

Early Music

REVIEW

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I enjoyed Nick Kenyon's lecture to the Royal Philharmonic Society on 24 Feb in a small cinema hidden away in the remote reaches of the Barbican Centre. His talk on Radio 3 the following day presumably gave its essence, which was that, in a sense, the early music movement has won the war. He cleverly raised various aspects of 'authenticity' using an apparently indiscriminate (but in fact carefully contrived) mixture of modern and early-style performances to make his points – metronomic accuracy from Toscanini rather than Norrington, for instance. His star conductors on video were Carlos Kleiber and Norrington – united in expressing intense enjoyment.

But 'early music' isn't just about performing Beethoven, or even Richard Strauss, in a style suitable for 2001. An essential feature for many of us is the expansion of the repertoire. In a way, the emphasis on bringing historical performance practice into the standard orchestral repertoire is a distraction. We are at last discovering Handel's operas, but the discography in the new *Josquin Companion* shows how little choice there is for those seeking to immerse themselves in the leading composer of half a millenium ago, and one major recording hasn't even been transferred to CD (see p. 4). The big record companies have retreated to reissues and cross-overs and the smaller ones cannot afford to pay for many large-scale projects. I find it discouraging that the sales that keep King's Music afloat are almost entirely of re-editions of music that is already available – maybe our editions are better or cheaper, but I'd much rather be editing 'new' early music.

So what the early orchestras should be bringing to the 19th century is an interest in a wider range of music. Méhul and Cherubini, for instance, not just Beethoven and Berlioz. People who love films, watch an enormous variety – not just *Citizen Kane* and *Psycho*. There is no reason for a love of the best to limit experience of the good, and one can even get some enjoyment from the mediocre (in addition to the understanding of how good the good really is). Is it cynical to suggest that the difference between an amateur and a critic (or a musicologist) is that the former loves music in itself, the latter needs to decide if it is good before he can let himself approve of it.

CB

BOOKS & MUSIC

Clifford Bartlett

APOLOGY TO LULLISTS

I was unnecessarily critical of Lully scholars in my February review of *Lully Studies*, since I was not aware that a volume of papers on textual matters had recently appeared: *Quellenstudien zu Jean-Baptiste Lully. L'oeuvre de Lully: études sources*, ed. Jérôme de La Gorce & Herbert Schneider. Hildesheim: Olms, 1999, ISBN 3 487 11047 7. There is a review in *Music & Letters* 82/1, p. 99.

RECENT ARTICLES

Several recent journal issues have included articles of interest to early musicians. The issue of *Music & Letters* just mentioned at last puts in print Ruby Reid Thompson's demonstration that Tregian has nothing to do with the Fitzwilliam Virginal Book and the other MSS associated with it. This has been an open secret for some time (I think I was still living in Godmanchester when she told me at a Cambridge social gathering, which would place it at least 15 years ago). The MSS are now linked with the court, which makes them more, not less interesting in that the repertoire is not just a private one with catholic connection but one which may have been known to the leading English musicians. This would make the two easily-accessible sources, FWVB (in the cheap Dover reprint, the Minkoff facsimile and the forthcoming MB edition) and Egerton 3665 (in the Garland facsimile) as well as New York Public Library Drexel 4302 and Christ Church Oxford 510-514 of central importance for understanding the continental awareness of English music of the period. Samantha Owens shows that the employment of women in the Württemberg court chapel in the early 18th (not 17th, as on the cover) century was normal, even in church: we shouldn't take Bach's experience as universal. She quotes Mattheson to show that women sang in Hamburg cathedral too, though it took him some effort to win over the authorities. There is also a thorough review of the 6-vol *International Encyclopedia of Dance* (Oxford UP, 1998; £775) by Sarah McCleave, who also reviews Wendy Hilton's selected writings.

The latest volume of *The Journal of Musicology* (XVII/3, Summer 1999 – it is running late) begins with Rob Wegman's Josquin article mentioned below, and follows it with *Bach and the Chaconne* by Alexander Silbiger. As an expert on 17th-century Italian music, Silbiger is in position to place Bach's use of the form in its tradition, and to point out that the later image of chaconne and passacaglia comes almost entirely from Bach's major pieces for violin and organ. The article is a fine example of how awareness of tradition can bring new light to familiar music. Tilden A. Russell discusses the form of minuets, which is not as regular as most

of us (especially, probably, non-dancers) might expect – a general point that takes us back to an essay in *Lully Studies*.

The latest *Harpsichord & Fortepiano*, vol. 9/1, is the best yet. Three articles relate to the low-pitch Trasuntino copy that Philip Pickett commissioned and his wife has been playing, made on the assumption that the pitch is A=348, a fourth below what seems to be emerging as a standard Italian high pitch of A=466. There is still a lot more arguing to do over the implication for pitch standards and where individual repertoires and instruments fit into them – the passing references to vocal music are inadequate, for instance. The idea that different ensembles conventionally used the clef system to transpose fits in with Peter Holman's view of Dowland's *Lachrimae* – read low clefs up if you are playing on violins, high clefs down for viols – and the idea that convent choirs read low-clef pieces up a fourth while male choirs would put high-clef pieces down. But I fear that those jumping onto band-wagons will aim for a theoretical rightness without the proper instruments: we've already supplied transposed copies for violins and keyboards playing at A=415 in performances of Monteverdi *Vespers* at A=466, to the detriment of temperament and tuning. Paula Woods increases our information on the Ruckers harpsichord imported for Sir Francis Windebank in 1638 and usefully tabulates the compass required by the major sources of English keyboard music from 1591 to 1663. Asako Hirabayashi questions the weight that has been placed on Edward Bevin's brief table of ornaments. The review section comprises the first part of a comprehensive comparative survey by the magazine's co-editor Peter Holloway of recent books on the early piano, so order a copy to get the conclusion.

Some might think of pots and kettles if I mention that the glossy surface of the magazine hides a disconcerting inconsistency of types and styles that need to be tidied up if the magazine is to be treated with the respect it deserves. It is available from the same address as the Recorder Magazine (see advert on p. 5).

BINCHOIS

Binchois Studies Edited by Andrew Kirkman and Dennis Slavin. Oxford UP, 2000. xviii + 353pp, £70.00. ISBN 0 19 816668 0

This is based on a conference on Binchois held in New York in 1995. Although it covers his whole output, it particularly reflects the change in the image of the composer that followed the publication (also by Oxford UP) of Philip Kaye's edition of his sacred music. Up till then, this was unpublished or scattered, and was generally much less considered than

the chansons, which had been assembled by Wolfgang Rehm in 1957. David Fallows's article in *Grove 6*, however, did not fall into that trap, and it is appropriate that the keynote address was assigned to him. I would suggest that readers begin with at least the opening pages of this, which begins on p. 199, though the later section of his paper on the authors of some of the texts Binchois set is more peripheral and can be left till later. Some themes crop up in various essays, especially his links with England (an old topic) and his final years in Soignies, whose importance as a musical centre has been less studied. Some papers are a bit remote. Robert Nosow's belongs to a study of Florentine *laude* and Leeman Perkins seems to have thought out some ideas on text-music relationship from writers of a century later and applied them indiscriminately to Binchois. In his first example, for instance, he suggests a later style of underlay which ignores what one might well argue to be a principle (though Perkins doesn't even mention it): that in a piece clearly using an improvised homophonic style, singers would naturally change syllable together; the later rule of placing the melisma on the penultimate syllable is practical, but the suggested editorial change of syllable in one part where another does not change note is impractical. This, his first example (p. 316), gave me a healthy scepticism for his other points. On the previous page, he calls the word underlay 'inelegant'; it is, of course, a word that should not be looked at too closely, with its visual rather than aural implication, but 'text placement', despite having the same number of syllables, is much less euphonious and 'inelegant' as a phrase. John Andrew Bailey and Beth Anne Lee-De Amici make rather a fuss about interlocking ends of sections and repeats in rondeaux: anyone who has edited 17th-century binary dances will have met similar problems in deciding how to present repeats in a more pedantic modern notation. Most of the volume is rather esoteric: Binchois might benefit from a shorter, more evangelical book: this is definitely for the specialist. The work presented here is thorough and professional, and the heart warms to a collection of scholarly essays which can include a chapter called 'The Binchois game'.

JOSQUIN

The Josquin Companion edited by Richard Scherr. Oxford UP, 2000. xxix + 691pp, £95.00. ISBN 019 816335 5
Includes 66' 50" CD by The Clerks' Group

One of the first multi-authored volumes on a composer that I can remember was the massive proceedings of the 1971 Josquin conference in New York; Oxford UP issued this in 1976 (or rather 1977, as I have pedantically added in pencil on the titlepage of my copy). That was a massive book of 787 pages, accompanied by three 7" LPs. This new volume is different in intent: a well-planned survey of Josquin's entire output (contributors are allowed to disagree on what that may mean) with some supplementary chapters, rather than a collection of varied papers whose topics were wide but not intended to have so comprehensive an aim. There are two authors from 1971 who reappear thirty years later – Willem Elders and Ludwig Finscher – and one other major

link: the 1976 book was edited by Edward E. Lowinsky in collaboration with Bonnie J. Blackburn, and she appears both as author and a frequently-mentioned copy editor.

Writing a definitive account of Josquin's life and works is at present peculiarly difficult. Recently about 15 years has been cut off his life, and the list of works shortens every time one thinks about it. As several writers say, trying to evaluate the authenticity of doubtful works is difficult because those with which they are compared may themselves be under question. If the pieces in the Petrucci Josquin prints fall under question, then there will be virtually no core repertoire of fully-substantiated Josquin.

Most of the book is devoted to surveys of chunks of the oeuvre. These vary in detail and helpfulness; if there is a general weakness it is the concentration on the easily-described features, such as treatment of the cantus firmus. That is often not the feature that is most apparent to the listener, and foreground features are too often passed over. Listening to the recording by Obsidienne (see p. 16) of the *Missa L'homme armé sexti toni*, which has Isaac's *La morra* placed between the Credo and Sanctus, I was struck by the difference between Isaac's use of sequence, which seemed just to be a musical device, and the way that with Josquin it can feel almost obsessive. It's a definite feature of Josquin's style, but somehow evades discussion. The chapter that enthralled me was John Milsom's on analysing Josquin. It has a fine introduction – definitely the section of the book to read second, after Wegman on 'Who was Josquin?'* – then examines how *Salve Regina* as is constructed with the sort of detail that takes us into the composer's mind and explains how the motet works. It is also remarkably free from technical vocabulary, apart from 'pitch-class', which should be confined to 12-tonery and is unnecessary here. It was, however, a mistake in the form of the article to continue into briefer discussions of other pieces. Patrick Macey's contribution on *Miserere mei, Deus* and rhetoric is, by comparison, disappointing: the argument isn't taut enough. Willem Elders makes his expected case for symbolism; there are certainly plenty of places where it is possible, but with so many numbers meaning so many things (and vice-versa: how many joys did Mary have?) rigorous argument is difficult unless the text is explicit.

Unlike the 1976 book, there is no discussion of performance. Perhaps that is as well: what was said in New York in 1971 may have been apposite then, but it was already distinctly embarrassing to read in London in 1977. There are, however, performances on offer: a CD containing a Mass, made up from section of five separate masses (a bit like the composite mass in David Munrow's *Art of the Netherlands*), four motets and three chansons, extremely convincingly sung by The Clerks' Group and Edward Wickham. It deserves independent circulation. There is an extensive discography, listed group by group with comments by Peter Urquhart; these seem sound, to the extent that I know the recordings,

* Rob Wegman takes his thoughts about the Josquin anecdotes further in *The Journal of Musicology* xvii/3, (cfp. 2).

but there is no discussion of their basis, the only criterion being an implied one of fashionable taste. It confines itself to CDs, apart from five LPs; there should have been six, with the *Musica Reservata*/Andrew Parrott secular disc added. It is not, of course, sufficiently up-to-date to list my favourite, *Musica Antiqua's Master of Musicians* (SIGCD025). I was a little timid about expressing my enthusiasm last September (*EMR* 63 p. 22), since I'd seen so much of Philip Thorby last summer and even more of Jennie Cassidy, that I thought I might seem biased. But most other reviewers have praised it highly, so I feel I should have had the courage of my convictions. (It does not always pay to have a reviewer as your friend.)

There are two indexes of Josquin's works. The first gives references to the old and new Collected Works and notes the level of authenticity ascribed to each by Osthoff (in *Josquin Desprez*, 1962-5) and Jeremy Noble's work-list in *Grove* 6, along with cues to the discography and brief comments on more recent views on attribution. References to other mentions in the book are in a separate index. There is a glossary, an index of sources and a general index.

A few detailed comments. While it is eminently sensible to let authors hold different opinions, some cross-referencing would help the reader. The arguments against Josquin being the composer of the *Missa Da pacem* are retold on pp. 239-243, ending with the remark: 'maybe a champion for [it] will one day appear.' Turn to p. 632 and Peter Urquhart's CD survey mentions the reissue of Clytus Gottwald's recording with a booklet that does indeed champion it strongly. (The disc is reviewed in *EMR* 67, p. 18). I'd have welcomed a more explicit discussion in the Motet chapter on what a motet was for and the extent to which the composer chose the texts. There is, of course, the report about Josquin only composing when he wanted to (p. 38); but there's also a story about Handel saying that he knew his Bible and didn't need any help in selecting texts for the Coronation Anthems, which is obviously nonsense, since he set the texts used at previous coronations. But would anyone voluntarily set the genealogy of Christ even once, let alone twice?

There are extensive musical quotations, but a weakness is that there is nothing to guide readers towards the music (whether to study or sing) unless they have access to the sort of academic library that owns the Smijers edition. I'm lucky, thanks to the same bargain I mentioned in connection with Scheidt last month; but there can't be many copies in private ownership (and anyway most of it is in old clefs), so shouldn't good separate editions be mentioned? If you want to perform *Vultum tuum* in the Macey-approved manner, you can get it from me; if you want a good collection of motets, there is Ross Duffin's volume from Oxford UP. As I moaned in connection with *Grove* 7 last month, the balance between bibliographical information on words and editions is out of proportion.

The wide blue spine looks bare without the Clarendon crest: how odd in these days when logos are so important

for Oxford academic music books to reorganise themselves so that they have to abandon it! (Not that the 1976 red volume had it either, but it had the standard Josquin picture instead.) So keep the jacket, with its design based on the composer's signature on a wall in the Sistine Chapel; it also appears as frontispiece, but the name is more clearly picked out on the cover. This is a fine book – horribly expensive, but an essential for all academic and large public libraries.

GIBBONS MADRIGALS

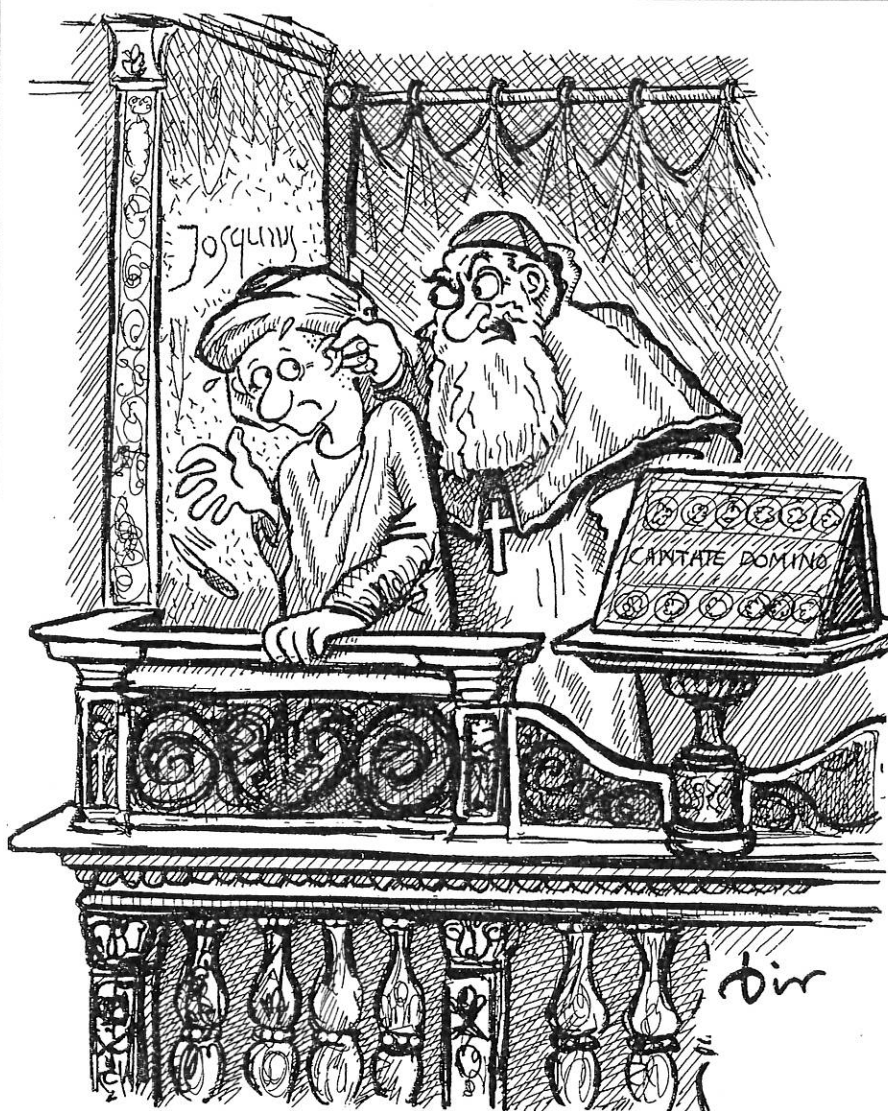
Orlando Gibbons *The First Set of Madrigals and Motetts of Five Parts: Apt for Viols and Voices* edited by Virginia Brookes. PRB Productions (Viol Consort Series 40), 2000. 85pp, \$22.00, parts \$20.00, score & parts \$38.00.

The Stainer and Bell edition has been around since 1914, revised by Thurston Dart (or possibly for him: perhaps Philip Brett should publish a list of Dart's minions if writers are to be berated for not knowing who they are). Other publishers have not competed with this until now. It is an obvious choice for PRB, since the 'apt for Viols and Voyces' of the original title page is no mere aiming for the maximum market: many items work as well, if not better, as consort songs as for five voices. The score, in the bigger instrumental rather than normal vocal page-size, has large, clear print despite having three systems per page. The parts are underlaid, so one set is enough for performance. Customers can choose the clefs of alto or octave-treble for parts three and four, or have both (for which the price becomes \$28 for the parts, \$45 for score and parts). A table gives suggested voices and instruments for each madrigal, but it is much better if musicians get used to judging from the original clef rather than use modern voice-names. Those who can manage with the facsimile (*Performers' Facsimiles* 50) will find the score a useful adjunct; others who sing and/or play should get the parts too – and singers, don't be scared of single-line parts. Too much of the madrigal repertoire is known now from anthology pieces; this is a chance to get comparatively cheaply a whole book of 20 songs, of which you are unlikely to know more than five, of the highest possible quality for less than the cost of 2 full-price CDs.

ENGLISH THEORY

Rebecca Herissone *Music Theory in Seventeenth-Century England* Oxford UP, 2000. xv + 316pp, £45.00. ISBN 0 19 816700 8

All students of English 17th-century music must be grateful to Rebecca Herissone for ploughing through the mass of English instruction books (mostly theory in the sense of Associated Board exams), tracing their inter-relationship and sorting out where their curiously-irrelevant information came from. Her book manages to be both valuable and boring, and there is no way it could have avoided the latter. There is no shortage of music theory books during the period covered (roughly from 1597 to the 1720s), but most are very derivative and get more out of phase with actual



Right, Mr Des Prez, I want a setting of The Genealogy of Christ
on my desk by first thing Monday morning.

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music during the century. Fortunately, Herissone's book is clearly arranged by subject, so can easily be consulted for specific information. It should form the basis of a further study, trying to establish the relevance of the theory to the music itself. If all musicians of the period were trained by a set of incomplete rules whose original logic was not understood, how did that affect the way they sang, played, composed and thought about music? And did the rules seem as irrelevant at the time as they do in hindsight? Some editors and performers (Margaret Laurie and Peter Holman, for instance) believe that the proportional relationship between tempi persisted right through the century. One problem was that the system was ultimately based on plainsong, which was unknown in Britain during this period. If even professionals found time-keeping difficult (p. 53), how should that be emulated in period-style performance? The most interesting writer quoted is Roger North; but he had an independent mind and was not writing an elementary instruction manual. One point of development beyond her period might have been mentioned: the continuing use of a four-note solmisation as the basis of the American shape-note system. This is a thorough and dependable book. There is a full list of treatises, a detailed description of the editions of Playford's *Introduction to the Skill of Musick* and an appendix tracing interconnections between the publications. I'm afraid it sent me to sleep quite often (I was, admittedly, reading it in bed) so is one reason why three other books haven't been read in time for this issue. But I am glad to have read it.

VIVALDI & HANDEL

I am in Breitkopf & Härtel's doghouse for stating in our February issue (p. 10) that the score and parts of the Musica Rara edition of Vivaldi's Oboe Concerto in B flat (RV 452) were only available on hire, since in fact they are on sale. I'm not too repentant, since I was quoting information on the title page, but am nevertheless glad to hear that they are in fact on sale. The editor's commentary does not answer the specific question I asked (why is vln I rather than vln 2 tacet in the slow movement) – not that it really matters: perhaps Vivaldi's second fiddler was better than his first at broken-chord demisemiquavers. My one quibble is the obtrusive harpsichord realisation in that movement. Score and set of parts (including a separate realised bass) cost DM27.00 (well under £10.00). (Musica Rara MR 2232B).

I'm sure I've told someone in the last few days that there are no parts available for Handel's cantata *Mi palpita il cor*. If so, that was triply wrong. There is (or at least was) an edition of the soprano version HWV 132b from Grancino and King's Music has the alto version HWV 132c on computer, though it has failed to reach our catalogue and I had forgotten about it. I had also forgotten the new Musica Rara/Breitkopf edition sitting in the pile of music waiting to be written about (MR 2246). The main difference is that the Musica Rara edition (by Ann Knipschild) has a keyboard realisation, ours doesn't. Her introduction implies that she has worked just from HG; judging by the lack of editorial information in my version, I suspect that it too is similarly

unauthoritative, though I probably looked at the Fitzwilliam sources. The choice between editions is simple, depending on whether you want a realisation. Musica Rara supplies a score with single-line voice, flute and bass parts, King's Music offers two scores, a flute and a bass part. Our bass part has the voice part of the recits cued in, the Musica Rara's doesn't. The flute, incidentally, is transverse, not a recorder.

ISRAËL IN EGYPT

Händel *Israel in Egypt: Oratorio in three parts. The versions of the 1739 and 1756-7 performances...* HWV 54... Vocal score based on the Urtext of the Halle Handel Edition by... Andreas Köhs. Bärenreiter (BA 4063a), 2000. xii + 530pp, £25.00

Händel *Utrecht Te Deum* HWV 278... Vocal score based on the Urtext of the Halle Handel Edition by Lars-Henrik Nysten. Bärenreiter (BA 4246a), 1999. 54pp, £4.50.

This is based on the HHA complete score edited by Annette Landgraf and includes not just the standard version of *Israel*, but the original part I, the *Funeral Anthem for Queen Caroline* with minor adjustments, and the alternative versions from the second 1739 performance and the 1756/7 revival. The contents list neatly shows the two 1739 and the 1756-7 versions in three columns. All that is missing are the organ concertos for the intervals: the preface might have mentioned the likely candidates. Consideration of the quality of editing belongs to a review of the full score, which I haven't seen, so I am more concerned here with practical matters. All the music performed by Handel is presented in high-quality printing, with English and German text, so this should in theory become the obvious choice for any performance.

But there are severe practical problems. My long-serving Novello vocal score weighs just over 300 grams; this new one weighs 1500. So it is only usable for performance if placed on a music stand, and choirs do not normally sing thus (perhaps they should: I once sang in a small group that always did so, and very comfortable it felt). It may also be a bit heavy for some piano, harpsichord or chamber-organ music stands, though at least it is well bound and there are no problems with the pages staying open. Admittedly the Bärenreiter score has more music. But Novello publishes the *Funeral Anthem* separately, which is more useful since it can be used for separate performances; it shows the minor differences of text between the two versions, which the Bärenreiter doesn't (with its double text, it would have been more difficult to have done so neatly). What is not available elsewhere is the 'new' Part I from 1756. This adds 76 pages of music that Handel assembled from other works (it would have been helpful if the sources of each movement had been footnoted) and is unlikely to be performed except by record companies seeking a new angle. The appendix material inserted in Parts II & III is quite short, though it too is not very likely to be performed, so might have been better left in an appendix, as in the full score. What adds significantly to the volume is the printing of only one system per page in the double choruses – and Parts II & III are full of double choruses. The final chorus,

for instance, takes 25½ pages in Bärenreiter but only 13 in Novello's smaller pages. The latter is a bit squashed, but it is legible. Bärenreiter can't, however, imitate it because the bilingual underlay would have added an extra 16 lines to each page. So what we have is a work of reference. I would rather have had a reduced-size copy of the full score for the price: it would have been more useful, and cheaper to produce since no type-setting would have been needed. Meanwhile, I don't know how singers will manage if conductors want to benefit from the new edition. Orchestral parts are listed as being available on hire (not sale), but not chorus scores. I suspect that English choirs will still use Novello (I checked it through when preparing material for Andrew Parrott's recording and found it very accurate) and either hire parts from them or else buy the ones I produced for that recording. Splitting the volume by producing Part I separately would not solve the problem entirely, since it would still leave a hefty book of 333 pages for Parts II & III, containing what has for most of the work's lifetime been thought of as *Israel in Egypt*. Such a split would undermine the musicological point that *Israel in Egypt* was in Handel's time a work in three, not in two parts. What a great shame: a publisher does a job properly, only to find that it doesn't work.



No such problems with the Utrecht *Te Deum*, which, despite the score being headed only with a German title, has the words only in English. It also follows a different policy from *Israel in Egypt* in not issuing the paired work (the *Jubilate*) as an entity. I've no complaints here: people do perform them separately, and why not? The 1968 Novello vocal score, however, is more informative.

BÄRENREITER BACH

I will try to be briefer, and more enthusiastic, on the rest of the Bärenreiter offerings. A batch of Bach editions derived from the *Neue Bach-Ausgabe* may not all be new, but they are certainly worth mentioning. Bach's harpsichord arrangements of contemporary concertos appear in three books: BA

5221 (BWV 972-977) £8.50; BA 5222 (BWV 978-984) £9.00; BA 5223 (BWV 985-7, 592A & 972A, 965, 966 & 054) £9.00. The non-autograph sources do not seem very problematic, but it is nice to have these easy-to-read offprints from NBA V:11. The third volume is the most interesting, in that as well as the last three of the concertos it contains the less-accessible arrangements of two of the sonatas and a fugue from Reincken's *Hortus musicus* (the originals are published, not entirely accurately, by Edition Walhall and have just been recorded by the Purcell Quartet: see p. 18). Comparison of the original and transcription is an interesting way of showing what makes Bach Bach.

Three volumes (BA 5232-4; £11.00 each) are entitled *Einzelne überlieferte Klavierwerke* (a rather better title than the English *Miscellaneous Works for Piano*: the volumes mentioned in the last paragraph use the vaguer but more accurate term *Keyboard*). Vols I & II cover NBA V: 9.2. Vol. I begins with the *Sechs kleine Praeludien*, whose importance is exaggerated by their separate mention on the cover (and even in the title of the NBA volume) and continues with various fantasies, preludes and fugues. Two versions are printed of BWV 922, three of BWV 894. It is slightly frustrating that the scholarly text doesn't have quite enough information for the player to understand the status of the varying versions: some of the editions from other publishers are more useful in this respect – though generally look more cluttered on the page and have added fingering. The volume ends with the *Chromatic Fantasia and Fugue*, followed by two earlier versions of its *Fantasia*. (The *Chromatic Fantasia and Fugue* is also available separately: BA 5236; £6.00 – but it's better to spend another fiver and get the whole volume.) That may be the volume most likely to sell to non-specialists: but the other two have less accessible music, so have less competition. Vol. II begins with the dubiously-paired *Fantasia und Fuga* in A minor (BWV 904), continues with the incomplete pair in C minor (BWV 906) and the Prelude with a fugue on a theme of Albinoni (BWV 923/951). There follow the unpreluded fugues and finally the Sonata in A minor (BWV 967). Vol. III derives from NBA V:10, omitting the 'lute' pieces apart from BWV 998, which is printed with the staves squashed together to allow room just for ledger-line middle C between them; the page of facsimile shown, however, has the staves spaced normally. There are editorial problems with the earlier works that comprise most of the volume: the sources may have more mistakes, and it is difficult to guess whether an impossible reading is a mistake or Bach experimenting. One comment (in the preface here but not in the volumes reviewed below) raised my interest: 'In keeping with the guidelines of the New Bach Edition, the assignment of parts to the two staves has no bearing on whether they are to be played with the right or left hand.' Fair enough, if the assignment of a major source is followed. But no: there is a facsimile of an early source for the Capriccio to his departing *fratello* (brother or fellow-student?) and in bar 2, the edition divides the middle part between staves to show what hand should play it, while the source keeps it on the upper staff. So what is the principle, and why isn't it mentioned in the other introductions?

The Toccatas BWV 910-916 (BA 5235; £11.00) compete with the Wiener Urtext edition I reviewed last September. The latter is about three pounds more expensive, but benefits from a substantial critical commentary. As I mentioned above, Bärenreiter really needs to extract a little more information from the NBA commentary volumes than appears in the introductions of these separate editions: as they stand, footnotes to the music giving variant readings in different source-groups are virtually meaningless. Both editions print alternative versions of BWV 912, 913 & 916. If I were performing any of these pieces, I would prefer to play from the Bärenreiter, but would find its lack of self-sufficiency annoying. It should be possible to sum up the source information succinctly without having to print long critical commentaries.

Finally, the parts of the keyboard concertos. BWV 1052-8 plus 1052a are now available (£2.50 per part per concerto). There are also copies with the string parts transcribed for a second keyboard (prices from £8.50 to £10.00). The cover and title page imply that the solo instrument is the harpsichord but that the accompaniment is for piano. I'm not at all sure that, despite the intelligent reduction, these are much use to anyone: they are not set out to give good page-turns for the soloist, so in that practical sense is an uneasy compromise between a full score and a solo part, while it is really too much to expect a rehearsal accompanist to read four staves? It should be part of any keyboard player's training, not just for the reading skill but for acquiring the instinct of knowing what not to play. It's like vocal scores of Handel operas: I don't see the point. If you need a score, it seems that you either have to buy the NBA volume (at somewhat over £100) or use a study score. BWV 1052a is a version made by C. P. E. Bach in the early 1730s of a lost violin concerto by his father, who made his own independent transcription in 1738.

BÄRENREITER BEETHOVEN & HAYDN

Beethoven *Symphony No. 7 in A major op. 92*... Edited by Jonathan Del Mar. Bärenreiter (BA 9007), 2000. 113pp, £29.50. Parts: wind set £48.00, strings each £3.50. Critical Report £19.50.
Joseph Haydn / Johann Peter Salomon *Symphony Quintetto after Symphony No. 101 'The Clock' for Flute, String Quartet and Piano ad libitum* Edited by Christopher Hogwood. Bärenreiter (BA 4634), 1999. 49pp score + parts, £17.50.
J. Haydn *Missa brevis in F Hob. XXII:1. Vocal score*... by Andreas Köhs. Bärenreiter (BA 4644a), 1999. 26pp, £5.00. (Also full score £11.00, wind set £8.50 (ad lib), organ £4.50, strings each £2.50)

Congratulations on the completion of the Beethoven symphony project. To prove that I wasn't asking for the impossible with regard to the Bach keyboard editions above, the brief introduction to the score is a model of how to give the user the basic information clearly and concisely. But the conscientious conductor and student will want the commentary, which follows the pattern of the rest of the series. It is immensely thorough and takes space to explain

editorial decisions, not just list them. One to note particularly is that referring to the antepenultimate bar of the second movement, which is backed up by a facsimile.

This is the third of the Haydn/Salomon symphonies to appear, after 94 and 104. As I've said before, the modern edition is an improvement on the early prints in that it is based directly on Salomon's autographs. Apart from specific differences, pointed out in the introduction, the early prints suppressed the MS's distinction between dot and dash: the clock ticks are dots, but elsewhere dashes are more common.

We end our two pages of Bärenreiter editions with the vocal score of Haydn's first mass. A notable feature of its brevity is the shortening of the Credo by having large parts of the text sung simultaneously, so that we reach 'Et incarnatus est' by bar 7. The babble begins again at 'Et resurrexit', with homophony again for 'Et vitam venturi saeculi' and a normal imitative Amen (which takes up a quarter of the movement). The piece has its attractions for liturgical use (provided that the text-compressions are acceptable), and one can see why Haydn was attracted by its 'melody and a certain youthful fire' when he came across it in old age.

FUZEAU FACSIMILES

My attempt to look for a sign for the Euro last month was interrupted, hence the very strange 'french figure' on p. 4. Since I can't just download the new symbol, I've made do with an ΕΠΙΛΟΝ.

The title that interested me most in the new batch is Nicolas De Grigny's *Premier Livre D'Orgue*. This is one of Fuzeau's packages containing a variety of source material. The main item is the 1699 edition. This is prefaced by far more than the usual introductory material. In addition to expected biography and chronological tables, there is a section on the printing process: how many readers realise the difference in print-runs between moveable-type and engraved editions? – a lot fewer of the latter, with some batches as small as those of the facsimiles which we run off on the photocopier. There are two sections on organs: one on those used by the composer, another on suitable extant instruments. Then there is an extensive chapter by Saint-Arroman on how to perform the music. De Grigny's publication is important beyond France because Bach made a copy of it, as did J. G. Walther. Both of these are also reproduced, separately bound (or at least, folded and stapled: only the main volume has the standard Fuzeau card cover). The only thing missing from this excellent home-musicology kit is a little more information on the two German manuscripts. (No. 5629; £45).

Élisabeth Jacquet de la Guerre's second collection of harpsichord pieces of 1707 was published as a double volume along with her violin sonatas. That section has already been issued by Fuzeau (No. 5633), and the first section has now appeared as well. This separation seems a bit pointless, since the first section can also be played with the violin: the title reads *Pieces de Clavecin Qui peuvent se jouer sur le Violon*.

Many books for instrumental solo and continuo look just like solo keyboard music; but that isn't the case here, since the music is obviously for keyboard, with some inner parts (though not a lot), chords and snatches of imitation. So the violinist should double rather than replace the upper part: at least, that's what the introduction plausibly suggests, making these precursors of the accompanied sonata. (No. 5769; £16.47)

Couperin's *Sept Versets du Motet* is frustrating in that what was published of a setting of Psalm 79, *Qui regis Israël, intende*, composed to the order of the King and sung at Versailles in March 1705, is in a cut-down form: only a few verses of the psalm were included, so it is possible that what is published was extracted from a larger work, and the instrumental parts are confusing and incomplete. So this is a kit from which to create an edition, which can at least be done by expanding the instrumentation, rather than a substitute for one. It is nevertheless welcome, and much easier to read than the miniature-score-sized facsimile published by U. C. P. in the 1970s. (No. 5625; £21.67)

Fuzeau's version of Boismortier's opus 10 for two bass viols is larger and clearer than ours, though surprisingly expensive at nearly £20 (as opposed to our £6), with only five pages of prefatory matter – though it is bigger and easier to read. The music is not quite up to Marais as idiomatic viol music, but is attractive to the listener. (No. 5798; £28.17). Jean-Baptiste Janson is just a name to me. The physical appearance of his *Six Sonates pour le violoncelle et basse* op. 4 (1774) is typographically so far advanced from the Boismortier that even modern-style players should be happy with the facsimile, once they work out what octave to play the treble-clef passages in. (No. 5787; £17.33)

The latest of the *Méthodes & Traités* series (no. 7) is devoted to the 'Piano Forte': two hefty volumes of 237 & 239 pages, each priced at £44.79, running from 1783 to 1798. The earliest item is the second part of *Cours d'éducation de clavecin* by L. Félix Despréaux. Unlike Fuzeau's main facsimile series, here there is no introductory matter, so one wonders what might have been in Part I, since Part II contains 50 pieces with only six didactic examples, with an exercise on playing in thirds coming before the fingering for the C major scale. In general, the earlier books concentrate on learning from actual music; exercises only take over in the last item in vol. I, Nonot's *Leçons méthodiques* of 1797. In contrast with the 11 sources in vol. I, vol. II has only two, the *Méthode* by Pleyel and Dussek of 1797 and *Méthode ou principe général du doigté* by Adam and Lachnitz of 1798. The latter looks so fearsome that it would have put me off the piano for life. These two volumes offer valuable guidance on the playing of French piano music of the last two decades of the 18th century, even if the reader has to work it out for himself; the problem is that the best piano music of the period was written elsewhere, and French techniques may not be a panacea for Haydn, Mozart and Beethoven. Nevertheless, they offer important study material for students and teachers of the fortepiano.

ROSSICA

Anthology of Russian and East Slavonic Sacred Music vol. V. *The Moscow Baroque, XVII-1st quarter of the XVIII centuries*. Reconstruction of scores from vocal parts, polyphony version and introduction by V. V. Protopopov. Saint Petersburg: Verlag Musika, 2000. xvi + 114pp.

This is a sample of a 12-volume project, each volume accompanied by a CD (though I haven't heard any of them). It originates from an organisation called the Ancient Music Centre 'Rossica' and it intends to cover the period from the 16th to the 20th century. The main composers in vol. V are Stephan Belayev (c.1670-c.1720) and Vassily Titov (c.1650-c.1715). The music ranges from three parts (TTB) to twelve (SSSAAATTTBBB). I would hesitate to make any comment about its merit without hearing or singing it and having a better idea of its context, but it is certainly intriguing. (The organisation producing the music has also toured Britain singing it.) The publishers have not yet found a UK agent, but if any readers are interested, I'll investigate getting hold of copies, or you can contact Ignat Fialkovsky, the project manager, at info@rossica/8m.com.

CZECH ORGAN

Varhanní skladby starých českých mistrů... Organ Compositions of Old Czech Masters I. [Edited by] Jan Hora. Prague: Editio SDH, 1992. 43pp, £17.00.

This was sent by Artthon (from whom we have had Czech organ music before), and is marked 'new' on their price list, meaning new to Tomáš Thon's list. Further information from him at artthon@hotmail.com. Three composers are featured: Cernhorsky, Zach and F. X. Brixi. Of the 13 pieces, nine are fugues, along with a Toccata, two Preludes and a Pastorella. All are in the 'southern tradition of being, if not entirely manual-only, at least notated on two staves and needing little pedal activity – the sort of organ music I can play! A fair number of the sources seem to be quite late. The most interesting-looking is a chromatic Fuga in A minor by Zach – though it is easy to fall into the trap of finding chromatic minor pieces more interesting at first glance than diatonic major ones. (Apologies for the lack of Czech accents, which are not on the typeface we use.)

To be reviewed next month:

Richard Freedman *The Chansons of Orlando di Lasso and their Protestant Listeners: Music, Piety and Print in Sixteenth-Century France*. Rochester UP, 2001. xxiv + 259pp, £45.00. ISBN 1 58046 075 5

Jeanice Brooks *Courtly Song in Late Sixteenth-Century France*. Chicago UP, 2000. xvi + 560pp, £50.50. ISBN 0 226 07587 5

David Ross Hurley *Handel's Muse: Patterns of Creation in his Oratorios and Musical Dramas, 1743-1751*. Oxford UP, 2001. xvii + 288pp, £45.00. ISBN 0 19 816396 7

LONDON CONCERTS

Andrew Benson-Wilson

The Early Opera Company has built an enviable following over the past few years, and they fully deserved their capacity audience at the Wigmore Hall (23 February). *The Fairy Queen* is not an easy piece to perform. Purcell's music includes the expected pieces to top and tail Acts, but the rest of his music is concentrated into a series of masques, one in each Act, usually instigated by Titania, Queen of the Fairies. As such, they form little vignettes of the action – a diversion rather than the meat of the plot of *A Midsummer Night's Dream*. Shorn of the spoken text, continuity can be a problem. This was most noticeable in the Act Two masque, inserted at the moment when Titania has taken the sleeping potion. A magical sequence of songs representing Night, Mystery, Secrecy and Sleep is followed by an evocatively creepy Dance for the Followers of Night. But lacking the intervening text, the contrast with the rousing end of Act One sadly broke the spell. Continuity was a bit of problem elsewhere, particularly in the first half where there were some awkward pauses for page turns in the orchestra [don't blame the publisher! CB]

Things didn't really get going until the Act Three masque, with its riotous Dialogue between Coridon and Mopsa (superbly camped up by Andrew Foster-Williams and Mark Wilde), who continued their 'dialogue' to the side of the stage through the next few numbers. They bought the first applause of the evening and broke the ice. The masque in Act Four, with its sequence of songs of the seasons, was the most unified of the evening, the sturdy opening Symphony leading into the opening masque chorus 'Now the Night' with its busy four-bar chaconne accompaniment. Julia Gooding was an excellent soloist in this and other numbers, her sensual and rich voice was emotionally convincing, and she avoided the operatic tendencies of her two companion sopranos (who had a much larger share of the action). When stripped of their caricature Coridon and Mopsa roles, Andrew Foster-Williams (in the Drunken Poet and Sleep's Song) and Mark Wilde (as Autumn in the Masque of the Seasons) produced some wonderful singing, as did James Oxley in Secrecy's Song. As the vocalists were singing from the front of the stage, some more effective lighting could have been laid on by the Wigmore Hall stage hands – the faces of many of the singers were frequently shadowed against the bright rear wall of the stage. The 12-strong orchestra was generally good, with some particularly fine continuo theorbo and guitar playing by Eligio Quinteiro off-setting the slightly shaky brass and out-of-tune kettle-drums (in the Dance of the Green Men). Christian Curnyn's direction from the harpsichord was focused and became increasingly well paced as the evening progressed. He conjured up an excellent range of continuo colour, mixing and matching theorbo and guitar, bass violin and gamba with and

without harpsichord. Altogether an impressive evening from the increasingly mature opera company.

By combining *Dido and Aeneas* and Charpentier's *Actéon* into a single concert at the sold-out Barbican (26 February), William Christie and Les Arts Florissants linked not only geographical settings but also musical contexts. With only 16 years separating their ages, the water that separated Purcell's and Charpentier's respective countries might have been more of a factor than it was. Although, unlike Purcell, Charpentier had the benefit of established opera houses in Paris, the monopoly of Lully meant that he did not get a look in until after Lully's death in 1687. He only managed to stage one full-length opera at the Paris Opéra during his lifetime. So both Charpentier and Purcell were left with developing the more traditional pre-operatic traditions of their countries. In Purcell's case this was the English masque; in Charpentier's France, it was the pastoral play. The geographical link occurs in them just before everything goes pear-shaped in both stories. Dido takes Aeneas and their respective groupies off for some short-lived sport by the same fountain where the unfortunate Actéon first spotted Diana and friends bathing. But from then on, the stories diverge. Diana being a Goddess, it is Actéon who cops it whereas Dido, being mortal, rather overreacts by topping herself as Aeneas is sent on to Rome on the instructions of a witch (pretending to represent a vengeful Jove) and, curiously, by Dido herself (a rather simplistic interpretation of the communication failures between the sexes in both stories, I readily admit).

An impressive line up of singers included Paul Agnew as Actéon, his clear and beautifully lyrical high tenor voice getting closer to the French style than many French singers, Sophie Daneman as Diana and Belinda, a most impressive Stéphanie D'Oustrac as Dido and Gaëlle Méchalé and Camillia Johansen singing cameo roles in both works; Nicolas Rivenq was an imposing Aeneas. I was less comfortable with Michel Puissant's Sorceress. I am not sure what his normal countertenor voice is, but the Micky Mouse warbling he applied to this part was too much, even for a role that is traditionally hammed up. The semi-staging was first class, making very effective use of the Barbican stage and the instrumentalists – guitarist Elizabeth Kenny for example, was plucked from the continuo section to join the frolics in the woods with a delightful (improvised?) solo. Purcell's music for the final chorus of Act Two is lost, and Bruce Wood's Purcellian setting of the surviving words was used. The Grove Dance was borrowed from *Circe*. Altogether an imaginative production – and it was nice to see Dido and Aeneas make a visibly believable pair of lovers. The audience could have kept the encores going all night.

The members of London Baroque are hardly newcomers to the London stage, but they retain the freshness and inventiveness of many much younger groups. Their Purcell Room concert (28 February) featured the music of J. S. Bach and four of his sons. Played in descending order of birth, the programme showed the huge variety of music produced by just one generation. Having worked through the wild rococo excesses of Wilhelm Friedemann, Carl Philip Emanuel and Johann Christoph Friedrich, I found it a relief to reach the safer waters of the classical world of Johann Christian, the 'London Bach'. W. F. was considered the finest keyboard player amongst the Bach children, so it was appropriate that he was represented by two harpsichord works. The Polonaise in d (No 4) showed just how far things had moved from his dad's day, although Terence Charlston's tendency to rein in the pulse on each echo became rather self-indulgent. The exuberant Fantasia in d showed him in more traditional improvisatory mood. C. P. E. had two chances to impress us. His Trio Sonata in Bb (H584), with its slushy central Largo, produced a protest from Ingrid Seifert's violin when most of its pegs started misbehaving. The bustling final Allegro showed that he shared a love of syncopation with his elder brother. J. C. F. was represented by his Cello Sonata in G with its nursery rhyme theme, played by Charles Medlam. Terence Charlston was soloist in the concluding Harpsichord Concerto in D by J. C., the only excesses this time being a couple of cadenzas that seemed reluctant to end. The second of C. P. E.'s two pieces provided the title for the concert – *Sanguineus und Melancholicus* (Trio Sonata in c). Performed just after the interval, violinists Ingrid Seifert and Richard Gwilt came on to the stage in character – with a red outfit for the sanguine Ingrid and a melancholic black bow tie and mournful looks for the muted Richard. The story behind the piece was explained, and the pair of them set about trying to convince each other of their respective moods. *Sanguineus*'s interjections became increasingly constructive until an uneasy truce was reached during the second movement. By the end of the final Allegro, melancholy had been cast aside and they joined for a red-blooded final cadence. All good fun and guaranteed to break the ice at concerts. Father Bach opened the concert with an instrumental version of the Trio Sonata in G, one of the six written for W. F. and usually thought to be an organ piece (although the pedal clavichord's publicity department also stakes a claim). As an organist who has struggled with such pieces, I am all for the cellist (and harpsichordist's left hand) taking over the line normally taken by the organist's feet. With two violins available for the treble parts, Terence Charlston provided some effectively simple continuo realisations on the harpsichord.

One of the big successes in early music making outside London is Ex Cathedra, based in Birmingham and active throughout the Midlands. Alongside their more experienced singers, amateur and professional, Ex Cathedra makes a point of involving young professionals in the early stages of their careers. Their latest trip to London bought them to St John's, Smith Square on 1 March for a mixed programme under the title of *Images of Christ*, showing that the Devil

doesn't always have the best tunes. Mixing Renaissance and Baroque music of many different countries is not the current fashion in early music circles, so it was refreshing to hear Buxtehude immediately after Lassus, for example. The unaccompanied Lassus was a brave opening for the concert but, despite some very exposed lines for the upper voices, the choir proved to be on top form. Buxtehude (or whoever) was represented by the restrained and simple *Magnificat*. Antonio Caldera's massive *Crucifixus* a16 demonstrated the ability of the 29 strong choir to sing together – for much of the piece there were sibilants on practically every beat. Charpentier's *Filius Prodigus* provided a showcase for the Ex Cathedra soloists, notably Steven Harrold as the Prodigal Son. Billed as an alto in the programme note, his voice ran no risk of breaking into what I would call a male alto or countertenor voice, although he can certainly hit the high notes. He stays safely in the tenor register – if he were French, he could call himself a *haute-contre*. As it was, he wandered back and forth between the altos to the left and the tenors to the right. The second half gave the English composers a chance to shine, with works by Gibbons, Sheppard, Tomkins, Philips and Byrd. The emotional high point was a grouping of settings of the Lord's Prayer by Sheppard and Handl sandwiching Antonio Lotti's moving *Crucifixus* a8. Sheppard's version, the first setting of the Lord's Prayer in English, had the voices piling in on top of each other, whilst Handl spatially separated the high and low voices. Steven Harrold was again the vocalist in works by Gibbons, Byrd and Tomkins, demonstrating a clear and focussed tone and an expressive interpretation of the text. David Ponsford negotiated some tricky organ parts in the same pieces with ease. Jeffrey Skidmore provided supportive direction and encouragement – a nice touch was that, after each piece, he bowed to the choir before the audience.

HANDEL OPERAS

Although somewhat more than 100 years old, the editions of Handel's operas that Chrysander produced are still in many cases the only complete ones published. Although Handel scholars take great delight in pointing to their faults, they are still usable (and better than any editions produced until the last twenty years). Since the Gregg and Kalmus reprints are no longer available, we have been photocopying our own copies and making them available. We produce them at A4 format (which is larger than Gregg & Kalmus) and charge £20.00 per bound score. Some can be supplied immediately; when we do not already have a master copy, there may be a delay of a week or two.

NB We do NOT produce vocal scores, and some parts may be in the alto or tenor clefs.



King's Music



GROVE⁷ CHANT

Jerome F. Weber

Apart from the addition of many new topics to *The New Grove, Second Edition* (Grove 7), the need for a new edition of this standard reference after only twenty years can be demonstrated by the substantial changes found in such active areas of scholarship as Gregorian chant. It's curious, then, that the 25-page article on *Neumatic notations* has been replaced by two sentences of definition followed by the same six cross-references. I must find the time to look for the content elsewhere. All the entries on the propers of the Mass have been replaced. Most of this reflects the recent research of James McKinnon, whose seminal work, *The Advent Project* [see review in *EMR* 67], is his posthumous gift to us. His new articles are longer than the Grove 6 articles that they replace. *Introit* supplants Ruth Steiner's fine piece; *Gradual* and *Tract* are notably improved over Helmut Huckle's entries; *Alleluia* replaces Karlheinz Schlager's piece (Christian Thodberg's section on Byzantine chant remains); the Communion replaces the work of Huckle and Michel Huglo. Exceptionally, Joseph Dyer, who has written a dissertation and several major articles on the Offertory, supplies an entry to replace the one in Grove 6 by Giacomo Baroffio and Ruth Steiner. To his own Grove 6 article on *Sequence*, otherwise only lightly touched up, Richard Crocker has added a significant section on 'origins'. In the same vein as his recent research, McKinnon has written a new article on *Christian Church (Music of the early)* to replace the outdated piece by Christian Hannick. [There is no entry on the music of the later Christian church and the index isn't very helpful for someone from outside the Christian tradition wanting to find out something about the subject. CB]

The ordinary of the Mass gets off more lightly. Crocker, who wrote all these pieces for Grove 6, has slightly revised only his piece on *Kyrie eleison*. He has removed the separate section on 'Latin texts ('tropes')' and revised the discussion at the beginning of the article with the statement: 'text underlay is not troping'. David Hiley has slightly revised Crocker's articles on *Gloria in excelsis Deo*, *Sanctus* and *Agnus Dei*, but he has lengthened the one on *Credo* with additional detail. He has touched up the piece on the *Gloria in excelsis Deo*, but this remains curious for a reason that will be noted next. Ruth Steiner's fine article on *Trope* has been replaced. Alejandro Planchart, who has devoted considerable attention to this subject, has written the new one. When Joseph Dyer reviewed the medieval articles in Grove 6 (*Speculum*, April 1983), he pointed out that the article on *Gloria* lacked a cross-reference to the useful transcription of the elusive *Gloria A* (from Paris, BNF lat. 903) that Ruth Steiner included in her *Trope* article. Now Planchart has provided a new transcription of *Gloria A* from Bodley 775, but the *Gloria* article, while listing three new transcriptions in

addition to the two previously cited, still mentions neither of the transcriptions found in Grove 6 and Grove 7. The matter of *Kyrie tropes* vs. Latin text underlay remains vague, and it takes a careful reading of old and new *Trope* articles as well as the new *Kyrie* article to ascertain that all the authors agree about the question. The bibliography for the *Trope* article is twice as long as the previous list, but it includes many articles on the *Kyrie trope* that probably reflect the former confusion.

On liturgical books, Huglo's article *Gradual* has received some enlargement and slight revision from Hiley, but he has given Huglo's *Antiphoner* substantial revision and enlargement. Huglo's *Processional* is unchanged, with his newly published RISM catalogue, promised earlier, now added to the bibliography. Steiner's broader article on *Liturgy and Liturgical Books* has been replaced by a new approach written by Dyer that includes a section on liturgical books that grew out of the Reformation. Kenneth Levy's Greek (now Byzantine) section of the article has been revised by Dimitri Conomos. The lengthy fundamental article is *Plainchant*. John Emerson's treatment has undergone some revision from three contributors. Anyone who recalls the conclusion of this piece (on the fallout from the Second Vatican Council) should look for some newly extended comments in the revision, for it offers a prediction (perhaps out of place in a reference work such as this) of another church council that will restore Gregorian chant to the place it has lost. For the brief article on Gregorian chant, chiefly concerned with the historical origin of the title, Steiner's piece has yielded to a new explanation by McKinnon. The article formerly titled *Gregorian and Old Roman Chant* has become *Old Roman Chant* and Huckle's treatment has been rearranged more logically and revised by Dyer, adding a substantial number of new titles to the bibliography. Hiley's *Neo-Gallican Chant* is virtually unchanged.

On other chant forms, Joan Halmo has enlarged Huglo's *Antiphon*. Paul Cutter's *Responsory* lists Brad Maiani as reviser, but in fact the article has been completely rewritten and its bibliography doubled in length. (Maiani completed his dissertation on a related topic in 1996.) James Pruett's *Requiem Mass* has yielded to a more detailed treatment by three contributors, with Theodore Karp discussing the chant setting more adequately than Pruett did. Other Western chant traditions have fared variously, but all have undergone parallel changes of title. Huglo's masterly *Gallican Rite (Music of the)* is now titled *Gallican Chant* and has received some revision from two contributors. Schlager's *Beneventan Rite* (now *Beneventan Chant*) has understandably given way to a much better piece by Thomas Forrest Kelly, the author of the definitive book on the subject. The

leading authority on the *Mozarabic Rite* (now *Mozarabic Chant*), Don M. Randel, wrote a piece for Grove 6 that has been only slightly touched up by Nils Nadeau. *Ambrosian Rite*, written by Giacomo Baroffio, has been replaced by *Ambrosian Chant*, a more telling treatment by Terence Bailey.

A new and substantial article of over two pages entitled *Votive Ritual* replaces a brief unsigned piece titled *Votive Mass*, *votive antiphon*. Barbara Hagg, who has devoted considerable research to the subject, is the author. But the most dramatic example of progress in research is evident from the Grove 6 article of half a page *Rhymed Office* by Andrew Hughes. That article indicated that 'a comprehensive view... is not possible yet' and 'a general history may be almost impossible to write'. But he had just then begun decades of research, which made him the leading authority on the subject, and in the end he rejected the term 'rhymed office' as too narrow. Grove 7 devotes six pages to an article titled *Versified Office* (still not Hughes' term) by Ritva Maria Jacobson and Andreas Haug, but unfortunately the bibliography omits the second volume of Hughes' database, *Late Medieval Liturgical Offices: Resources for Electronic Research: Sources and Chants* (1996). To end on a sour note, the two articles *Veni Creator Spiritus* and *Veni Sancte Spiritus* are reprinted unchanged. Dyer, in the review cited above, pointed out the conflicting reports on Dunstaple's use of music (and text?) in his motet. Now the two contradictory statements glare at each other side by side on the same page.

We hope to print Jerome Weber's comments on some of the medieval composer entries in Grove 7 next month.

Since we have this article on an aspect on Grove 7, I have not written my promised review of the Monteverdi entry, but can commend it. I was interested to note one feature in the Elgar article that might have been adopted more widely: the composer's height and weight are given. Most pictures give no idea of height, so this is information that should be recorded by photographers.

One general point. It seems that, even if the new articles are better, some of the articles they replace are still good. Similarly, there are reasons to consult articles in all the older editions, going back to the first. A few hours ago, I needed to check the members of the Gabrieli Quartet; Grove 7 had no mention, but there was an article in Grove 6 – rather longer than Grove 7's on the Gabrieli Consort. I mention on p. 25 a more surprising example: the biography of Durastanti, which has suddenly become topical, has been shortened substantially from Grove 6, following New Grove Opera. Grove may have abandoned the idea of providing a current CD-ROM, but a disc with the text of all the previous volumes would be extremely useful. It would not need continual updating, but assuming that from time to time Grove 7 articles will be replaced online, the displaced ones should be added to the disc, which could be updated every few years. If sold cheaply, it could circulate widely. In fact, apart from its historic value, it could take the function of reissued bargain CDs and reach users who would not dream of buying the full-price up-to-date dictionary in any format. It might also help to undercut the belief in progress that scholars assume.

CB

MONTEVERDI

Pianto della Madonna sopra il Lamento d'Arianna

edited by Peter Holman & Clifford Bartlett

The music on pp. 14-15 is a reduced-size copy of a new edition of Monteverdi's Latin adaptation of his *Lamento d'Arianna* of 1608. It was prepared for the new recording by Robin Blaze and the Parley of Instruments (whose release is imminent from Hyperion). For the recorded version, Peter Holman has added a ritornello from *Il Ritorno d'Ulisse*, but that has been omitted from the version here to save space. Full-size copies (with the ritornello and with the Latin text set out opposite an English translation) cost £3.00.

Source *Selva morale*... Venice, 1640/41. It is the last piece in the collection and is printed in both the Soprano I and the Basso Continuo partbooks (abbreviated here S & Bc). In S it is in the form of an unbarred part (notated in C1 clef), whereas Bc has a score (in C1 and, mostly, F4 clefs) barred almost regularly. The edition preserves the barring of the score except in a few places, noted in the commentary, where it has irregularities. Normally systems end without barlines, but at places where barlines would occur; barlines added in such positions are not listed as editorial; no note is taken of occasions where the line ends at a half-bar that is completed in the following line. All accidentals are preserved except for consecutive notes.

The text is sometimes awkward. The translator had to find Latin words to music written for the rather different stresses of Italian. The orthography of the edition is occasionally adjusted (e.g. *Iesu* for *Jesu*). Punctuation is added to help singers make sense of the words. There are minor discrepancies between the texts in the S and Bc partbooks, in most cases one having an Italianate spelling and the other being more correct Latin. I am puzzled why the vocative of *Filius* should be *filli*, but there is no doubt that the Virgin is addressing her son; at times he is also her bridegroom in imagery from the Song of Songs, and even Father. Bars 82-4 refer to Mark 14, 36.

5. *consolare* S, *consolari* Bc

37. *discedes* S, *discedis* Bc

42. barline after beat 2, no barline at end of bar

43 line-end after beat 2, no barline at end of bar

60 Key change before the rest

76-77. Unusual irregularity of barring, with a two-minim bar followed by a line end after the first minim of 77, though the beats of 77 add up correctly.

78 aut S, *heu* Bc

My edition of the Italian madrigal version is available from Oxford University Press.

Clifford Bartlett, Feb. 2001

Monteverdi – Pianto della Madonna

1
Iam mo - ri - ar, mi Fil - li, iam mo - ri - ar, mi Fil - li,

4
Quis nam po - te - rit ma - ter con - so - la - ri in hoc fe - ro do - lo - re, in hoc tam

7
dù - ro tor-men-to. Iam mo - ri - ar, mi Fil - li, iam mo - ri - ar, mi Fil - li,

11
Mi - Je - su, O Je - su mi spon - se, spon - se mi, di -

14
-le - cie mi, me-a spes, me-a vi - ta, me de - se-ris, heu, vul - nus cor - dis me - i.

18
Re - spi-ce, Je - su mi; re - spi-ce, Je - su, pre - cor, re -

21
- spi-ce ma-trem, ma-trem re-spi-ce tu-am, quae ge-men-do pro te pal - li-das lan - guet at-que in mor-

24
- te fu-ne - sto in hac tam du - ra ei iam im-ma - ni cru - ce te-cum pe - tit af - fi - gi.

27
Mi Je - su, O Je - su mi, O po-tens ho-mo, O De -

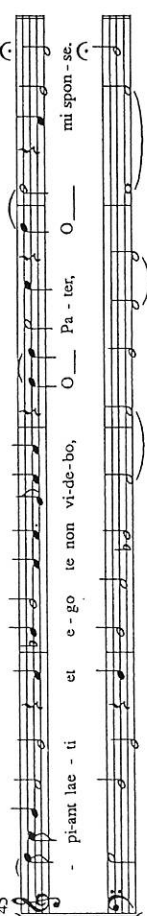
30
- us, en in-spec-to-res, heu, tan-ti do - lo - ris quo tor-que-tur Ma - ri - a, mi - se -

33
- re - re ge-men - tis te - cum quae ex - tin - ta ait quae per te vi - xit.

36
Sed prom-ptus ex hac vi - ta di - scen - dis, O mi Fil - li, et e - go hic plo -

39
- ro tu con-fri - ges in - fer - num, ho - ste vi - cio su - per - bo, et e - go re - lin -

42
- quor prae-da do-lo - ris so-li - ta - ri - a et me-sta. To Pa-ter al - mus, te quae fons a-mo - ris su-sci -

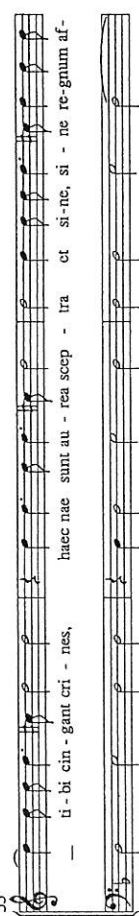
45

 - pi-ant lac - ti et e - go te non vi-de-bo, O Pa - ter, O mi spon - se.

49

 Haec sunt, haec sunt pro - mis - sa Arc - an - ge - li Ga - bri - e - lis, haec il - la ex -

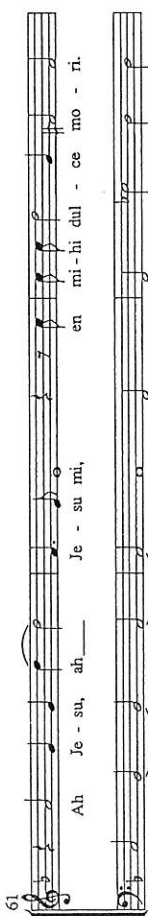
52

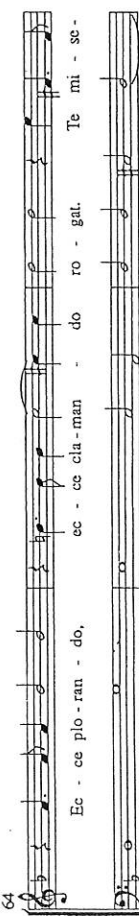
 - cel - sa se - des an - ti - qui Pa - tris Da - vid, sunt haec re - ga - lia se - pra quae -

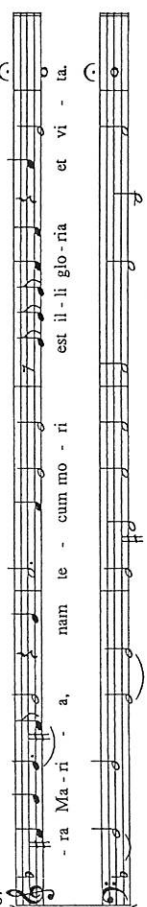
55

 - ti - bi cin - gant cri - nes, haec nae sunt au - rea scep - tra et si - ne, si - ne re - gnum af -

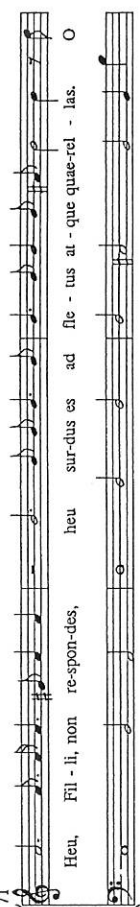
58

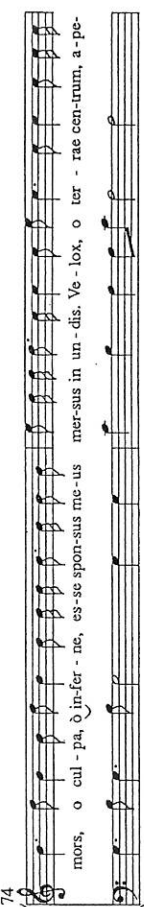
 - fi - gi du - ro li - gno et cla - vis la - mi - a - ri at - que co - ro - na.

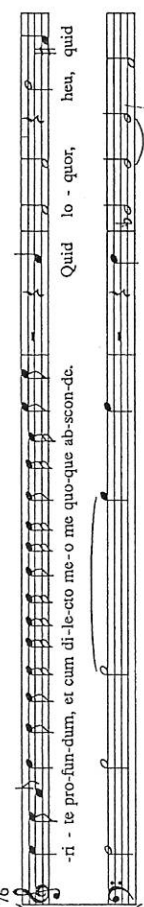
61

 Ah Je - su, ah Je - su mi, en mi - hi dul - ce mo - ri.

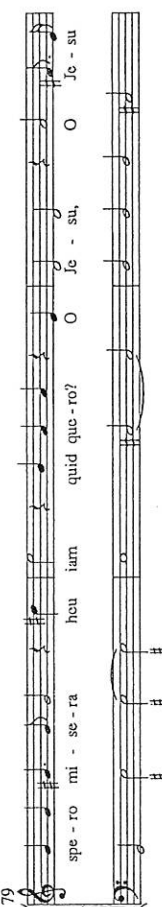
64

 Ec - ce plo - ran - do, ec - ce cla - man - do ro - gat. Te mi - se -

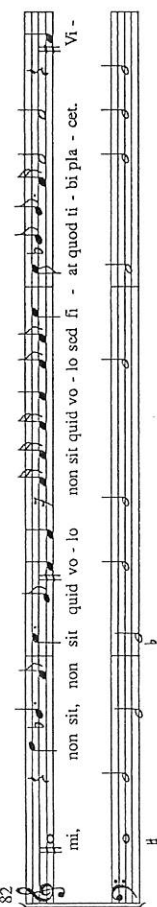
67

 - ra Ma - ri - a, nam le - cum mo - ri est il - li glo - ria et vi - ta.

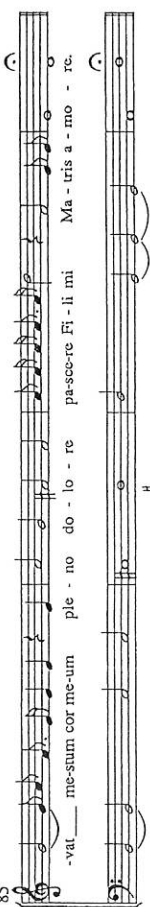
71

 Heu, Fil - li, non re - spon - des, heu sur - dus es ad fle - tus at - que quae - rel - las. O

74

 mors, o cul - pa, ò in - fer - ne, es - se spon - sus me - us mer - sus in un - dis. Ve - lox, o ter - rae cen - trum, a - pe -

76

 - ri - te pro - fun - dum, et cum di - le - cto me - o me quo - que ab - scon - de. Quid lo - quor, heu, quid

79

 spe - ro mi - se - ra heu iam quid que - ro? O Je - su, O Je - su

82

 mi, non sit, non sit quid vo - lo non sit quid vo - lo sed fi - at quod ti - bi pla - cet. Vi -

85

 - vat me - stum cor me - um ple - no do - lo - re pa - sce - re Fi - li mi Ma - tris a - mo - re.

RECORD REVIEWS

CHANT

Maranatha! Come, Lord Jesus: Music in the liturgy of Advent College of the Resurrection, Mirfield, Peter Allan dir, Anthony Moore, Roger Quirk 58' 35"
Herald HAVPCD 253

The movement to bring plainsong to the Church of England that was so much an ideal of the 1850s expected it to be sung in English. It was mostly unsuccessful, but this disc shows how chant can work in an Anglican environment. This is not in any way an antiquarian or 'early music' disc, but it is attractive in part because of the lack of such pretention. The modern polyphony here can be praised as appropriate or condemned as neutral (or neutered if you really don't like it); I found it worked well, though was relieved that the Lassus motet was short. The first section is based on the mass, the second on Vespers. Aimed chiefly at the religious market, this has much to offer our readers too. CB

MEDIEVAL

Celtic Wanderers: The Pilgrim's Road Altramar Medieval Music Ensemble (Janet Cosart, Angela Mariani, Chris Smith, David Stattelman) 58' 35"
Dorian DOR-93213

The recent re-evaluation of the essence of Celtdom by historians like Simon James has necessarily cut something of a swathe through projects of this sort, which seem to presuppose a shared pan-European Celtic culture now increasingly recognised as a spurious modern construction. The present recording is something of a ragbag of music from Ireland and the continent from five centuries, celebrating the wandering Irish scholar-clerics of the early middle ages. The music is imaginatively performed, the singing idiomatic and persuasive, and the use of authentic instruments convincing. The notes talk of 'the responsible use of imagination', and while many aspects of these presentations are necessarily speculative, the performances have the feel of being in safe hands. References in the notes to the 20th-century pan-Celtic revival are unfortunate, and attempts to tie the music in with modern traditional Irish music seem a bit far-fetched, but this is unusual and neglected repertoire performed by musicians familiar with the idiom and intuitively in tune with its ancient sound-world. D. James Ross

Wings of Wisdom: The holy heritage of celtic saints in chant by Hildegard of Bingen and from medieval Scotland Canty, William Taylor, Gillean Macdougall 70' 06"
Rota RTCD002

This delightful selection of early chants and readings is selected from the musical

and written works of Hildegard of Bingen, anonymous Scottish legends and the 13th-century Scottish Inchcolm Antiphoner. The four ladies of Canty sing together with a lovely blend and individually with impeccable tone, catching extremely effectively the elusive, fugitive quality of this beautiful music. They are ably supported by William Taylor, Scotland's leading expert on the early harp, who accompanies the voices and also presents compelling solos on the gut-strung medieval harp, the wire-strung clarsach and the symphony. Additional variety is supplied by readings, engagingly performed by Gillean Macdougall. It is particularly fascinating to hear this Scottish music, completely unknown until so recently, in its true international context. D. James Ross

15th-CENTURY

Josquin Desprez *Missa L'homme armé Sexti Toni & Chansons* Ensemble Obsidienne, Emmanuel Bonnardot dir 66' 40"
Calliope CAL 9305

One would not normally call *Illibata Dei virgo* or Vinders' lament on Josquin's death *O mors inevitabilis* chansons: but don't let such superficial concerns about the disc's cover put you off. I'm not at all convinced by the secular pieces here, mostly not by Josquin and performed with a very mixed bag of instruments to the fore in rather too laid-back a manner for my taste. But the singing of the Mass and motets is superb: for the first few bars it sounded a bit harsh; but I soon adjusted and found it an entirely suitable way to present this marvellous music. Despite the commentary about the cantus firmus and structure, you can just sit back and enjoy the surface level without worrying about the structure if you want to. This is certainly worth buying for the Mass, and the rest may well grow on you (and me). CB

Josquin Desprez *Motets* Orlando Consort Archiv 463 473-2 70' 51"

The Orlandos make a nice contrast with the French group reviewed above: much more tasteful (smooth rather than hairy), with no disruptive instrumental interludes; beautiful, perhaps a fraction too suave, but giving a fine presentation of a cross-section of Josquin's oeuvre. The most substantial item is the *Vultum tuum* cycle; I felt that the tempo was just a bit slow – it might have worked with a small choir, but not with solo voices. But throughout you can sit back and just enjoy the glorious sound if that's your style of listening; if you are feeling more observant, the details are carefully shaped and everything is perfectly audible. CB

There is also a fine Josquin anthology included with *The Josquin Companion*: see p. 3-4. To take up a

point mentioned in that review, if you want modern-clef scores of the pieces on the discs reviewed above, the last two items on the Orlando selection and *Illibata Dei virgo* (on the Obsidienne disc) are in Oxford UP's *A Josquin Anthology*; that is also published by King's Music, as is *Vultum tuum*; the Mass may still be around edited Davas (Boosey & Hawkes, 1971).

I must confess that I was not enamoured of the organ music by Jean-Jacques Grunenwald (1911-82) played by Jeremy Filsell on Herald HAVPCD 239, but readers may be interested in his *Hommage à Josquin des Prés*, based on what the note-writer (the player) calls an anagram of the composer's name.

Secrets of the Heavens Catherine King mS, Mark Tucker T, The Marini Consort, Mark Rylance *Speaker* 76' 12"
Riverrun RVRCD53
Music by Agricola, Gaffurius, Isaac, Josquin, Narvaez, Obrecht, Tromboncino & the performers.

This should be listed under Ficino, but the name isn't prominent enough for it to be filed thus in a shop. Readings from Ficino are prefixed to Orphic hymns to the seven heavenly bodies in a variety of composed or improvised setting by the two soloists, interspersed among various settings from c.1500. I rather dreaded the idea of listening to this, but could not think of anyone particularly of a neoplatonic bent, and have been pleasantly surprised. The singers, superb in the genuine music of the period, impress with their not-too-pastiche inventions of original material. The booklet has just translations, but full texts are on www.rvrcd.co.uk. It is odd that renaissance thinkers, while condemning most of medieval culture, took to neoplatonism as an extension of the medieval world-picture, then when there was a genuine rebirth that displaced the geocentric world of planetary influences, rejected it. Neoplatonism lay behind some fine poetry and gave music a justification when other forces were stressing words at its expense. But it is difficult for the modern mind to take outmoded science as seriously as Ficinists (though perhaps post-modern minds, to use a meaningless word, don't find it outmoded, judging by the continuing popularity of horoscopes). I imagine that Angela Voss, the note-writer, lies behind this disc: congratulations on making the idea work. CB

16th-CENTURY

Byrd *The Byrd Edition 6: Music for Holy Week and Easter* The Cardinall's Musick, Andrew Carwood & David Skinner; Patrick Russell org 76' 18"
ASV CD GAU 214

I was a bit disappointed with the previous disc in the series: perhaps the performers felt too obliged to produce something different from the scores of other recordings of the masses and were too self-conscious. But no doubts about this disc: the full-blooded singing doesn't get out of hand, and the Easter mass in particular is thoroughly

invigorating, though I'm a bit worried about some speeds: I'm not an advocate of the principle one learns as a child of setting the tempo by the most difficult bit of a piece, but there is something wrong if the quavers in bar 23 of *Resurrexi* are quite so indistinguishable. But that's a minor blemish: a marvellous companion to Philip Brett's excellent *Gradualia* editions. CB

Croce *Carnevale Veneziano: The Comic Faces of Giovanni Croce* I Fagiolini 75' 34"
Chandos Chaconne CHAN 0665

Mascherate piacevoli et ridicolose per il carnevale (1590), Triaca Musicalo (1595) & music by Azzaiolo, Pacoloni & Vecchi

I hate to say this, but I found listening to I Fagiolini's Croce tiresome in the extreme. I'm sure that things would be different in the flesh, where the stage activity would help enormously to bring out the comic drama, but I'm afraid the vocal antics without the visual (the silly voices, the affected groaning and so on) drove me to despair. I tried several times, but each time found it too wearing to persevere. The problem is shown by the one piece sung in English, where the over-eagerness to get the point over in a foreign language vanishes, with magical results. However, I shall be returning to this disc a lot – for the lute trio pieces by Pacoloni and David Miller's arrangements of Azzaiolo and Vecchi. They are simply fantastic – ever since I heard the exceptionally rich continuo section at Rossi's *Orfeo* in Boston some years ago, lute ensemble has been something I've longed for recordings of, and here at last it is. The notes describe Pacoloni's trios as sounding like two lutes improvising over a bass, and that's exactly right – the little incidental clashes add a delightful touch of colour. Whether you like the Croce or not (I find his church music is far better anyway), buy this disc for the instrumental material. It's pleasure unbounded. BC

G. Gabrieli *Music for Brass Vol. 3* London Symphony Orchestra Brass, Eric Crees
Naxos 8.554129 £ 49' 08"

This third and final CD completes a series containing all Giovanni Gabrieli's instrumental ensemble music. We wait to the end of the third disc to hear the smallest scale Sonata a3, followed by the largest and immeasurably grand Sonata a22 (the reverse of the order Gabrieli, or his 1615 publisher, favoured.) The playing, on modern brass, is always dazzling, with some lyrical passages and much luxuriance of technique. The resultant easy and massive sound owes its movement more to the inescapable momentum of a well-working engine, rather than to human volition. The semiquaver passage-work, rather than being woven into the texture with trochaic swing, stands proud of the substrate like a row of gleaming rivets. And how can every final chord be the last word in triumph? Notwithstanding, there is a palpable feeling for the architecture of the pieces, and exciting performances well worth the listening.

Stephen Cassidy

Stadtpeiffer: *Music of Renaissance Germany*
Piffaro: the Renaissance Band 71' 40"
Dorian xCD90292

Behind a cover and title that are hard to distinguish from those of many other 'renaissance band' discs, hides a real treat. It is true that it is no more easy to fathom the selection of pieces than it is for all those nondescript recordings – except that they fit. It is also true that there may be a tiny bit too much pulling away from the musical line in the opening shawm tracks, losing the chance to grab the listener's attention. The dividend is, however, a wonderfully crisp performance of recorder, crumhorn, shawm and bagpipe ensembles alike. The recorders are fluid and windy, combining the best of vocal and instrumental styles. There is very effective mixing of sackbuts and shawms – still more common in iconography than in today's ensembles. Piffaro's own shawm and bagpipe arrangements of Senfl's *Ach Elslein* and *Ein Maidlein* are a revelation, replanting these iconic melodies into the earth from which they undoubtedly rose. This leavens well a disc of essentially high art pieces. All the favourites are there with Senfl: Hofhaimer, Isaac, Fink, Othmayr etc. A very enjoyable listen throughout.

Stephen Cassidy

17th-CENTURY

Buxtehude *Membra Jesu Nostri* The Sixteen, The Symphony of Harmony & Invention, Harry Christophers 61' 23"
Linn CKD 141

As I've probably already said in these pages, *Membra Jesu Nostri* is very close to my heart, since I wrote my MA dissertation on the piece and its background. I don't think there's any debate that the cantata cycle was intended to be performed by a group of soloists, so I was surprised to realise that this is the first recording I have heard that does such. I was even more surprised to discover that I don't actually enjoy it thus! There is something about the Japanese recording under Masaaki Suzuki that sparkles in a way that the present performance doesn't, and that might have something to do with the perfect choral blend he always achieves which, with the best will in the world, five of the leading early music soloists never will. I almost always go on about pointing rhetoric in this repertoire, and how I feel that music that is divided into short sections needs more pointing to reinforce the overall architecture, which can sometimes collapse if it is neglected. Here, I thought sometimes too much time was spent deliberating over a particular word, at the expense of flow. I'm a difficult man to please, I know! There is some very, very lovely singing, and some beautiful playing (although there is not always absolute unanimity of pulse between the fiddlers), but that was not enough to push the Japanese recording off its pedestal (to my ears, at least). In these days of liturgical reconstructions, I would love to hear the cycle on two discs with

appropriate chorales to close services, and maybe even the Biblical readings for the relevant days. I am utterly convinced by Clive Wearing's idea that the opening sonatas should be performed at the end of each cantata to complete an overall arch shape. Someone should take it up. BC

Chambonnières *Pièces pour Clavecin*
Françoise Lengelle 46' 34" (rec 1985)
Lyrinx LYR 066

Though on a smaller scale than that of the next century, there is still much to savour in the *clavecin* repertoire from the mid-baroque, as this re-issue demonstrates. Two instruments are used, though I'd be quite happy to hear the whole thing on the Ruckers copy. Lyrinx make a feature of their 'natural sound' and I have to agree that this, notwithstanding the analogue technology, is a worthy complement to some very well-played, interesting music. The booklet is both beautiful and useful; a shame about the short playing time. David Hansell

De Visée *Pièces de théorbe* José Miguel Moreno *theorbo in D* 68' 50"
Glossa GCD2K 0104 ££

This is a mid-price issue of GCD920104. Lynda Sayce reviewed it with enthusiasm in *EMR* 31 (June 1996), commending particularly the use of the high instrument (cf David Levy's review of Moreno's latest disc below). Her conclusion was: 'Highly recommended. An essential purchase for anyone interested in the French baroque'

Hassler *Auß tieffer noth: Sacred Music*
Currende, Erik van Nevel 75' 22"
Eufoda 1285

This programme begins with two chorales very familiar from Bach and ends with *Auß tieffer noth*. In between come 15 mostly shorter motets, nearly all with well-known texts. Hassler is a fine composer, though previously I've only met him in short bursts, and after 75 minutes I was wondering whether there was a certain predictability in his settings – or perhaps in the singing, since even the chromatics of *Ad Dominum cum tribularer* seemed rather uninvolved. But it is a welcome disc, the fine vocal sound ably supported by Bruce Dickey and friends. More Hassler next month for comparison. CB

Purcell *Dido & Aeneas* Lynne Dawson *Dido*, Rosemary Joshua *Belinda*, Gerald Finley *Aeneas*, Maria Cristina Kiehr, Susan Bickley, Dominique Visse, Stephen Wallace, Robin Blaze, John Bowen *SSAAAT*, Clare College Chapel Choir, Orchestra of the Age of Enlightenment, René Jacobs *dir* 59' 33"
Harmonia Mundi HMC 901683

This, Harmonia Mundi's fourth *Dido*, is likely to polarise listeners. To put it crudely, those who can accept a performance that comes across as conceived in terms of a modern opera house and a non-specialist audience will probably enjoy it. On the other hand, those seeking an attempt to recreate the scale and atmosphere of the

first performances (whether at court or at a girls' school) may well run screaming from the room.* The orchestral and choral forces are large, though impeccably drilled, with some most unlikely sounding choral ornaments. No opportunity for characterisation is missed – such as nasty noises from the witches. The whole performance is underpinned by a starry and comprehensive continuo team that includes organ and guitars. One interesting decision taken by Jacobs, which I applaud, is the attempt to fill the void in the surviving music at the end of Act II with an adaptation of material from *The Fairy Queen*. However, there is little about the performance which I personally found appealing, especially on repeated hearings. Maria Cristina Kiehr's cameo as Second Woman and the opening of the final chorus by four soloists are tantalising glimpses of what might have been, but seldom is. *David Hansell*

* David's covering note states that his wife left the room while he was listening, though without screaming. *CB*

Purcell *Songs and Dialogues* Emma Kirkby, David Thomas SB, Anthony Rooley lute
Hyperion Helios CDH55065 ££ 52' 28"

First issued in 1982, this classic partnership will bring nostalgic memories of the 1970s back to older readers. I'm not sure that the reviewer from *Gramophone* quoted on the back is right to describe it as 'Innocently sexy in the most charming way': many of the songs rely on the tension between charm and a distinct lack of innocence – and I'm referring just to the music: I got into trouble with some readers in one of our early issues for disagreeing with the proposal that Emma Kirkby's voice was sexless. Whether they are or not, they are certainly stylish and characterise the situations enough to bring them to life without parody. Most of the dozen duets here are still far too little known: they shouldn't be now. *CB*

Reincken *Hortus musicus & Works for Harpsichord* The Purcell Quartet (Catherine Mackintosh, Catherine Weiss vlms, Richard Boothby b.viol, Richard Woolley hpscd) 71' 18"
Chandos Chaconne CHAN 06646

This is a very nice disc indeed. I don't know which of the tracks referred to as a first recording is such, as a group called Les Cyclopes recorded *Hortus Musicus* on the Pierre Verany label in 1996 (PV796052) and a fine disc it was too. The Purcell Quartet gives only one Partita in its entirety (the first one) and plays extracts of the others, interpolated with keyboard pieces, which are beautifully performed by Robert Woolley. The trios are also very nicely played, so I'm puzzled why the decision was taken not to do the complete set. Surely Buxtehude's trio sonatas could have been used to fill a second disc – or perhaps even a pair of combination discs might have been a nice idea? I'm sure the Purcell Quartet could shine new light on those most wonderful of north German sonatas! *BC*

S. Rossi *The Song of Solomon vol. 2: Holiday & Festival Music* New York Baroque, Eric Milnes dir 46' 20" (rec 1996)
Dorian DOR-93220

This was recorded by the late Pro Gloria Musicae in Dec 1996; we reviewed vol. 1 in Nov. 1996, but did not receive vol. 2. These are the best of the three performances of Rossi's sacred music that have appeared since *EMR* began, but it seems just a bit too dutiful and polite. If you are interested in the music, it will give some idea of it; but it won't convince the sceptic. *CB*

Strozzi *Arias & Duets* Christine Brandes, Jennifer Lane, Kurt-Owen Richards SmSB, New York Baroque, Eric Milnes dir 68' 36"
Dorian DOR-93218

This performance is technically excellent, and presents a pleasing programme from Strozzi's Opus 3, *Cantate, ariette a una, due, e tre voci* (1654), including the delightful trio *Desideri vani*. Only the gorgeous *Begli occhi* appears both here and on *New Sappho*, reviewed in February. The singers are favoured by a supportive continuo team of harpsichord/organ, lute/baroque guitar and baroque cello, whose playing adds greatly to the interest. The instrumentation is varied to suit the mood of each section. The use of the cello is particularly pleasing as it provides a sustained bass often lacking elsewhere; some of the recitative sections accompanied by harpsichord alone are rather too secco, with long silences occasionally limiting the progress of the music. As usual, I long for the 16' range and imaginative infilling of a good theorbo player, without which I feel this music is incomplete. There is lots of good singing, with brisk tempi, good rhythms, attention to both the enunciation and the meaning of the words, suitable ornamentation, and plenty of drama. I find the women's voices rather too forced for my taste. Brandes' vibrato sometimes pushes her pitch down, and detracts from the beauty of some of the lines; Lane's richer voice seems too large for the gentle nature of this music, in which even strong emotions such as outrage or fury are almost always moderated by Strozzi with a touch of irony. Lane also indulges in the unpleasant habit of pushing the final note of loud, high phrases, so that a blurt of sound is emitted after the note itself. I suspect this is a dramatic technique taught in opera schools, which seems out of place here. But if you're not put off by the operatic voices, you will enjoy this. There are good programme and critical notes. *Selene Mills*

Accendo: *Music from the time of Claudio Monteverdi* The English Cornett and Sackbut Ensemble, Robert Howarth dir 61' 59"
Deux-Elles DXL 913
Music by Banchieri, Buonamenti, Byrd, Cavaccio, Cima, Ferrabosco I, Grandi, Malvezzi, della Mara, Merula, Mortaro, Picchi, Spirdo & anon

This is a pleasing collection of music for wind that use the big name as a selling pitch without actually including any of his music: fair enough. The vocal element is

provided by Grandi: three motets sung stylishly by the alto Mark Chambers. The bounds of the instrumental pieces are the 1589 Florentine intermedii and the 1620 Neapolitan Posilipian festival, grouped into a nicely-arranged sequence of pieces. I found my attention wandering at times: despite the vocal interludes and a couple of keyboard solos, the mood is a little unvaried. But the playing is good and it is not insulting to call it first-rate background music: I suspect that was the purpose of much of it anyway. *CB*

Deutsche Consortmusik La Gamba Freiburg
Ars Musici AM 1092-2 66' 45" (rec 1993)
Music by Reusner, Scheidt, Schein, Schop & Sweelinck

A reissue of a pleasing anthology of German dances from the first half of the 17th century. The problem is that this is violin music, though the viols cope very well. The group picture might well have the caption 'eyes down': a marvellous demonstration of an ensemble operating without eye-contact. But the ensemble is amazingly good. *CB*

Fairest Isle Barbara Bonney S, Jacob Heringman lute, Phantasm viols, Academy of Ancient Music dir Christopher Hogwood 62' 25"
Decca 466 132-2

This could have been just another marketing ploy, with a diva dropping in to the studio to impose her all-purpose style on some early English pops. It does have a few of the flaws of that genre – a pensive or sorrowful song taken too slow (*Flow my tears, When I am laid in earth*) or milked for more sentiment than I'd like (*The Plaint* and, more surprisingly, the end of *It was a lover and his lass*). But this diva wins my heart by refusing to throw her vocal weight around, and taking the songs on their own terms. The lute songs (elegantly accompanied by Jacob Heringman) must surely demand just this modest approach, a sort of vocal equivalent of Jacobean viol playing. *Never weather-beaten sail* is seldom so appealingly un-po-faced; *Away with these self-loving lads* is usually quicker, but this more reflective pace may suit the second and third stanzas especially well. I can even forgive an *If my complaints* so slow that it loses the distinctive galliard hemiola. And what a pleasure to hear repeated strains ornamented only lightly, and sometimes not at all. I'm not quite so thoroughly charmed by the Purcell group, which could do with a few lighter songs. There's also a gap in the programme: the Jenkins fantasy and two instrumental airs from *Abdelazer*, though gracefully played, could have made way for some Lawes or Locke. They'd have been the missing link in an otherwise well-rounded survey that begins with two finely judged Byrd consort songs, which for me are the pick of the bunch. On Bonney's next outing of this kind – which I devoutly hope is scheduled – she should drop the faux British accent (with a few rather odd vowels): her native North American would fit this repertoire like a glove. *Eric Van Tassel*

A Muscull Banquet 1610 Andreas Scholl cT, Edin Karamazov lutes, Markus Märkl hpscd, Christophe Coin b.viol 67' 29"
Music by Caccini, Dowland, Guédron, Hales, Holborne, Martin, Megli, Tessier

Scholl's voice is beautiful in itself, well supported and finely tuned, and capable of more colour variation than most falsetto altos. But one characteristic of the falsetto genre is that its expressive resources are limited and mostly rather unsubtle. One way to use such a voice is to tailor the interpretation to the constraints of the instrument: to concentrate on precise tuning and a fastidiously well-shaped line, without striving too obviously after 'expressivity'. The alternative – to chew the scenery in unabashed overacting – may be fine in Handel or Scarlatti; but in Dowland *et al.* it soon sounds archly affected. This is why the early Deller, with a vastly inferior vocal instrument, can be more satisfying than Scholl in this kind of repertoire. Restraint, even austerity, may be better than high camp. In particular, Scholl relies too much on a kind of sobbing portamento which clearly is meant to convey intense feeling but which, too often, sounds merely fretful. Moreover, as if afraid that a strophic song will bore the listener, he varies almost every stanza with overdramatized declamation or fussy ornamentation. The former might suit a Monteverdian *lettera amorosa*, the latter a Handelian da capo; neither seems apt here. The general air of trying too hard is reinforced by the constant changes of instrumentation from one song to the next: don't the producers trust these simple songs to hold our attention? The lute, aurally banished to a dim middle distance, lacks subtlety; the keyboard instruments, though better balanced, are less appropriate for the repertoire. The archlute (heard just twice) is the best of the bunch and could well have been used throughout. Scholl is simply too talented a musician to squander his gifts this way. *Eric Van Tassel*

Pièces pour Théorbes françaises José Miguel Moreno 68' 40"

Glossa GCD 2K0106 ££

Music by Béthune, De Visée, Forqueray, Lully, Marais

Moreno is a consummate musician whose previous recordings for Glossa include a disc devoted entirely to the theorbo music of Robert de Visée played, like most of the pieces on the present anthology, on the French solo theorbo. This is an instrument pitched a fourth above the more common large continuo instrument in A which most musicians now use for this repertoire. Together with his mastery of the style of this music, Moreno's use of this relatively rare instrument, used in France alone for the solo theorbo repertoire, gives his performances a convincing feeling of authenticity that other renderings sometimes lack. On this disc the same sense of stylistic mastery is conveyed in the typically fine pieces by de Visée which he includes here as well as in the well chosen transcriptions of works by his mentor Lully and his violist

contemporaries Marais and Forqueray with whom he played at the court of Louis XIV. What, however, really makes this disc unusual is Moreno's adventurous inclusion of an extended, 11-movement suite from the Béthune MS written for the angélique, a 16- or 17-string instrument related to the theorbo but tuned in diatonic seconds. The acoustic effect of this instrument, which has, so far as I know, never been recorded before, is an intriguing cross between the sound of a theorbo and that of a harp, where, of course, all the strings are open and unstopped. This produces a pleasant, somewhat slurred sound in the articulation of the melodic line, a characteristic of which the composer of the pieces in the Béthune MS took ample advantage in writing for the instrument. The effect is quite distinct and as played here thoroughly musically convincing and wholly delightful. This is a disc which will intrigue and entertain any lover of the more intimate music of the French baroque and one which no one interested in the repertoire of the period should be without. *David J. Levy*

LATE BAROQUE

Bach Matthew Passion Jeffrey Thomas *Evangelist*, William Sharp *Jesus*, Catherine Bott, Judith Malafronte, Benjamin Butterfield, James Weaver *SATB I*, Tamara Matthews, Dana Marsh, David Munderloh, Nathaniel Watson *SATB II*, American Bach Soloists 160' 32"
Koch 3-7424-2 HI 3 CDs in box

This is a highly persuasive and moving Matthew Passion. It is a live recording from the 1996 Berkeley Festival; although the booklet apologises for extraneous noises, I thought that both performance and sound are better than on many multi-take recordings. The name of Jeffrey Thomas's ensemble – American Bach Soloists – and indeed his 1990s recordings of early Bach cantatas suggest that this will be a one-voice-per-part performance. But in fact the choir has the three or four voices per part that is now standard in most recordings, and the choruses sound conventional despite their brisk tempi. Moreover, the excellent orchestra and vocal soloists often sound similar to non-period performers. In 'Ach Golgotha', Judith Malafronte is indistinguishable from any opera singer. The band plays with elegance and suavity: in 'Komm süßes Kreuz' the accent is on the sweetness of suffering rather than the difficulty of the gamba solo suggesting the weight of the cross. However, this Passion is remarkable for both its powerful narrative, superbly shaped by Thomas as Evangelist, and the emotional intensity of its meditative arias. After Thomas directs the narrative through Peter's denial, 'Er barme dich' comes as a huge emotional release, the sweetness of the string playing intensifying the admission of human failure. Similarly, after Pilate asks what evil Jesus has done, 'Er hat uns allen wohlgetan' and 'Aus Liebe' are heart-rending, as Catherine Bott sings of Christ's punishment for his innocence. Such a sense of performance and narrative makes this live recording the

most compelling Matthew Passion that I have heard on disc. *Stephen Rose*

Bach Goldberg Variations Jory Vinikour hpscd
Delos DE 3279 85' 39" (2 CDs)

Vinikour is a young American harpsichordist who has ambitiously recorded the Goldbergs as his second CD. He plays a copy of a Ruckers instrument as modified in the eighteenth century; its low pitch may disconcert some listeners, but it has a wonderful resonance. Vinikour's account of the variations is well-paced, contrasting impressive displays of virtuosity with spacious slow movements. He observes all repeats, adding ornaments that nicely balance taste and imagination. However, Vinikour does not always communicate the music persuasively. Some of the fast variations, such as nos 14 or 20, need more placing and projection. Vinikour is liberal in spreading chords, staggering the left and right hands even in two-part textures with a result that can sound indiscriminate and sloppy (e.g. variations 9 and 11). I would have also liked more incision in dotted rhythms (variation 7) and more energy in leaping figures (variations 1 and 3). This account of the Goldbergs does not compete with those by Leonhardt, Rousset or van Asperen, but Vinikour is nonetheless a player to watch. *Stephen Rose*

Bach The Works for Organ, vol. 13 Kevin Bowyer (Marcussen organ at St Hans Church, Odense) 154' 45" 2 CDs
Nimbus NI 5669/70 ££
Preludes BWV 551, 568, 569, 894, Toccatas 912, 913; Partitas 767, Anh77; Concerto 974; Chorale Preludes

Another double CD set in the impressive complete works series by Kevin Bowyer. Some *EMR* readers will understandably reject recordings like this for not using an historical instrument, or even a modern one with more than token historical leanings. But this modern organ, with its fairly uncompromising Northern European baroque specification, is a fine vehicle for Bowyer's interpretations. Rather like Peter Hurford in his heyday, Bowyer adopts a thoroughly contemporary approach to Bach performance – I don't imagine either would recognise early fingering if it tickled them under the chin. But the result, taken for what it is, is impressive and thoroughly musical – and far better than a number of the Bach recordings on more authentic instruments. The organ is blessed with a fine acoustic and the recording is well focused without being too intimate. The programme is well thought out, and includes many little-known early works and some usually considered to be harpsichord pieces, like the two Toccatas BWV 912/3. The booklet note is generally approachable, although life would be easier if it had followed the playing order. If you can accept the choice of instrument, this series is worth a listen. *Andrew Benson-Wilson*

The playing time is very generous for two discs, but does not extend to the 3 hours 19 minutes that is stated on the box.

Bach *The Lute Music vol. 1* (BWV 995, 997, 998) Eduardo Egüez 61' 25"
MA Recordings M053A

Egüez is a student of Hopkinson Smith and his playing reflects the distinctive lyrical qualities that I associate especially with his teacher. There cannot be many lovers of the music of J. S. Bach who do not already possess one or more recordings of these well-known pieces but for those who feel the need for another or wish to introduce a friend to their charms this is a recording worth considering. Egüez has a sound sense of the shape of Bach's often complex melodies and, where appropriate, brings out the contrapuntal subtleties that are such a feature of the writing. The speeds of the individual movements are comparatively leisurely but only in the sarabande of the C minor partita did I find the pace beginning to drag. Otherwise he seems to me to hit just the right note in choosing his tempos. The warm acoustic in which the disc has been recorded allows the listener to appreciate the subtlety with which he allows the succession of notes to rise and fall in accordance with the intrinsic logic of the melodic line, and as a result I have rarely heard performances of Bach that make his sometimes unidiomatic writing for the lute sound so musically convincing. All in all this is an admirable disc that deserves success in a field where competition from better-known artists is already stiff. David J. Levy

Boismortier *Suites for Harpsichord and for Flute* Anne Savignat fl, Béatrice Martin hpscd, Christine Plubeau gamba 76' 30"
Naxos 8.554457 £
op. 35/4-6, op. 59.

The harpsichordist, Béatrice Martin, won the first prize and audience prize at the 1998 Brussels Harpsichord Competition, and it is easy to hear why on listening to this recording. Of the seven works on this disc, the four harpsichord suites stand out, both in terms of Boismortier's colourful imagination (each suite consists of a series of character pieces) and in the quality of their execution. Martin is an energetic, entertaining player capable of injecting her own personality into the individual movements; to name but two, *La Choquante* (the Shocking) from the 2nd Suite is refreshingly spontaneous whilst *La Flagorneuse* (the Flatterer) from the 3rd Suite retains a beguiling, smooth sense of line.

On the other hand, the flute pieces (more traditionally conceived using mainly dance movements) are a little disappointing. Anne Savignat is obviously a gifted player, but in omitting the keyboard continuo in all three suites (and even the gamba continuo too in the 4th Suite, leaving the unaccompanied upper line), the overall result is a little dull, despite one or two high points. This may also have been compounded by a slightly boomy acoustic and a recording balance which seems to favour the bass. On the whole, though, an interesting collection, with good sleeve notes.

Marie Ritter

Forqueray *Pièces de Viole avec la Basse Continue* Paolo Pandolfo gamba, G. Balestracci gamba, R. Lislevand theorbo/gtr, G Morini hpscd, E. Egüez theorbo/gtr 146' 35" 2 CDs
Glossa GCD 2K0401 ££ rec. 1994/5

Glossa should be warmly applauded for reissuing this riveting account of Forqueray's complete published works for viola da gamba and continuo. It is not at all clear how much is actually by Forqueray the elder, who died two years before his son brought out this edition, adding the basses, filling out the harmony and slipping in three of his own pieces. Whoever wrote it, this music certainly displays the Italianate flair for which Forqueray was renowned, and who better to bring it to life than the Italian Paolo Pandolfo? Together with his excellently sympathetic continuo team Pandolfo squeezes every ounce of overwrought expression from this intense music, and appears to have no fear of scaling the heights of its technical demands. Forqueray is said to have played 'like the devil' and there are certainly moments here where extremes of virtuosity are required: flashing arpeggios and leaps across the registers abound. What lingers in the mind, though, is the piquant sensitivity and noble nuance Pandolfo brings to the gentler movements in the five suites these beautifully recorded CDs present. John Bryan

Geminiani *Pièces de clavecin* Francesca Lanfranco hpscd 56' 13"
Rivo Alto CRR 2004

The 1743 *Pièces de Clavecin Tirées des differens Ouvrages de Mr F Geminiani adaptées par luy* meme a cet Instrument consist, apart from two movements, of music taken from the Op I and IV violin sonatas. There are effectively four suites, each with either three or four movements, and the style seems to take its cues from Couperin, Rameau and Handel, with long, intricate melodies supported by often-busy, sonorous left hand parts. The writing is surprisingly idiomatic, and from a player's perspective it is satisfying to play. Francesca Lanfranco performs on a Hubbard copy of a Taskin instrument, but to a certain extent it sounds more like a spinet, with an uncomfortably intimate recorded sound which needlessly exaggerates articulation and emphasises rhythmic imperfections. This is unfortunate because at times the playing is very good indeed, although there could probably be a touch more poise and poetry, especially in the Rameau-influenced C minor Minuet. The sturdy G minor Vivement comes across best of all, and the written-out spreads of the D major Prelude are well-handled even though the elaborate right hand line feels a touch rushed in places. Not bad, but lacking finesse.

Robin Bigwood

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

Handel *Theodora* Johanette Zomer, Helena Rasker, Sytse Buwalda, Knut Schoch, Marco Schweizer, Tom Sol SSATTB, Kölner Kammerchor, Collegium Cartusianum, Peter Neumann 156' 06" (3 CDs in box)
Dabringhaus und Grimm MDG 332 1019-2

Peter Neumann's earlier live recordings of Handel oratorios – *Saul* (EMR 41, p. 18) and *Susanna* (EMR 59, p. 25) – provided cheap, slightly abridged alternatives to good complete studio recordings already available. So does this *Theodora*, but with McCreesh's fine and complete version on Archiv (EMR 66, p. 26) currently selling at about £37 as against Neumann's at £29, the price advantage is small, and unless one is keen to hear the effects of an arbitrary selection of Handel's own cuts, there is not much reason to choose Neumann. His interpretation is nevertheless very acceptable, sensitive to dramatic situation and well-paced. The soloists are variable, the women more satisfactory than the men, with Zomer happily blending nobility with vulnerability in the title role, and Rasker brightly confident as Irene. All treat the recitatives with perhaps over-studied care, but odd inflections in the English are not fully excised. Neumann does more than enough to reveal the special qualities of the work, and his version would be recommendable if there were no significant alternative; but there is. Anthony Hicks

Handel *Arias from Rinaldo & Orlando* Ewa Podles A, Moscow Chamber Orchestra, Constantine Orbelian cond 60' 44"
Delos DE 3253

This is quite an extraordinary recording. Ewa Podles has an amazing vocal range and a stunning technique to match. She sounds a sight more manly than some counter-tenors who attempt the arias in the recital and she may not be that far from the sound of Handel's lead castrati. Where she does not fare too well is in the astonishingly elaborate coloratura with which she 'decorates' the da capos. Just what happens to the composer's original lines is anyone's guess, but they are certainly not ridiculous (well, most of them) and I'd rather hear these than someone add a cadential trill or two. That raises another point – she may have an armoury of embellishments and the lung capacity to sustain the final note throughout the entire closing ritornello, but she simply doesn't ever trill. The orchestral playing is bright, incisive and generally very stylish for a modern band. Recommended listening for Handelians. BC

Handel *Italian Cantatas* Magdalena Kozená mS, Les Musiciens du Louvre, Mark Minkowski Archiv 469 065-2 67' 40"
Delirio amoroso, O numi eterni (La Lucrezia), Tra le fiamme

I assumed when reviewing Minkowski's disc of Handel's Latin church music (EMR 57, p. 26) that the low pitch (a' = 392) had been chosen purposefully, but it is the same here and would therefore seem to be merely the pitch at which Les Musiciens

always play. Their view of the Italian baroque is thus a curiously shaded one, in which all sopranos are mezzos, and all oboes tend to sound d'amore. Kozená is a very fine mezzo, passionate, full in voice over a wide range, responsive to text. She is best in the orchestral cantatas, the only blips being Minkowski's responsibility: the elaborate solo violin passages of the aria 'Un pensiero' in *Delirio amoroso*, delivered with mannered rubato first time and unpleasantly rewritten with much double stopping in the da capo; and, after a finely poised opening to the concluding Entrée, an absurdly breakneck speed for the following minuet, both in its instrumental and vocal statements. (Have early dance experts come to a united view on the proper tempo for a minuet? If so, may we know what it is?) In the *Lucrezia* cantata Kozená perhaps internalises the drama too much, but it is a valid approach. Surely invalid is Minkowski's treatment of the continuo. Like Raymond Leppard, he seems frustrated that Handel did not supply an orchestral accompaniment to this powerful piece, though it is of course effective enough with the cello and harpsichord which the composer presumably envisaged. Minkowski does not actually add an equivalent of Leppard's upper string parts, but comes near with a continuo line-up of seven players on nine instruments, including a viola da gamba which plays counterpoint above cello and double bass. We are truly in a post-authenticity period.

Anthony Hicks

J. G. Walther *Organ Works Vol 2* Craig Cramer (1770 Hofmann organ, Mechterstädt, Thuringia) 73' 31"
Naxos 8.554317 £
Chorale Preludes & Concertos

Both the organs used in this Walther series have been from the right geographical area, but of a slightly later date than Walther himself. But the Thuringian organ of the mid-18th century was a relatively conservative affair, particularly the smaller parish church version with its variety of 8' colours, solid plenum but with no manual reeds. The concertos that make up most of the disk are Italian (only one by Vivaldi) but reached central Germany via Amsterdam and Walther's employer, Duke Wilhelm Ernst of Weimar. There are minimal contemporary directions for how they were performed, although a violinistic interpretation is probably the best. That is certainly the one that works best on this CD, with use of single principal stops at 8' or 4' pitch and flutier registers to accompany. The pleno registrations are less successful, particularly when the wind supply seems to have been tricky to control (beginning of track 10, for example). Seen by many organists as virtuosic tours de force, Cramer adopts a sensibly restrained approach with a good sense of instrumental rhetoric and pulse. The cover photo is an electronically squashed print of the Weingarten organ – looking silly and with no connection with Walther.

Andrew Benson-Wilson

Oboensonaten des Barock Lajos Lencsés ob, Andreas Schmid vlc, Marga Scheurich-Henschel hpscd 48' 59" rec 1984

Bayer Records BR 100 320 CD

Bach *Italian Concerto*; Babell in g; Handel in g op. 1/6; Platti in c; Vivaldi in c RV 53

This recording was made in 1984 and consists of four oboe sonatas and Bach's Italian Concerto. The oboist is very good technically and he makes a reasonable job of conveying the baroque character of the pieces. The cellist tries to hard to beautify the bassline in a way that a baroque cellist would never contemplate; the harpsichordist is fine. The Bach (no – it isn't played on the oboe) comes almost as an afterthought, or maybe even as a stocking filler, but even then the disc is not exactly full, so it's an altogether bizarre disc. BC

CLASSICAL

Abel *Pièces pour baryton à cordes* Philippe Foulon 66' 28"
Lyrix LXR 169

It is highly likely that Abel was aware of the special qualities of the baryton (a south German and Austrian instrument consisting of a 'normal' bass viol fitted with up to 27 sympathetic wire strings), since Andreas Lidl, an Austrian baryton virtuoso, visited London in the 1770s and played in the famous Bach-Abel concert series. But according to the historian Burney, Abel himself only played the 'six-stringed base' and there is nothing in the pieces recorded here to suggest that they were intended for anything other than the viola da gamba. They are taken from MS Drexel 5871 in New York (though the booklet does not give us that information), and while the adagios may reflect the style of Abel's own renowned improvisations, most of these short pieces – many in binary dance forms – sound like lessons for his pupils. Only three of the 25 tracks are not in D (usually major) which makes for monotonous if not monotonous listening, and while several items have a noble elegance there is little really memorable music here: all too often the harmonic sequences become predictable, the melodic flourishes superficial. Foulon tries hard to 'sell' the music, but he often imbues it with a self-importance it does not justify: the rubato is too wayward, especially in minuet movements, and some of the chordal playing is ponderously weighty. The sound of the baryton itself is fascinating, the sympathetic strings providing more than just a halo of resonance. I counted a 12-second decay at the end of one movement, and in others it sounds as though some judicious fading has been used by the editor to allow a new harmony a clear entrance. Indeed there are times when the 'echo' of a dissonant suspension is louder than its resolution, but are our post-Stravinskian ideas of clarity perhaps at odds with the 18th-century ethos? When Foulon occasionally plucks the wire strings as a pseudo-continuo to his bowed melody, one glimpses an idiosyncratic sound-world that cries out for development. Alas, all

too much of this worthy CD sounds more like a gambist in a bathroom. John Bryan

C. P. E. Bach *Symphonies, Concertos* Raphael Alpermann hpscd, Peter Bruns vlc, Akademie für Alte Musik Berlin 79' 24"
Harmonia Munda HMC 901711
Cello concerto in a (H432), Kbd Concerto in C (H420), Symphonies in Eb (H654), e (H653) & G (H648)

The fast and furious opening of the Eb Symphony Wq 179 is preceded by what sounds for all the world like a sabre being whipped from its sheath;* so it is through much of the music-making on this generously-filled disc. Along with the companion symphonies Wq 178 and 173, we are given the keyboard concerto in C, Wq 20, and the cello concerto in A minor, Wq 170, and the performances fairly spit and sparkle – though there is a welcome touch of relaxation in some of the slow music, notably the Adagio of the harpsichord concerto. There is abundant variety of timbre, with the winds prominent in two of the symphonies, strings alone in the other three pieces. The performances are lithe and expressive, the recording close but not over-powering.

* Mature consideration suggests it is merely the leader's encouraging snort!

Peter Branscombe

Hasse *Flute Concertos* Laurence Dean, Christina Ahrens fls, Hannoversche Hofkapelle Christophorus CHR 77228
Concerti in A, b, C, D, G; Trio in e, Sinfonia 2 fl, 2 vln Bc in G

Johann Adolf Hasse belongs to that elusive group of composers whose apparent fame and popularity during their lifetime is hardly understood today. In Hasse's case, it is almost impossible to comprehend that Joseph Haydn treasured a letter of praise from 'our great composer Hasse' and that the young Mozart described him an 'immortal' figure, ranking alongside Handel and J. C. Bach (itself an interesting pairing). Hasse's output is largely operatic/vocal, although there is also a substantial amount of instrumental music; the notable predilection for flutes is almost certainly the result of his friendship with Quantz in Dresden, where Hasse was Hofkapellmeister for thirty years. This recording features a range of both concertos and sonatas, for one and two flutes. The concertos owe much to those of Vivaldi, but with distinctly 'galant' features in place of out-and-out virtuosity; the two sonatas, on the other hand, follow more in the mould of Telemann, characterised by elegant and ornamental slow movements and melodic, vigorous allegros. The tuneful, dance-based Sinfonia in G for flutes and strings also brings to mind some of Telemann's colourful orchestral suites. The Hannoversche Hofkapelle offer gentle, though uneventful performances and the flute playing is clean and mellifluous, if a touch two-dimensional; I wonder if in more imaginative hands the instrumental music of Hasse might ultimately rise again to rival that of his also once-forgotten compatriot, Telemann.

Marie Ritter

J. Haydn *Symphonies Vol. 23 (Nos 27, 28, 31)*
 Nicolaus Esterházy Sinfonia, Béla Drahos
 Naxos 8.554405 £ 62' 41"

The Naxos Haydn series continues with three symphonies composed during the composer's brief sojourn at Count Morzin's estate and his earliest years in Esterházy service. They are not among the most exciting of the period, though the *Hornsignal* is more individual than the others with its taxing parts for four horns and other solo instruments. The Nicolaus Esterházy Sinfonia is a well-mannered ensemble, rather unexciting by comparison with some of the period-instrument bodies that have turned their attention to this repertory, but alert and musicianly (apart from a rather frenetic harpsichord continuo). The recording is mellow and well balanced.

Peter Branscombe

M. Haydn *The String Quintets* Concilium Musicum Wien, Paul Angerer 132' 51 (2 CDs)
 Koch Classics 3-6759-2
 in C (P108/MH187; HobII:C9), F (P110/MH367),
 F (P112, P112/MH411), G (P109/MH189) Bb (P105/
 MH412)

These five works appear to be Michael Haydn's complete music for two violins, two violas and basso, which is presumably how the original bass parts are designated. The double bass is used in addition to the cello in one quintet (P110). Three works (two of them also called *Notturmi*) are in the standard four movements with a long slow movement, almost twice the length of the outer allegros and finales. The second disc contains two substantial divertimenti in seven movements. Written between 1773 and 1784 in Salzburg, these are interesting works, none or which are dull but none compare with the inspiring writing of his more famous brother. The performances are on period instruments, with neat, brisk and generally stylish playing, but at times marred by slightly suspect intonation, noticeably from the violins. Although I willingly listened to all at one sitting, this is music that could be dipped into as an interesting comparison with the better-known classical chamber repertoire.

Ian Graham-Jones

It is odd that the Perger numbers are listed for only three of the works: the other two have them as well. I've added the MH numbers from C. H. Sherman & T. Donley Thomas's *M. Haydn catalogue*. CB

Krebs *Complete Organ Works vol. 2* John Kitchen (1974 Hradetzky organ of St Salvator's Chapel, University of St Andrews)
 Priory PRCD 735 72' 44"

I am sure that if Krebs had been a Scottish organist today, he would have liked this organ as much as his (surviving) instrument in the castle chapel of Althenbrunn, on the far eastern edge of Thuringia, just south of Leipzig. He would even have approved of the Viola stop, although might be puzzled as to why it was in something called a Swell. Like Kevin Bowyer's Bach CD (reviewed above) readers may not approve of the choice of organ, but can all

British organists be expected to venture into Euroland each time they want to record the continental repertoire? John Kitchen is a fine player in the Bowyer mould, but with a more apparent commitment to early performance technique. His musicality is obvious and he conveys his understanding of the music.

Andrew Benson-Wilson

Mozart *Early Quartets* The New Gabrieli String Quartet
 Meridian CDE 84431
 K 156 on G, 157 in C, 160 in Eb, 169 in A, 172 in Bb

If I had commissioned a booklet note that concluded 'The pleasure to be drawn from listening to these very early works is that of discovering in them the occasional gleam of ideas realised more fully and richly later' I would have sent it back. The music must be worth more than that. Indeed it is. It is not mature Mozart, but there is plenty to enjoy if you like music of the 1770s: looking for foretastes of the 1780s is missing the point. The music doesn't have the quality to stand removed from its age, and it would sound more 1770-ish if played more in accordance with the instruments and styles of the period: the use of a modern quartet seems to aggrandize it beyond what it can stand. If that is not an issue for you, this is good introduction to the creditable output of the teen-age composer. The booklet says nothing about the players. Brendon O'Reilly and Ian Jewel survive from the old Gabrieli Quartet (named after the supposed inventor of the string quartet: i. e. from the four pieces that begin the Raverij 1608 Canzonas), but the top and bottom, Kenneth Sillito and Keith Harvey, have been replaced by Yossi Zivoni and Gerhard Pawlica. CB

Sarti *Giulio Sabino* Sonia Prina, Elena Monti, Giuseppe Filianoti, Alessandra Palomba, Donatella Lombardi, Kremena Dilcheva *SSTSmSmS*, Accademia Bizantina, Ottavio Dantone, 136' 27" (2 CDs in Box)
 Bongiovanni GB2246/247

Giuseppe Sarti's *Giulio Sabino* was first performed in Venice in Spring 1781 and over the next 22 years was revived more than 50 times in theatres throughout Europe. Its popularity at the time is evidenced by the fact that there are no less than 15 full manuscripts of the score to be found in European libraries, though this recording of performances given in Ravenna in March 1999 is its first revival in modern times. And a thoroughly worthwhile undertaking it is too. Sarti's music has real dramatic power and his frequent use of orchestrally accompanied recitative, the energy, grace and eloquence of his arias and his richly varied orchestration all raise this music far above the general level of the opera seria of the time. Add to this the fact that Sarti varies the musical form of his arias far beyond the conventional *da capo* pattern and incorporates beautifully constructed duets and trios in the development of the opera and you will understand why I consider this work little short of a

recovered masterpiece. Ottavio Dantone directs the period orchestra of the Accademia Bizantina with a fine feel for the style of the time, and his cast of young soloists introduce a real sense of present drama into a form, opera seria, which is often regarded as something of a theatrical dinosaur. *Giulio Sabino* was first performed only a few weeks after the premiere of Mozart's *Idomeneo* and one can safely say that anyone who enjoys the high drama of the latter work will also find much to admire in Sarti's splendid score. This is an issue that can be thoroughly recommended not only to devotees of the byways of Italian opera but to all who enjoy fine drama well sung.

David J. Levy

Traetta *Antigona* Maria Bayo *Antigona*, Anna Maria Panzarella *Ismene*, Carlo Vincenzo Allemani *Creonte*, Laura Polverelli *Emone*, Gilles Ragon *Adrasto*, Choeur de Chambre Accentus, Les Talens Lyriques, Christophe Rousset 159' 57" (2 CDs in box)
 Decca 460 204-2

Of the many obscure operas we get to review, this is the one I've most enjoyed. I think that's because of the wonderful playing from Les Talens Lyriques and because the music flows. There are set piece arias, of course, but Traetta (and his librettist) obviously intended the action to pursue a determined course. In many ways, it's almost like what Rameau might have written had he lived another 20 years. The musical language is nowhere near as rich as the Frenchman's (in the double chorus at the beginning, for example, there's a diminished chord that overstays its welcome by several bars), but the dramatic sense is definitely there. The singing, on the whole, is just a little on the heavy handed side for my rather prissy operatic ears. If a composer writes a row of semiquavers, I expect to hear them, not an approximation of them, and I like to be able to tell the difference between vibrato and a trill. That is too harsh overall, for each of the soloists does a very good job in conveying their particular character and the choir, if slightly shrill at times in the soprano department, is really very good at getting the dramatic point over. I hope none of that sounds too dismissive, because I did enjoy the performance, as I said at the opening, and I will return to it again and again. Highly recommended. BC

Traetta *Ippolito ed Aricia* Angelo Manzotti *Ippolito*, Patrizia Ciofi *Aricia*, Elena López Fedra, Simon Edwards *Teseo*, Maria Miccoli *Enone*, Stefania Donzelli *Diana*, Bratislava Chamber Choir, Orchestra Internazionale d'Italia, David Golub *dir* 249' 02"
 Dynamic CDS 257/1-4 (4 CDs in box)

Tomasso Traetta was one of the most significant figures in the development of Italian opera in the 18th century, and the appearance of this work of 1759, alongside the almost simultaneous issue of his *Antigona* of 1772 in an assured performance by Christophe Rousset and Les Talens Lyriques allows modern listeners to judge for

themselves the way in which Traetta sought to reform opera seria in order to make it a more emotionally direct and dramatically effective form of musical theatre. *Ippolito ed Aricia* is an Italian reworking of Rameau's 1733 masterpiece *Hippolyte et Aricie*, from which the composer retains the five act form, the substantial use of a chorus and the succession of dance movements that end each act. Otherwise the music is entirely Traetta's own and reflects his formation in the Neapolitan school of Porpora and Leo, not least in its dependence on the alternation of recitatives and extended da capo arias. The result is a somewhat hybrid work that depends for its musical effects on the skill with which the main characters of the drama negotiate the veritable vocal concertos in which they are called upon to engage. On the whole the singers in this live 1999 production manage well the considerable challenges that Traetta sets for them, though there were times when I found the voice of Patrizia Ciofi as Aricia a trifle thin and the on-stage noises somewhat distracting. This is a long, perhaps overlong work that contains many undeniably powerful passages, but both in comparison with Traetta's own *Antigona* and Sarti's *Giulio Sabino* (see above), it suffers from a certain lack of structural integration which diminishes its overall dramatic force. This is certainly a release to be wel-

comed into the collection of admirers of Italian opera seria but it is, I suspect, one that even they will listen to in full only on relatively rare occasions. David J. Levy

20th CENTURY

Beatles Baroque Les Boréades 41' 52"
ATMA Classique ACD 2 2218

This is the third month running we've had a disc venturing into the world of demotic 20th-century styles. It is a world I'm almost entirely innocent of. But the Beatles coincided with the time when I was spending evenings in pubs or going to noisy parties with colleagues from work (at least, they seemed noisy then, though by current standards the volume was probably quite low) and I remember some songs with nostalgia. There are a fair number of good tunes anyway, and they seem to improve as the years pass. Here, they are mostly given to the recorder, which sounds incongruous: to my ears it is about the worst possible substitute for the intentionally-plain vocal tone of the original. Some of the backing sounds are effective, and a single arrangement would be fun as an encore. But the disc adds nothing to the original and lacks the humour of the earlier transformations of Beatle material for

orchestras or chamber ensembles – John Rutter's piano concerto, for instance. This, sadly, is neither art nor fun. There is one way in which it really is authentic: its short running-time, though it lasts a couple of minutes longer than *Sgt. Pepper*. It did make us replay it, but we only had the CD transfer and it wasn't the sound we remembered. Is it old age, or is there sense in the 'back to the LP' movement? CB

VARIOUS

Musica Strumentale a Cremona al Tempo di Stradivari. Vol. I: Le Sonate Andrea Rognoni, Marcello Villa vlms, Marco Frezzato vlc, Leonardo Morini hpscd, Diego Cantalupi theorbo, Marci Ruggieri spinet 70' 06"

MVC/000-002

Merula op. 12/13 & 16; Piazzini op. 2/2 & 6; Visconti op. 1.2 & 7; Zani op. 3/1; Zuccare op. 1/7 & 12

This disc (Vol. 1: *Le Sonate*) contains 14 tracks from three previous CDs on this label and 10 new tracks (the Merula and the Piazzini). I'm afraid I found the new ones dull, and the others have been reviewed elsewhere so need no further qualification from me here except that the violin playing is sweet but so understated and under-projected that it is almost inconsequential. It's a pity because there is some fine music. BC



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BYRD, BACH, HANDEL & THE PRESS

Clifford Bartlett

If the press is as prone to exaggeration, vagueness and misrepresentation over politics as it has been over some musical announcements recently, we are getting a very bad idea of what is happening in the world. Two musical discoveries have hit the media in the last week, following one last summer and one earlier this year.

The discovery of a cache of Bach family manuscripts in Kiev suffered chiefly from a lack of precision in what was found. It was fairly obvious from the first statements that what had emerged was some or all of what is known as the Alt-Bachisches Archiv; but it was some days, if not weeks, before any of the non-technical informants actually used the single term which would have made it clear to anyone with a specific interest in the subject what the significance of the find might have been. Perhaps a formal statement has been circulated to Bach scholars, but I still haven't seen an account of how it was found. Christoph Wolff was credited with the discovery. Did he happen to come across it while looking for something else, or was it an open secret that was formally announced only when negotiations for its return to Berlin had been concluded? Being outside the circle of Bach scholars, I don't know, and feel let down by both the general press and by the musical magazines. There isn't, in fact, any obvious magazine to announce a musicological discovery in precise terms. The monthlies are too vague, the quarterlies don't give news and would require the whole thing to be turned into an article with pages of surrounding history and background and hundreds of footnotes, all hiding under a high-falutin title. In fact, the best place would be *Early Music Review*.

I happened to catch a story on the Radio 4 early-evening news a few weeks ago that some newly-revealed music by Byrd was being performed in Glasgow. Congratulations to Alan Tavener (I think it was his group) for their publicity coup, but as far as I could tell, the 'new' music comprised a motet with a part missing that were published in Warwick Edwards's completion in *The Byrd Edition* a year ago and have long been known about. The report was accurate enough, except that it was a bit like reporting as news the winner of last year's cup final.

I'm writing this on the day of the press conference to reveal (except that *The Times* got in first) a newly-discovered piece by Handel. Unfortunately, I couldn't go and see or hear it, which is a pity, since I'd like to remind myself of what the MS looked like. The headline writer took an extreme view: *Handel scholar finds the new 'Messiah'* readers were told on 12 March; more modestly, two days later it became *Glory in the Gloria*. It shows a considerable lack of ingenuity that both articles printed the same two pages of what

seems to be quite a lengthy manuscript. There should have been no difficulty in having access to the whole of MS 139, since it was included in the commercially-available complete microfilm of the MSS in the Royal Academy library issued 15 or so years ago. The catalogue of that collection lists the *Gloria* among the contents of MS 139. It is placed among a collection of opera arias, beginning with substantial groups from *Atalanta* (1736) & *Alcina* (1735); further on, there are items dating from 1737. The 'new' work was bound within this anthology, presumably in the 18th century, but apparently did not originally belong to it. There is also a set of parts (MS 288); what is interesting about them is the fact there are two each of vln 1, vln 2 & cello.

The existence of a *Gloria* attributed to Handel in MS 139 is not exactly unknown. The opening violin and vocal themes were published in a letter in *Early Music* (vol. 11, 1983, p.295) written by the countertenor Nicholas Clapton, who was working at the time for RISM; he listed it among other items at the RAM that may have been unknown, and described it as 'a highly dubious attribution to Handel by R. J. S. Stevens'. The information was presumably submitted to RISM, so the story that the Hans Joachim Marx stumbled across it at the Academy must be an exaggeration: he's a good scholar, and would have done his homework. Winton Dean or his co-editor probably saw the MS, since they list an aria from *Giulio Cesare* in the Oxford UP edition of it. It had been seen by at least two cataloguers: I catalogued the RAM MSS in the late 1960s – indeed, I gave them their numbers – and Nick Clapton examined it; in addition, I suspect Richard Andrewes also examined it in two capacities, as a previous cataloguer of MSS for RISM and as my successor at the RAM. If my original catalogue card did not list all the items, I'm sure Richard would have remedied it. I wonder why we all ignored that item, especially since it seems that it passes the first hurdle when considering Handel attributions: there are phrases borrowed from or lent to his authentic works. And even if we hadn't listed the contents, we would have picked it up from the separately-numbered set of parts. Perhaps we all assumed that a *Gloria* for soprano and trio was just implausible.

Finishing this article a couple of days later (and disappointed that the RAM Publicity Officer hasn't got to me whatever press-pack I would have received had I attended the press conference), I have two obvious questions that a competent critic should have asked (that adjective doesn't apply to *The Times*'s opera critic, Rodney Milnes, who was set on the job: he even seemed surprised by the voice's soprano clef). Why should anyone make a separate, multi-movement setting of the *Gloria*? and why is it scored for two violins and bass? Apart from the *Salve Regina*, scored with

organ obbligato and a soloistic cello part as well as two violins, Handel's Italian church music has at least one, usually two viola parts; only his secular cantatas have two violins without viola. But the early (Hamburg) *Laudate Dominum* is for soprano, two violins and continuo, like the new piece. So why assume that the work was written in Italy?

As to the pedigree of the MS, virtually all the Academy's early MSS reached it through R. J. S. Stevens (1757-1837) – mostly, I recall, dated 1817. Some of his collection came from William Savage (c.1720-89), who had sung for Handel as a boy treble and as a bass. As far as I can remember (sorry to be a bit vague, but my work on the collection dates from the late 1960s and I have no information at hand), the Savage MSS were library copies rather than a working collection of music that he would have sung from; his *Messiah* score, for instance, is interesting for being an early version, but has no individual signs of use or ownership. There would be no reason to assume from his signature that he copied the *Gloria*: is there any evidence for *The Times*'s suggestion that he may have done?

The Times has so far concluded its coverage with a letter of such ignorance that I don't believe it could have been printed had it been on most other subjects: another indication of the absence of musical awareness among the 'educated'.

The sorry handling of a simple story, caused by not applying the checks one expects a reputable paper to apply to its news stories and calling in an 'expert' who was no such thing and was incapable of getting behind whatever PR stuff was fed to him, in its own small way undermines confidence in the accuracy of anything else the paper prints.

It did, however, redeem itself on the day of the press conference (the Ides of March) with a more sensible report of the Mozart orchestration of Handel's *Judas Maccabaeus* that turned up in Halifax. For once, I was ahead of the news, and the report accorded with what I had heard from a reliable source. But it was left to *The Guardian* today (17 March) to print an article by the person who discovered it, Rachel Cowgill, a proper scholar who had done her homework.

Next day (18 March) I was wondering how to fill some blank space – the magazine was too long for 24 pages, not long enough for 28 and has to go to the printer tomorrow morning – when the following letter appeared. In defense of Rodney Milnes, his information probably came direct from Grove 6 (which has a longer article on Durastanti than Grove Opera or Grove 7). Winton Dean quotes there her top note in Agrippina as being A; her role in La Resurrezione requires a B flat, and that note occurs in the first page of the new Gloria (though that, of course, proves nothing).

Dear Clifford,

Since the following remarks have not been printed elsewhere, may I use your pages to reply to comments in *The Times* on the recent Handel discovery?

I cannot fault Rodney Milnes on his joy and enthusiasm in *The Times* (14/3/01) about the recently discovered Handel manuscript, a fragment of which some of us had the pleasure of hearing at the Royal Academy of Music. In that, we are allies; but thereafter we part, for his article grossly misrepresents Handel's most significant singer, colleague and friend of almost thirty years, and I must defend the lady's honour. He also, in my view, infringes two of the cardinal virtues of good journalism – impartiality and checking the reliability of his sources.

He quotes Rolli and Burney's satirical comments on Durastante (I use her own spelling from the Ruspoli archives), but says nothing of her considerable musicianship and brilliant dramatic sensibility. He omits to mention that she was the inspiration for many of Handel's greatest arias or that most of his vast number of Italian cantatas were first written for her and tailored to her voice. Pallavicini extolled her exceptional acting abilities. Whilst we have no specific reference to beauty that contradicts the Rolli and Burney caricatures, Durastante was certainly a woman of warmth and personal charm – a particular favourite of Handel's Roman patron, the Marchese Ruspoli, and of George I. She was also much loved by the British public, who affectionately nicknamed her Black Peggy.

As regards to question of Handel's private intimacy with Margarita Durastante – in Italy or London – I have my own version of events not to be disclosed here. Certainly this remains speculation. On other points, however, Mr Milnes is inaccurate. It was probably bad press that drove her from England in 1724: the papers thought it was great sport to set the newly arrived Cuzzoni against her.

Rolli was a passable poet and a dramatist and librettist of no exceptional talent: Handel preferred Haym. Like Handel, Rolli was tutor to royal princesses. As revealed by his own correspondence, he was a vituperative and scurrilous gossip-monger, and was personally treacherous. Along with most of Handel's aristocratic supporters and singers, Rolli left the composer in 1733 to join the rival Opera of the Nobility. It was at this time, with Handel's life and career in crisis, that Durastante suddenly returned to London after ten years' absence, undoubtedly to support the composer's ailing fortunes. Burney's account may not be apocryphal but it is certainly anecdotal and second-hand; he did not come to London until ten years later, and Handel is hardly likely to have gossiped to him on his way to Dublin in 1741.

In his reference to the controversy around Durastante's singing of the Maddalena in *La Resurrezione*, Handel's Easter Oratorio of 1708, Mr Milnes gives the impression that it was performed in church. It was actually presented in the Palazzo Valentini, now the Prefettura, in Rome, since the Rispoli residence was being refurbished. The huge and lavishly decorated hall where it was originally performed has been partitioned off into state offices, but the large courtyard gives some sense of its former space and elegance and a plaque under the entrance arch commemorates the occasion.

The Past constantly reshapes itself, and those historical documents we lack are as significant as those that we have. The current media hype about the recently discovered Handel manuscript is thin on information, and this time round Margarita Durastante surely deserved a better press.

Sue Powell

Sue wonders whether any readers might have any information about Durastante's child.

Dear Clifford,

For the last 3 years or so I have broadcast a weekly programme of sacred music entitled *Gloria* on Ireland's Music Channel, Lyric FM. The music often covers a period of 1000 years; it is played chronologically and I like at least half the music to be appropriate to the time of the church year. In order to find what motets and other music I might choose I check the appropriate texts for the day or week in the *Liber Usualis* or other Antiphoners/Hymn Books etc and then search for those texts on the Gramofile CDROM (which includes details of all CDs released in the UK) and hope whatever CD comes up is in my library. The major festivals are fine but otherwise it is time consuming and very hit and miss – CD booklets rarely offer such data. I can't believe that somewhere on the web there isn't a database sorted primarily by Sunday/Feastday which might include at least some of the following data:-

Text data

1. SUNDAY/FEASTDAY/DATE.
2. LITURGY/OFFICE DETAILS.
3. TEXT.
4. SOURCE OF TEXT.

Music data

1. COMPOSER.
2. NATIONALITY.
3. DATES.
4. SETTING/RANGE.
5. DATE OF COMPOSITION/PUBLICATION.
6. FIRST PUBLISHER.
7. PLACE.

Performance editions

1. SETTING/RANGE.
2. EDITOR.
3. PUBLISHER.
4. ADDRESS ETC.
5. TITLE.
6. COST.
7. DATE.

Recordings

1. CHOIR.
2. CONDUCTOR.
3. DURATION.
4. LABEL.
5. REF. NUMBER.
6. DATE.

I don't suppose there are many other broadcasters who would find such data valuable but surely those involved with planning liturgical music would be interested. I would be delighted to hear from anyone who might have any ideas.

www.lyricfm.ie has a *Gloria* page with playlists accessible via my name under Lyric People, and the programme may be heard on the web at 6.00pm every Sunday. Tim Thurston

Dear Clifford,

I have been following with much interest (as you may well imagine) the search for the text-source of *Jehova quam multi*. Now that it seems to have been almost definitively pinned down (in *EMR* February), attention turns to the thorny question of the circumstances of the motet's creation. With this in mind, it is perhaps worth drawing attention to the aspect which sets it apart from every other piece of sacred music by Purcell – the continuo cannot be realised on a normal organ tuned in meantone. G sharps and D sharps abound in the outer sections, in the continuo bass as well as in the chords. The middle section, 'Ego cubui', famously insists on E flats and A flats.

Three solutions initially spring to mind :

1. Perhaps the most obvious, but in my view the least likely, is that Purcell had two (differently-tuned) organs available, or that this section was accompanied by just a specially-tuned theorbo.

2. It was conceived for a place equipped with an organ with double keys for these notes. It would therefore be interesting to know how many such instruments there were about, apart from Father Smith's Temple organ (which of course Purcell approved, and is itself the confirmation of the use of meantone in sacred music in England into the 18th century).

3. It was conceived for a musical context already using a much more gentle tuning. Does this perhaps imply somewhere with Italian rather than French or English musicians? The liberal use of D flats in 'Ego cubui' leads me to slightly prefer this solution. In which case, what context could this be?

Graham O'Reilly

...especially if, as the source of the text suggests, it is unlikely to have been a Catholic context. CB

Dear Clifford (again),

In reply to Ian Graham-Jones's letter about the new edition of Weldon's *Judgment of Paris* in the March *EMR*, it seems to me that there is no reason to doubt that Mercury should be sung by a high tenor, known *à la française* as an *haute-contre*. With the plethora of wind instruments demanded, the pitch needed is most likely around 400-403, making the two high C's little more than B flats. This presents no problem to a good *haute-contre*. In any case, more important than the odd high note for determining the voice type is the overall tessitura of the part. If it lay between, say, Bb flat just below middle C and the high C, one might imagine it might have been intended for a falsettist like John Abell or his pupil John Howells. But in fact much of the part is down around G and F, where it would be inaudible if sung by an 'alto'. And while this is not the place to restate the arguments, there is no doubt in my mind that the *haute-*

it might have been intended for a falsettist like John Abell or his pupil John Howells. But in fact much of the part is down around G and F, where it would be inaudible if sung by an 'alto'. And while this is not the place to restate the arguments, there is no doubt in my mind that the haute-contre and the English countertenor are, at this period, the same voice singing broadly the same repertoire.

On the question of the bass viol and the bass violin, the solution lies in a simple copyist's error. At the beginning of the opening sonata the six instrumental parts are labelled Trumpet, Violins (2 staves) Tenor (C2, presumably a sort of viola, although it could be a alto oboe) 'Bass Viol.' and Bass Violin. Further on, for a quick 3/8 section, the copyist changes the instruments to Trumpet and First Violin (one stave), Hautboy, Hautboy, [unnamed, the C2 part], Drum and Curtill. When the music slows soon after, only the Drum part is relabelled, as 'Bass viol.'. The implication is that the 6th part, labelled Bass Violin at the beginning, has all along been for the Curtill.

This conclusion is confirmed by studying the other symphonies in Weldon's score which alternate groups of instruments. Pallas's first song, for example, is preceded by 'Symphony. Pallas descends', again with 6 staves. The 2 trios consist of the Trumpet and the Violin 1 accompanied by the Bass Violin, and the Hautboy and Violin 2 accompanied by the Curtill (stave 6). In the middle of her second song, there is another 'Symph.' for the same forces, except that the Trumpet and Violin 1 are now accompanied by the 'Bass Viol.'. It is clear that 'Bass Viol.' is simply an abbreviation for Bass Violin.

Finally, in the 'Symph. for Venus' for her second air, a similar piece has the two hautboys accompanied by the Curtill, and the violins by the Bass Vln. As this piece is compressed onto 3 staves, each change of instruments has to be indicated. At the beginning we seem to be confronted by the Bass Curtill, which becomes an 'ordinary' Curtill subsequently. Do we have here the first known use of a contrabassoon on the English stage? Well, no. The scribe has written Bass meaning Generalbass, and then added the name of the instrument, the Curtill, omitting punctuation – presumably what he did in the first symphony, except he unthinkingly wrote Violin instead of Curtill.

One would have expected an editor to have noticed these little inconsistencies and come to the obvious conclusions. On the other hand, your original point of relabelling parts stands – especially if it is badly done (it is as unlikely to find a double bass in this repertoire as it is to find a bass viol, or indeed a ukelele).

While you're about it, can we have a campaign against editors who replace original time signatures with meaningless ones of their own, who 'modernise' key signatures, and who add unnecessary vocal slurs to indicate syllabification, which only serve to obscure the few slurs composers may have written themselves and which may actually mean something.

PS I'm not intending to make a habit of musicological letters to your esteemed organ – unless you talk about Purcell, Weldon and (say) Eccles every month.

Graham O'Reilly

Musica Britannica must be fed up with me criticising their time signatures! I believe that, after some agitation, at least one future volume has been permitted a different policy. I certainly agree with all three points, though was over-ridden by house style on the last with my Oxford UP Messiah. But if you adopt the modern (New Labour?) convention for beaming quavers, it is almost inevitable that you have to add slurs. Many publishers now believe that singers can't cope with the older system, though I'm pleased to see that of the relevant items reviewed in this issue, the Bärenreiter Handel and Haydn and the Brietkopf/Musica Rara Handel follow the old system, but (somewhat against the spirit of unreduced note-values and long bars) the PRB Gibbons doesn't. Moscow Baroque uses the old system, but has a large number of eye-distracting slurs: I find that it looks better to omit slurs on long melismas. CB

Dear Clifford,

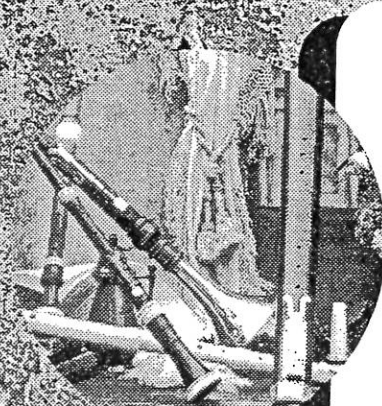
In his March *EMR* review of Richard Egarr's Mozart concert with the Hanover Band, Andrew Benson-Wilson says that there is some confusion about whether Mozart's 'a quattro' (referring to the keyboard concertos K.413-5) means literally that only four accompanists are required, or simply that the wind parts are optional. It is true that, in his letter of 26 April 1783 to the Paris music publisher Sieber, Mozart makes the apparently ambiguous statement that the concertos can be played 'with a complete orchestra including oboes and horns, or a quattro', but in his newspaper advertisement inviting subscriptions (*Wiener Zeitung*, 15 January 1783) Mozart clarifies the point: 'These 3 concertos can be performed with a large orchestra including wind instruments, or only a quattro, namely with 2 violins, 1 viola and violoncello'. The ambiguity arises only if one assumes 'large orchestra' implies more than eight players, i.e. multiple strings. But who knows what Mozart understood by the word 'orchestra'? Personally, I suspect that even in the early 1780s Mozart regarded single strings as the norm for accompanying what was still a delicate instrument: as Andrew points out, a full-toned Walter copy would be a bit inappropriate for 1782-3. Richard Maunder

Dear Clifford,

I think your review of *New Grove II* (*Grove 7*) is certain to be the most perceptive, balanced and helpful of any we shall read over the next months. Heaven knows I shall not be able to afford a copy, and probably won't use it too much online – I, too, bemoan the abandonment of the disc version – but from what I have seen of it in the Univ. of Vermont's library, I agree with you that they had a chance to improve dramatically on what was, after all, a stupendous initial achievement, but they seem to have blown it by not thinking clearly enough about what the needs of their readers might be. Bill Metcalfe

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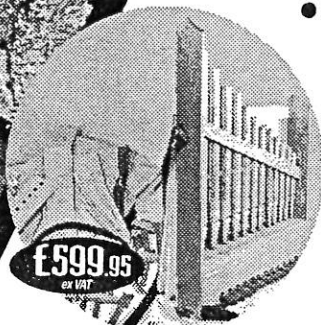
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