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Twenty years and a few months after *The New Grove* was published comes its second edition. It has grown by almost 50%, from 20 volumes to 29. The pages are bigger, the print larger (those responsible are now 20 years older, so perhaps their eyes are weakening). At a glance, much of it is still the same: one notices in particular that the pictures look familiar. There are lots of changes in detail, and some articles have been replaced. It is, of course, impossible to write a sensible review of a work like this on a short acquaintance: I should really come back to it in a year's time. Also, it needs a team to encompass even its early-music sections. I have made a start on p. 8. We welcome comments from readers.

I regret the abandonment of the advertised version on disc. I resent paying money to BT every time I want to look at it. (I can't even get onto their cheapest rate: every time I log on I am told that I am paying too much, but following the instructions leads nowhere, and BT has the cheek to charge 50p per minute for phone guidance.) As far as I have been able to check, the on-line version doesn't yet offer much in the way of additional features, apart from the search facility. I expected it to be full of links to other sites: to the complete Telemann catalogue, for instance, or direct to all the libraries that are so comprehensively listed. I hope that aspect is improved as work continues. The promised details of contributors should also include email addresses.

The online facility is, however, a great asset. Although vol. 29 is devoted to a spacious index, it is by no means a substitute for an online search. I haven't played around with it enough to find if there is a quick way of getting a list of all settings of a particular text without having first a list of the articles in which they come, but there are obviously possibilities for programme planning. Searching the web and reading on screen are, as far as I am concerned, far more useful for specific bits of information than for more discursive articles. Unlike many reference books, the latter are something in which *New Grove* has justly taken pride. But I suspect that for the future, access to knowledge will bifurcate, and the online version could develop by concentrating on the specific, the printed version on the general. *CB*

BOOKS & MUSIC

Clifford Bartlett

RENAISSANCE VOCAL

The Toledo Passion: The Passion of Our Lord according to Matthew in the custom and chant of Toledo Cathedral, circa 1600. [Edited by Bruno Turner.] Hispaniae Cantica Sacra (HCS 1), 2000. vi + 26pp, £8.80.
Alonso Lobo *Voces Turbarum* from *The Passion of Our Lord according to Matthew in the custom and chant of Toledo Cathedral, circa 1600.* [Edited by Bruno Turner.] Hispaniae Cantica Sacra (HCS 2), 2000. 14pp, £4.60. *Available from Mapa Mundi*

Vol. 1 of this new series provides the chant of a typical Spanish (both words begging questions) Matthew Passion of around 1600. There is a clear introduction and the music is printed in a font specially-designed by Silverfen to represent sources of the period. Don't be put off: it is perfectly legible, provided that you are happy with the normal plainchant four-line stave. Curiously, the source actually uses a five-line stave, but Bruno (it always seems artificial to use formal surnames for people that I and a fair number of our readers know by Christian name) argues that to retain that would be confusing in that it would imply a precise pitch. I'm not entirely convinced. I suspect that under most circumstances the pitch is unlikely to vary by more than a tone or so either way, and singers don't expect French *grands motets* to be written out a tone lower. Also, the ingenious double-clef solution seems to me to encourage thinking of the notes absolutely anyway. This edition may be used by itself, but is more likely to function as a companion to editions of the polyphonic inserts for the *turbae*. Others will follow in the series; the setting a5 (SSATB) by Alonso Lobo is the first. It is almost impossible to tell from fragments mostly shorter than ten bars whether such settings work in context, but this certainly seems worth trying. I note Bruno's copyright line in the sheet of translations added to the Lobo: 'All rights reserved for the world & solar system.' Evidently he has no truck with the interstellar drives of science fiction.

CANTIONES PRESS

I am embarrassed. I left the party after Chapelle du Roy's concert with *Spem in alium* (reported on last month), which was held to launch the Cantiones Press, with some sample copies. I studied them, both on the train home and at my desk subsequently; but when I sat down to write about them, they had vanished. So I can only report on them in very general terms. They are practical, but not too modernised, editions of renaissance repertoire, divided into various series with names such as Chigi Imprint, Gardane Imprint, Vautrollierius Imprint (does it need the Latin ending?), Ars Subtlior (Josquin and Clemens, not Solage and Senleches) and Capilla Réal. About thirty titles are available at present. They have been released only after much care and trial, so not everything that their directors Edward Wickham and Alistair Dixon have performed and even recorded has been made immediately available. *Spem in alium* for instance, although used at the concert, isn't yet for sale (which rather undermines using it as focus for the launch). My recollection of these editions is favourable, and the prices seem to be slightly lower than Mapa Mundi and Joed.

FALCONE'S MADRIGALS

Achille Falcone *Madrigali, motetti e ricercari (1603)* a cura di Massimo Privitera. (*Musiche Rinascimentali Siciliane* 21). xlii+145pp, £IT85,000. ISBN 88 222 4838 4

Achille Falcone is remembered chiefly for his contrapuntal contests with Sebastian Raval, which were terminated (after considerable ill-will) by Falcone's early death in 1600. The memorial volume by his father, edited here, contains 14 madrigals a5 along with various additional items related to that controversy. The madrigals are well-composed pieces – were they English, I'm sure that some would have entered our performing repertoire – and their publication deepens our awareness of the vitality of Sicilian musical culture. The rest of the volume contains paired settings by Falcone and Raval and could have considerable educational use for modern students as exercises in evaluation. The complex canons, however, need even more than the generous number of facsimiles already included. As always, Olschki have done the music proud, though with texts less familiar than the liturgical Latin of most other recent volumes in the series, a bolder underlay font, perhaps a point larger, would have been clearer.

CARTER'S MONTEVERDI

Tim Carter *Monteverdi and his Contemporaries* Ashgate Variorum, 2000. xii + 256pp, £52.50

Tim Carter is the first musicologist whose assembled articles have run into a second volume (for the first, see *EMR* 63, p. 3). The first item here links with the previous volume, being a summary of trends in Italian printed repertoire in the period 1580-1625. The changes in consumption it shows are not quite what those who believe the propaganda of the new style from Caccini and co. might have expected. Two items are taken up with Caccini's *Le nuove musiche* and *Amarilli, mia bella*. Curiously, I had programmed a four-voice version (that Carter does not mention) for a Consort of Musicke concert in Utrecht a few months before Tim's article appeared, so have printed it as this month's music

(see p. 15; the song is also on Sarah Pillow's disc of jazz transformations reviewed on p. 22). An article for a book of essays on Guarini points out that his poetry was more effectively set as ensemble madrigal than monody. The rest of the book relates to Monteverdi, often to specific pieces like 'Sfogava con le stelle' and the *Lamento della Ninfa*: Carter's viewpoint differs from that of a performer, not for the better or the worse, and he brings a vast awareness of context that all performers can benefit from. His essay on *Poppea* focuses on the ambiguity of the death of Seneca: this is a stimulating discussion that all stage directors of the work should study (musicologists, incidentally, would also benefit by studying performances – at least when the directors are capable of reflecting on the music as well as the libretto. The likely flooding of the market with DVDs of live performances will fix them for posterity, enabling them to be acceptable material for scholarly scrutiny.) This is essential reading for Monteverdi enthusiasts, and not all the items are in readily accessible journals.

Particular thanks to Ashgate for sending me a second copy to review: I took the first one with me as bedtime reading for the weekend concert in mid-December that featured half a dozen EMR contributors and never saw it again; an Alan Garner children's book was an acceptable substitute.

Barbara Sachs last month kindly sent me a copy of Tim's article in *Intorno a Monteverdi*, which she reviewed last month (p. 4). It sets out to deduce the likely vocal forces (minimal) which Monteverdi had available for *Orfeo*. This has, of course, practical and financial implications, but it also raised a more general point. The infernal choruses are now often transposed down, for the obvious reason that they look as if they are notated in high clefs (despite the absence of a soprano line). I think I originated the practice. It had always puzzled me why, if the bass voice, as selected for Caronte and Plutone, was characteristic of the underworld, why the chorus used middle-range male voices. In 1984 I was writing quite extensive booklet notes for the London Baroque recording of *Orfeo* and editing the work for Roger Norrington and for Andrew Parrott more or less at the same time as I was typing out and adding a few footnotes to Andrew's article justifying the transposition of *Lauda* and *Magnficat* in the 1610 Vespers. I realised that the *Orfeo* choruses were probably in *chiavette*, though lacking the telltale G2 for a soprano. I phoned Andrew, who at once agreed. Transposition of the choruses and associated sinfonias (which do have G2 top lines) seemed to work, and many performances now adopt the practice (our score prints the movements at pitch and down a fourth, with the parts also down a fifth). So the transposition in modern performances is not, as Tim suggests, largely 'for sonority and effect' but because the notation seemed to demand it. Tim argues, however, that because the bass singers were already occupied as the two bass soloists, there was only one bass left over for the chorus. This makes sense (though is not an argument against the normal *chiavette* transposition elsewhere), so perhaps the cornetti can now revert to their obvious compass and enjoy the top As in the Act II & IV sinfonias. But I'm still puzzled by so many trombone parts without a bass, so perhaps there is another explanation.

SSWV

Samuel-Scheidt-Werke-Verzeichnis (SSWV) herausgegeben von Klaus-Peter Koch. Brietkopf und Härtel, 2000. viii + 188pp, DM86,00. ISBNN3 7651 0332 2

Readers may have gathered that I am quite a Scheidt fan. My enthusiasm came initially from the Herman Keller Peters anthology, and was increased by the stroke of luck in buying vols VI to XII of the Collected Works along with several hundreds of pounds-worth of other music for £32 nearly 30 years ago; I already had the 1621 instrumental volume and the 1620 *Cantiones Sacrae*. I just wish that whoever has my copy of the Peters *Görlitzer Tabulatur* edition would return it! The 1621 set contains some of my favourite pieces: the amazing A-minor Paduan (no 5), for instance, or the Canzon à 5 voci super *O Nachbar Roland*. As a whole, though, he's a bit erratic, not always knowing when to stop. He certainly deserves his works to be catalogued, and Klaus-Peter Koch does it in fine style. Incipits give all parts, not just a melody; titles are given as in the source; original clefs are shown; sources of texts and melodies are traced. Original titlepages are printed in full (no facsimiles, since the Collected Works is generous with them) and there are ample additional comments. A compact list of lost works runs to two and a half pages, and not all the items in the main sequence are complete. Only the alto and continuo books of *Ludi Musici II* and only the treble I and continuo of *Ludi Musici IV*. (Only the title of *Ludi Musici II* remains.) The title of the whole set, incidentally, is extrapolated from Book II: the other sets are just titled *Paduan...*

The snag with the catalogue is that, under each publication, all the information is given separately; so there is a list of titles, then the incipits, etc. It makes it easier to see some aspects, and is obviously easier to produce; users of SWV will be used to such separation anyway. I prefer original clefs to be described in the style G2, C1, C3, F3, F4 etc. (as in the table in the Falcone edition). That apart, this is an excellent book, neatly presented, properly bound, and costing rather less (under £30) than one expects for such publications – musicologists can benefit from the weak Euro, even if car and steel workers suffer.

FUGAL THEORY

Paul Mark Walker *Theories of Fugue from the Age of Josquin to the Age of Bach* University of Rochester Press, 2000. 485pp, £75.00. ISBN 1 58046 029 1

Since Paul Walker is co-author of a thorough (and very useful) catalogue of German sacred music, he is evidently a glutton for research, and has certainly covered the ground in extreme detail. I find the book in some ways rather depressing: one has to go a long way into it before there is much relationship between what theorists are saying and what composers actually wrote. Walker's subject is the former, so there is an air of unreality about much of what he describes. The two don't come together until p. 165 (or

the third quarter of the 17th century). The moral is that we should be suspicious of relying on theorists in other subjects where their detachment from reality is less obvious to pinpoint (mensuration in Monteverdi's church music might be an example). A writer who crops up quite often in aesthetic discussions because of his rhetorical analysis, Joachim Burmeister, is shown to be rather a peripheral figure: 'All evidence suggests that Burmeister's writings have loomed rather larger and exerted more influence on musicians' thinking in our present century than they ever did in the seventeenth' (p. 92). Fugue as students now know it seems to have been virtually created in Germany in the second half of the 17th century, and codified in an archaic way by Fux. I'm probably not the person best equipped to review this, since I have never had to enjoy/suffer exercises in counterpoint. But I found the history here interesting and clearly presented, though would have preferred a study of how composers wrote whatever contrapuntal pieces might later have been called fugues. (One of the strands in the book is how modern terminology emerged.)

I'm afraid that I couldn't take another theoretical study, so have put aside until next month Rebecca Herissone's Music Theory in Seventeenth-Century England *(Oxford UP).*

BIBER'S MYSTERIES

Heinrich Ignaz Franz Biber *Mysterien-Sonaten für Violine und Generalbaß* [edited by] Ernst Kubitschek. 3 vols. Doblinger (*Diletto Musicale* 1237-9), 2000. £19.60, £21.25 & £25.90

The first modern edition of Biber's amazing set of 15 sonatas illustrating the Mysteries of the Rosary appeared 96 years ago in DTO vol. 25. Violin parts were issued from it, but players have generally complained of their inaccuracy and for the last 15 years or so most of them have used the facsimile of the only surviving, non-autograph MS (£10 for the workaday King's Music one, about five times that for the smarter one from Comes Verlag). I saw one volume of a new American edition a few years ago, but had no chance to look at it in detail. Now comes a sensibly produced new edition from the main Austrian publisher of performing editions of early music, with the comparatively few misprints of the MS corrected and with none of the problems of legibility that the facsimiles present. There is, of course, a loss: the music looks more characterful in the early handwriting with eloquent curves to the beams. The MS also has the advantage of compactness, since the modern score has four staves (notated and sounding violin parts, keyboard right hand and bass), whereas the MS has only two. I've never actually played the pieces, so don't know how a keyboard player reads the scordatura notation: I suspect that the harmony comes by ear and you use the violin part chiefly for its rhythm. So I'd probably prefer to read from a two-stave version, even if I didn't translate the violin notation into sounding pitches. But even if you make that choice, the score is useful for reference and study. The new edition supplies a separate bass part with the freer violin sections cued; it retains the original figures, though does not supplement them, so chordal players may need to do a bit of homework before using it. The violin part will be extremely useful: apart from its legibility, it will mean that players no longer have to hide behind a large score. I suppose the preservation of the difference between bar-lines through one stave and through the whole score is worth making, though the latter is rather more prominent going through four staves rather than two. It is unnecessary for the edition to modernise the notation of accidentals in the sounding-pitch violin version and bass. It was certainly time for a good modern edition to appear: Kubitschek and Doblinger are to be congratulated.

FRENCH BAROQUE OPERA

Caroline Wood and Graham Sadler: *French Baroque Opera: a reader.* Ashgate, 2000. ix + 160pp, £39.95.

A thoroughly useful and entertaining book. Short snippets from contemporary writers are assembled under the broad headings of management and mismanagement, the experience of opera-going, dramatic and musical ingredients, literary theory and aesthetics, critical reaction and debate, and performances and personalities: only the first chapter title mentions Paris, but that geographical limit applies to the contents of the book as a whole. It reminded me a bit of Percy Scholes's *A Mirror of Music,* that delightful collection of snippets from the first century of *The Musical Times.* The editorial introductions convey information and contexts, while the writers of the period are allowed to speak for themselves. One can find clear-cut statements to confirm all our prejudices about French opera and contemporary French prejudices about their own and Italian opera. 'A drama which seeks to make people laugh and cry at the same time is seriously defective', we are told by Jean-Pierre-Baptiste Nougaret in 1769 (p. 48), exemplifying the way critical opinion confined French opera: no wonder Gluck found Paris congenial. Anyone interested in the subject will find this valuable not only for the breadth of opinion that it encompasses but as a way into the contemporary source-material: perhaps the authors might have let on which sources were worth pursuing and which had yielded to them the only nugget of useful information.

FRENCH FIGURES

Robert Zappulla *Figured Bass Accompaniment in France* (*Speculum Musicae,* vol. 6). Turnhout: Brepols, 2000. xxiv + 303pp, ¬ 75. ISBN 2 503 50707 7

Robert Zappulla, a pianist turned harpsichordist with a doctorate in musicology from Duke University, has set out to present and compare almost fifty French treatises on continuo playing, emulating the detail of F. T. Arnold and the organisation by topics of Peter Williams. He notes all the combinations of continuo figures to be found, but apart from this his treatment of practice had to be fairly summary, since the tracts to be analyzed are too long to be quoted in their entirety (as Arnold did with the early Italian

manuals, and even made a stab at for some later, longer ones). Thus several times Zappulla touches on major issues admittedly 'beyond the scope of this book'. What he gives us is clear, detailed, enjoyable to read, and dependable. He does not cite very many passages of general descriptive interest, and refrains from speculation about the implications of evidence, preferring to be exhaustive about details of figuring. To appreciate the breadth of a treatise, and to make sense of some details in context, continuo players must really read the sources in their entirety. This book offers us an excellent guide to them: Zappulla manages to compare all the sources on virtually every point that he deals with, even mentioning the principal non-French sources as well. This certainly justifies his organization by topic rather than by author, though he also introduces each treatise and lists all the terms and concepts discussed in relation to each one in the Index. Facsimiles of tables of contents (Rameau, Corrette, La Porte, Roussier) also provide a good idea of what these cover.

The book has five chapters: the first lists the treatises in their historical perspective, grouped according to the principal instrument for which they were intended (hand-plucked, bowed, or keyboard); the second describes the instruments in use. Chapters three and four are the most descriptive, on matters of continuo practice, with the final insight that texture, arpeggiation, and embellishment are intimately connected with French 'harmonic language', and chapter five is a compendium of all the chordal combinations to be found and all the varieties of figuring. Quotations are translated by the author in footnotes on the same page. Preserving some of the original words and virtually the exact original word order, he often relies on them speaking for themselves. I appreciate the risk that more idiomatic translations would turn into interpretations, but Zappulla's literal renderings would have been a boon to those not able to read French only if the point of a quotation were always to be found in the commentary. Where it isn't, the exact meaning may not be quite ascertainable in the original, in his translation, or in the text. Further difficulties might be caused by a few minor errors (e.g. p. 210 'Dandrieu writes that the sixth is nearly always major and that the [second inversion seventh] chord is usually played on the second scale degree when it ascends [?] to the first [?]') and passages crying out for better editing where no faithful translation will do. An example is: (p212) 'BOYVIN ... writes that the second, which is always syncopated by the bass, is the only dissonant tone that may be doubled ... and that it resolves to the third or [?] sixth of the following chord'. This is emended in the translation of the quotation to '...one resolves it in two ways, with the Third & with the Sixth...'. In the text it should have been put entirely differently – i.e. the bass is the syncopated dissonant note, and thus the interval of a second can be doubled and the chord containing it followed by a chord containing a third and a sixth. Obvious as this is, the mystery of the 'two ways' remains (to be resolved in a second edition?)

Indispensable information not otherwise given is conveyed by the 65 examples in the book, all facsimiles. They are entirely legible, though the ones in lute tablature would have been more useful to organists and harpsichordists if transcriptions had been added. An Appendix lists all 'French' (meaning also 'in French') and most 'other' continuo treatises from 1660 to 1825, decade by decade. The Index is particularly thorough, giving names, works and terms in both English and French. For any work one can find all the topics Zappulla had reason to remark upon, which is a quick way of ascertaining which authors concerned themselves with which topics.

Grateful as I am for what this book contains (appreciation is also expressed in the Foreword by Ton Koopman), I cannot help wondering why Zappulla didn't discuss in greater depth more matters of style and taste. He repeatedly refers to Rameau's fascinating, radical view that harpsichordists need not play the notated bass, but does not include an illustration of Rameau's proposed notation for a harmonic accompaniment, nor does he remark about Rameau's transforming many of Corelli's triads into seventh chords. He might have quoted more of St. Lambert's descriptions of ways of accompanying and more of Delair's practical advice (e.g. his 'supositions' – cases where one plays on the first note of the bass a chord determined by the following note).

Having completed such an impressive overview of the subject, Robert Zappulla might now perhaps now tackle some of the issues that were beyond the scope of this book. He may be in a position to judge how French composers, as opposed to theoreticians, used figured bass. An important example was pointed out by F. T. Arnold: Leclair, in his *Premier Livre de Sonates* (1723), idiosyncratically used a stroke through a 6 as a shorthand indication for a 6/4/3 chord with a major or minor 6th, though he later gave up using it thus, figuring only thirds and fourths where altered, and leaving us to supply (alas, we never do) the 6/4/3 as before without it being indicated. How many other unexpected details are to be culled from prefaces, or inferred from the musical context, or just plain surmised? *Barbara Sachs*

MUSIC IN 18th-CENTURY BRITAIN

Music in Eighteenth-Century Britain edited by David Wyn Jones. Ashgate, 2000 [2001]. xii + 318pp, £49.50. ISBN 1 84014 688 5

This derives from a conference in Cardiff in July 1996. Despite that, apart from a chapter on Cardiff's Mackworth Collection of editions and MSS of the period, the volume is firmly based in England, few of the index entries to Dublin or Edinburgh leading to substantial references to musical activity. Most chapter titles, in fact, refer explicitly or implicitly to London, undermining the point made in Peter Holman's introductory chapter that English musical life was not confined to the capital. Even the chapter on the one major work of Handel that had its English premier outside London is devoted to the changes made for the first London performance (Donald Burrows on *Athalia*, which gives the information necessary to perform that version,

though with no recommendation that it might be worth doing so – but I'm not implying that it isn't a fine piece of work in itself). Peter Holman berates scholars for giving undue emphasis to Handel, though the situation is hardly different from the attraction of German scholars to Bach: the dominant figure (whether native or foreign) who is classified as 'a great composer' will inevitably attract the most attention, despite attempts to get away from that concept, though attempts both by performers (especially, of course, the Parley of Instruments) and this book are greatly to be welcomed.

The longest chapter is Saskia Willaert's on Italian comic opera in the 1760s, which is given depth by 42 pages of tabulated information, including thorough lists of the roles performed by three singers through their international careers. This shows that, although singers brought libretti to London, the music was often changed by the house composers at the King's Theatre; only ensembles were consistently retained from the source works. Another link with European activity was the Catholic embassy chapels, and their history is set forth by Philip Olleson. Simon McVeigh describes musical aspects of masonry; many musicians were masons, from Geminiani in 1724 onwards. Samuel Wesley was initiated in 1788, not 1778 (p. 80): the context shows that the date in line 7 is a misprint, not a mistake.

Lowell Lindgren provides extensive information on Italian cellists working in England, though is perhaps a little ready to believe in Italian-sounding names (remember Coprario). One wonders, for instance, whether Francisco Goodsens might be Belgian (cf Goosens): the surname certainly doesn't sound at all Italian. There is also considerable discussion of the ambiguity of the designation of bass instruments (cf our cartoon last month), but no mention that *viol* was used for *cello* right into the 19th century: Hardy's choirmaster would have been buried with a cello, not a viol out of doors. Incidentally, a whole page is devoted to Francesco Zappa (cf last month p. 25), whose music was recorded by his namesake, or at least for his label (CDZAP 48). Eva Zöllner writes about the three *Judith* oratorios by De Fesch (not extant but in a way best-known because of Hogarth), J. C. Smith and Arne.

Sally Drage contributes a fine assessment of provincial church music, stressing the level of musical ability that the large number of publications imply. The article by Vaughan Williams on Shrubsole in *The Manchester Guardian* which she mentions on p. 177 is included in his *Some thoughts on Beethoven's Choral Symphony...* (Oxford UP, 1953) and in *National Music and Other Essays* (Oxford UP, 1963). Latrobe is a name that lies vaguely in my mind in several contexts, so it is nice to have them brought together by Rachel Cowgill. There is, naturally, much more information about public than about private music-making, so it is good to have so clear a statement of the enthusiasm for music of people who did not approve of London's public musical scene. I wonder whether the fine phrase 'the act of singing was, for Latrobe, a rehearsal for the *ultimate* concert' is a paraphrase from a source or the author's own. The book ends with H. Diack Johnstone on Greene's harpsichord music, with a full (though non-thematic) catalogue, and Robin Stowell on Viotti's London violin concertos. All in all a good, down-to-earth book, full of essays that are readable and informative and don't wander into fashionable highfalutin abstractions.

LONDON INSTRUMENTS

David Rattray *Masterpieces of Italian Violin Making (1620-1850): Important Stringed Instruments from the Collection at the Royal Academy of Music.* Balafon Books, 2000. 192pp, £75.00. ISBN 1 871547 92 X

Royal College of Music Museum of Instruments Catalogue: Part II. Keyboard Instruments Edited by Elizabeth Wells. London: Royal College of Music, 2000. viii + 143pp, £25.00. ISBN 0 946119 05 8

As one might guess from the price, the RAM fiddle book is the more lavish. Some 40 instruments (mostly violins, but with a few violas and cellos) receive lavish visual presentation, with colour back and front pictures, larger pictures of the body, again both back and front, and side-views of the head. Six particularly famous instruments are also shown (on a single opening for easy comparison) in side view. Technical information is included (each instrument has a table of newly-made measurements, and a table at the end gives the result of a dendochronological survey. The text characterises each instrument with the eye of an expert, but less technically than the RCM book. The RAM has recently been able to put its instruments on show, and at least some are now visible. Some, however, are more likely to be seen on concert platforms, since this is in part a collection of living instruments, which have been changed and adapted to suit the needs of current music making. One sometimes reads about planning authorities that have penalised owners of old houses in conservation areas for pulling down what seem to be later defacement on the grounds that the building should be preserved (though often, inconsistently, not enlarged) to show its continuing history. I have previously wondered whether Stradivariuses should be restored to their original state, but I suppose the continuity argument must win. It is, though, a pity that the discography is entirely of the instruments played in modern styles. This is a second edition, thoroughly revised and enlarged. It looks beautiful, but isn't just for the coffee table.

The RCM keyboard catalogue is more overtly scholarly, and describes 29 instruments. Compared with Part I (1982), which covered something like 200 European wind instruments in 67 pages not much more than half the size of the A4 pages of the new catalogue, it is lavish indeed, and the price is very reasonable. For that, one can put up with the inconvenience of the segregation of the 16 pages of colour plates in a batch at the beginning. It is crammed full of information about the instruments, many of the entries being concise summaries of extensive research, which is accessible through the lavish extensive bibliographical references. The

chronological range is from the famous pre-1500 clavicytherium to an 1892 practice clavier. I hope the collection is extending into the 20th century; we are already getting recordings of music on historic, early-20th-century pianos. Anyone interested in early keyboard instruments will need to buy a copy.

COSIMI THE ROMAN

Nicolo Cosimi Romano *Sonata de Camera a Violino e Violone e Cembalo, opera prima.* [Facsimile]. JPH Publications, 2000. 53pp, £12.95.

Jack's, Pipes and Hammers' latest offering (post-free to UK customers) is of a little-known set of violin sonatas, dedicated to the Duke of Bedford – the titles listed in the dedication read like a list of squares north of the British Museum. Cosimi (c.1660-1717), a freelance violinist in Rome, was enticed by the future Duke of Bedford to come to England and work for him for £100 a year plus board and lodging. He travelled with the cellist Nicola Haym (who was to became a significant figure in English musical life: cf *Music in Eighteenth-Century Britain,* reviewed above, p.137). Cosimi stayed four years, having earned over a thousand pounds. His set of a dozen sonatas was published in 1702. An immediate consequence was that it increased the number of his pupils from two to 20 – so there was some benefit in publishing music even if there was no royalty or performing rights system. Cosimi seems to have been interested in painting, so it is appropriate that the edition had an elaborately illustrated title-page, though it really needs a better reproduction that it receives here. But the music itself is clear enough, though a bit spidery to those not used to English prints of around 1700. The music is vaguely Corellian, though Peter Holman's introduction attributes it the common Roman tradition rather than specific influence; Cosimi and Corelli would have known each other and played for events organised by Cardinal Ottoboni. The music is interesting and worth playing. Incidentally, Cosimi has no entry in *Grove 6* but over a column in *Grove 7*, interest in him having been aroused by the survival of accounts in the Bedford estate's archives.

SOLER SONATAS

Antonio Soler *8 Sonaten für Tasteninstrumente (Pianoforte oder Cembalo)* herausgegeben von Hugo Ruf. Schott (ED 9183) 2000. 39pp, £13.00.

Anyone performing from this edition at a professional level is going to have to start by finding out how to identify the pieces on the programme. The edition numbers them 1-8, the preface states that they are 5, 15, 18, 21 & 24-7 from the London edition of the 1790s. Most people seem to use the Rubio edition as standard, so it would save a lot of bother if the user was told that the London numbers correspond with Rubio's. All except the first two are in Kenneth Gilbert's 1987 Faber edition *14 Sonatas*. There seems to be little to choose editorially between them. Schott's tighter typography enables more sonatas to have a single page-turn at the double bar, but the Faber edition has the advantage of giving you five more sonatas for 5p less. Whichever you prefer, it is music worth playing.

MANCHESTER SOUNDS

Manchester Sounds: Journal of the Manchester Musical Heritage Trust Editors: David Fallows, Rosemary Williamson. Vol. 1, 2000. 136pp, £6.00. ISBN 0 9539010 0 9; ISSN 1471-3659.

This is the first issue of a journal devoted to the musical life of Manchester. Readers will know the name of one of the editors; the other is Music Librarian at the Royal Northern College of Music. Manchester is one of the most active musical cities in the country, with two symphony orchestras and much local activity at all sorts of levels. It also boasts a famous public library, whose collection of music is known the world over, particularly for its Vivaldi (the 'Manchester Sonatas', for instance – not that Vivaldi ever went to Manchester, but a cache of MSS connected with him finished up there). This volume has an interesting biography of Henry Watson, whose collection formed the basis of the library and after whom it is named. A self-made man successful in popular music, he must have been out of place at St John's, Cambridge, around 1880. Readers may remember a year or two ago that there was a proposal to downgrade the Henry Watson Library and that public protest (led by Peter Maxwell Davies, whose musical education depended so much on it) seemed to be successful. But apparently not. Once local authorities took pride in their institutions. In the last decade or two, however, as a result of London politicians (of both parties) being suspicious of any rival power-base, the imaginations and independence of local politicians has been undermined. Had Manchester been in Scotland, things might have been different!

The chief interest for the early musician is Jon Baxendale's study of the Anne Dawson Keyboard Book, which contains, among other items, transcriptions of concertos by Vivaldi (op. 3/5, 7, 9 & 12; op. 4/1, 3-6, 10-12). Some of these have been appearing on disc, so it is good to have a thorough description of the source. An interesting aside in the article on the finances of the Halle Orchestra is that the fees of conductors like Richter a century ago were no less enormous than some of today: using the cost of a pint of beer as a means of comparison, he was paid something like £10,000 a concert. There is much other material of local interest. Copies can be bought from Forsyth Brothers, 126 Deangate, Manchester M3 2GR for £6, or you can subscribe for £5 to The Manchester Musical Heritage Trust, John Turner, 40 Parsonage Rd, Heaton Moor, Stockport, SK4 4JR.

NB The Adlgasser catalogue reviewed last month is available in the UK at £36.00 from Rosemary Dooley: musicbks@rdooley.demon.co.uk

Ann Bond's useful *A Guide to the Harpsichord* will reissued in paperback this month: £12.99 from Amadeus Press (ISBN 1 57467 063 8).

NEWER GROVE

Clifford Bartlett

The New Grove Dictionary of Music and Musicians. Second Edition. Edited by Stanley Sadie, executive Editor John Tyrrell. Grove, 2001. ISBN 0 333 60800 3 c.£3000

What do we call it? Perhaps some conservationist could calculate how many trees have been destroyed because, unlike MGG, *The New Grove* has been spelt out in full in countless bibliographical citations. Until starting to write this, I had always blamed it on editorial incompetence in not announcing its own abbreviation. But I was wrong: it is listed as *Grove 6* in the list of bibliographical abbreviations in *The New Grove* and that abbreviation is used within what, by inference, we can call *Grove 7*. So from now on, scholars unite, forget the marketing ploy title of *New Grove* and just refer to *Grove 6* & *Grove 7*: use the abbreviation and save our forests! In continuous prose, it looks more elegant to follow the format given in *Grove 6*: *Grove7* omits the space.

Before I get down to welcoming *Grove 7* one other space-consuming bibliographical oddity, which is not the fault of *Grove* itself but the musicological community. Why, when citing it, is it necessary to treat it as if each entry were an article in a periodical and give author as well? Surely it's enough to cite the dictionary itself? Anyone who is really interested can look it up to see who wrote an individual article. I have just been looking at the *Biber* article. Two authors are given, but most of it is carried over from *Grove 6*: should I list both names in full? If I cite it from the on-line version, do I have to give the date, in case in a few months time the relevant point is changed? There must be a lot of editorial adaptation to each article, especially in the revised edition, and those consulting the work on line will eventually be dealing with articles updated by the Grove office or topic editors. Authors can list their contributions in their CVs, but can we not treat the Dictionary as a communal effort, like the *Oxford English Dictionary*?

The difficulty in revising *Grove 6* is that, in the 20 years since it was published, there has been a vast amount of new information and a widening in the areas thought relevant to such a dictionary but very little opportunity for the pruning of less-fashionable composers that the editors of *Grove 6* enjoyed. Early music (or rather its academic equivalent, the historical Western music that was still the mainstay of musicology when *Grove 6* was in preparation) was naturally generously treated in *Grove 6*, so the expansion to 27 volumes plus two further volumes of reference lists and index does not imply that there is much additional space devoted to topics of interest to us. I took the new vol. 7 (*Dàn tranh* to *Egüés*) entirely at random to check expansion, though have also included other topics that sprang to mind while doing so.

The article on John Danyel is minimally enlarged by three new sentences making two further comparisons with John Dowland interpolated by David Greer into David Scott's article for *Grove 6*; the bibliography loses three old references and gains six from the 1980s and 1990s. Turning to Dowland himself, we find a completely new article: Diana Poulton is replaced by Peter Holman and Paul O'Dette, eight columns are replaced by 14½ (column or page comparisons are not exactly like with like, since the pages of *Grove 7* are both wider and higher, though this is partially counterbalanced by a larger font-size). The *Grove 6* article was far stronger on biography than the music, so although the updating of the former is welcome, it is the latter section of the article that is particularly valuable. The work-list, too, is much more informative – though why is *Adieu, sweet amaryllis* (with lower-case A) placed in isolation at the beginning of page 537? Comparison of the two music examples here with the one in the Danyel article (none from the beginning of a piece) shows a lack of consistency: the Danyel has a modern key-signature (the sight of 4/4 makes one wonder what else has been unnecessarily modernised) whereas the two Dowland examples have no signature. Although anyone who knows the song will understand why the lute part of 'In darkness let me dwell' is in small print and the text states that the lute part is through-composed, the assumption that small print means editorial is so ingrained among users of scholarly editions that it needs countermanding explicitly in the example itself.

Doxology takes up a little more space, and like the *Dowland* article is completely new, Edward Foley being far less interested in Jewish antecedents than his predecessor Geoffrey Chew. The bibliography differs, but by selection rather than updating: the most recent item is 1977. One wonders whether this is really an updating or merely that the new author has different beliefs from the old. Chew has as compensation the unbiographical section of *Monteverdi*.

Robert Donington has an updated list of his writing, but otherwise Howard Mayer Brown's almost hagiographical article remains: he certainly had an influence on early performance on modern instruments in the 1960s, but by the time professional baroque orchestras got under way in the 1970s he seemed like a figure from the past. *Donizetti* has grown from 18 to 26 almost entirely new pages. *Du Caurroy* has a slightly longer article than before, but anyone looking up the pieces that crop up in concerts and on disc (e. g. the Fantasies and *Missa pro defunctis*) will need to look elsewhere. Another major replacement is the article on *Du Fay*, (*Dufay* in *Grove 6*), Hamm being replaced by Planchart (not, as one might expect, David Fallows), and 13 pages expanding to 17, with a much more informative work-list.

Edwin Rippin's article on *Dulce melos* is considerably revised by Denzil Wraight, with one improved illustration and another added. Moving to the article on the *Dulcimer*, I wondered about the quality of the pictures that had already appeared in *Grove 6*: they seem to be a little blacker and perhaps less distinct. The natural suspicion that they might be from further down the chain of reproduction from the original photographs, however, is belied by the Ukrainian group of clarinet, fiddle, dulcimer and drum (p. 689), which includes a gate on the left that is cut off from *Grove 6* p. 705. A particularly striking picture that leaps off the page shows a domestic performance on a 'cottage organ' under *Chamber music*, though that term isn't usually used for solo music.

Dunstable has become *Dunstaple*, Margaret Bent revising her own article. A strange line across the page appears in the work-list after *Quam pulchra es*. Dvorak's status has led to an increase from 27 to 35 pages (he was a once-standard composer who had been scorned as popular and was only just coming back into favour in 1980).

Howard Mayer Brown's article on *Editing* has been replaced by one by James Greer. I have doubts about the merits of the change. The new article is more fashionable, in that it is much more philosophical. I'm not sure if I want a 'general theory' of editing: it is a practical skill balancing a whole variety of different demands depending on the nature of the work, the sources, the market, the house-style of the publisher and the finance available. It is sheer nonsense to write that there is no such thing as an 'obvious error'. Just as most misprints in *Early Music Review* can be easily corrected – indeed, may not even be noticed by most readers since much of the information in a sentence of prose is redundant, so most mistakes (whether by early scribes or modern printers) are so self-evident that annotating them is hardly worth recording in a critical commentary except to justify a *stemma*. There are, of course, some notes that are problematic, but I find that deciding on the right notes is usually the least difficult aspect of editing. Since musicologists are now much more likely to publish words than music, it is odd that *editing* is not extended to text editing: some examples of what Grove's copy-editors have done to authors' scripts might make a suitable starting-point. There is also very little consideration given to the variety of uses to which an edition may be put, and Grier underestimates the extent to which professional performers use reproductions of early sources of the period for reasons other than purely text-critical ones.

Since more and more editors (whether of words or music) will be circulating their own products either online or in small photocopy runs, some indication of the skills required by music and text editors need describing. The article on printing and publishing has nothing to help the do-it-yourself editor. The article *text underlay* has no practical advice about such matters as how you hyphenate or capitalise; book printers; manuals may help (but are not listed in the bibliography), but they don't state what you do if a phrase that begins with a capital is repeated.

A related issue is that it is important for musicians to be pointed towards the most accurate edition – and I mean musicians, not just musicologists. *Grove 7* is no better than *Grove 6* at this. In a work that bristles with bibliographies, it just isn't good enough to refer merely to Collected Works. Not all volumes in such series are the best editions of the work concerned, and very often there is no performance material to accompany them, so the fact that it may be better than other editions is not very helpful to anyone who wants to turn the printed page into sound. Take the Beethoven symphonies. Most conscientious performers are now using Jonathan Del Mar's edition for Bärenreiter. The scores themselves go a step beyond previous ones (even if Del Mar were not a brilliant editor, he would still be in the position of the dwarf on the giant's back who can see a fraction further) and they have thorough critical commentaries. They can be afforded even by impoverished libraries (let alone students and their teachers – especially at £50 for the set, the price of the package to be launched next month) and they have accurate and well-laid-out orchestral parts. But *Grove 6 & 7* merely lists volumes in the *GA* and *NA*. I know that some of our King's Music editions are more up to date and (I hope) in other ways better than collected work volumes, but I have yet to come across any of them listed (more on this next month, when I will review the *Monteverdi* article). In some cases, Collected Works are a misnomer: Telemann, for instance. I checked the list of his Suites: there are very few for which an edition is listed, yet many good, unmentioned editions exist, and even a bad score is better than none.

I don't want to appear to be unduly critical. But an editorial or commercial decision seems to have been made that *Grove* should be directed chiefly at the world of the musicologist and that other needs could be neglected. Or has it happened by default, merely because most of the writers and orgnisers have been from them musicological community? I have already heard anecdotal evidence that public libraries have decided that *Grove 7* is too expensive, and I doubt whether many copies will find their way to amateur music enthusiasts – though I am grateful to one, Chris Hedge, who has bought the printed version and has let me keep it for a couple of weeks to write this review. There are two categories of potential users that Grove has ignored: managements of performing organisations and the general-interest public.

If you are managing an orchestra or opera house, the basic information you want about a piece of music is:

Orchestration
Duration
Movements
Where to get the music from.

Grove supplies none of these. There are, of course, other sources of reference for all these. But there are also other sources for extensive bibliographies of the major composers: why favour those who are concerned with reading and writing about music over those who wish to perform it? From a purely financial viewpoint, it would make sense to expand the on-line version to cater for this market: with

that information added, every professional performing organisation would need a subscription. There is already the framework of a comprehensive list of works for most composers, so there is no conceptual problem.

If you are a member of the general public, I suspect that your most likely enquiries concern:

Composers (or groups, in the case of pop)
Instruments
Individual pieces of music

Two of these are covered, the third is missing. It wouldn't matter so much if it was fairly easy to find information about individual works within the composer articles. (The index is unhelpful in this respect). The online search facility is, of course, useful, but most articles on composers try to discuss the music in general terms, and anyone trying to find a substitute for a programme note (or, indeed, needing to write one) is likely to be disappointed. We found when researching for *The New Oxford Book of Carols* that *Grove 6* seemed almost to delight in avoiding giving information on what was popular, and I haven't so far detected that *Grove 7* is any better. A search for *Away in a manger*, for instance, only produced the classic article, not any information about the hymn's interesting history.

I was editor of *Brio* when *Grove 6* appeared. I asked several friends to review individual articles or topics and have been comparing their comments (in *Brio* 18/1, 1981) with the same articles in *Grove 7*.

Lassus (reviewed by Clive Wearing: many readers may remember the unfortunate illness that overtook him a few years later – an almost-total, permanent loss of memory. There was a moving television programme by Jonathan Miller about him.) The article, by James Haar, is basically unchanged, though odd slips like 1569 for the famous royal wedding are corrected. Clive's criticism of the wording of the third paragraph in section 2 (with a version online, there is no point in giving page references, so should not each paragraph have been numbered to ease reference?) has not been attended to. His main concern was the work-list. Clive printed a four-column supplement of missing items. These were predominantly of liturgical works which had not then been published separately in the Bärenreiter *Sämtliche Werke*. They are now covered more carefully, though titles are not set out with a line each as in the rest of the work list, so are not easy to find; and Clive listed the first (chant) verse of the hymns as well as the polyphonic incipit (verse 2), while *Grove 7* only gives verse 1. Haar is, I think, right to keep *Aurora lucis rutilat* under motets, even though the text is a hymn, since it is a through-composed piece and probably functioned as a motet (whatever funtion that was). The long list of early sources has been split up and relevant items now head each section – so it is odd that the modern editions of the Motets and the Chansons are not also listed thus.

Magnificat (me). This is again basically unchanged, with Ruth Steiner on monophonic Magnificats, Winfried Kirsch on polyphonic settings to 1600 and Roger Bullivant after 1600. My initial complaint remains: there is no mention that *Magnificat* is used as a title in an Anglican context, even though the settings are in English. To discuss them under *Service* is fair enough, but the reader should be referred to it here. The index also omits any such reference. The first section is unchanged, so my comment that it is 'short, over-compressed, and probably confusing to a reader not considerably knowledgeable in liturgical matters' still applies. I praised the second section, though found the 1600 cut-off date a bit arbitrary, but was worried that the third section was just a series of comments on individual Magnificats from Monteverdi to Penderecki with no context. From my present perspective, however, I wonder whether this might be one of the few places where the non-specialist seeking information on specific works might find the Dictionary useful. *Alternatim* performance is not mentioned until a column and a half into the second section, and there is no help given to those who want to know how to acquire suitable chant when their edition does not give it. Has there been no research on the German Magnificat with carol interpolations since 1980? Surely 'folk' isn't the right word to describe them; Scheidt wrote such settings for other seasons with material that was not at all folky. It seems odd to discuss Schütz's big Latin setting without comparing it with the double-choir German one, or are German settings also excluded? So this is still a rather scrappy article without thought being given to who might want to benefit from reading it.

I also happened to notice the article on *Magnus liber* which followed *Magnificat*. Edward Roesner is clearly the man to write it, replacing Rudolf Flotzinger. But there is nothing in the bibliography to tell the reader where to go to find the music: verbal and musical items are indistinguishable. Perhaps (as with the contents page of *EMR*), a musical symbol could be used to show what publications include editions of the music.

My next reviewer in 1980 was Lewis Foreman on some 20th-century British musicians: that is not relevant here, but in looking for the next item I happened to notice that Lewis had written the new article on Bax, replacing one by Anthony Payne. The new article (probably slightly shorter) seems to go against the trend by being more specific and with fewer stylistic comments. It is fine, but I'm not sure why a new one was needed, and the work-list is more compressed. Neither article mentions my favourite Bax: the choral *Mater ora Filium* and *This Worldes Joie*.

Raymond McGill was generally enthusiastic about William Waterhouse's article on *Bassoon*. The new article is an expansion of that, but I'm not in a position to make any comments myself. Our final reviewer of 1980, Helen Faulkner, wrote on Webern, who is also out of period (despite his edition of Isaac and orchestration of Bach). The picture emerging is that there are indeed some improvements, but that some articles might have been better if they had been critically read by outsiders: one consults the dictionary to find out what one doesn't know, and more care was needed

to make the articles meaningful to the non-specialist seeking information, both in choice of what is covered by an article and in cross references from it. It might also have been useful if items in the bibliography that were explanatory were distinguishable from those of concern only to experts.

Finally, a few comments that have arisen while putting together this issue.

Luigi Rossi. The list of works mentions several partial transcriptions but ignores the King's Music compete edition published for the Boston Festival in 1997. Incidentally, accurate representations of an original libretto which sometimes accompany CDs should be included in the bibliography, since not all modern scores print the libretto separately: a prime example is the *Arts Florissants* recording of Charpentier's *Medée*, which is accompanied by a facsimile of the text.

Simon and Garfunkel. The fact that I noticed this entry shows the advantage of using the printed volumes, since on line I'd have gone straight to the article I was aiming for without being sidetracked. This gives a fine example of avoiding the obvious. Apart from *Bridge over troubled water*, the pair must be known chiefly for their songs in the overrated film *The Graduate* (which has probably been kept alive and shown so often on TV on the strength of their songs). The article does not mention the film, even though one of its songs gives the title to an album that is listed.

Soler. It would help to say how the keyboard sonatas are usually numbered. Also, since the 132 villancicos are not listed, it would have been nice if the reader had been pointed to where such a list might be found: there is one in the S. Rubio article of 1972 cited in the bibliography.

Spice Girls. These are conspicuous by their absence. They may be on their way down, but they were successful enough while they lasted, and if you are including pop, surely the chief criterion of success is popularity? I happened to notice that *The Animals* rated a whole entry: that seemed odd to me, since I thought they were a one-song group – and even that wasn't their own – but my wife shouted me down (she studied in Newcastle, where they came from). BC hadn't heard of them – he's too young. The index volume lists all the articles of each type of popular music under broader headings like *britpop* (just two names), *folk-rock*, *jazz*, *jazz-rock* (or in the case of Paty Methany, the unhyphenated *jazz rock*), *pop*, *popular song*, *rock* etc.

I have hinted here and in my editorial various ways in which Grove might move forward by reaching a broader market. In particular, the different way people use screen and print might be considered. The online version could be much more bite-sized, with links rather than bibliographies, and with different sorts of information. People might then need to buy it both in print *and* on line. My review has mostly been superficial, reflecting the way I have used *Grove 6*. For me, it is chiefly for quick reference. I want to know when someone lived, when a piece was written, where it find it. If I want to read an account of a composers style, I'll go to a book. I fear that far too many of the excellent stylistic analyses are misused by being trotted out pat in essays of concert programmes and I have suspicions that they don't really belong in a reference book: are the editors taking their role too seriously? This report reads very negatively. I'm sure I'll use *Grove 7* continually (on line rather than in 29 volumes). I think my main criticism is that what we have is more of the same rather than any attempt to deal with the fundamental limitation of *Grove 6*: its academic basis (I suspect even in its dealings with popular music) and the lack of imagination in who might want to use it.

I hope next month to write about at least one substantial article (Monteverdi) *and may also report on my experience in using the Dictionary on line: so far, I have mostly worked with the printed version. And I feel that the index volume (29) has some oddities which deserve comment. I was disappointed to find no entry in it for* cartoon; humour *just listed Victor Borge, Noel Coward and Gerard Hoffnung, and* wit *merely Paul de Wit (not Haydn). If anyone has detected the inevitable spoof article, do tell us before it is excised: Stanley Sadie seemed, in a recent interview, to think that the main advantage of an online edition was that these could be removed immediately!*

I pass all my hours in a shady old Grove (Charles II?/Pelham Humfrey)

MUSIC IN LONDON

Andrew Benson-Wilson

Since I spent most of January abroad, this review only covers the first part of February. Two successive evenings of Mozart gave me the chance to compare The Hanover Band and The Academy of Ancient Music. The second of The Hanover Band's three Wigmore Hall Mozart concerts (1 February) featured two Piano concertos (No 12 in A, K414 and No 13 in C, K415) with Richard Egarr directing from the fortepiano, alongside the *Adagio and Fugue* in C minor and *Eine kleine Nachtmusik*. The second of The Academy of Ancient Music's concerts as the new resident orchestra of St John's, Smith Square (2 February) featured Christopher Maltman singing Mozart arias, together with Symphonies in D, K87, and No 33 in Bb major, K319 and the Divertimento in D, K136. There were pre-concert talks by Richard Egarr and Christopher Hogwood – both extremely lucid and approachable speakers with the gift of being able to communicate with a sizable audience of very mixed experience and knowledge. Richard Egarr, seemingly unfazed by the presence of hundreds of female American students and their rather earnest tutor, spoke about the fortepiano of Mozart's time and the different uses of the damper systems of the day. Christopher Hogwood, with a rather less alarming audience, reviewed the London concert-going scene of the late 18th century in the time of the original incarnation of The Academy of Ancient Music.

Egarr used a copy of a Walter fortepiano as opposed to the Stein used in the first concert in his series. I wasn't at that, but I wondered whether the Stein might have been appropriate for this concert as well – the Walter sound was rather full and lacked the sort of delicacy and sparkle that I was expecting for early 1780s Mozart. As Egarr explained, placing the fortepiano so that he could face the players meant that the lid had to be removed: perhaps this dampened the tone a bit, although the Wigmore Hall stage is usually quite adept at focusing sound into the audience. With the exception of some noisy page turns, Richard Egarr's playing was first rate. I have lambasted him for his jocular stage antics in the past, but these were missing this evening. I can even forgive him the few glissandi towards the end of the second concerto – he could not keep his lid on forever. He showed respect to Mozart's cadenzas, but also retained that improvisatory feel that makes them feel alive. Mozart (and Egarr) had several moments when they was clearly teasing their colleagues, with no fewer than four successive dominant trills in one cadenza. The second movement of the Concerto in A, with its chorale-like theme (or is it a song without words), is one of those delectable Mozart pieces that can sound dark/sombre or gentle/light, depending on subtle interpretations from the players and the mood of the listener. The programme notes (by somebody called Clifford Bartlett) stated that the movement was Mozart's memorial to Johann Christian Bach (it includes a quotation from an obscure Overture of his) so perhaps the mixed mood is intended. Egarr described the Concerto in C as operatic, with an over-acted portrayal of a sinister figure in a dark cloak riding of into the sunset in the final movement, no doubt justifying the glissandi (always tempting in C major). It was certainly a work of drama. Both concertos used the optional scoring of strings only, although there is some confusion whether Mozart's *a quattro* refers merely to four staves in the score or implies only a quartet of players – the former was assumed in this concert.

The opening *Adagio and Fugue* is a curious work, and a brave opening to a concert. The macabre, wailing interludes of the Adagio are followed by a fugue subject that sounded like an ogre slithering awkwardly about in the slime. The fugue was taken as a huge crescendo, with a momentary relaxation of volume before the final entries. It was interesting to hear the orchestral pieces performed with unobtrusive fortepiano continuo. The strings of The Hanover Band were on good form although, like the fortepiano, they did lack a bit of sparkle.

In this Mozart match, it is unfortunate that The Hanover Band were pitched against an Academy of Music in outstanding form. With larger forces (14 violins against 7), a full complement of brass, wind and percussion (but no keyboard continuo instrument) and a more generous acoustic, the AAM came up with a stunning performance. Crisp, clear, precise and with all the sparkle I could wish for, they demonstrated some delightfully restrained playing – the epitome of the refined good taste that must have characterised the Georgian London of the namesakes. Christopher Hogwood directed with an impeccable sense of proportion and timing. The opening Symphony in D, K87, started life as the overture for the Milanese opera, *Mitridate, rè di Ponto*, and may also have been the piece that concluded one of Mozart's house concerts in 1780 which he referred to as 'The entire city of Milan with trumpets and kettle-drums'. The outer movements were certainly rousing, and were contrasted with a endearingly simple five-finger exercise for flutes in the central *Andante grazioso*. K319 was also originally an overture, so did not include a Menuetto & Trio: the one he added is a rather predictable movement, by Mozart's standards, and did not add much to the mood of the piece. The final Allegro was not far removed from a dance in any case.

The baritone Christopher Maltman has been gaining plaudits wherever he sings, and this performance shows why. His rich but not overpowering voice has just the right amount of emotional undercurrent to project Mozart's arias. He opened with the aria *Mentre ti lascio, O figlia*, a test of his lower register which he passed with ease, and followed with *Vedrò mentre io sospiro* (The Count in *The*

Marriage of Figaro) and another stand-alone aria, *Rivolgete a lui lo sguardo*, from an early version of *Cosi fan tutte*. This was excellent singing, and was enthusiastically received by the audience. His encore was introduced as a song about nibbling young women. The orchestral encore was Mozart's little known overture to the *Marriage of Susie*, reconstructed by one of the violinists in the Academy. By the end of the piece, we all felt that we knew her as well as he did. Contemporary accounts refer to her as being 'quite a girl'!

There was a fascinating blend of styles at the Queen Elizabeth Hall (5 February) when concert pianist Elena Riu devised and presented *From Mecca to Cordoba* – a concert contrasting music for piano with the Arabic/medieval group Joglaresa and The Tallis Scholars. Throughout most of its history, Spain, and particularly Andalusia, has been a hothouse of cultural exchange, notably during the religiously tolerant and (therefore?) intellectually enlightened Islamic culture that flourished in the late medieval period. The final destruction of the Moors by the Catholic monarchs at Granada in 1492 caused the death or departure of most of the Jewish and Muslim population and the spreading of elements of that remarkable tradition to the eastern and southern Mediterranean and the Balkans. The music of the expelled Sephardic Jews has been an influence on many of today's medieval music groups, and Joglaresa performed two songs surviving from that tradition, complete with some extraordinary whoops and yelps from singer Belinda Sykes. Unfortunately there were only two songs from the Andalusian Islamic tradition, the rest of their set being from the 13th century Galician (and Christian) Cantigas de Santa Maria, Martin Codax, and the Codex Las Huelgas (*Rex virginum amator*, nicely sung by Jennie Cassidy). The distinctive voice of Jaouad Keheli added spice to the already evocative tones of Jadaka I-ghaithu by Ibu al-Khatib, vizier to the 14th century Islamic court at Granada, and Yahnikum, with words by Ibn Quzman (born around 1080 in Cordoba) set to a traditional Algerian melody. But, as with Belinda Sykes, I was not sure to what extent his vocal style reflected medieval Islamic or present day Arabic styles. The instrumental accompaniments had a distinctly improvisatory feel to them, with a fascinating range of signals between the players to indicate what should happen next – a nice reminder of the music of hidden back street cafes in Seville.

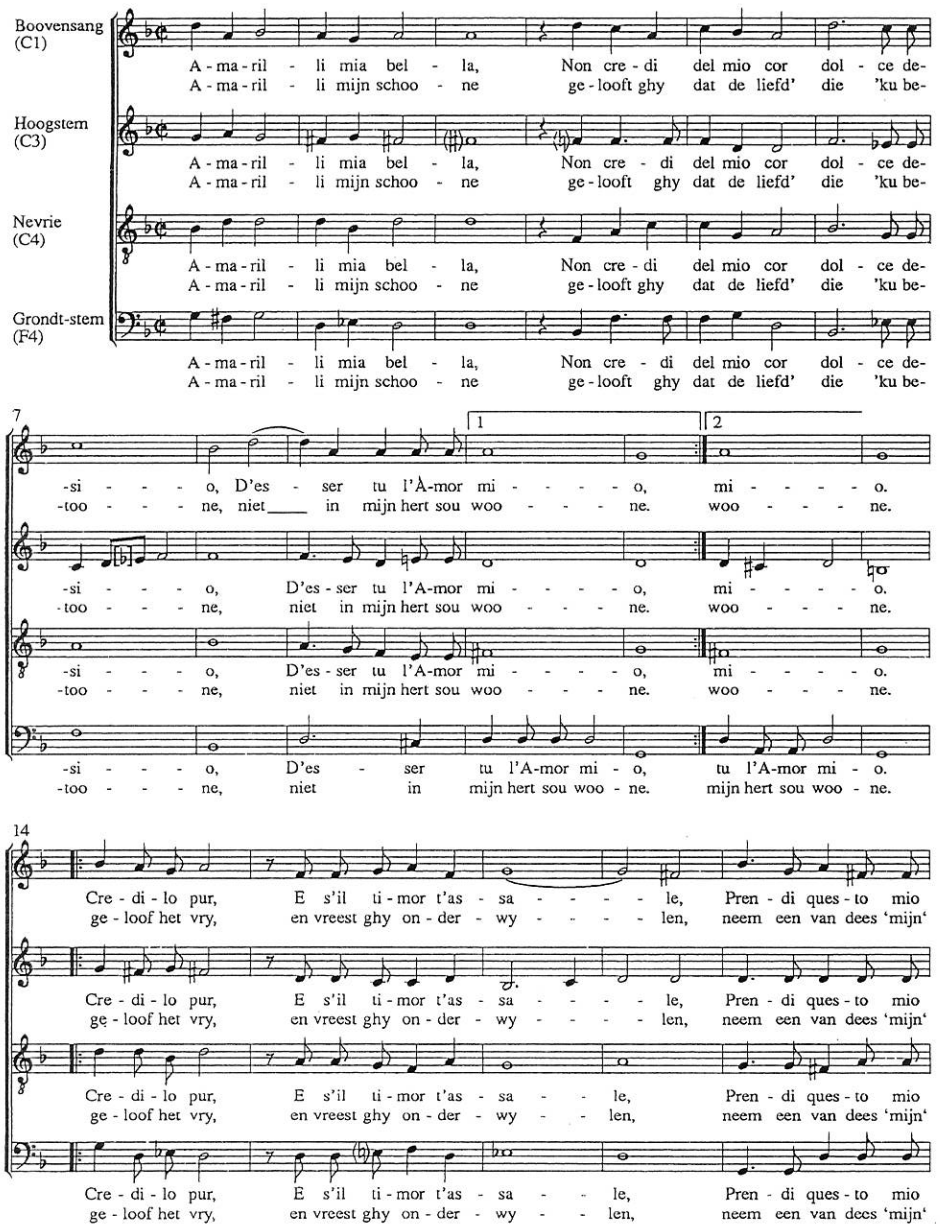
The brutal Christian overthrow of the Moors signalled the beginning of modern Spain which, despite continuing carnage (now directed against the wrong sort of Christians), managed to produce some of the most sublime choral music of all Europe. The Tallis Scholars are, of course, expert interpreters of music of this period, and their offering of Morales, Guerrero, Lobo and Victoria poured a deceptively soothing balm over the turmoil that dominated much of Spain's history. The pleading 'o clemens, o pia, o dulcis Virgo Maria' that concludes the lamenting and weeping of the *Salve Regina* had a particular poignancy in Victoria's fabulous setting. A rather more than usually distinguished soprano line-up helped to tone down their occasionally edgy upper registers. The shift to the concert Steinway was not as odd as it might appear – Elena Riu is a persuasive interpreter of the piano music of Mompou and Albéniz, both composers evoking the more recent but equally complex sound world of Andalusia. This rather lengthy concert could have done with some editing, both to the chat and the music – several people began to leave as 10pm came and went. But the early music world benefits from mixed concerts like this, and the sizeable audience (even on the day of a transport strike) bore witness to public interest in such programmes.

A wet Thursday lunchtime in Westminster was transformed into sunny Rome by the appearance of Concerto delle Donne in 'The Three Singing Ladies of Rome' (St John's, Smith Square, 8 February), featuring early-17th-century vocal music by Rossi, Carissimi and Monteverdi (a northern Italian interloper) and keyboard music by Frescobaldi. The ladies of the model Concerto delle Donne (from the 1580s court of Duke Alfonso of Ferrara) were famed for their beautiful voices and elaborate ornamentation, and their three present day sisters (sopranos, Donna Dean, Gill Ross and Elin Manahan Thomas) have certainly inherited both attributes. All three voices blended superbly, although each had their own vocal colour. It might be unfair to single out one singer from a group of three, but Elin Manahan Thomas is certainly a young soprano to watch out for. A recent product of the Swansea and Clare College Cambridge singing traditions, it will be a good test of the London conservatories to see if she survives her forthcoming studies with her 'early music' voice intact. All three singers engaged well with the audience, using the score as an aide memoire rather than a prop. A number of the pieces had been edited from manuscripts in Christ Church Oxford or Bologna by Alistair Ross, who also provided very effective harpsichord and organ continuo realisations and a plug for their forthcoming CD of Carissimi. His solo harpsichord performance of Frescobaldi's *Parte sopra la monicha* (six variations on a young girl's lament before entering a convent) was beautifully fluid, retaining the flow of both melody and pulse without letting Frescobaldi's ornamental twiddles dominate (although a twiddle or two of his own might have provided a link to the reprise of each first section). For my taste, the organ solo, Frescobaldi's *Toccata settima*, needed just a little more space and rhetoric to reveal its frequent shifts in mood, something all four musicians achieved so well with similarly dramatic vocal works. The programme was nicely symmetrical, starting and finishing with Rossi *battaglie* but mostly featuring some wonderfully evocative and emotional music with exquisite harmonic slithers and slides. Carissmi's *Siam tre miseri piangenti* was stunning, as three wretched souls wept and sighed their way through their individual torments, entwining their suffering in the melting refrain. Excellent singing and playing and a nice reward for the sizeable audience's struggles through the rain.

There was yet more passion to be found at St John's the following evening (9 February) for another trip to Italy, this time to a decade or so before the Roman composers featured by Concerto delle Donne. The English Cornett and Sackbut

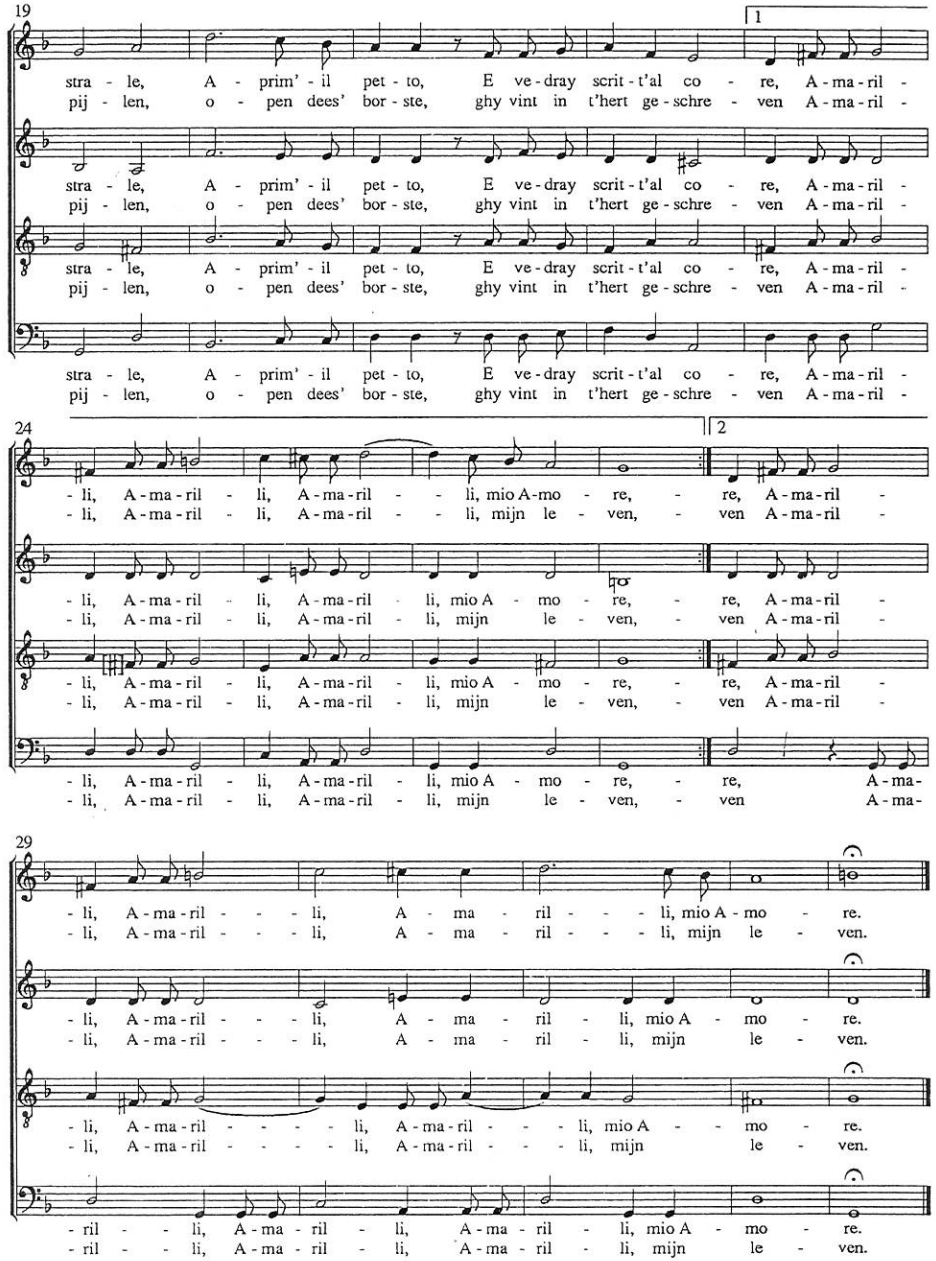
Ensemble are a relatively new group and this was their first appearance at St John's – and a very successful one it was. The programme, like their new CD, was called Accendo (to kindle, inflame, arouse, excite) and featured an evocative combination of tone colours and emotional moods from the quills of Claudio Merula, Andrea Cima, Giovanni Buonamenti, Alessandro Grandi, Christoforo Malvezzi and their ilk. Various combinations of the four available sackbuts provided a wonderfully sonorous and lyrical foundation above which two cornetts, two violins or a singer weaved their melodic webs. Violinist Oliver Webber, with his distinctive off-the-shoulder violin position, was an intuitive soloist in Castello's exciting *Sonata Seconda*, an early example of the fantasy style that was to dominate music for another century. Cornetists Adrian Woodward and Fiona Russell excelled at moulding the melodic line and adding unobtrusive ornamentation — the latter's delicate little flourish at the end of Cavaccio's *La Bignani*, for example, was a delight. Counter-tenor (or should it be male soprano?) Mark Chambers displayed similar sensitivity to ornamentation in three excellent pieces by Grandi and Bendetto Ferrari's *Voglio di vita*, with its florid vocal line above a familiar ground bass. His clear and focussed voice featured a good example of an acceptable vibrato for early music singing, with a rapid speed and hardly perceptible tonal variation adding colour to the note without destroying it. Talented theorbo player Matthew Wadsworth preceded the Ferrari piece with a catchy Chaconne on the same bass by Piccinini. As well as his continuo role, he had two other solo spots, demonstrating his natural ability to colour individual notes and sensitively shade the musical line. Director Robert Howarth provided good harpsichord and organ support and no less than two plugs for their new CD. His homely, if not entirely focused, introductions to the pieces included the memorable 'after the next two pieces I will tell you about our website!': the suspense was unbearable. Otherwise, an excellent concert by an impressive young group.

Caccini – Amarilli mia bella



 KM778 edited by Clifford Bartlett

Original clefs C1 C3 C3 F4. Repeats printed in full in the original.



Source: *Livre Septieme, dat is, Het Boek vande Zangh-kunst...* Amsterdam, 1644 (facsimile edition by Alamire). This is the 24th edition of a long-running anthology with gradually-changing contents that was first published by Phalèse in 1560 and whose last (27th) edition was in 1661 (for details, see Henri Vanhulst in *Revue Belge de Musicologie* 32, pp. 97-119). This four-part setting of Caccini's famous song ends the volume: on the assumption that it is more likely to be sung in Italian, we have exchanged the order of underlaid texts. Bar 30 bass: note 2 misprinted C.

RECORD REVIEWS

MEDIEVAL

Monodia Kees Boeke *recs* 74' 36"
Stradivarius **STR 33570**

This is possibly one of the most challenging early music discs I have ever listened to – and certainly the least compromising for the average listener. Kees Boeke's programme traces the development of monody between c800 and the end of the middle ages in a series of six pieces in different forms – Tractus, Sequens, Leich, Saltarello, Lay, Ballata and Istampitta. Of these, only two, Saltarello and Istampitta are of instrumental origin, the others being monodic vocal pieces, played on recorder. The recorded sound is absolutely exquisite and Boeke's tonal flexibility superb. However, once this has been noted and enjoyed there is very little else to latch on to, especially in the vocally conceived works, for which words are provided in the booklet (though not in an English translation). The abstract form and shape of these pieces is hypnotic; track three (Leich) is a mammoth 20'05 with Ballata and Tractus not far behind. If you have a penchant for medieval monody this is doubtless a legendary recording. I have a suspicion, though, that this is a disc which falls more naturally into the new age/music-for-meditation category. *Marie Ritter*

15th-CENTURY

Brassart *In festo Corporis Christi* Capilla Flamenca, Psallentes, Dirk Snellings 55' 14"
Ricercar (I Fiamminghi V) **233362**

This fifth disk in Ricercar's excellent series I Fiamminghi is as intriguing and musically satisfying as its predecessors. Brassart was active in and around Liège in the first half of the 15th century, and various Mass movements by his hand constitute the core of this compilation of music appropriate for a celebration of the feast of Corpus Christi at Liège. Brassart's music is not unlike that of his more famous contemporary Johannes Ciconia, although the choice of contrasting mass movements emphasises the diversity of styles he employed. The decorated upper voice of the 'descant-tenor' style is beautifully and idiomatically executed by the altos of the Capilla, and indeed the singing of the polyphony and the chant (performed by Psallentes) is consistently exquisite. Joris Verdin also makes valuable contributions from the Buxheimer Orgelbüch on the Renaissance organ of the Reformed Church in Rysum [also heard on the La Rue disc reviewed on p. 18 last month: had I not mislaid this review, they would have appeared consecutively *CB*]. Eugeen Schreurs has supplied an excellent programme note, which broadens our picture of the lavish celebrations which marked Corpus Christi in Liège, and the texts of the propers are also included. *D. James Ross*

16th-CENTURY

Lassus *Lectiones matutinae de nativitas Christi; Responsoria in Nativitate Domini*
Corvina Consort 77' 56"
Mæter Records **MAE-002**

This comprises sections of the Christmas liturgy with chant and polyphonic settings by Lassus – not a full liturgical reconstruction like McCreesh's Sarum/Sheppard *Missa Cantate* (see review in the diary section of EMR 66, p. 22) but with a fair amount of chant both in isolation and *alternatim*. On the whole, that is more convincingly sung than the Lassus, which sometimes seems a little uncontrolled. The longest piece, the *Te Deum* a6, is spoilt by the assumption that high clefs mean brilliance (what we get is shrillness) rather than the need to transpose down a fourth. Those interested in the chant (of unstated provenance) or Lassus should certainly buy this, but it isn't quite strong enough to attract the non-specialist listener. *CB*

Palestrina *Missa L'homme armé a5* Soloists of the Cappella Musicale di S. Petronia di Bologna, Sergio Vartolo *org & dir* 61' 18"
Naxos **8.553315** £
+ Cavazzoni *Ricercar 1, 2, 4*

The only thing to recommend this disc is the fine sound of the organ; but if you want good playing or singing, or a Palestrina mass, look elsewhere. The first of four Cavazzoni ricercari is representative of the awfulness of Vartolo's style, in which tempo is so random that the concept of rhythm ceases to mean anything. The playing sounds like sight-reading by a learner, speeding up and slowing down irrationally, so that the listener loses touch with the beat and the sense of the music. Once the singing began, I immediately wished it hadn't. The rhythmic fluctuations were there again, but accompanied by equally nauseating surges and troughs of sound. Vartolo justifies this 'madrigal style' as the natural successor to Gregorian chant – not the 'pure' treatment of Solesmes, but something (alarming to speculate on) referred to by Vartolo as 'humanity'. He has some good voices in his group, but the lumpy, hooting countertenor and the braying tenor spoil the sound of the rest. The phrasing is at best eccentric, and at worst staggeringly horrible. The words are muddy, and the tuning wry. The amazing fact is that the singers and their organist (not Vartolo this time) do manage to keep together – but why did they bother? *Selene Mills*

Someone must like Vartolo – he has made plenty of recordings – but so far we have not found a reviewer who does: we'll try someone else next time. CB

F. & R. Rognoni *Selva de Varij Passaggi, 1620*
Ensemble d'Allegrezza, Nanneke Schaap *dir*
Symphonia **SY 001 76** 59' 20"

Rognoni's comprehensive demonstration of the art of embellishment (published in 1620 but retrospective in style) is an essential manual for performers of music around 1600. His examples are virtuosic but also imaginative. Nanneke Schaap's viol-playing may be similarly described, and she makes the disc a musical experience, not just a collection of didactic examples. One element is less present than it should be: that of humour. A 17th-century English term for embellishment is humouring, and there could occasionally be a greater sense of the fun of the whole enterprise: the earnestness gets a bit wearing. This is especially so in the bass-voice version of Palestrina's *Pulchra es*. The singers make a fairly drab attempt at some of the vocal originals: shouldn't they be enjoying the game as well? This is a disc to sample rather than enjoy as a whole, but listen to it as a challenge to learn how to improvise. *CB*

A Tierras Ajenas: Tunes and Tales from Lost Lands Clara Sanabras *voice & lutes* etc 63' 08"
Zenobia Records **ZEN402** ££

This programme is based on 16th-century Spain, with excursions elsewhere in the Mediterranean. The approach is folky (not folksy!) with the notated music treated in a more improvisational manner than one would expect to get from a conventional voice-vihuela recital. Mostly it works very well. This is very much a one-woman show. Sanabras often accompanies herself, though she has a distinguished backing team, including Rachel Podger (not sounding entirely at home in a Jewish traditional melody). The disc is a convincing advocate for its approach. Sanabras has a pleasing voice, nicely focused and in tune. Personally, I could have done without the non-hispanic pieces: they don't relate as closely as the singer's booklet note claims. But this is certainly worth hearing. *CB*

A Candle in the Dark: Elizabethan Songs & Consort Music Ellen Hargis, Drew Minter *SA*, The Newberry Consort, Mary Springfels *dir* 65' 43"
Harmonia Mundi **HMU 907140**
Music by Byrd, Campion, Dowland, Ferrabosco II [not I as on booklet], J. Johnson Mundy, Picforth, Tye, White.

I am reminded of the occasion when I wrote the programme notes for a concert, found a nice theme to link the pieces, then was told by the person who had devised it that the real theme was completely different. I suspect that had I received this without its booklet and blurb (as was normal in the days when I reviewed LPs) I could have come up with something other than the mystical world of the Elizabethans – John Dee & Co: perhaps Time or even *Harmonia mundi*. Tye's In nomine *Trust* is certainly a good test of the ability to keep

time, and the disc ends with two marvellous songs *His golden locks time hath to silver turned* and *Move now with measur'd sound*. It is nice to hear Picforth's astonishing In nomine in a way that doesn't just imitate Fretwork. The instrumental playing is excellent, as one would expect with names like David Douglass, Margriet Tindemans and Jacob Heringman: I'm less enthusiastic about the singing. Drew Minter is a bit too cool for me, compared with Ellen Hargis in *In darkness let me dwell*, though the vibrato she occasionally adds can be annoying rather than expressive – more so here that than on the *Pavaniglia* CD reviewed below. Nevertheless, this is a very fine anthology which I recommended strongly. *CB*

Choralis Septentrionalis: Early Scandinavian Chorale Retrover, Markus Tapio 68' 46"
Opus 111 OPS 30-243

The title is that of the most prominent northern constellation, the 'seven stars in the sky', and 'chorale' is used in a broader sense than is usual in England, embracing chant (*Victimae paschale laudes*) and folklike material as well as renaissance psalms and hymns. The booklet describes the material as thoroughly as the space permits; I'd like more information, though wouldn't want to dispense with the director's personal note about the value of hymns tunes: we are of like mind. This is one of those invaluable discs that displays to the world a new repertoire. It works as a varied programme, the performances are attractive – though the more arty polyphonic items are a bit hurried – and those who buy this will find their curiosity rewarded. *CB*

Musica Sacra in Colonia La Capella Ducale, Musica Fiata Köln, Roland Wilson 73' 49"
Glissando 779 012-2
Castro motets; Lassus *Missa Susanne un jour*; Monte *Missa sine Nomine*

Of the prolific output of Musica Fiata Köln, this is the first disc I know of which features music with links to the ensemble's adopted city. Of the three featured here, only de Castro worked in Cologne, although the partly-surviving local choir books are the only source of the de Monte mass. Lassus is represented in these same books by three masses, including the *Suzanne un jour* parody. In the latter, the chanson is never far from view, and so the musical interest for me lay in the de Castro and de Monte. The de Castro motets exploit tessitura and voice-spacing to create an expressive range of colours. Instrumental mix is used to good effect too, with a good natural balance as the imitation demands. In just one (of the two featuring solo voice with instruments), the falsettist is miked closer giving a precarious and undevotional effect. Engineers, or is it producers, don't always appreciate the difference between a soloist and an ensemble peer. The vocal tones are sonorous on the whole, but too often I feel I am listening to sight readers, and on one or two occasions (without the instruments) the intonation takes some odd turns. There is much of musical interest, though. Having waited so long for the first disc of music from Cologne, Musica Fiata Köln could do well to exploit this local connection in further recordings. *Stephen Cassidy*

17th-CENTURY

Froberger *The Strasbourg Manuscript* Ludger Rémy *hpscd* 134' 37" 2 CDs in box
CPO 999 750-2 ££ [2 for price of 1]

The rediscovered Strasbourg Manuscript in Dresden (D-Dl Mus. 1-T-595) was copied by Michael Bulyovsky and is dated 'Strasbourg 15 March 1675. It contains 21 keyboard suites, 14 of which are by Froberger, making it the most complete source of his suites. Only four of them are in major keys, and their predominantly sombre tone is, on this recording, matched by Ludger Rémy's cool and restrained playing. These are serious interpretations in every sense, but they do not make for easy listening. I'm rather concerned that, with the exception of some of the courantes and gigues, there is not a great deal of rhythmic energy on offer. Nor is there much response to passages of harmonic and textural interest, which for me would have greatly enhanced the CD's appeal. As it is, and notwithstanding the undeniable maturity of the interpretations, this is very much a 'reference' recording, destined, at least in my house, not to see the light of day very often. *Robin Bigwood*

Froberger *Autour d'un manuscrit redécouvert* Aline Zylberajch *hpscd*, Le Parlement de Musique, Martin Gester 69' 54"
Assai 222102
Böddecker *vln sonata in d*; Bulyovsky *Suite in b flat*; Froberger *Suites 1-3,6 (Dresden MS)*; Gumprecht *Suite for Lute in D*; J. P. Krieger *Suite a3 in G*; Rosenmüller *Trio sonata in D*; anon *Ciacona a3*

This is based on the same MS as the one reviewed above. Three of the Froberger suites are played by Aline Zylberajch, along with one by Bulyovsky (which really is in B flat minor, though B minor is given as an alternative), on a 1624 Joannes Ruckers at Colmar, which presumably doesn't have the 31 keys he describes as necessary for playing in mean tone in all keys. Judging from what Robin Bigwood has written above, these performances are more congenial, and benefit from being mixed with some string ensemble pieces that contrast with the more introvert Froberger – try the Böddecker sonata, played impressively by Stéphanie Pfister. Gumprecht's contribution is a lute suite, played by Yasunori Imamura. This might look as if it is a bit of a rag bag, but in fact it makes an excellent programme of fine music very well played. *CB*

I was hoping that we might get a review copy of Rudolf Rasch's edition of the MS, but my request to Carus Verlag has not yet received a response.

Gesualdo *O dolorosa Gioa* Concerto Italiano, Rinaldo Alessandrini 68' 23"
Opus 111 OPS 39-238
Madrigals from Books V & VI + madrigals by Luzzaschi, Monte, Montella & Nenna

The cover announces this as 'Gesualdo: O dolorosa gioia', but what I find most worthwhile is the handful of pieces by other composers – not just the three madrigals by Luzzaschi (all well recorded elsewhere), but those by Montella, Monte and Nenna. Nenna and Luzzaschi are not only Gesualdo's obvious models but also his superiors both in technical command and in expressive imagination; Monte and Montella are less intriguing but still worth getting acquainted with. As for the Prince of Venosa himself, I can't improve on Iain Fenlon's comment in the booklet: 'Despite the extraordinarily arbitrary quality of his music, intended no doubt as a provocation, he remained both conservative and limited as a composer.' The performances still have some of Concerto Italiano's long-standing weaknesses: anachronistic vocal habits that sound not innovative but merely lazy; affectations such as long silences that break up the tactus (exacerbated by too many agonizingly slow tempos). But Elisa Franzetti's timbre avoids the harsh edge that has marred many of Alessandrini's sopranos; and although a superfluous continuo intrudes on all the non-Gesualdo pieces, the use of just harp and theorbo is less ugly and objectionable than a harpsichord would have been. If this group now takes second place to La Venexiana in sheer musicality, this is still one of Concerto Italiano's better madrigal recordings, and it gives me renewed hope for their promised CD of Marenzio. *Eric Van Tassel*

Locke *Consort Music* Phantasm 55' 09"
Global Music Network GMNC0109
Consort of Fower parts 1-6, Flatt Consort 1

The booklet note speaks of Locke's 'darting and mercurial spirit', acknowledging too that he is hard to listen to at times. With generosity, we are told that this is because he 'exposes and develops his musical ideas in extremely concentrated bursts of energy'. It is true that I would probably have found it hard to immerse myself in a full 55 uninterrupted minutes of listening had I not been reviewing it. In fact, it enabled me to recognise in a concentrated way the harmonic features which are echoed later in Purcell's viol fantazias and to hear a reaching back to Gibbons and the canzona-like figuration which is developed in the repertoire's imitative obsessions. The challenges to the modern ensemble are there too: how to convey continuity across the fragmented phrasing, and how to handle the declamatory, dotted cadences.

Phantasm has a great but paradoxical musical strength. The ensemble is wonderful, the sonorities (particularly of the lower instruments) sometimes sounding with the fullness of a modern string quartet. There is no reason why this should not be so: if the instruments have the resonance, let them speak out, vibrato and all. Phantasm are not excessive in their use of it, and they have developed a style of playing which makes no apology for the technique. All well and good, and I am no purist *per se*. But there is a problem of balance which rebounds on the use of vibrato. The 'leading' treble viol relies more on vibrato than depth of sound to convey expression, and the tone of the top string is too often

thin relative to the lower harmonics of the other instruments. The top line must both stand out and blend, and the timbre of the string sound is the key to this negotiation. It is a rare performance, in my experience, which manages both, and Phantasm's powerful ensemble and musical daring at least lay Locke on the line. Uncompromising.
Michelene Wandor

Marais *Pièces de viole, vol. 2* Jérôme Hantaï Alix Berzier *gambas*, Pierre Hantaï *hpscd*
Virgin Veritas 7243 5 45448 2 8 63' 08"

This well-paced and varied selection, part of an on-going series being recorded by Hantaï for Virgin, is largely taken from Marais' second and third books (1701 and 1711). The focus here is upon the standard dances of the French suite rather than Marais' more fanciful character pieces, but there is no dearth of diversity. The opening suite in D minor, selected by the players from Book 2, moves from a darkly intense Prélude and seriously reflective Allemande to a nobly elegant Menuet and a stately Gigue, in which every detail of the flowing embellishment is clearly portrayed. The timbre of the harpsichord and viols in this particular suite is somewhat brittle, but the players change instruments for the major-key pieces that follow, and here they engender much greater warmth and resonance. In Book 3 Marais organised the music more carefully into suites than before, and the set of pieces in G major here shows his excellent taste for counter-balancing a self-importantly strutting Allemande and proudly swaying Courante with a manic *Gigue a l'angloise* (a clattering horsey gallop – how very English!) The performers respond to each new mood with élan: the ensemble is always taut, and if Jérôme Hantaï occasionally presses the tone unduly, rattles his trills over-enthusiastically, and might pause for breath more often, he is also capable of highly expressive recitative-like playing and produces a richly varied palette of tonal colours. This may not all be music of the greatest profundity, but its charm and refinement are well matched by these performances. *John Bryan*

Pachelbel *The Complete Organ Works, Vol. 10*
Antoine Bouchard 64' 31"
Dorian DOR-93216

Bouchard gives eccentric performances of these fugues and chorale preludes. He uses French Classical registrations (or rather, debased 1960's neo-Classical versions of French timbres), creating a brash soundworld distant from Pachelbel's Nuremberg. Bouchard's articulation and rhythmic freedom can also jar, particularly with the lumpy pull-ups in the first few pieces on this disc. Yet his playing is sometimes redeemed by his vivid imagination. A nice touch is his adornment of Pachelbel's often-bare musical text with harpsichordists' tricks such as chord-spreading. Unfortunately, his imagination tends to draw on traditions alien to Pachelbel; I would prefer a player more sensitive to the nuances of the central and southern German organ schools. *Stephen Rose*

Schenck *The Nymphs of the Rhine, vol. 1* Les Voix Humaines (Susie Napper, Margaret Little *gambas* 62' 35"
Naxos 8.554414 £

Written sometime between 1697 and 1706, these duos for viola da gamba are a joy to listen to. Inevitably, with these dates in mind, the repertoire invites comparison with the towering influence of Marais, the eclectic Forqueray, and user-friendly Boismortier. In fact, these full-scale duos are a demanding must for the encouragement of self-sufficiency for serious gamba players.

The six sonatas interweave sonatas *da chiesa* and *da camera*, infiltrate Italianate movements with accompanying dances, and seamlessly alternate melodic and harmonic functions for the two instruments. The tessitura never goes either very high or very low (with the occasional exception, as in the deep opening of the G minor sonata), but the imitation and counterpoint can be fast and furious (the F major Allegro), the glancing suspensions lightly leading (D major Adagio), and the long lines always full of musical interest.

Susia Napper and Margaret Little have played together since 1985, and it shows in the impeccable ensemble, in the sensitive antiphonal exchanges, and in a melding of sound which for much of the time seems as if there is only one instrument between the two of them. If I have a reservation at all, it is because there is a coyness and shyness between the two of them. Resonances can be achieved with enfle strokes lower down the viol, but at the top, sweetness is all. Naxos has added a valuable CD to the viol repertoire. *Michelene Wandor*

B. Storace *Selva di varie composizioni I*
Francesco Cera *hpscd* 69' 30"
Tactus TC 601901

There are no two ways about it – the presentation of this CD is sickeningly dull. The typesetting is inelegant, and the front cover's brown, faded still-life of rotting fruit is enough to have you reaching for the Alka-Seltzer before you've even got the CD out of its case. It's a great shame, because this is a superb, vital, and hugely enjoyable recording of some fine, unfamiliar music. Little is known about Storace, and there remains the possibility that he is in some way related to the Storace family active in England and Vienna in the 18th century. His *Selva...* of 1664 is a collection of keyboard pieces clearly influenced by Frescobaldi but largely based on dancelike, repetitive forms like the passacaglia and ciaccona and the progressions of Follia, Ruggiero and Romanesca. Storace's settings are inventive and colourful, and Francesco Cera plays them quite beautifully. These are intense, fiery, dramatic, interpretations which sound really good on copies of a harpsichord c1690 attributed to Cristofori and a 1663 spinet by Guarracino. Effervescent stuff. *Robin Bigwood*

The English Connection: Purcell, Young, Lawes, Jenkins, Locke Bell' Arte Antiqua (Lucy van Dael, Jacqueline Ross *vlns*, William Hunt *gamba*, Terence Charleston *hpscd*) 60' 48"
ASV *Gaudeamus* CD GAU 213
Jenkins *Fantasia 18 in F*, W. Lawes *Sonata 7 in d*, Locke *Suite 5 in e*, Purcell *Pavans in A & Bb*, *Sonatas 5 &6 (1697)*, Young *Sonata 3 in g*

I think I may have been a little harsh over Bell' Arte Antiqua's last recording for ASV, which was of Italian sonatas and trios. The present disc is far more enjoyable, with the fiddles well matched and the continuo team joining in the fun. I enjoyed the earlier material very much, and was impressed by the poise (for want of a better word) of the Purcell Pavans. The Sonatas I wasn't quite so taken by: the G minor Chaconne had many fine moments, but I found some of the sighing figures sounded more like cats miaowing, with microtonal note bending slightly offensive to my ears (as regular readers will know!) That is a very small blemish on an otherwise exceedingly enjoyable disc of fine music. *BC*

Pavaniglia: Dances & Madrigals from 17th-century Italy Ellen Hargis *S*, Andrew Lawrence-King *hp*, Paul O'Dette *gtr, chit*, The King's Noyse, David Douglass *dir* 73' 37"
Harmonia Mundi HMU 907246
Music by Corbetta, Farina, Gesualdo, Monteverdi, Pesenti, L. Rossi, Sances. Zanetti

The first time I heard The King's Noyse ten years ago, their programme included a rather embarrassing group of arrangements of renaissance dances, played for reasons of tact or respect. But now the ensemble is so involved in string dance music that they are capable of bringing the meagrest material to life, and could probably play dance music all evening with no written music like a professional ensemble of the period. The thread running through this programme is the dance collection of Zannetti, not exactly exciting on paper, but stimulating as treated here. Some pieces that look vocal in the running order are also arranged for the band, working surprisingly well – even Gesualdo – and giving the players music of greater substance. It is nice to hear again a sample of Ellen Hargis's fine singing of the title-role in Rossi's *Orfeo*, though the instrumental ritornello is more affecting than the recitative; this runs into the *Passacaille* that was used as the Overture in the Boston 1997 production, a setting a5 that sounds barely different from the Peter Holman version a4 included in *EMR* 28. If I had to make a choice, I'd prefer this to the other HM disc with Douglass, Hargis and friends (*Candle in the Dark*) reviewed above, but recommend both. *CB*

LATE BAROQUE

Bach *Cantatas from Leipzig, vol.13 1723 (25, 50, 64, 69a, 77)* Yukari Nonashita, Yoshie Hida, Robin Blaze, Kirsten Sollek-Avella, Gerd Türk, Makoto Sakurada, Peter Kooij *SSAATTB*, Concerto Palatino, Bach Collegium Japan, Masaaki Suzuki 70' 58"
Bis-CD-1041

Suzuki's cantata series has now reached Bach's Leipzig output for the summer of

1723. The opening choruses of these cantatas are often fine examples of Bach's use of chorales, both in his technical ingenuity and in the way he interprets the folky, modal melodies according to the late Baroque affective code. Cantata 77 sets the Ten Commandments chorale in canons of symbolic strictness; Cantata 25 shows the sickness of unbelievers by combining sighing motives with the Phrygian melody we now know as the Passion chorale. Other highlights include the last aria of several cantatas, where the spiritual tension of previous movements is usually resolved: I particularly enjoyed the jubilance of soprano and recorder trio in 'Öffne meinen schlechten Liedern' (BWV 25), and the rare sound of the tromba da tirarsi in the alto 'Ach es bleibt in meiner Lieber' (BWV 77). Suzuki's interpretations are highly convincing, full of energy and commitment. While his performers are all excellent, he avoids the undue polish and homogeneity of some European ensembles; if the musical lines are occasionally a little rough, this slight grittiness brings out the concertato interplay in the choral movements. In all, an outstanding disc. *Stephen Rose*

Bach *Variations Goldberg: version pour deux pianos de Joseph Rheinberger (1883) révisé par Max Reger (1903)* Gérard Fallour, Stephen Paulello *pfs* 70' 10"
Assai **222062**

Whilst readers may be a little surprised to find any 2-piano posthumous arrangements of Bach reviewed by me here, I hope that they will read on. First, Joseph Rheinberger was actually a far more effective arranger in this medium than he seems to me to have been an organ composer. Second, the two performers on this interesting disc seem to understand that to play Bach well on any keyboard, there is a requirement of great care at all times with detailed touch – with the attack of every single delivery. These two players make it very obvious that they have taken their pianism as carefully as Bach himself urged those who purchased his music to do. There are also some rather tasteful added notes as the last few variations are reached. These certainly have the effect of making us think of Bach's music as still inviting individual interpretations by each new interpreter. Maybe even Reger valued some aspects of 'authenticity'. *Stephen Daw*

Bach *Musicalisches Opfer BWV 1079* Ensemble Aurora (Marcello & Enrico Gatti, Gaetano Nasillo, Guido Morini *fl, vln, vlc, hpscd*) 62' 20
Arcana **A 308**
+ Vln Sonata in G BWV 1021, Trio Sonata in G BWV 1038

The Musical Offering is hard to bring off in performance; even the trio sonata – the only part Bach published in performing parts rather than study score – has dense textures and can tax the intonation of many Baroque flautists. The four members of Ensemble Aurora, however, rise effortlessly to the challenge. Rather than ostentatiously displaying the difficulties of the music, they play with a refined, knowing elegance whose power is in its stylish nonchalance. They realise the canons and the six-part ricercar on various combinations of violin, flute, cello and harpsichord, while the opening ricercar is played on the harpsichord with improvisatory flair by Guido Morini. The movements are recorded in the order postulated by Ursula Kirkendale, putatively following the structure of a Quintilian oration. If the scholarly evidence for this sequence is tenuous, it nonetheless works well on a recording. The disc is filled out with the G major Violin Sonata BWV 1021 and another trio sonata, BWV 1038. In these sonatas, Enrico Gatti's violin playing epitomises the refined grace that Ensemble Aurora brings to Bach's chamber music. *Stephen Rose*

Couperin *Les Délices de la Solitude* Terence Charleston *hpscd* 70' 34"
Deux-Elles **DXL 917**
+ music by Dandrieu, Duphly, Forqueray & Rameau

This thoughtfully planned recital offers selections from four Couperin *ordres* in the context of music by his contemporaries and successors. Two instruments (Ruckers/Garlick and Taskin/Rubio) are used, the low registers of the latter contributing much to the success of the pieces by Forqueray and Duphly, whose melancholy *La Forqueray* symbolically ends the programme. (The composer died on the second day of the revolution that brought to an end the world of the *clavecinistes*). The recording also offers a comparatively rare opportunity to savour the particular piquancy of *tempérament ordinaire*, which produces some delicious moments in, among other places, Rameau's *L'Enharmonique*. This and the succeeding *L'Egyptienne* are peaks of enjoyment for me; but in truth, the standard of playing is consistently high and the disc can be warmly recommended as an introduction to the music of the 18th-century French harpsichord and the performance thereof. *David Hansell*

Duphly *Harpsichord Music* Katherine Roberts Perl 67' 56" Dorian **DOR-93169**

These 13 substantial movements are a marvellous evocation of an age that was both at its zenith and nearing its sudden, violent end as they were being written. Duphly is very much a harpsichordist's harpsichordist – grateful to play, especially if you enjoy a good wallow in the lower registers, and offering endless opportunities for experiments in arpeggiation, rubato and all the other niceties of interpretation. Ms Perl here offers thoughtful playing that allows the music to unfold at its own leisurely pace, only occasionally sounding over-deliberate. At higher volume settings the recording sounded a little close, but this should not deter would-be purchasers. These are musical performances of noble music, well worth exploring: if you have a chance to sample, try *Medée*. *David Hansell*

Fasch *Sonates en trio* Katharina Arfken *ob, dir*, Ann-Kathrin Brüggemann *ob*, Donna Agrell *bsn*, Karl-Ernst Schröder *lute*, David Sinclair *gamba, vlc, db*, Jörg-Andreas Böttcher *hpscd* 68' 14"
Harmonia Munda **HMC 905251**
Trios FWV N:d1, F6, g2; Quadros B2, d2, F2, g1

I was disappointed by the rather lacklustre Gramophone review of this disc, which I read before I received the disc. As readers will know, Fasch is a composer very dear to my heart and I've long considered his chamber music as undeniably amongst his best. I have to say, though, that on hearing it, I did find the performances lacking in some of the sparkle shown on an old (but often re-released) CD by Camerata Köln with Michael Schneider, most recent winner of the Fasch-Preis.* Perhaps, too, there was a hint of too much double reed sound (Schneider had also recorded music with recorder and violin). That said there is a lot of extremely stylish playing – Fasch, like Zelenka, did not spare his performers (especially the bassoonist) from technical difficulties As for the statement that some of the pieces have never been edited or published before, I'm afraid that's strictly speaking not true. I know of at least two scholars who have worked through them all, and King's Music has material for most of the sonatas on the disc, edited by myself. *BC*
** BC himself won the Fasch Prize two years before Michael Schneider.* CB

Francoeur & Rameau *Suites de Simphonies* Ensemble Stradivaria, Daniel Cuiller 59' 33"
Cypres **CYP 1626**
Francoeur Suite for Wedding of Count of Artois & Marie-Thérèse of Savoy, 1773
Rameau Suite from Les Indes Galantes

Francoeur's large collection of overtures and dances, compiled and composed for the wedding of the future Charles X in 1773, is here sensibly reduced to an attractive ten-movement suite ending, like many a *divertissement*, with a large-scale chaconne. This particular movement is almost twice as long as any other track and is a compendium of mid-18th-century orchestral effects, compete with a Mannheim crescendo. The playing has both energy and finesse, the players clearly favouring such features as the wandering bassoon part in the tenor register in the *Menuets* and the generally colourful scoring of the following *Gavotte* and later *Rondeau gay*. The suite drawn from Rameau's *Les Indes galantes* gives them even more to get their teeth into. Though the overture feels rather pedestrian, the dances have plenty of the elegant flow that is their quintessence, with *inégalité* nicely pointed but relaxed. The disc is most beautifully packaged, but this does not altogether compensate for a running time that is brief for a full-price release. *David Hansell*

Handel *Silla* James Bowman *Silla*, Joanne Lunn *Lepido*, Simon Baker *Claudio*, Rachel Nicholls *Metella*, Natasha Marsh *Flavia*, Elizabeth Cragg *Celia*, Christopher Dixon *Il Dio*, The London Handel Orchestra, leader Adrian Butterworth, Denys Darlow *dir*
SOMMCD 227-8 115' 23" (2 CDs in a box)

First I must apologise to Somm. I thought I'd already posted a review to CB, but it

appears that I was wrong. So, two months later, I'm very glad to draw to everyone's attention a fine recording of a live performance of Handel's opera *Silla* at The Royal College of Music. The London Handel Orchestra, under Denys Darlow, is in very fine form. The balance between wind and strings is particularly well captured, and there is some fine playing to appreciate. There was some lovely singing, too, with nice ornamentation of da capos. Rachel Nicholls as Metella, Silla's wife, seems slightly sharp at one or two points, particularly in recitative, and James Bowman, in the title role, did not always sound comfortable (some of the top notes had a hint of a whoop about them!) That said, this is remarkably high quality for a live performance, and the recording is excellent. The audience also deserves a mention for being so well behaved! The only time I recall hearing them was at the end of scene or act applause! Perhaps not the best possible reading of the score, but certainly well worth investigating. *BC*

Latilla *La finta cameriera* Roberta Invernizzi, Cinzia Rizzone, Maria Ercolano, Francesa Russo Ermolli, Giuseppe de Vittorio, Stefano di Fraia, Giuseppe Naviglio, Pierre Vallet *SSSmSTTBarB*, La Cappella de' Turchini, Antonio Florio 141' 33" (2 CDs in box)
Opus 111 **OPS 30-375/276** (*Tesori di Napoli*, 11)

The problem with reviewing obscure operas is that, by definition, CDs are only a part of the finished product. Antonio Florio and his performers have undoubtedly spent weeks working *La finta cameriera* into shape, and the recording is a remarkable achievement – the playing and singing are wonderful, with sometimes extensive and extremely virtuosic cadenzas, giving, I'm sure, a fairly perfect impression of what Latilla and his contemporaries expected to hear in an ideal performance of their works. But even if some of the arias are exceptional, what makes a successful work is not so much the popularity of individual movements as the quality of the drama – or rather, the composer's ability to translate action into music without breaking down the rhythm of the piece. Handel and Mozart were outstanding opera composers where, frankly, Telemann and Haydn weren't, simply because music is not the single consideration when such works are assessed. Latilla is perfectly capable of writing lovely arias, and the performers here rattle through the recitative naturally enough, but the action quite simply stops every time someone sings an aria, irrespective of the dramatic needs (I think!) For pure musical entertainment, I recommend this set wholeheartedly, but as a piece of theatre, I'd rather stay at home. *BC*

Platti *aus der Gräflich Schönbrunnschen Musikaliensammlung in Wiesentheid* Parnassi musici 75' 29"
Koch Schwann **3-6585-2**
Cello Sonatas 2, 3 & 4 (1725), 4 Trios (vln, vlc, bc), *Sdegni e disprizzi, Già libero già sciolto*

I did not know any of these pieces, but I am glad I was asked to review the disc. I enjoyed the Lucia Zwarts recording with some of his cello concertos, and the chamber music is equally charming and easy on the ear. There are three cello sonatas, three trios with violin, cello and continuo (with various designations) and two arias, the latter with neither sources nor translations. The music is mostly baroque in style, although the arias might tend slightly towards the influence of Hasse and the rococo. The trio sonatas are interesting in the use of the cello's upper ranges to become a true duetting partner with the violin, the second cello under-pinning the whole thing along with harpsichord continuo. A lovely disc for dinner party background music, possibly more. *BC*

Stölzel *Christmas Oratorio. Cantatas 6-10.* Britta Schwarz, Henning Voss, Jan Kobow, Klaus Martens *SATB*, Weimarer Barockensemble, Ludger Rémy 55' 36" 1CD in box cpo **999 735-2**

Another five fine cantatas complete Ludger Rémy's fictive Christmas Oratorio from Stölzel's sequence of 1736-7 for the court chapel in Sondershausen. I have to say that the record company was remiss in failing to have the disc ready for the Festive Season – the recording sessions (with different bands but the same solo singers, taking all the ensembles, as the Gotha Kapellmeister would surely have expected) were held in mid-January 2000. The singing and playing (at A=392 Hz) are very good, with nice little touches bringing an extra shape to what is essentially very simple but effective music, designed primarily to convey the text with the greatest possible clarity. The booklet notes by Manfred Fechner are exemplary, a general introduction being followed by separate analysis of each cantata. I hope cpo will continue to explore this repertoire – Stoelzel's earlier cantatas are equally worthy of note. *BC*

Telemann *Ouvertures* [D15, F3, g4] Il Fondamento, Paul Dombrecht 60' 05"
Passacaille **929**

What a fantastic CD! I might normally complain at yet another band recording the same old suites when there are so many gems still not on disc, but with playing like this it's impossible to be other than delighted with Paul Dombrecht's choice. This Telemann is stately in his broad overtures, light footed in the quicker minuets and as elegant as can be in the dances. There are some surprises, too: he takes the D major *Rondeau* at an incredible lick, and then catches one unawares with a tender but broadly paced account of the *Les irresoluts* (which normally races along). The horns (as I've commented time and time again with Il fondamento) are simply amazing, and the three oboes in the two other suites could be one player with a multi-stopping instrument, so perfect is their blend. Quite the best Telemann disc I've ever heard. *BC*

The Telemann overtures were catalogued and numbered back in 1969, so there is no excuse not to identify them properly on CD boxes. CB

Vivaldi *Concerti da Camera Vol. 1 L'Astrée* (*Tesori del Piemonte*, 8) 75' 21"
Opus 111 **OPS 30-264**
RV 88, 90-1, 94-5, 99, 101, 106-7

I thoroughly enjoyed this disc. There are nine concertos in all, including *Il gardellino* and *La pastorella*, all from Giordano MS 31. Each is quite different from the other (there's definitely no need to worry about monotony!) and the playing is excellent. There's nothing like the magic of Maurice Steger's recorder playing on last month's disc of Vivaldi concertos, but these are lovely works well played. The solo violin writing is particularly virtuosic in various places (I think I heard double and triple stopping, and there was quite a bit of high position work). Even if you think you know these pieces, L'Astrée is worth hearing, if only for their boundless energy and enthusiasm. *BC*

There seems to me to be something odd in embarking on a massive series of a composer's works based, not on any logical selection by category, rarity or excellence, but according to the library in which the sources happen to reside. No-one would dream of recording those works of Bach which survive in Berlin but exclude those whose main source is elsewhere, or all of the Handel in the British Library but excluding the handful of pieces not there. But Opus 111 has embarked on a recording of the more than 450 Vivaldi autographs in the Turin National University Library (this disc actually includes one work included in the MS but not in Vivaldi's hand). Apart from the operas, the statement that the collection contains many unpublished works must be an exaggeration. Nor is there any suggestion that publishing the new editions that were presumably prepared for the recordings is part of the project – at least, I hope a period band isn't depending on the old Ricordi material. CB

The Food of Love Duo al Dente (Kirsten Lund Jensen *recs*, Per Weile Bak *lutes*) 60' 26
Danacord **DACOCD 547**
Babell *Sonatas 1 & 10*; **Barsanti** op. 1/3, Scottish Songs; Handel *Sonata 11 in F* (HWV 369) & anon (from Balcarres Lute Book)

Once you have got over the name of this duo and marvelled at the slightly off-beat sleeve presentation, this recording is actually rather good. Both musicians are clearly accomplished, sensitive players with great imagination and flair, and the recording quality is lovely. The combination of instruments is simple but very appealing and never dull and the programme combines old favourites with some newer discoveries, all from 18th-century London. The Scots Airs bring to mind some of The Palladian Ensemble's recent recordings, and the two recorder sonatas by Babell justly help raise the profile of this composer. The booklet notes are absorbing and intelligent without being over stuffy. Overall, an impressively fresh and original disc. *Marie Ritter*

Many Strings Attached: 18th-Century Music for Viola d'Amore Thomas Georgi 63' 41"
MSA 001
Bach *Partita arr from BWV 1013*; **Pezold** Partitas in A & F; 'Serenade' from Huberty collection

This splendid recording by Tafelmusik's Thomas Georgi gives us access for the first

time to the two Partitas for Viola d'amore by Bach's contemporary, Christian Pezold, as well as a selection of movements from the *Neu method-messige Viol d'Amor Stuke* (1780), a large collection of works edited by the publisher Anton Huberty. Georgi uses two 18th-century d'amores, both by Thomas Eberle. In the Pezold and Bach he plays one with 6/6 stringing and in the Huberty, the slightly larger 7/7 instrument. What is most striking about this recording, apart from Georgi's beautiful and well-researched performance, is that one is able to hear the full resonance of the instruments and, in particular, the sustaining effect of the sympathetic strings, which is so often inaudible on other recordings.

The two Pezold Partitas come from a MS in the Dresden Sachsische Landesbibliohek and are somewhat akin to Bach's solo cello suites in style. The MS has alternative versions of some passages in another hand and Georgi has included these in his performance. Pezold's voice has a quite distinctive character. These pieces should be core repertoire for students of the Viola d'amore. The charmingly quirky Huberty pieces make wide use of the chordal possibilities of the viola d'amore to great effect – the instrument gets a really thorough workout. Pizzicati and harmonics are used in some of the movements and the whole of its range is explored, allowing one to experience its astonishingly sonorous lower register, something not often heard. Georgi's arrangement of J S Bach's Flute Partita BWV1013 for the d'amore makes for a balanced programme, putting the other works in context but contrasting well, since few chords have been added and we are shown another side to the instrument's character.

Apart from being essential listening for d'amore players, this CD is a great introduction for the instrument to those not familiar with it. The sleeve notes provide interesting background information. It is well worth hearing for Georgi's fine performance alone as well as the chance to experience this little-known but fascinating and enjoyable repertoire. *Leon King*

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CLASSICAL

J. M. Bach *Friedens-Cantata* Soli, Rheinische Kantorei, Hermann Max 74' 52"
cpo **999 671-2**
+ 4 church cantatas

W. F. E. Bach *Cantatas & Sinfonias* Soli, Rheinische Kantorei, Hermann Max 64' 56"
cpo **999 672-2**
Columbus, Vater unser, Westphalens Freude, Sinfonie in C & G,

W. F. E. was J. S.'s grandson and J. M. ('the younger') belonged to that same generation, although his exact relationship is unclear. These two CDs, released now by cpo from recordings made in 1997 and 1998 with WDR3 (one of Germany's state radio stations), give a wonderful insight into music off the beaten track during their lifetimes. JM makes exciting use of clarinets while WFE sticks mostly to the standard orchestra, for which he writes wonderfully. Both have clearly been schooled in the family counter-point method, but don't let their ideas become subservient to it. WFE's music is far more to my personal taste, and the trio for sopranos at the end of his cantata *Westphalens Freude* is delightful. His *Columbus* ends rather abruptly, having been quite dramatic and exciting up to that point (when land is sighted!), but that's the fault of the text he was setting, I suspect. JM's choral writing sometimes pushes the sopranos a little too high, but this is again a very fine disc, well worth having. *BC*

Grétry *Suites & Overtures* Orchestre de Bretagne, Stefan Sanderling 70' 20"
ASV **CD DCA 1095**
Music from *Guillaume Tell, L'Amitié à l'Épreuve, L'Ami de la Maison, Céphale et Procris, L'Éprouve villageoise, Le Huron, Le Jugement de Midas, Le Magnifique, Le Tableau parlant, Lucile, Silvain, Zémire et Azor*

I used to wonder every time I saw the shelf full of his Collected Works whether there was much worth reviving. So far, the early-music movement has shown little interest in him, but his name stayed alive through the advocacy of main-stream conductors like Beecham, whose suite from *Zémire et Azor* is included here. Very charming it sounds, though the performances have neither the flair of, say, good period-bands playing Rameau nor the élan of Beecham himself. This makes entertaining background music (to damn with faint praise), but needs just a little more bite to demand full attention. *CB*

Hammer *Der letzte Gambist: Sonaten für Viola da Gamba* Hamburger Ratsmusik (Simone Eckert *gamba*, Dorothee Palm *vlc*. Ulrich Wedemeier *theorbo*, Karl-Ernst Went *hpscd, fp*)
Christopherus **CHR 77223** 75' 48"
+ Abel *Adagio & Allegro in d*

You won't find Franz Xaver Hammer (1741-1817) in *Grove 7*, so Simone Eckert's detailed liner notes are welcome. He really does seem to have been the last virtuoso of the viola da gamba, taking the instrument and its music into the age of early romanticism as a chamber musician at the ducal court of Mecklenburg-Schwerin in north Germany. In his thirties Hammer was Haydn's cellist at Esterháza and it seems most likely that he wrote his first three gamba sonatas there. Two later ones date from 1786, and all are included on this disc. Also included are Abel's well-known pieces for unaccompanied gamba, whose minor tonality provides an element of gravity amongst the sometimes over-hearty virtuosity of Hammer's music. Though Hammer could certainly weave a sensitively shaped melodic line, he rarely captures the joyous invention of his master Haydn, frequently resorting to bravura scales and arpeggios, while his bass lines all too often become predictable in their tonic/dominant orientation. Eckert plays the music for all it is worth, fearlessly ascending to the higher reaches of the fingerboard with brilliance and milking the frequent opportunities for sentimentally sighing appogiaturas. The accompanying ensemble of cello, theorbo, harpsichord or fortepiano do their best to enliven Hammer's often plodding basses, which are unfigured in the MS: to my ear the most successful realization is that provided by cello alone, blending yet contrasting with the gamba. When the other players join in there's a tendency to over-egg what after all is a fairly plainly-flavoured pudding. *John Bryan*

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

Salieri *Symphonies, Overtures & Variations* London Mozart Players, Matthias Bamart
Chandos **CHAN 9877** 65' 41"

The contents of this welcome CD in no case duplicate what is included on the Naxos disc I reviewed in the July 2000. There are two symphonies, four overtures (including the one to the hitherto unperformed *Cublai, gran kan de' Tartari*) and, the biggest work, 26 Variations on *La folia di Spagna*. This last is lively and richly orchestrated, a real gain to the slender Salieri discography. The performances are stylish, affectionate in the slow movements, though one might have preferred a period instrument orchestra in this repertoire. An over-resonant acoustic rather than Matthias Bamart is surely to blame for occasionally not quite spot-on entries, for he has shown himself in this series to be a fine, alert musician, and the LMP respond enthusiastically to his direction. *Peter Branscombe*

Soler *Sonatas for Harpsichord vol. 7*. Gilbert Rowland 79' 57"
Naxos **8.554566**
Nos. 3, 10, 11, 39, 80-82, 97, 108, 112-3

This CD starts with an absolute cracker of a sonata (no. 10 in B minor) a monumental, audaciously virtuosic piece with instant appeal *and* depth. It'd be worth buying the CD for this sonata alone, but there are some other good works on offer, including the remarkable G minor sonata no. 81 with its jaw-dropping contrasts, and the enjoyably silly sonata in C major (no. 108). Gilbert Rowland is not the most accurate player in the world, especially when the going gets tough, but on this disc as on others in the same series, I feel he is badly represented. Surely it should have been possible to get good clean takes of some of the trickier sections. And it's a shame the Goermans copy by Andrew Wooderson couldn't have been graced with a sweeter recorded sound and an airier acoustic. There are some great strengths in Rowland's playing, not least an easy-going, friendly disposition and a great sense of fun. But the technical difficulties do detract from the recording, even if they'd be entirely forgivable (and instantly forgettable) in a live situation. *Robin Bigwood*

Sacred Choral Concertos DUMKA: The National Academic Choir of the Ukraine, Yevhen Savtchuk *dir* 62' 57"
SanCtuS **SCS 021**
Music by Berezovskiy, Bortnianskiy and Vedel

This is a very fine recording. The choral singing is beautifully controlled. I don't know if there's something more Western and less Slavic about the Ukrainians, but the tuning struck me immediately as being more true to my ears than a lot of Russian choirs. There is one piece by Berezovskiy (following the CD's transliteration of his name), three by Vedel (who, until now, had just been a name in a book to me) and four by Bortnianskiy, who has been enjoying a bit of a Renaissance with the Chandos series. The singing here seems less religious and a bit more theatrical; but I believe that is perhaps as it should be. Bortnianskiy, of course, went to Italy and wrote operas; on his return, he penned more, so it is inevitable that there would be a theatricality about his sacred music, and it might be the case that most 20th-century performances have tended to imbue it with too much religious zeal at the expense of an essentially light touch. I hope we get to hear more from DUMKA. *BC*

19th CENTURY

Schubert *Auf dem Wasser zu singen: Water in songs by Franz Schubert* Peter Kooij *bar*, Leo van Doeselaar *fp* 62' 19"
BIS-CD-1089

'Water in songs by Franz Schubert' is the subtitle of this rather odd selection. It includes the big Schiller ballads *Der Taucher* and *Die Bürgschaft*, plus a selection of here more or less successfully sung lieder. It was a mistake to start with *Meeres Stille*, in which Peter Kooij seems to be searching for focus; he is more successful in the big, dramatic numbers, and in songs like *Auf dem Wassser zu singen* in which smooth phrasing is a desideratum. Leo van Doeselaar plays a Graf fortepiano of 1835 with perceptiveness and, in the lengthy interludes of *Der Taucher*, virtuosity. The trouble here, though, is that we are given a thoroughly discreditable mishmash of Schubert's two settings. BIS really ought to be indicating the version of the songs chosen, and using Deutsch numbers and the New Schubert Edition – the Peters is thoroughly outdated. An empty acoustic and indifferent translation of the texts hardly help. *Peter Branscombe*

VARIOUS

The English Tradition: 400 Years of Music & Song from Medieval Times to Queen Victoria The City Waites 63' 16"
ARC **EUCD 1616**

The Citie Waites have been performing their popular repertoire for nearly 30 years now. Their research matches the skill and panache of their performance, and they differ from many folk groups in that they are continually aware of the relationship of most popular early English music with urban art music. I suspect that our readers will have such of their CDs as they need, but it is good that they may reach a new audience, since ARC is primarily a label for world music. This has quite a broad repertoire, and the more genteel songs are not quite so convincing. Is the once risqué repertoire quite so intriguing now that there is absolutely no restriction on the sexually explicit? *CB*

Nuove musiche Sarah Pillow *voice*, John Goodsall *guit*, Percy Jones *bass*, Frank Katz *drums*, Mark Wagnon *vibes, etc* 47' 17"
Buckyball Records **BR007**
Music after Caccini, Dowland, Monteverdi, L. Rossi, Purcell, Sances

I wish I had heard this before writing last month's editorial. This is an extraordinary (and extraordinarily convincing) blend of 17th-century songs with modern (I use the word to contrast with 17th-century) jazz. The vocal lines are more or less as written, sung by someone who has specialised in 17th-century performance, but with a new rhythm and, often, with increasing freedom and variation as the song progresses. The inventive accompaniments are new, not usually referring much to the originals, but creating something fresh. They make the John Potter/Barry Guy Dowland disc seem positively conventional. There is plenty of vigour, and the occasional sultry number. The only item that doesn't work is Dido's Lament: Purcell's vocal line doesn't make sense when separated from the ground. But apart from that, for a listener who is fairly innocent of jazz this is a real success. I have had reservations about Sarah Pillow's 17th-century singing. Here she doesn't entirely convince at the top end of the range, but elsewhere her imagination and vocal ability match. No criticism intended if I add that both my wife and I independently wondered what Cleo Laine might have done with this material – beyond stretching the range by an octave or so. *CB*

CLASSICAL EXPRESS

This is a new series of low-price reissues from Harmonia Mundi, available from March 12th. I'm packing them to listen to on our half-term trip excursion and hope to report on them in the diary section. The main magazine will be with the printer while we are away, but we will finalise and photocopy the diary when we return. Most of the discs are American recordings from the 1990s, and very tempting they look. CB

LETTERS

Dear Clifford

I was interested in your review of John Weldon's *The Judgment of Paris* in the February *EMR*, having recently purchased this edition. I too was amazed to note that 'Bass Violin' and 'Bass Viol.' (note the full stop, which is in my facsimile copy of the work) were transcribed as 'Double Bass' and 'Violoncello' respectively! Surely instrumental titles are best left as in the original sources, and it is for the performer to judge the most suitable instrumentation (with informed help from the editor) according to circumstances. This is, unfortunately, partly due to A-R Editions' policy of modernising instrument names. In preparing an edition of the John Marsh Symphonies for A-R (due out later this year), original Italian instrument names have had to be anglicised. This generally does not cause any problems but there are cases where the composer uses the terms 'Basso', 'Violoncello' and 'Violoncello Principale' in the same part book, which the A-R editors have thankfully agreed to retain, the terms being explained in the section on 'Notes on Performance', which is included in every A-R volume. It is just a pity that the editor of the Weldon erroneously states in this section: 'Presumably "bass viol" means the violoncello and "bass violin" the contrabass'. Which just proves that the composers knew best!

One other point of interest about this edition which you did not mention: the part of Mercury is in C3 clef in the original and has been altered for tenor voice. This is one of those strange Purcellian vocal parts that lie between very high tenor (*haut-contre*, if it were French baroque) and low counter-tenor. Can any of your readers throw any light on the voice that might have sung this part? I can't help thinking that, even allowing for different pitch standards at the time, a top C on a tenor is a non-starter! And if so, does it also give us clues as to whether voice ranges were different at that time, or was it just the pitch used that was so very different? The sex of the part, too, makes little difference, as Priestesses, Shepherdesses and Chinese men in Purcell have the same range and use the same clef as Mercury in Weldon. *Ian Graham-Jones*

Dear Clifford,

In response to your question at the end of last month's editorial, we can do what we have always done (or at least aspired to do) and that is to present music we are personally excited about and engaged by in an excited and engaged way. Good music, not bogged down by overly pedantic interpretations and too little spontaneity, is good music and will reach our audiences. Forgive me if this is too simplistic. *N. J. Snider*

Dear Clifford,

I noticed your review of the Ensemble Ambrosius's *Zappa Album*. I know most of the original versions already (some of the pieces were recorded in several different orchestrations by Zappa himself) and I have to say I'm very impressed, not just at the fact that they can transcribe the pieces and play them, but the range of colour that they get from the instruments. Zappa used to talk about 'putting the eyebrows on it' – meaning that having mastered the notes, you then have to give them some personality and character. Not a bad lesson for playing old music really.

I'm minded to get in touch with them next week with my BBC hat on, and see if they've any plans to come to the UK. Could there be any other promoters out there willing to share their travel costs from Finland I wonder?

David McGuinness

If there are, contact David on david@concal.org

Maurice Rogers wrote to tell us that Franz Zappa did in fact issue a recording of the trio sonatas op. 1 & 4 by Francesco Zappa; cf p. 6.

Dear Clifford,

You may be interested in an earlier performance of *Spem in alium*. On 25 November 1937 it was sung in King's College Chapel by the Cambridge University Musical Society, of which I was a member, conducted by Boris Ord. The concert was preceded by a number of separate rehearsals of each of te eight choirs, and at the concert it was performed twice. During the following term, a special repeat performance was broadcast (probably for the first time). With a choir of perhaps 150 or 200 members, it was hardly authentic, but in those days nobody worried about that. According to the programme note it was edited in 1888 by A. H. Mann [as mentioned last month *CB*] and it was performed about that time. The only subsequent performance took place in Newcastle in 1929 under Dr W. G. Whittaker. *Douglas Bolingbroke*

COMMUNICATION WITH EMR/KING'S MUSIC

We had a few days when we had trouble with our email. Several reviewers had been resting on the assumption that their thoughts had reached us, while we were fuming that they were ignoring us when in fact their reviews had been sent on time (some to both our email addresses). We are worried that the same may have happened to orders from customers. As far as we know, it has cured itself, but if you don't get a reply or music you have ordered, try phoning us. But if you wanted us between Feb 15 & 21, we were in France, visiting Alan Lumsden.

CLEFS & CROWNS

Our thanks to Silas Standage and Abby Wall for adding an apposite present with their latest payment: a pair of key rings adorned by wooden crowns which are not unlike our logo. The logo, incidentally, is not a copy of any historically authentic crown. When we started in 1983 or 1984, we needed some headed paper and the printer put us on to a local journalist, who drew it freehand. When we first scanned it, we made an attempt to tidy its asymmetry, but haven't tried correcting it since. At the time, I thought it strange that the ability to produce mirror images (so that one side of the crown could be generated from the other) wasn't an automatic feature of graphic programmes: no doubt they are now, but the image is so familiar that we are reluctant to change it.