictably to all the cadences; this is surprising in view of the high standard of their expertise in other respects, and their evident passion for the expressive qualities of this music.

Selene Mills

Viviani *Capricci armonici* op. 4, 1638 Gunnar Letzbor vln, Andreas Lackner tpt, etc 79' 19"  
Arcana A 302

This is a very welcome CD. Viviani is a name which crops up over and over again in books on music of the late 17th century, but recordings are few and far between. Letzbor is a very fine violinist and Lackner a fine trumpeter, and these are poised and carefully considered performances. Just now and then the acoustic seemed a little too large for the music. This is not virtuoso material like the Walther and Westhoff below, and there is little scope for more than simple decorations. With that in mind, this is more of a reference CD than one that will feature regularly on radio play lists. Full points to Arcana, though, for recording such an important set. BC

Walther *Scherzi da violino solo con il basso continuo* (1676); Westhoff *Suites for solo violin* (1696) Pavlo Beznosiuk vln, Paula Chateauneuf theorbo, Richard Tunnicliffe bass viol, Timothy Roberts kbd 69' 04"  
Etcetera KTC 1224

This CD is Vol. 1 (presumably of two) of solo violin music by two giants of the 17th-century repertoire. Biber and Schmelzer have hitherto had the limelight to themselves, but Pavlo Beznosiuk and his continuo partners are set to put Walther and Westhoff firmly on the map. There's a different style to their Austrian counterparts entirely. There's no scordatura, and there's far more chordal writing and (in the Walther) some incredibly virtuosic music in the very uppermost reaches of the baroque violin. Contemporaries must have wondered at Walther's extraordinary technique. Westhoff, whose music is for unaccompanied violin, is similarly advanced. Beznosiuk not only answers all the technical challenges but has talent to spare – the decorated repeats of chordal passages are fantastic. A must-have for any baroque fiddler! BC

The edition of the Walther prepared for this recording by King's Music is available at £12.00, with additional copies for accompanists at £8.00. Sample on pp. 16-17.

*Airs de Cour* Jean-Paul Fouchécourt T, Olivier Baumont kbd, Eric Bellocq lute, gtr, Simon Heyerick, Nicolas Mazzoleni vlns, Christine Plubbeau gamba 68' 53"  
Glissando 779 013-2  
Music by Bataille, Brassens, Camus, Couperin, Du Buisson, La Barre, Lambert, Lully, Moulinié, Richard & anon

Recent years have seen a number of excellent releases of *airs de cour* sung by sopranos – Claudine Ansermet, Suzie le Blanc and Catherine King, to name but three – and so it is good to hear someone flying the flag for the high tenor voice with this repertoire. In this recording Jean-Paul Fouchécourt sings, in roughly chronological order, a programme of *airs de cour* by Attaingnant, Moulinié, Le Camus, François Richard, Bataille, Lambert, Du Buisson, Lully, Chabanceau de la Barre, and Couperin. Fouchécourt is a man of many parts; he studied the classical saxophone, and then took up conducting, before becoming an operatic tenor. He sings music of all periods, specialising in French music, and this is apparently the first of a series of recordings intended to present a panorama of 'the art of setting French poetry to music'. His rich, supple voice is admirably suited to deliver expressive and sensitive performances of the great variety of songs here, which range from the tragic to the smutty. His diction is superb, and his intonation and dynamic control admirable. The instrumental playing is excellent too; Eric Bellocq's lute playing is fluent and assured, with some flashy but tasteful ornamental passages; the violin playing in the ritornelli in the six Lambert airs is nimble and expressive; to my inexpert ear the continuo playing in the later pieces sounds good. Full texts and English translations are provided. A pity to have included only one 16th-century song, perhaps, and the lute could have been closer miked; the presence of a Corneille setting by George Brassens (1921-81) is a quirky, if justifiable touch. But these are very small quibbles. Buy it, if you like this repertoire.

Chris Goodwin

*Avant/Before Bach: Deutsche Kantaten* Collegium Vocale, Philippe Herreweghe 75' 48"  
Harmonia Mundi HMC 901703  
Bruhns *Ich liege und schlafe*; Graupner *Herr die Wasserströme*; Kuhnau *Gott sei mir gnädig*; Tunder *Dominus illumination mea*, *Ein feste Burg*, *Wend' ab deinen Zorn*

This disc shows the outstanding invention and imagination of church concertos from late 17th-century Germany. Highlights include Franz Tunder's *Wend' ab deinen Zorn*, with the chorale emerging from rich vocal and string counterpoint; Johann Kuhnau's inspired response in *Gott, sei mir gnädig* to the rhetorical reversals of his Old Testament text; and Christoph Graupner's depiction of the believer's storm-wrecked ship in *Herr, die Wasserströme*. Herreweghe's performances are impressive: full of his trademark sonic beauty yet also powerfully communicative. My main gripe is that the disc regards this repertoire looking backwards from Bach, and a Bach as idiosyncratically interpreted by Herreweghe. The pieces, for instance, are anachronistically called *cantatas*, when they are *concertos* for solo voices with obbligato instruments. Although I have no doctrinaire objection to Herreweghe's use of a chorus, his approach works best for the Graupner, whose Telemanesque moments and dynamic arches suit an ensemble with a conductor and

modern 'orchestral' mentality. The Tunder and Kuhnau, however, would gain rhetorical power with less choral homogeneity and more feel for the concertato interplay of individual parts. More awareness of the performance conventions of this repertory would also remake our understanding of Bach's church music, not least on such issues as chorus size, balance and spatial positioning. Nonetheless, I highly recommend this disc; its musicianship and conviction make it a powerful advocate of an excellent repertory. *Stephen Rose*

*Capriccio stravagante* vol. 1 The Purcell Quartet, His Majestys Sagbutts & Cornets, Robert Woolley 68' 23"

Chandos *Chaconne* CHAN 0651

Music by Buonamente, Castello, Farina, Frescobaldi, Marini, Merula, Picchi, M. Rossi, Turini, Vitali

I have to confess that I have not had an easy time with this CD. I love the string repertoire, but I'm not so keen on the keyboard material. Several times, in fact, I've got up and put the machine off because I've quite simply had enough. On the positive side, I would list the exceedingly fine fiddle and viola playing, with a somehow mellower sound than I usually associate with The Purcell Quartet. I would recommend the Turini sonata and the wonderful Picchi Canzon XIX with violins and trombones – it's a fantastic piece! Enthusiasts for His Majestys Sagbutts & Cornets should be warned that their contribution is quite brief. *BC*

I've heard the title piece played a little more extravagantly, and the same applies to the solo organ music, which is perhaps why BC was underawed by it. The closing item is Rossi's extraordinarily chromatic Toccata VII, which is more often played on a harpsichord but works well here, though Frescobaldi's *Capriccio sopra la Battaglia* is less successful thus. The Goetze and Gwynn Italian 17th-century-style instrument sounds good in the other Frescobaldi pieces, though in all the organ pieces there could have been a slightly greater regard to the disc's title. *CB*

*Those who would rather not play Picchi from the SPES facsimile may prefer the King's Music modern edition.*

## BACH

*Bach Cantatas: Christmas* (63, 64, 121, 133).

Ann Monoyios, Katherine Fuge, Sara Mingardo, Derek Lee Ragain, Rufus Müller, Julian Podger, Stephan Loges, Gotthold Schwarz SSAATTBB, Monteverdi Choir, English Baroque Soloists; John Eliot Gardiner 81' 17" (rec 1998) Archiv 463 589-2

*Review printed in Diary section of the last issue, together with the reissued Gardiner Christmas Oratorio.*

*Bach Cantatas* 94, 105, 168 Katherine Fuge, Daniel Taylor, James Gilchrist, Peter Harvey SATB, Monteverdi Choir, English Baroque Soloists, John Eliot Gardiner 62' 35" Archiv 463 590-2 (rec 2000)

As the live Pilgrimage reaches its last lap, here is a trio of cantatas for Trinity 9 recorded live in Italy during August. As ever, performing practice is traditional as regards choral movements, save in 105/i, where soloists take a fugal exposition – though in order to achieve the subsequent choral entries, minor tampering with the underlay is required. The multiple voices cover the delicate flute obligato in 94/i, thus undoing Bach's efforts (e.g. staccato strings) to leave it exposed. But enough of that issue. Elsewhere there is much to enjoy, not least the music, most of which is JSB on very good form. Both singer and flute rise to the glories of the aria 94/iv, in the composer's best pathetic-minor vein: indeed, the soloists (vocal and instrumental) are excellent throughout, though the soprano is almost overpowered in some movements, and they all benefit from sensitive continuo support. Other musical gems are the 'rage' aria 168/i, the same cantata's concluding chorale and, to all intents and purposes, the whole of 105. As throughout the series, the booklet notes give the background an interesting human context. Familiar virtues and vices then, but one has to admire the consistency of these performances and the determination that has propelled the whole project.

*David Hansell*

*Bach Cantatas: Christmas* (113, 179, 199)

Magdalena Kozena, William Towers, Mark Padmore, Stephan Loges SATB, Monteverdi Choir, English Baroque Soloists, John Eliot Gardiner 64' 20" (rec 2000) Archiv 463 591-2

This will probably be the last CD in this set which I review. It is worth having for the singing of Mark Padmore alone. The shining star, Magdalena Kozena, has *Mein Herz schwimmt in Blut* all to herself. I have to say that I was rather disappointed by bits of the Musica Florea disc that I heard, and this too was not as good as I'd been led to expect. I've never heard Gardiner criticised for erring on the slow side, but that's what I think he does with her second aria, 'Tief gebückt und voller Reue' – she takes fully a minute longer than Midori Suzuki. The instrumental playing and choral singing is excellent, as one would expect. Irrespective of my feelings about BWV 199, I'm happy to recommend this CD to anyone not buying one of the ongoing complete series. *BC*

*Bach Ich habe genug, Hunt Cantata, Wedding Cantata* 87' 26" (2 CDs)

Hyperion CDD22041 ££ CD1. Cantata 82 David Thomas; Cantata 202 Emma Kirkby, Tavener Players, Andrew Parrott (rec 1981)

CD2. Cantata 208 Jennifer Smith, Simon Davies, Michael George STB, The Parley of Instruments, Roy Goodman dir (rec 1985)

Old favourites that have stood the test of time and are to be welcomed in their new, more economic format. You don't even have to keep the LP covers for the notes, since (unlike some other companies), Hyperion reprints them unchanged. *CB*

*Bach Magnificat in E* (BWV 243a), *Cantata Meine Seele erhebt* (BWV 10) Susanne Rydén, Heidrun Kordes, Drew Minter, Markus Brutscher, Peter Harvey SSATB, Regensburger Domspatzen, Musica Florea Prague, Roland Büchner 53' 54" Glissando 779 019-2

Since the publication last year of Andrew Parrott's sensible book *The Essential Bach Choir* (see *EMR* 59, p. 4) any recording of Bach's church music sung with choruses of more than about ten singers must risk sounding unfashionable and being called unauthentic; yet this kind of performance still dominates our expectations and will sound up-to-date to many hearers. Strong points here include the participation of one of the very best of German boys' choirs, a really distinguished international set of five tasteful oratorio-soloists, a sensitive and agile young Czech orchestra, and wise conceptions, studies and training under an outstanding conductor. To make so scrupulously impressive a performance today is by no means easy: our expectations of effective musical performance have to have some roots in tradition. There is still a great deal to be learned about Bach here, and those future performers who discount that fact will do so very much to their own loss. *Stephen Daw*

*Bach Organ works* 7 Gerhard Weinberger (1735/9 Trost organ, Altenburg Castle Chapel) cpo 999 701-2 ££ 69' 00" BWV 526, 529, 582, 718, 726, 730-3, 736, 738, 1083

The Altenburg organ is normally associated with Krebs, the Chapel organist from 1756-80, although Bach is known to have played it with approval just before it was opened. It represents an extension of the Thuringian organ tradition of Bach's homeland rather than the Saxon organ of his adopted home (usually represented by Gottfried Silbermann, despite being very close to the Saxon border). The reconstruction of the organ in the 1970s led to much debate about the Bach organ. As with his previous volumes in this series, the player's quirky style gets in the way of the music. The most interesting track from a registration point of view (16, using four 8' stops combined for the solo line) also features a typically shaky pulse, and the concluding Passacaglia demonstrates the dangers of insensitive touch in the passage starting at 3' 30 – the held upper notes are decidedly shaky as a result of the over-heavy touch of the left hand.

*Andrew Benson-Wilson*

*Bach Four Toccatas & Fugues, Schübler Chorales* John Butt (organ of Trinity College, Cambridge) 67' 02" Harmonia Mundi HMU 907249 BWV 538, 540, 564, 645-8

If you like your Bach pure and unadulterated, the words 'dazzling' and 'virtuoso' on the CD cover might ring a few warning bells. The Trinity organ brings many organists to grief, but John Butt grabs it by the scruff of its neck and drives it through this excitable and vigorous exploration of

some of Bach's best-known organ music. It is encouraging to find a scholar willing to take such risks in performance. Many readers will find the performance over the top, but for me this is not empty showmanship, but an invigorating interpretation that shows just one way of making music on the hardest of instruments. Do give this CD a listen: if you survive the first piece without wishing Dr Butt some harm, you will manage the rest with ease, perhaps even the rather unorthodox ending to the D minor Toccata.

Andrew Benson-Wilson

**Bach Das Wohltemperierte Clavier, Teil 1.**  
Ralph Kirkpatrick clav 105' 59" 2 CDs  
DG Archiv 463 601-2 rec 1963

The main value of reissues of this kind is historical, in that they show us how those considered then to be authoritative in their day used to play Bach's music. There is nothing particularly to be said for or against the clavichord as a performing vehicle for all of Book I either – Kirkpatrick also recorded Book I on the piano – but a great deal of the subtlety possible with a modern recording and an even more responsive instrument does seem to have been hardly possible then. The most surprising feature is the influence of piano performances of the music. Despite his enthusiasm for early-style instruments, Kirkpatrick followed the pianistic tendency of overstressing the melodic and harmonic aspects of the music to the considerable loss of the strong influence of dance.

Stephen Daw

**Bach The Well-Tempered Clavier Book I**  
Gary Cooper hpscd 127' 19" 2 CDs  
ASV Gaudemus CD GAX 251

Gary Cooper's interpretation of Book I is among the more distinguished available, not least because of the clear facility he shares with his chosen instrument and his already quite profound intellectual understanding of the music itself. His account is most impressive where his playing stresses the serious and the didactic side of Bach, and seems to afford less emphasis to the recreational and dance-like (cf the review above). I prefer Davitt Moroney's clear relish of all aspects of the music, or Gustav Leonhardt's sensitive treatment of its heartland – the bass lines. Perhaps the nearest Gary Cooper comes to their special category of interpretation is in the last few Preludes & Fugues, which really do compete with anybody else.

Stephen Daw

**Bach Suites a Violoncello Solo senza Basso**  
Vol 1: Nos 1, 2, 6 Ophélie Gaillard  
Ambroisie AMB 9905 69' 00"

After admitting to incidental spiritual and rhythmic influences from Tortellier and the incorporation of contrasted dance interpretations from the earlier Bylsma recording, Ophélie Gaillard produces a first Bach disc that shares their vision and life, yet adds an overwhelming new dimension of tenderness and refinement with consistently accurate intonation and

calculation in her application of the bow on the strings. Overall, one of the best performances yet.

Stephen Daw

*Duration on the cover is misprinted as 00' 00"*

**Bach Suites BWV 1010-1012 transcribed from the originals for solo cello** Marion Verbruggen rec 75' 35"  
Harmonia Mundi HMU 907260

It is difficult to imagine that a recorder might be an ideal vehicle for Bach's cello suites, and still harder to be convinced by the interpretation of these works by any but the most commanding performer. But then, the latter may also be true of many performances of the suites in their original form, making Verbruggen's achievement on recorder doubly impressive. John Butt's cleverly devised programme notes pave the way for sceptics, suggesting that the suites (already themselves a self-conscious distillation of musical thought) are 'like an organism that thrives best with pruning', and that the further condensing of the works for recorder encourages 'player and listener to create ever richer musical meanings and dimensions' for themselves. Verbruggen's transcriptions are certainly ingenious, and her interpretations are firmly set in the 'Dutch' recorder playing tradition where flexibility of sound, rhythm and articulation are paramount. On first hearing her musical drift is sometimes elusive, particularly in the larger-scale Preludes and Allemandes; this, of course, is not to everyone's taste, but she offers so much variety of expression and so many intriguing ideas, that it is difficult not to want to listen to the recording again and again. The sound quality is superlative and the unaccompanied recorder is gloriously resonant; even if the whole concept is not your cup of tea, I would urge an open mind. This really is a first class disc.

Stephen Daw

Release date 12-2-2001

**Bach Gamba Sonatas** Jaap ter Linden gamba,  
Richard Egarr hpscd 61' 15"  
Harmonia Mundi HMU 907268  
BWV 992-3, 1027-9

It took a while to acclimatise to the sound-world of this recording: even after turning up the volume and boosting the bass, it all felt very distant, the left hand part of the Ruckers-copy harpsichord often disappearing in a cloud of high harmonics. Jaap ter Linden uses a Stainer six-string gamba which had been well played in by JSB's birth. Its rounded tone is distinctly different from the more nasal French instruments on which these sonatas are often played, and the lack of a seventh string is no problem since Bach only goes below the bottom D in one movement, for which ter Linden simply tunes down to B with no ill effect. He plays with a gentle lyricism and prefers to shape long paragraphs rather than articulate shorter motifs. Tempi are on the whole quite relaxed, even verging on the careful in the concerto-like G minor sonata, thus emphasizing the

wistfulness of its key rather than the competitive spirit of its structure. Richard Egarr gives characterful performances of the two early Capricci, revelling in the posthorn calls of the departing stagecoach in the pictorial BWV 992 and maintaining a broad sense of discipline in the elaborately fugal BWV 993. This is more usually performed on organ rather than harpsichord, and Egarr playfully highlights its exploratory modulations rather than tries to capture the brilliance of the pleno sound which this style evokes.

John Bryan

**Bach Flute Sonatas vol. 1.** Ashley Solomon fl.  
Terence Charlston hpscd 70' 35"  
Channel Classics CCS 15798  
BWV 1013, 1030, 1033-5

There are all too few really special recordings of Bach's flute works on the market and this new recording from Ashley Solomon and Terence Charlston goes a long way towards filling the gap. Choosing a variety of continuo and obbligato-based works along with the unaccompanied Partita in A minor, Solomon achieves an extraordinary range of expression in this programme, even without the extra bass instrument at his disposal. His playing is neat, self-assured and technically impressive; and whilst he perhaps does not have the same full-blooded tonal capacity of, say Hünteler or Hazelzet, he manages to convey and sustain a crystal clarity of musical intent and fine range of musical ideas – nowhere better displayed on this recording than in the vast musical framework of the B minor Sonata. The whole is complemented by consistently creative and alert continuo playing from Terence Charlston. It is good to hear Bach played with technique, intellect and musicality balanced in equal portions, without the self-conscious, overloaded artistry heard from some. Highly recommended.

Marie Ritter

**Bach Flute Sonatas, Trio Sonatas** Ensemble Trazom (Julia Dickson fl. Susanne von Bauszern vln, Stefan Fuchs vlc, Urte Lucht kbd)  
Arte Nova 74321 75504 2 55' 51"  
BWV 1020, 1031, 1034-5, 1038

The pieces on this disc really amount to a full-blown flute recital; only one of the five pieces introduces violin into the line up, and the other four are a standard selection of Bach's continuo/obbligato flute sonatas. It seems strange then, that the flautist's name, Julia Dickson, is not more prominent in the sleeve notes or on the cover of the disc. More of a shame is that, despite some lovely playing, on this recording she is all too often overpowered by the harpsichord or fortepiano – especially in the obbligato works. This is probably a technical problem rather than any fault with the balance of group itself – Ms Dickson has a full, singing tone which rarely sounds forced, and Urte Lucht's fortepiano playing in particular is superbly shaped, musical and technically very secure.

£ = bargain price ££ = mid-price  
All other discs are full price, as far as we know.

Apart from the balance problems, my only other reservation about this disc is in its running order: perhaps this happens to be the order in which the tracks were recorded, but from the point of view of textural change it seems a shame to place the forte piano numbers back to back, and with the only piece with violin placed right at the start. But this is a promising young group with much to offer; with better production they could go far. *Marie Ritter*

*Bach Brandenburg Concertos II (nos 4 & 5); Triple Concerto BWV 1044, Concerto in F BWV 1057* Cologne Chamber Orchestra, Helmut Müller-Brühl  
Naxos 8.554608 £  
(Complete Orchestral Works, 7)

There is not much to add here to my previous reviews of the series. They are played on modern instruments by a band which temporarily used period instruments but preferred the timbre of the former. They did, however, take with them a highly-developed and refined approach to baroque music. This CD includes both versions of Brandenburg 4, with the one for harpsichord lasting almost a minute longer than the original. It is very interesting to hear the two concertos with flute, violin and harpsichord obbligatos one after the other. This is probably not the ideal *EMR* Brandenburg set, but, at Naxos budget price, it is an easy and recommendable option for students or as small gifts. *BC*

*Bach Overtures (Suites) Nos. 1-4* Karl Kaiser fl, Cologne Chamber Orchestra, Helmut Müller-Brühl 78' 10"  
Naxos 8.554609 £  
(Complete Orchestral Works, 8)

No need for a long review. If you want a modern-instrument version that is stylish (let alone cheap), go no further, and even those who would normally expect early instruments will find this is enjoyable. One occasionally finds some neoclassical overregularity – but you can get that in 'authentic' performances too. Nothing odd in the items included: just the four standard Suites compactly on a single disc. *CB*

*Bach Concertos* Simon Lewis, Andrew Haveron vln, Jane Atkins vla, Julian Sperry fl, Jonathan Kelly ob, Jan Waterfield hpscd, The Adderbury Ensemble 76' 41  
ASV Quicksilver CD QS 6243 ££  
BWV 1044 (fl, vln, hpscd), 1052 (vln), 1060 (ob, vln) & vla arr Fischer from BWV 169, 49 & 1053

This programme features such interesting music, presumed to come originally from Bach's own pen, that it deserves our attention despite the fact that the instruments are played in the modern way and at modern pitch. Listeners who are up-to-date with their Bach concertos will already know that what has become known as the Triple Concerto actually sported only two soloists in the outer movements, and is therefore rather less than suitable for its common companion, the fifth Brandenburg. The reconstruction of a viola concerto is

also no serious surprise and is a useful alternative to the Telemann example in G. All the playing is perfectly adequate, and a special word of praise should be accorded to Jonathan Kelly for his sensitive oboe contribution to BWV 1060. *Stephen Daw*

## LATE BAROQUE

*Handel Rinaldo* Bernarda Fink Goffredo, Cecilia Bartoli Almirena, David Daniels Rinaldo, Daniel Taylor Eustazio, Gerald Finley Argante, Luba Orgonosova Armida, Academy of Ancient Music, Christopher Hogwood 193' 29" 3 CDs in box  
Decca 467 087-2

Listening to some JSB cantatas from my old Teldec LPs recently I was forcibly struck by the luxurious presentation – full notes on history and performance issues, texts and the scores. Not quite that here, but within the constraints of the size of a CD box, Decca has certainly pulled out all the booklet stops for this release – clear facsimiles, a characteristically lucid essay by Anthony Hicks, an excellent synopsis with cues to tracks, some amusing 18th-century comments, and a full libretto with translations. We are even told Miss Bartoli's couturier, though sadly Mr Daniels' armourer remains anonymous. Handel, too, went to considerable trouble to ensure the success of the opera, incorporating several hit numbers from previous works and surrounding them with much scintillating new music. So the performers have quite a challenge to match their context, to which, it as to be said, they rise quite brilliantly. Helped by Handel's careful attention to the balance of recitative and aria and Hogwood's sense of continuity, the action fairly whizzes along – I was quite genuinely surprised by the arrival of the end of each act and regretted the end of the whole opera. The singers have some fearsome hurdles to negotiate but do so with aplomb and consistently beautiful tone, though in some slow music the vibrato of the ladies sits uneasily beside the typical lean AAM sound. A sensible approach is taken to ornamenting the *da capo* sections: it happens, it is noticeable, but it can stand repetition – as can the whole work. If there is a star, for me it is the orchestra, especially the continuo, who maintain admirably high technical and musical standards throughout. This really is a case of must hear, will want. *David Hansell*

*Handel Apollo e Dafne, Silete Venti* Karina Gauvin S, Russell Braun B, Les Violons du Roy, Bernard Labadie 67' 44"  
Dorian CD-90288

Les Violons du Roy (based in Quebec) use modern instruments in a historically informed manner, with baroque bows. The combination of minimal vibrato and high pitch gives an astringent quality to the sound, perhaps inhibiting Karina Gauvin from bringing out the latent eroticism of the images in *Silete venti*, though there is beauty and intelligence in her singing. The stormy central section of the aria 'Date

sera' is surely too violent, more to apt to Paolo and Francesca in the second circle of Hell than to 'the radiant breezes of heaven'. The instruments are happier with the sparser textures of *Apollo e Dafne*, where Gauvin gives a suitably chaste interpretation of Daphne. Russell Braun, as Apollo, displays exceptional command of the high-lying vocal line and brings the cantata to its mournful conclusion with superb expressive control. *Anthony Hicks*

*A Scarlatti & Durante Concerti Bach/Pergolesi Psalm 51* Maya Book, Michael Chance SA, Balthasar-Neumann-Ensemble, Thomas Hengelbrock dir 58' 44"  
Deutsche Harmonia Mundi 05472 77508 2  
*Durante Concerto for strings in g; A. Scarlatti Concerto grosso in f*

In this unusual and interesting programme, two unknown though striking Neapolitan concertos frame Bach's arrangement of one of the 18th century's most famous vocal works, a parody of Pergolesi's *Stabat mater* that substitutes a German text based on Psalm 51 for the Latin original. This only came to light in 1946 and remains a rarity. The musical changes consist of a minor re-ordering of the final movements, including a repetition of the Amen in the tonic major, and regular elaborations of the vocal line, some of which work, though others seem at odds with the less-complex conception of the original. Michael Chance is his usual assured and tasteful self, but his soprano colleague sounds curiously distant both emotionally and in the recorded sound. The inclusion of a theorbo in the continuo section for this piece seems strange and gives it an Italian feel, when a more German, keyboards-only sonority might have been better. I am grateful to have access to this piece, but suspect that it is due to remain a curiosity. *David Hansell*

*Vivaldi Concerti* Maurice Steger rec, I Barocchisti, Diego Fasolis dir 54' 39"  
Claves CD50-2010  
RV 108, 127, 155, 428, 437, 438, 442

This is an excellent recording. Maurice Steger, a wonderfully imaginative recorder player, uses four instruments (including a sixth flute and a tenor recorder in D) and is very stylishly accompanied by I Barocchisti, who themselves perform two string concertos. *Il Giardellino* is really bird-like, and there is an other-worldly feeling about the concerto with *tutti gli instrumenti sordini*. There are little improvised flourishes here, cadenzas there, a moment's deliberate pause here, an accelerando there, all to dramatic effect. It did seem slightly strange to end with a concerto without recorder, but one can always re-program the tracks. *BC*

*Vivaldi The Four Seasons; RV 211, 257, 376*  
Giuliano Carmignola vln, Venice Baroque Orchestra, Andrea Marcon 71' 28"  
Sony Classical SK 51352

The attraction of this CD might have seemed the first recordings of three (more) violin concertos, and I have to agree that they are excellent finds – it's hard to

believe that no-one has sought them out before. The D major concerto RV 211 has some of the highest notes I've ever heard on a baroque violin. *The Four Seasons*, though, had me sitting on the edge of my seat. Carmignola is, quite simply, a stunning fiddler, and Andrea Marcon draws some fantastic orchestral playing from the Venice Baroque Orchestra. Here is virtuosity in its purest form – no tricks, no high-jinks, no showing off, just consummate skill and flair. This will be my favourite *Four Seasons* for some time to come. BC

Vivaldi *Suonate da Camera a Tre*, op. 1  
London Baroque 127' 55" 2 CDs  
BIS-CD-1025/1026  
+ RV 14, 72, 76, 114, 130, 169,

I've rarely enjoyed a London Baroque recording as much as I did this. I've listened to both CDs several times and will probably continue to snatch a few tracks each morning before going off to work, even though I have other discs to listen to and review. As well as the landmark Op. 1 set, we get two Op. 5 sonatas, two sonatas *Al Santo Sepolcro* (with Irmgard Schaller on viola), a solo sonata from Op. 2 and a concerto a4. Apart from the ubiquitous *La Folia*, the trio sonatas seem not to be so popular with performers, so hopefully this fine set will draw attention to them. BC

Vivaldi *Sacred Music* 6 Susan Gritton, Nathalie Stutzmann, Hilary Summers, Alexandra Gibson SAAA, The King's Consort, Choir of The King's Consort, Robert King Hyperion CDA66809 62' 58"  
Beatus vir RV795, In exitu RV604, Laudate Dominum RV606, Nisi Dominus RV608, Salve Regina RV617

My favourite here is *Laudate Dominum*, and not just because at 1' 52" it must be the shortest psalm on record: it has a nice vigour, lively violin writing, and no soloists. The draw for most buyers is likely to be Natalie Stutzmann; unfortunately, I am not a great fan of hers, but her technique and the accuracy with which she hits and stays on the note shows up her higher colleagues a little. But don't let a little criticism put you off: the quality of the music makes this well worth buying, especially since the playing and choral singing are excellent. CB

Zelenka *De profundis, Miserere, Requiem* Monika Frimmer, Peter De Groot, Ian Honeyman, Peter Kooij SATB, Il Fondamento, Paul Dombrecht 67' 42"  
Passacaille 9528

What a jolly CD this promised to be! In fact, this is quality Zelenka so, even if the texts are a little on the bleak side, the music more than makes amends. The extraordinary opening of the *De profundis* for three bass soloists is astonishing, extremely French in flavour, and must have had an immediate impact on its first audience. Paul Dombrecht has plentiful experience of Zelenka's somewhat erratic style and he leads singers and players through some beautiful music with an unerring sense of just the right tempo and colour. Highly recommended. BC

*Les Maisons de Plaisance: Music for Two Viols*  
Wieland & Sigiswald Kuijken 71' 17"  
Accent ACC 99132 D  
Boismortier op. 10/3; Schaffrath *Duetto* in d;  
Schenck op. 8/8; anon *Sonata* 6

Excellent liner notes by Marc Vanscheeuwijck not only paint a colourful portrait of the last years of the viola da gamba as a solo instrument but also show how misleadingly short-sighted it is to lump everything between Bach and Mozart together as 'transitional'. (Not a lesson needed by readers of *EMR*, of course!) The Kuijken brothers' programme takes us from the suave elegance of Boismortier's 31ème Sonate of 1725 via the rather earlier 'mixed taste' (French dances with an Italianate flair) of Schenk's *Le Nymphe di Rheno* to two pieces which certainly breathe the atmosphere of a new age. The *Duetto* by Schaffrath, at one time harpsichordist to Frederick the Great, is a substantial three movement piece ranging from the fertile rhythms of a playfully Haydn-esque style to the melodrama associated with Mannheim. The final anonymous sonata from later-18th-century France shows just how far the viol had come from the genteel salon: this is full-blooded concert music with plenty of drama, virtuoso display and fireworks. The Kuijkens make light work of the technical difficulties, playing with a spectacular range of articulation, tone colour and dynamic diversity and responding to every harmonic twist and turn with immediate effect. Their two Bertrand viols (one original, the other a copy) can produce every shade of colour from searing intensity to mellow fruitiness and have been recorded with a generous bloom but sufficient clarity that every nuance is caught. And the lack of a chordal continuo instrument seems completely insignificant: this is splendid advocacy for an underestimated repertory. John Bryan

*Wilhelmines Musentempel* Bayreuther Hof Musique Bande 120' 42" 2 CDs  
Salto Records SAL 7009  
Music by Anna Bon, Cannabich, C. F. Döbbert, Falkenhagen, Hagen, Kehl Pfeiffer, Wilhelmine von Bayreuth,

What a remarkable musical centre 18th-century Bayreuth must have been. Under the patronage of the Princess Wilhelmine, a new opera house was established, the orchestra flourished and visiting artists included the leading musicians of the day. I'm not sure what the target audience for this two CD set is, for it contains a wide variety of music (from a two movement duetto for flute and violin to a couple of rococo concertos for keyboard) which gives some indication of the diversity of entertainments within German courts of the mid century, but there is no single piece to be held up as a long-neglected masterpiece, nor are the performances anything special. I don't mean to sound negative: there is much to enjoy, but little to test the mind or the ear. BC

£ = bargain price ££ = mid-price  
All other discs are full price, as far as we know.

## CLASSICAL

J. C. F. Bach *Cassandra* Lena Susanne Norin A, Das Kleine Konzert, Hermann Max 56' 47"  
CPO 999 593-2

Cassandra is a strikingly effective Italian cantata, probably composed in the late 1760s for performance at the court of Bückeburg, where this comparatively unfamiliar son of J. S. spent most of his career. It is a definite acquisition in the record catalogue, being a finely constructed, musically quite adventurous narration of the life and fate of the Trojan princess. Arioso is predominant, though there are shorter or more extended lyrical-dramatic numbers at climaxes; the cantata ends with startling abruptness, as though death took Cassandra by surprise. Lena Susanne Norin characterizes the various moods quite strongly, her alto well-focused if lacking something in grandeur, and Hermann Max with his 14-strong string ensemble helps bring the score vividly to life. The recording is clear and direct, and the text is provided in three languages. A very desirable CD. Peter Branscombe

J. A. Benda *Sonates pour pianoforte* Brigitte Haudebourg fp 65' 16"  
Lyrix LYR 158  
Sonatas 1-3, 7, 8, 10, 11

Gibbs *The Eight Violin Sonatas* Sergei Bez-kovany vln, Julian Dawson hpscd 93' 36"  
Claudio Records CR3606/7-2 2 CDs rec 1986

This is a re-release and I have to say that I was very taken indeed by the music (some of which I know in its Associated Board guise.) The performances, I regret to say, leave something to be desired. The harpsichord is the very worst possible and the violinist seems fine until he spots something like a staccato mark or a crescendo; then things very quickly go off the rails. Some of the tuning is 'unfortunate' (as I can see the Examiner scribbling on his sheet), especially in the fugal movements, and I can only really recommend this for reference. Maybe Mrs Wallisch would like to take up the set as a future project? BC

Gyrowetz *Three String Quartets* (op. 44/1-3)  
Salomon String Quartet 67' 08"  
Hyperion CDA67109

I've found in researching late-18th-century English music that Gyrowetz's symphonies appear in provincial collections. These looked interesting and so this disc of his string quartets was particularly welcome. Written a few years later than the symphonies I had seen (in parts only), published in 1804, these are mature works composed at the height of his powers. They show the influence of Haydn (with whom he shared concerts in London) but look forward in many respects to mature Schubert. Gyrowetz takes a Haydn-esque theme but develops it with many interesting tonal shifts to remote keys. Whereas Schubert would make a point of a

remote modulation Gyrowetz achieves these with such subtlety that the casual listener is unaware of the device. The first of the op. 44 in G major is perhaps the most conventional, but a fine work, nevertheless; the second is only in three movements while the third, in A flat major (with its adagio in the remote key of E major immediately shifting to C# minor, then twisting through many tonalities) is perhaps the finest of the three on this disc. The performances, on period instruments, as one would expect from the Solomon Quartet are superb, with neat, exciting playing. For those readers wishing to explore new and interesting chamber music repertoire this disc cannot be recommended too highly.

Ian Graham-Jones

*The Georgian Organ* Hilary Norris (1818 organ by Thomas Elliot at Ashridge Chapel, Berkhamsted) 75' 27

Priory PRCD 741

Music by Adams, Arne, P. Hayes, Heron, Hook, Keeble, Russell, Webbe Jr, S. Wesley

The Ashridge organ is a comparatively rare survival of an English early-19th-century organ. Built in 1818 for Wyatt's vast new Gothic Revival mansion for the Earl of Bridgewater, it has avoided the restorations and reconstructions that have reduced the historic interest of so many English organs. The chosen repertoire is ideal for this organ, exploring that fascinating hinterland between the classical and romantic age. Organ music of those times was as much for public entertainment as for religious edification, and many organists held parallel posts in London's churches, theatres and Pleasure Gardens. Samuel Wesley and William Russell are two of the finest such composers of their time (although the two Russell Voluntaries recorded here are not his most inventive). Hilary Norris has taken the trouble to get behind the music, and she provides effective improvised cadenzas and embellishments of the melodic line. Her playing is stylistically aware, and she doesn't impose on the music. It is good, for instance, to hear the essentially two-part nature of some of the movements without added harmonies. My only quibble is that the articulation is occasionally a bit overdone and the speeds can be a bit hectic. Nonetheless organ, repertoire and player all deserve to be better known, so buy this CD.

Andrew Benson-Wilson

*Music from Trenčín* Kamila Zajicková S, Musica Aeterna, dir. Peter Zajicek 64' 51" Slovart SR-0042

Music by Dittersdorf, Faitelli, Königsberger, J. A. Kozeluh, Pichl, Porpora

Musica Aeterna are one of Slovakia's top early music ensembles and this new CD is devoted to music from one of the country's most important musical centres in the 18th century. The music is obscure, to say the least, but the entire programme is thoroughly enjoyable. Peter Zajicek's virtuosity comes to the fore in the Dittersdorf, while Kamila Zajicková's beautiful voice (she's one of those very few singers who can hit notes bang in the middle and warm them, and

sing Porpora's melismas without swooping or losing the sense of line) is a joy to listen to. All in all a most enjoyable disc. BC

*Musiques à la Cour de Savoie* Guy Comentale vln, Orchestre des Pays de Savoie, Reinhard Goebel 59' 24" Calliope CAL 9514

Giay *Sinfonia*; Q. Gasparini *Overture: Mitridate*; Ottani *Overture Amor senza malizia*; Pugnani *Sinfonia in G*; Somis *Aertura a quattro*; Viotti *Concerto 23*

I had only heard of three of the six composers on this CD and I only actually knew two of the pieces! It is a typical product of that oh-so-sensible European scheme where local culture is promoted by local government, giving artists in the area worldwide coverage, thereby drawing the area to wider note. Call in a famous musician to direct and the CD has yet more instant appeal. In fact, none of the music here needs special pleading, but it is most unlikely that anyone browsing through their local CD shop's shelves would look twice at it, which would be a real shame. The orchestra is very fine, Goebel picks appropriate speeds for each movement and generally moulds some fine performances, and the soloist is very good indeed (again, one of France's home-grown talents.) When will the British government wake up to such initiatives? BC

## 19th CENTURY

*The Golden Harvest: More Shaker Chants and Spirituals* Boston Camerata etc, Joel Cohen 76' 36" Glissando 779 020-2

I was rather slow in putting in my requests to Discovery (who handle Glissando in the UK), so we missed getting a review copy of this. But I know some of our readers are interested in early American psalmody and hymnody, and anything Joel Cohen produces is likely to be interesting and worth hearing. I've had mixed experience of Shaker songs: the live singing by a young lady who spoke about Shaker life when I visited the restored site at the Hancock Shaker Village (near Tanglewood) was marvellous, but the Shaker hymnbook from their bookshop was direly sub-Victorian and the Dover book of earlier Shaker songs showed Copland's good taste in singling out *The gift to be simple*. I'm sure Cohen will have sifted the repertoire to get worthwhile material. CB

## 20th CENTURY

*The Zappa Album Ensemble Ambrosius* 50' 07" BIS Northern Lights BIS-NL-CD-5013

No: I didn't request a copy of this disc in the belief that it contained music by Francesco Zappa, the 18th-century Milanese cellist and composer. There is, however, a baroque cellist among the seven members of the Ensemble Ambrosius, and apart from the dulcimer and glockenspiel, all the

other instruments are baroque. Like many early recordings, the process began with transcribing the sources: in this case, notating the music from recordings. The instrumentation, however, is a bit like the reverse of those who used to concoct orchestrations of early music. I don't know what the originals sounded like: I wasn't a follower of progressive pop in the 1960s, so the music here was unfamiliar to me. At first, I thought it sounded aimless (as did my wife, who suggested that it would only make sense if heard under the influence of psychedelic drugs). I did, however, find it more interesting on a second hearing. The instrumentation works: some tracks might even have been scored thus by Zappa (who had musical leanings later in life). If we have any readers who are Zappa fans, I'd be interested in their comments on the disc. CB

## VARIOUS

*Traquair House Harpsichord Recital* Gerald Gifford on 1651 Andreas Ruckers 54' 20" Cantoris CRCD6048 rec 1985 Babell/Handel *excerpts from Rinaldo*, Bach *Toccata in e*; Buxtehude *Suite 1* BuxWV226; Handel *Rodelinda Overture*; Scheidemann *Paduana Lachrymae*; Sweelinck *Ballo del Granduca*; music by H. Hall, D. & H. Purcell & V. Richardson

*Georgian Delights: A Treasury of Harpsichord and Organ Music from the Library of Arnold Dolmetsch* Gerald Gifford 63' 32" Cantoris CRCD6049

Gifford's two recitals mainly comprise 18th-century English music collected by the once owners of the instruments he uses: the Earls of Traquair in Scotland and Arnold Dolmetsch in Haslemere. The Traquair disc, recorded in 1985, is the more interesting of the two, giving a chance to hear a fine Ruckers harpsichord of 1651. Gifford gives enjoyable accounts of English Baroque music in Traquair's library, including arrangements of two Handel overtures. He then turns to a tradition geographically closer to Ruckers, tracing a lineage through the North German keyboard school from Sweelinck to Bach. The Sweelinck and Scheidemann variation sets get disappointingly foursquare, rhythmically unyielding performances. More persuasive is Bach's E minor *Toccata* (BWV 914), although even here Gifford is wary of freedom in the *stylus phantasticus* sections.

The Dolmetsch disc, recorded last year, has an all-English programme on a Snetzler bureau organ and a large Broadwood harpsichord. Gifford's playing has evolved little since the Traquair disc of fifteen years earlier. I'd have liked more rhythmic freedom and more varied articulation besides the two extremes of *detaché* and *legato*. True, these unaffected, unobtrusive accounts are probably authentic with the music's original function in polite Georgian society. But for the different expectations of the CD age, an entire disc perhaps needs more flamboyant and knowing performances if it is not to sound like Georgian wallpaper. Stephen Rose

## LETTERS

Dear Clifford,

With reference to Philip Brett's letter in the last issue, I am flattered to know that 'the early 1970s' were 'Wulstan-dominated'. No doubt those halcyon days will return to the hinterlands of California, and when they do, I hope that credit will also be given to Brett's mentors, Thurston Dart and Peter le Huray. Both men did much for the cause of Byrd and his contemporaries, producing editions that were both scholarly and friendly to the performer as to pitch and note-values. I recall that Dart was particularly scathing about unreduced note-values (in *The Interpretation of Music*, a book that still contains much that might profit an editor); neither he nor le Huray would have made the error of confusing what Brett calls 'original pitch' with what he means, 'written pitch'. It is difficult to see how transposition is 'justified' for Byrd's Anglican music, but not for his Latin works. The justification for such a statement would require logic as convoluted as a paper-clip.

Similarly, I am at a loss to see how US letter size or Continental A4 is an 'improvement on British octavo'. I have not done any measuring, but the cumbrous format of the revamped *Early English Church Music* is neither bookshelf-friendly nor suitable for practical purposes; for this reason (not to speak of the Snark-associated properties of its notation) I have ceased to subscribe to the series.

I am not sure what the nightmarish 'modernist dream' or the 'postmodern... age' might be, for I am uncertain as to what 'modern' is intended to signify. The *Ars nova*? The *nuove musiche*; or Mrs Beeton's *Modern Household Management*? Now that we are genuinely in the 21st century (unless Florida has a rearguard action in mind) let us earnestly hope for a release from meaningless cant and heedless ideology, and a return from clenchpoop fundamentalism. And let us pray, and that fervently, for deliverance from being 'morphed'. *David Wulstan*

Dear Clifford,

As an addendum to the review of the new edition of Biagio Marini's *Affetti musicali* in the September *EMR* you might want to mention the edition published around 1990 by Suvini Zerboni as part of their series *Monumenti Musicali Italiani*. The edition, by Franco Piperno, contains a useful preface, providing extensive conjecture concerning the dedicatees of the individual pieces. There is also a substantial discussion of the term *affetti* and its use in titles of musical collections in the early 17th century.

The other Marini edition in the *Monumenti* series is that of his Opus 22. A very important item provided in that edition is a discussion of the composer's birthdate: 1594. The editor, Ottavio Beretta, includes a facsimile of the Brescian document in which Marini's baptism is registered.

The recording of the *Affetti musicali* reviewed in the October issue is not the first. A complete recording, made in 1994 by a group called the *Conseruo Vago* was issued on Arkadia CDAK 142.1. However, it tends to suffer the same malaise that you seem to hint at with the Chandos recording: a deadly sameness and dullness. All the musical 'i's are dotted and 't's crossed, but the playing is much too pleasant and housebroken. A dose of Manzian craziness and outlandishness would be welcome.

*Thomas D. Dunn*

Dear Clifford,

Your dismissal of Cicero, derived from a 20th-century critical reading, does not concur with the critical opinion of him held in the 16th-17th centuries, when his treatise on the search for the perfect orator was used as a model in the classroom. Erasmus called him 'the prince of eloquence' and that seems a good enough recommendation for judging performances of music of this period.

*Judy Tarling*

*I was being slightly tongue-in-cheek. But I have two worries about undue emphasis on rhetoric, despite its importance in the education of the period. One, which I have mentioned before, is the curious fact that interest in it among musicologists has only arisen after the decline of classical education. When scholars in all subjects had read Cicero's speeches as part of their education, there was little interest on applying his tricks of the trade to musical (or, for that matter, literary) analysis: why has it become so important now that classical education is virtually dead? The other is that the function of rhetoric was to train lawyers and politicians. The former are concerned with convicting or getting their clients off, not establishing the truth; the latter with persuading the public that they can run affairs better than their rivals, performed in a way that generally obfuscates rather than clarifies truth. Are these healthy models for composers and performers, even if they use devices that musicians can find useful? Yes, rhetoric was important; but it is probably more helpful for a performer to think of himself as Roscius rather than as Cicero, Gielgud rather than Mr or Mrs Blair.*

*CB*

Dear Clifford,

Though I do almost nothing to keep up with music critics in the London broadsheets, I can't help noticing that *The Independent*'s Anna Picard seems to have a more intelligent ear for early music than most – perhaps any – of her peers. Her review of a performance of French Christmas music by *Les Arts Florissants*, published on Sunday 17 December, included the following: 'The music [Charpentier's 'O' Antiphons] dripped with that voluptuous undulation which *inégale* – literally an uneven approach to rhythm – gives to the simplest of music (an effect similar to Marilyn Monroe's practice of shaving one heel of a pair of shoes down by a quarter inch).' In the context, I guess it's forgivable to shorten (or is it dumb down?) *notes inégales* to the invented noun *inégale*. Aside from that, what do your readers think of the Marilyn Monroe analogy?

*Eric Van Tassel*

## JEHOVA, QUAM MULTI

The source of Purcell's text is solved. We sent some music to the Rev. John Dunckly of Matlock recently, as usual including an issue of *EMR* to entice a new subscriber. He happened to own a copy of Theodore Beza's edition of the New Testament which had bound with it the Latin translation of the Psalms by John Immanuel Tremellius (1510-80), and there was the text of *Jehova, quam multi*. Tremellius was a converted Jew who taught Hebrew at various universities (including Cambridge) and who produced a Latin translation of the Bible which became the standard protestant version. Like Beza, he became a Calvinist, so it is most unlikely that his version would have been used in any Catholic context. It would be interesting to know whether the Tremellius translation was still in circulation in London around 1680 and whether it still had a Calvinist association.

Subsequently, I received an e-mail from Jerome Weber

The question in the November issue about Purcell's strange Latin anthem text intrigued me, mainly because I reviewed Simon Preston's Archiv set of Purcell's sacred music without ever wondering about that text.

Leofranc Holford-Strevens of the OUP responded, as I knew he would, to my query with the following solution:

'Immanuel Tremellius and Franciscus Junius render *Iehoua, quam multi sunt hostes mei, multi insurgentes contra me*. I used the edition of London, 1579-80.'

Notice that the text is not exactly as Purcell set the first line and I haven't seen the rest of that version, so there may still be room for further elucidation.

Jerome Weber

Perhaps some reader with access to a good theological library can put a publication date to the first edition and to one likely to be accessible to Purcell.

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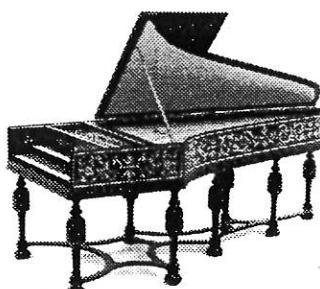
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