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Christmas is doubly nostalgic: we tend to remember it musically through what we experienced in childhood or youth (or even as our parents experienced it in their childhood), and so many composers have chosen texts from the distant past. If you are writing a strophic carol for congregational use, there isn't much choice: poets seem to have lost the ability to work within the constraints of a fixed stress-pattern, number of syllables per line and rhyme. What is probably the best-known Christmas poem by a reputable poet of the 20th century begins with a prose chunk of a 17th-century sermon. I've been enjoying one of the discs with which The Sixteen has launched its own label, *Hodie*, an anthology of British 20th-century Christmas music (COR16004) – only one of the 25 texts set is less than 200 years old. Britten's *Ceremony of Carols* sounds less precious when, as here, sung by women: the score specifies trebles, but, even for so recent a work, those concerned with 'authenticity' of performing forces have a problem. Britten started composing it for sopranos and altos, and as far as I know there is no published information as to when he changed his mind. Is the treble voice an essential feature of the music? Is it for Bach? In a comment on his Bach Pilgrimage DVD, John Eliot Gardiner seems to use the fact that we can't match Bach's boys as an excuse to abandon any attempt to approach the vocal aspects of his performances historically, though he uses early instruments.

BOOKS AND MUSIC. We have almost caught up the backlog. Still outstanding are a couple of A-R Editions (Quantz *Flute Sonatas* – the reviewer has been ill – and *Petits Motets from St. Cyr*) and a pile of Performers' Facsimiles, which I usually mention though they are not actually sent as review copies. And a volume of the new *New Oxford History of Music* arrived a few days ago.

CDs. See note on page 17.

DVDs. I had accumulated a pile of these to write about in this issue, but when I sat down to watch them, the player failed. It is now mended, so they will be covered in the Diary section, which is not finished until we get the main magazine from the printer.

MUSIC. We hope to include something in the diary.

Best wishes for Christmas and 2002 to all our readers. *CB*

BOOKS & MUSIC

Clifford Bartlett

EARLY CHANT

The Study of Medieval Chant: Paths and Bridges, East and West, In Honor of Kenneth Levy Edited by Peter Jeffery. The Boydell Press, 2001. xxix + 369pp, £50.00. ISBN 0 85115 800 5

The list of Levy's publications given on pp. 343-6 begins with an article on a new source of early English motets in the *Journal of the American Musicological Society* in 1951 and ends with an article in 2000's *Early Music History* on Old Roman chant. Most of the intervening titles relate to the early history of Western and Eastern chant, a topic which is covered by 13 contributions in this honorific volume. Unlike many festschrifts, it is clearly focused, with four sections:

I Emerging and converging textual traditions
II Mode and melos
III Turning points in the history of the neumatic notations
IV Case studies in melodic transmission.

Each section has its own introduction, drawing together the themes of the contributions. Eastern and western themes are not bridged quite as often as the title implies. The longest contribution is by Margot Fassler on the first Marian feast in Constantinople and Jerusalem. 'Mary became a deft tool in the hands of Christian polemicists... Her prototypes were proud empresses who, it seems, were defended through and within the cult of the Virgin Mary'. James McKinnon's contribution, from before he had finished *The Advent Project*, discusses references in Augustine's sermons to 'Psalms we have just sung', where he shows more caution than is often exercised in describing earlier practices in terms of later ones and then assuming that they had existed all the time. It has always puzzled me how people are able to sing prose. To us, it seems axiomatic that, if you want a mass of people to sing something, you give it a rhythm. Is the lack of rhythm in chant a deliberate mortification of the flesh and a sign of separation from secular entertainments? If so, when was it created?

The introduction contrasts with apparent pride the change from the quaint 1904 Gregorian Congress to the 'cosmopolitan, ecumenical field' that is modern chant scholarship. But in 1904, millions of people sang chant regularly and had it in their blood: now, in the west at least, the numbers must have shrunk by about 99%. Is it better to sing the liturgical cycle as part of a living experience and believe that the music was composed by Gregory or to be more enlightened but miss the living experience? Scholarship should not be too confident of its success. This is primarily a book for specialists. Life for them is made easier by the presence of four thorough indexes – by no means always present in such collections of papers.

GUIDO D'AREZZO

Guido d'Arezzo, monaco pomposiano. Atti dei Convegni di studio Codigoro (Ferrara), Abbazia di Pomposa, 3 ottobre 1997; Arezzo, Biblioteca Città di Arezzo, 29-30 maggio 1998 a cura di Angelo Rusconi. Florence: Olschki, 2000. x + 290pp, £IT59,000. ISBN 88 222 4954 2

This contains the proceedings of two linked conferences held to celebrate the millennium of Guido's birth (though the biographical paper is pretty well in agreement with Grove7's date of 991-2). The Benedictine Abbey of Pomposa, founded in the 6th century, lies about 30 miles east of Ferrara, close to the Adriatic coast. It enjoyed great renown in the middle ages from the twin fame of its distinguished abbott, Saint Guido of Ravenna (d 1046), and his younger contemporary Guido d'Arezzo, who was educated and professed there and who returned there after spending 1025-1036 in Arezzo. A fine pre-Romanesque church survives, in Ravennian manner, with narthex with splendid Byzantine decoration. The huge Romanesque campanile was completed 1063, and so may have been started towards the end of Guido's life. Arezzo (the Roman Aretinum, where Maecenas may have been born) lies further south, a glorious Tuscan hill town flourishing since Etruscan times, about 35 miles SE of Florence. Guido was in Arezzo under protection of its bishop in 1025-36, but seems not to have been born there. It was to be the birthplace of Petrarch, Aretino and Vasari, and is celebrated for the frescos of Piero della Francesca in the church of San Francesco and as the venue for an annual horse race and associated festivities, as spectacular as the famous one in Siena, but older. Some readers will know it as the venue of the annual international choral competition named after Guido.

The papers, all in Italian, are divided into four groups.
(1) The historical and cultural background: 4 papers, the first on the *Vita Beati Romualdi*, which gives a picture of the abbey in Guido's time, the last on 'Journeys through medieval Emilia Romagna and Tuscany', which is less interesting than it sounds.
(2) The Biography. A longish paper 'Contributions to the biography of Guido at Pomposa and Arezzo' by Antonio Samaratini sifts an impressive amount of evidence surrounding such matters as the birthdate, Guido's position at Arezzo (where he seems to have been a monk absorbed into the college of cathedral canons rather than living in a nearby monastery) and his status on his return to Pomposa in 1036 (he seems to have become an assistant to the abbott, Saint Guido of Pomposa, but the tradition that he succeeded his namesake on the latter's death in 1046 is at odds with the documentary evidence).

(3) 'Guido the Musician': three papers on tradition and innovation in Guido's works, their literary style and problems of translating them, and his inheritance among the theorists of the 13th and 14th centuries.
(4) Liturgical books and chant notation (six papers). We are warned to be sceptical about accepted knowledge of provenance and date and to be aware of a greater variety of local notations. The papers here study such notations in detail, forming the core of the book for chant specialists.

My thanks to Hugh Keyte for summarising the book during his last visit here. It occurred to me to check whether, in view of the pervasiveness of the Guidonian Hand in music theory for half a millennium, the word guide *might derive from his name; I have found no dictionary that mentions it, but none traced the word back as far as Guido's lifetime. I haven't had time to visit a decent library, so expect that someone can prove me wrong.*

LAMENTO D'ARIANNA

Monteverdi *Lamento d'Arianna and Addendum for soprano & basso continuo: a critical performing edition edited by Barbara Sachs.* Green Man Press (Mv1), 2001. 16 + 11 pp, £6.90.

This is the best edition of the solo-voice Italian version that I have seen. The edition comprises a three-page introduction, three pages of text with a translation literal enough to be helpful to singers, eight pages of score (including keyboard realisation), and a page of critical notes. In addition, there is a separately-stapled copy containing everything except the introduction but without the realisation. The introduction provides the necessary background material (though the quote about Orpheus being moving because he was a man, not a wind, is too heavily abridged). I suspect that the green man has already corrected the slip in the name of the publisher of the source that the editor calls *Ghent* – it should be Magni, not Gardano. The choice of that siglum for a print is odd: Magni or Venice would have avoided the mental gymnastics of identifying it by a town where the copy the editor used resides (Stattkus's catalogue lists two others). It would have been helpful to have referred to the facsimile (Garland's *Italian Secular Song 1606-1636* vol. 7), especially since it uses a different copy of the print. There are sensible remarks on performance, especially at the end of p. 4 on observing rhythm, which should be linked with commentary note 10. The edition itself seems, where I have checked it, to make the right decisions. References to the commentary are noted in the score; note 2 in bar 18 is placed above the first rather than the second rest. There is, however, a problem at that first rest: does the Florence MS really place its bass figures so precisely that the sharp applies to the second beat, not the first? I would have modernised the notation of accidentals less: there are places where it is comforting to know exactly what notes had accidentals in the sources. And is it necessary to change figuring flats to naturals? A commendable feature of the realisation is that it keeps low; the editor mentioned in an email to me the difficulty in keeping it on the upper

The Guidonian Hand III

stave for the right hand only. In general this works very well, though of course there are places where my thoughts and chords would differ. In the first phrase, for instance, I would not want to play a note on last syllable of *morire* (its timing is best left entirely to the singer, and I'm not convinced by a 4/3 anyway) and I wouldn't borrow the chromatic minor to major on *(lasciate-)mi* from the five-part version. Is the placing of the sharp third above the voice part on the second *(mori-)re* a consequence of keeping the part on the upper stave? I never write out keyboard parts because I know that what feels right one day will look wrong the next. I recommend the edition strongly.

King's Music has an edition of the Latin version, the Pianto della Madonna *and we have copies of the edition of the madrigal version that I prepared for Oxford UP. The latter is also included in Oxford UP's* Madrigals and Partsongs, *an anthology in John Rutter's* Oxford Choral Classics *series which I edited and whose publication will be in early December: price £11.50.*

COLLECTED GALLICO

Claudio Gallico *Sopra li fondamenti della verità: Musica italiana fra XV e XVII secolo*. Bulzoni Editore, 2001. 442pp €33,57. ISBN 88 8319 575 2

This is a collection of articles by one of Italy's leading scholars, arranged in order of their original publication (from 1961 to 1999). All except one (from the 1971 Josquin conference) are in Italian. As a book, it looks very elegant, but there is some virtue in the practice Ashgate follows in its Variorum series of reprinting the original text with its original page numbers so that the citations may be found and quoted: it looks messier, but is more useful. To praise Gallico is unnecessary. To summarise the content is difficult; the composer who features the most is Monteverdi, including an article on the *Lamento d'Arianna*. At around £20.00, it is very good value.

DIVINE COMEDY

Maria Ann Roglieri *Dante and Music: Musical Adaptations of the* Commedia *from the Sixteenth Century to the Present* Ashgate, 2001. xii + 317pp, £45.00. ISBN 1 85928 255 5

This is disappointing from the early-music viewpoint, since virtually all the music discussed is from the 19th and 20th centuries. This is, of course, because of the dearth of settings from the *Commedia* earlier. Vincenzo Galilei's setting of the *Lamento del Conte Ugolino* sadly does not survive, but there are various madrigals: it is odd that the author quotes Degrada (p. 160) on the likely merits of Luzzaschi's *Quivi sospiri* without checking for herself in that old but widely-circulated anthology, Einstein's *The Golden Age of the Madrigal*. This seems to be the first of seven settings: anyone familiar with current tendencies in madrigal studies would have wondered whether there was any sign of emulation linking them. A passing reference to 'dull liturgical music' (p. 231) suggests lack of sensitivity to the music of Dante's own time.

17TH-CENTURY VOCAL

Johann Melchirt Gletle (1626-1683) was a Swiss composer from Zürich who became organist and Kapellmeister at Augsburg Cathedral. He published a series of music for church under the title *Expeditionis musicae. Ist dann so gross* is no. 30 of the fourth set, 1677, and has the interesting scoring of five *flautis vel Violis*, which alternate with the solo soprano or tenor. It is a substantial piece of 316 bars (excluding repeats) on an Advent text. The edition is by Konrad Ruhland, the publisher Cornetto. Are the instrumental clefs of the score (C3C3C4C4) original and what was the clef of the voice part? And are we sure that *violis* means viols at this time and place? The package includes instrumental scores in the clefs of the full score and another set in treble clef (for 2 altos, 2 tenors and a sub-bass) plus a continuo part. An interesting publication, with Italianate recitative alternating with triple-time melodies that have a popular feel. (I see that the Grove[6-7] article has virtually the same comment. That is written by the *tromba marina* expert Cecil Adkins: Gletle's parallel series of secular publications, titled *Musica genialis*, includes 36 pieces for a pair of them.)

In addition to the Monteverdi reviewed above, Green Man Press has also issued a pair of duets for two basses (Jef7; £5.90). 'With notes that are both loud and sweet' *For the Ascension of our Bld. Saviour* by George Jeffreys (from the main Jeffreys source, the autograph BL Add. 10338) is paired with Purcell's 'Awake ye Dead' *An Hymn upon the Last Day... Words by Nt. Tate Esq* from *Harmonia Sacra* II. The latter is suitably stentorian, with lots of semiquaver passages for the antiphonal last trumpets. The poem set by Jeffreys is distinct enough for one to suspect that a search might find an author. The music is impressive, so this is a welcome addition for an unusual ensemble. The set includes one score with realistion, two without and a bass part.

BRITISH CHAMBER ORGAN

Michael I. Wilson *The Chamber Organ in Britain, 1600-1830* Ashgate, 2001. viii + 275pp, £45.00. ISBN 0 7546 0175 7

This is a revision of *The English Chamber Organ* published in 1968; the change of title does not imply the discovery of many Scottish, Welsh or Irish instruments. It is part history of the chamber organ and its music, part catalogue. There are rather too many general comments on music-history that are not related to the type of instruments that survive. How were they used? For solos or in ensemble? Who played them? Apart from the Handel organ concertos, the repertoire can seem quite provincial. The catalogue, with appendices, occupies about three fifths of the book and describes 196 organs. There are no references to link catalogue, plates, and comments in the main text – something that the publisher should have picked up. I suspect, too, that there are more recordings around than are listed: surely facilitating access to the sound is an important function of a book like this? It is excellent that the book is available again, but it needs to be read with a certain caution.

LUTE & OBOE

Matthew Spring *The Lute in Britain: a history of the instrument and its music.* Oxford UP, 2001. xxxii 536pp, £95.00. ISBN 0 19 816620 6

Bruce Haynes *The Eloquent Oboe: a history of the hautboy 1640-1760.* Oxford UP, 2001. xix + 538pp, £70.00. ISBN 0 19 816646 X

Two books identical in shape, size, colour and weight – about 1.4kg: I'd blame them for the strain I'm feeling in my left wrist except that I always hold books in my right hand. They are also very similar in their commendably old-fashioned directness of language. While it would be an exaggeration to say that they are easy reads, both authors write well, avoid fashionable abstractions, and know when to present material in tabular format. Their vast knowledge is well-organised and the books are easy to use for reference without recourse to the indexes. Both have a wide range of interest beyond organological matters: Bruce Haynes might equally well have had 'and its music' in his title. The difference of price is presumably because Oxford expects to sell more books on the oboe than the lute. Their subject-matter does not overlap, except that Bruce manages to mention one piece for lute and oboe (p. 321). His book is the more revelatory and original, while Matthew presents a summing up of existing knowledge.

Much has been written about various aspects of English lute music but there has been no comprehensive study. No doubt The Lute Society will have this reviewed by someone who can check on how thoroughly the author has absorbed the latest research. I am primarily concerned with the book's value to non-lutenists. As someone who can decipher rather than read renaissance tablature and for whom later tunings are a mystery, I welcome the inclusion of transcriptions with all tablature examples – and the book is full of well-selected music examples. There is one place where Haynes's other area of expertise (pitch) might have been called upon: the discussion of Ian Harwood's theory of two standards a fourth apart in England around 1600: no doubt we will hear more of that in Ian's forthcoming book on the consort. My own knowledge is weakest in the area of solo music after the Golden Age, which seems to be thoroughly covered here. So too is the lute as accompaniment. I was particularly pleased to see an early reference to a point I have often made (p. 392 from the Burwell Tutor): 'in a consort one beates it [time] with the motion of the necke of the Theorbo, and every one must have the eye upon it and follow in playing the motion and keepe the same time with the other players' – it reminded me of a group of Monteverdi *Vespers* performances in which we were held together by Lynda Sayce in just that manner. I noted a couple of small bibliographical points. On p. 264, note 31, listing editions of the lute songs, the *Musica Britannica* volumes of the four-part versions might have been mentioned. On p. 377, the Garland facsimile series of *English Songs 1625-1660* has 12 volumes, not 26, and I'm sure that I'm not the only person for whom 'Garland' is a more important signpost than 'ed. Elise Bickford Jorgens'. Rare though it is to catch Bonnie Blackburn out, it was probably the copy-editor's responsibility for spotting 'this century' (for 'the last ...') on p. 98.

Bruce Haynes has already published, in several editions, a comprehensive bibliography of oboe music. In his new book he draws attention (in quite informal terms) to what pieces are worth playing – and it is clear that he has played much of the music he writes about. He also reminds players that oboes were accustomed to transpose: I like his comment that musical notation 'was a shorthand cheat-sheet for a general musical idea, not (as in music of the Romantic period) unequivocal instructions for performance' (p. 168). My practical interest is in knowing what oboes might have played in music in which it is not specifically named – in Handel's orchestra, for instance. Editors will need to study what he says, and also consult more with baroque players. Compass is important, as well as key (though that can sometimes be affected by the option of playing in a different key on an oboe at another pitch, a practice familiar chiefly from pre-Leizpig Bach cantatas), and the style of figuration. Perhaps Terence Best might have thought differently about replacing recorders by oboes in Handel's op. 4/6 had he read this (see below). A refreshing feature of the book is the frequency of acknowledgment to personal communications. The convention that scholars should only quote what has been published is phoney even in the real academic world; in the study of performance practice, research is much more widely based and knowledge comes from direct interaction between scholarship, playing and conversation as well as from formal writing. The quantity of information on instruments, makers, players, social context and music given here is phenomenal, and it is all coherently set out – it is easy to find ones way around without consulting index or contents list. The approach is chiefly geographical, and one theme is the tracing of connections between players; many are explicit, more can be surmised by using the index.

The suggestion that the *p* at the voice entry in Bach's da capo arias 'must have been more than a kind of habitual signal to the player that the voice was beginning' (p. 195) so required a particular tempering of the volume by the oboe doesn't square with the presence of *p* for the strings as well. I know Handel sources better than Bach, and in them the dynamics seem to be entirely formal. Surely the fact that Bach wrote fewer oboe solos in his church music later in life was because he wrote much less church music then. preferring to repeat older cantatas (p. 431). Why Handel's use of the oboe declined is more puzzling. Although Bach's audition piece for a Stadtpfeiffer playing a variety of instruments does not survive, there is an anonymous one in the town archive at Cöthen requiring a player of (as far as I can remember) violin, cornett, trumpet and oboe; Thiemo Wind was intending to produce an edition.

Bruce Haynes has already produced two invaluable reference works: his oboe bibliography and his thesis on pitch. This makes a third. Players will obviously need to read it, but it has much to offer all involved in baroque music.

GOLDBERG

Peter Williams *Bach: The Goldberg Variations* (*Cambridge Music Handbooks*). Cambridge UP, 2001. vi + 112pp. hb £37.50 ISBN 0 521 80745 2, pb £12.95 ISBN 0 521 00193 5

What a refreshing book! In fact, this has been a good month, with three well-written books by authors with information and ideas to impart and who believe in addressing their audience as directly and simply as possible without obfuscation and with the minimum of jargon. 'Like any great piece of music, what the *Goldberg* really brings to the listener is a world of experi-ence otherwise unknown, and I am not sure anyone can succeed in describing that world to others' (p. 2). Williams tries to achieve this chiefly by drawing attention to what the music is doing as music and by helping us to be aware of Bach's relationship with other keyboard music, which can give a clue to his frame of reference. The author probes towards rather than asserts various large-scale structural patterns and is suspicious of those who, in his terms, 'tend to cloak their admiration for the *Goldberg* by erecting intricate schemes of symbolism or rhetoric around it'. He is sceptical of the myth of Goldberg's commission, but doesn't use the alternative title *Clavierübung IV* since the number is not included in the original title. The book is written as much for players as for listeners or students (Bach may not have recognised these as separate categories); all will benefit from it. It is full of insights, such as the difficulty of writing 31 movements with no opening upbeats, thus excluding most of the dance forms (p. 46). Highly recommended, as a model to writers on music as well as for its particular subject.

HANDEL CANTATAS

Handel *Cantatas for alto and continuo: 16 Alto Cantatas from the manuscripts in the Bodleian Library, Oxford.* Edited by Ellen T. Harris. Oxford UP, 2001. xi + 180pp, £30.00

It may perhaps be jumping the gun a bit to be publishing peripheral versions of Handel's cantatas before the main corpus is properly edited. But this is an interesting volume and should be seized upon by altos (of both sexes). The edition is based on the MSS acquired by Elizabeth Legh (1695-1734), who began acquiring Handelian material in 1715. She owned two volumes containing 55 cantatas, 16 of which are for alto. Some of the works do not survive in Handel's autographs, while others are in different versions; some have instructive embellishments. The scholarship lying behind this volume is first rate, but its main value is in providing at what is in 21st-century terms quite a low price such a cornucopia of excellent and mostly unknown music. My chief dissatisfaction is the printing of the keyboard realisation the same size as the voice and bass parts. The edition will (I hope) be used sufficiently widely that it will fall into the hands of singers and pianists who have no idea that the accompaniment is not as fixed as that of a Schubert song: the use of small print would be a hint of the provisional nature of the keyboard right hand part and encourage the use of musical initiative. It doesn't need any skill in reading from the bass to decide, for instance, that the right-hand orna-ments the editor provides in the first aria of *Qualor crudele* might perhaps by left until the da capo. The otherwise-helpful 'notes for performers' have little to offer the keyboard player. There is no separate cello part: perhaps cellists should return to the 18th-century practice of reading the keyboard player's copy. The print is large; the flip side is that many da capos involve turning back two pages. Quick reference between score, commentary and translation would be easier if each piece had been numbered. I am glad that Harris has been allowed to keep old-fashioned vocal beaming – I evidently did not fight hard enough for my Oxford editions. This is a solid publication (singers will need a music stand or a memory) that deserves wide circulation.

HANDEL OPUS 4

Händel *Orgelkonzerte I: Sechs Konzerte für Orgel und Orchester opus 4, HWV 289-294; Konzert für Harfe und Orchester HWV 294* Herausgegeben von Terence Best und William D. Gudger. (*Hallische Händel-Ausgabe* IV: 2.) Bärenreiter (BA 4069), 2001. xvii + 168pp, £93.00.
Händel *Konzerte für Orgel und Orchester op. 4 herausgegeben von Ton Koopman.* Nr. 1 g-moll HWV 289. Breitkopf & Härtel (PB 5381), 2001. 36pp, DM 34.00.
... Nr. 6 B-dur [B♭ major] (PB 5386).16pp.

Handel's op. 4 organ concertos used to feature often in the programmes of chamber orchestras; their rarity in recent years must owe something to the unavailability of satisfactory orchestral parts. A good set of miniature scores in an edition by Peter Williams was issued by Eulenburg in 1978, though I suspect that the cheap Dover reprint of Chrysander's score has been most people's reference point. As I wrote last month, Terence Best has kindly sent me a copy of his HHA volume, for which I am extremely grateful. Even without reading a note, the score looks beautiful. Opus 4 was immensely popular: it set a trend, but was not ousted by its imitators. Burney wrote 'Public players on keyed instruments, as well as private, totally subsisted on these concertos for nearly thirty years.' (To link with another review, the popularity of the chamber organ was associated with the new organ concerto form.) I could write extensively about the virtues of this edition as a work of scholarship, but suspect that readers only read long reviews if they are finding fault! Those who cannot afford to abandon Dover (which only costs £10.95 and gives you op. 7 as well) should find a library and check the differences.

The weighing up of the new edition for performance, however, will have to wait until the instrumental parts appear in about a year's time. (A brief glance at Breitkopf's op. 4/1 parts created a favourable impression.) The layout of the scores of both editions makes the presence of a page-turner or the use of a separate part for the soloist essential; directing while playing solo is thus difficult. Breitkopf supplies separate solo parts which includes editorial cadenzas. Their score of op. 4/1 is considerably more

compact than Bärenreiter's (23 as opposed to 31 pages). Koopman is a little more explicit in his help to the non-specialist performer, adding editorial trills and marking the bass in sections without oboes *[senza Fg.]* He misses the indication that the viola parts line from bar 61 of the last movement is doubled by violin 3. I've often wondered if there any evidence who should play such violin 3 parts: one needs to know what part to print it in. (I usually include it with both violin 1 and violin 2 in case the part is allocated to back desks of both.) As with op. 7 (various issues of which we have reviewed), the Breitkopf score has a general introduction to the whole set and a page of critical commentary, which perhaps takes the Walsh edition too seriously – and why have facsimiles of that rather than the autograph?

Bärenreiter prints versions of no 6 for organ and for harp separately, with oboes in the former version, the expected recorders in the latter. Since either instrument would have been played by the same person, it is perhaps pushing the evidence a bit hard to make such decisions from the printed parts, but the removal of the heading in print is suggestive. The top E flat entry in bar 49 of the third movement is unlikely for oboe, if I read Bruce Haynes right (see above p. 5). Since the mutes are banished from this version, perhaps the pizzicato should go as well. The organ/oboe version is an editorial suggestion, so belongs in the appendix, where it would join the original ending of op. 4/4 with chorus. Koopman sticks to the normal version as in the autograph. Both editions print a facsimile of the first page of the autograph score: the difference in quality is amazing!

HANDEL HARPSICHORD

Händel *Klavierwerke I...Keyboard Works I. The First Set of 1720. The Eight Great Suites, HWV 426-433* ...Edited by Rudolf Steglich... New Edition by Terence Best... Urtext of the Halle Handel Edition. Bärenreiter (BA 4224), 2000. xxi + 113pp, £12.50.

Like Matthaei's edition of opus 4, Steglich's edition of the 1720 set of eight Suites was issued in the very early stages of HHA, before it was intended to be a scholarly edition. It was reading Thurston Dart's reviews of them that sowed in my mind the seed of an ambition to edit Handel – which has occupied much of my time since the tricentenary celebrations of 1985; I particularly remember his comment about the inclusion of a facsimile of the 1720 title page as being not much bigger than a British Library readers ticket and far less useful. Terence Best's exemplary replacement of Steglich's HHA I:1 appeared in 1993 (BA 4049; now selling at £70.50), with a larger facsimile of the title page and six other pages of sources as well. The musical text of this reprint is identical, but the introduction omits detailed information on the sources – a pity, since it only saves six pages. The size of the music is slightly reduced, but not enough to impede legibility. I ended my review of the HHA volume in *EMR* 2 (July 1994): 'When a cheap version appears, it will probably be the best buy'. It is.

Händel *Toccata a-moll für Cembalo (Orgel, Klavier)* herausgegeben von Raimund Schächer. Cornetto (CPO240), 2001. 12pp.

This survives in Naples (Conservatorio di musica San Pietro a Majella, M. S. 71) a collection of a dozen keyboard toccatas: 6 by A. Scarlatti, 2 by Pasquini, 3 by Hasse and one by *Federico Hendel, Il Sassone*. It is an enjoyable piece to play, if a little too long for its material. It has, however, been published before in *Analecta Musicologica* 23, 1985, and the ascription has been rejected by Handel scholars. It is perhaps difficult to guess how Handel might have written had he tried something in the local manner when visiting Naples, but it will need strong arguments to make a case that the MS ascription is correct.

THE GREAT DR. HAYDN

Thomas Tolley *Painting the Cannon's Roar: Music, the Visual Arts and the Rise of an Attentive Public in the Age of Haydn, c. 1750 to c. 1810.* Ashgate, 2001. xx + 485pp, £52.50. ISBN 0 7546 0393 8

This enterprising and imaginative book 'is founded on the seemingly implausible premise that, across much of Europe during the period... the paths of the history of music and of the history of painting crossed, with interesting and lasting consequences' (p. ix). I'm not sure if that is a thesis I can evaluate. The book is centred around Haydn, and Tolley argues that he is a much more important cultural figure than we normally assume. The wide range of references to the artistic and cultural life of the period that are here linked with Haydn is intriguing. But there are a vast number of 'may have's. 'It seems very likely that Haydn was concerned that his music should appeal to all men and women, regardless of their origins or religious views' (p. 71). 'Haydn would therefore have been alert to the prejudice suffered by blacks in Britain' (p. 73). The evidence adduced is far too circumstantial to justify these assessments that Haydn held late-20th-century beliefs. The fact that someone gave Haydn a book does not mean that he read it, let alone agreed with it. And one wonders whether Haydn's English was good enough for some of the influences suggested here to have been effective. But the book is stimulating for its placing of Haydn within such circles, even if his relationship to them may have been less close than is argued. I think that the author has got so involved in his subject that he could not stand back and assess the validity of the links he was making. On a technical note, the 103 pages of endnotes need to have the pages to which they refer listed at the top of each page.

MOZART & BEETHOVEN

Two new examples of Breitkopf's commendable upgrading programme of editions they have had in their catalogue for well over a century. Compared with Handel's opus 4, editorial problems in Mozart's *Vesperae solennes de Dominica* K321 are small: there is a well-written autograph and there are no

complications of compositorial revisions, though there is the difficulty common in music of this period of distinguishing between dots and dashes: even if there may be doubt on whether their meaning differs, editions must be careful. The problematic area is the continuo part: Mozart only wrote one stave for organ, cello, double bass and bassoon (except for three staves in *Laudate pueri* – one wonders why, since the instrumental allocation isn't complicated or unexpected), and sometimes the figure 1 used to indicate tasto solo is indistinguishable from articulation dashes. The solution of the editor, Ulrich Konrad, of suppressing the vertical dashes in the string parts but leaving them in the score may not please conductors who expect a score to tell them exactly what is in the parts. That editions can differ is shown right at the opening. The Neue Mozart Ausgabe reads the marks in bars 3 and 8 as '1', Breitkopf (since bar 8 is marked *tasto* anyway) prefers to treat them as dashes, though the violin parts are not marked thus, and adds [1] as editorial figuring. The editor has consulted an authoritative set of parts from the estate of Leopold Mozart in Augsburg, though doesn't state if and how its bass parts are individualised by the copyist. Unlike NMA but like Mozart, the Breitkopf score sensibly doesn't bother to waste space notating the trombone parts that double the ATB chorus lines. The introduction reminds us that Salzburg Cathedral still retained polychoral performance. Complete performance material is available.

Beethoven *Symphonie Nr. 2. D-dur op. 36* heraugegeben von Clive Brown. Breitkopf & Härtel (PB 5232), 2001. [viii] + 69pp, DM 48.00.

Once Breitkopf's main competitor for the orchestral market was Peters. But as the publisher of the post-war collected works of Bach, Mozart, Berlioz etc, Bärenreiter have been able to establish a reputation for producing performance material of better academic credentials. Breitkopf have, however, retaliated. They have, for instance, refurbished much of the Bach, and we have reviewed one of the new Mozart scores above. Unlike those series, Bärenreiter's highly-successful new Beethoven editions are the produce of an individual enthusiast, Jonathan Del Mar: their existence must be an enormous help yet also a deterrent to any other editor. Unfortunately, I left till the last possible day my review of Clive Brown's new Breitkopf Symphony 2, and was embarrassed to find when I went to get the Bärenreiter score off the shelf that I did not have one, just the critical commentary. So I cannot make a detailed comparison. (I could, of course, leave the review till the next issue, but I have determined to get everything that has been piling up over the last few months dealt with so that I can start next year with a clean sheet.)

Breitkopf have preferred to produce a single volume with introduction (mostly on matters of performance practice) and critical commentary. The advantage of Del Mar's commentary is that it is in a separate volume, which can be opened alongside the score; its disadvantage is that you have to buy it separately, and one suspects that most orchestras who buy score and parts won't do so. The fact that the Breitkopf commentary is in German will also have some effect on its convenience; it is particularly frustrating for English users in that it was written in English in the first place. Irrespective of language, Del Mar's commentary is more detailed, so the serious conductor or student will need to consult it whatever edition is used for the music. I suspect that some will decide which to use on prejudice, some on their general experience of the orchestral material of the two publishers. I've seen the parts of neither of these editions, so cannot offer advice.

Ivan March, Edward Greenfield and Robert Layton *The Penguin Guide to Compact Discs. 2002 edition.* Penguin Books, 2001. xix + 1566pp, £20.00. ISBN 0 14 051 497 X

Assuming one could listen to music for eight hours a day for seven years, one might be able to listen to all the recordings listed here, let alone find time to write about them. The editors imply that the have all listened to all of them. I don't know whether to admire or pity them. But one knows that one can often give a thumbs up or down to a performance from the very first bar (I remember how quickly we could assess audition tapes when groups we didn't know applied to be on the Early Music Network), so perhaps the task wasn't quite so demanding. Anyway, many readers will be grateful – though maybe some might expect a clearer guidance to a first choice. I have no idea how I'd decide what Vivaldi *Seasons* to buy (and if I was less well informed, I might even miss those included under the complete op. 8). It seems to have been written so that the paragraph for each disc is a detachable entry which can be shifted around from one edition to another with no relationship to its surroundings. Consequently, reading the entries for popular works give no sense of order and there is little cross-referencing.

I haven't got previous editions for comparison, but the editors seem, judging from the foreword, to have just discovered early music, though to give him his due, I've met or at least sighted Ivan March at various early-music events over the last few years. What doesn't come over here at all, however, is that the good early-music performer is trying to do more than just give a good performance. His concern, however he manages to achieve that, is to use information about performance practice, the circumstances of the original performance, etc in a creative way to give greater life to the music. I don't expect early-music CDs to be praised on principle, but I get no sense that the reviewers have sensed the difference and that it might be a significant factor in some people's preferences. But at least Emma Kirkby isn't condemned for having a sexless voice: she is positively favoured. There is a wealth of music listed here, commendably up-to-date, with generally sensible guidance. An extraordinary omission is the Biber Rosary Sonatas: were none of the sets available when this was compiled? (See p. 19 below for a current favourite.) This volume omits anthologies; the Gabrieli entry is bare without the McCreesh Venetian reconstructions.

BOOKS FROM ITALY

Barbara Sachs & Brian Clark

Enrico Careri *Francesco Geminiani* (*Musica Ragionata* 13) Lucca: LIM Editrice, 1999. 347 pp, £IT40,000, ISBN 88 7096 267 9

In 1993 Clarendon Press (OUP) published a slightly modified version of Enrico Careri's 1990 Liverpool Ph. D. thesis *A Controversial Musician: the Violinist, Composer, and Theorist Francesco Geminiani (1687-1762)*[1]. He then translated the book into Italian, incorporating recent findings. The book traces Geminiani's life and work in Rome, Naples, London, Paris and Dublin, devoting separate chapters to his concerti, his sonatas, his only opera *The Inchanted Forrest* based on a subject from Tasso's *Gerusalemme Liberata*, his transcriptions and elaborations of other compositions, and his theoretical works. Geminiani met with much contemporary criticism, gossip and hostility: a fascinating chapter presents these accounts, which seem to be corroborated by the difficulties he endured as a composer and performer. Only through the excellent discussion of his treatises do we come to learn why his tastes, his style, his method of composition were so under-appreciated by his contemporaries. Geminiani becomes the spokesman in his own defense, and Careri's work is admirable in presenting original reflections on the facts presented. Disapproval of simple, regular accentuation, and conviction that good harmony produces good melody made his playing and his composition somewhat unintelligible to his critics, and perhaps more attractive to us today. For this new version, Careri has rewritten part of Chapter I (on Geminiani in Naples) and updated the thematic catalogue. More and more of the music itself is gradually becoming available, including Careri's edition of *The Inchanted Forrest*, published by LIM Editrice in 1996. If, thanks to Careri, we disapprove of the bias of the colleague who dubbed Geminiani *Sgranfione Miniacci*, I suggest we retaliate by calling that eminent composer *Scarne Fraveccioni*. *BS*

1.Memorable for a work list that ignored the availabilty in facsimile of all the opus-numbered works from King's Music. *CB*

Pierluigi Petrobelli *Tartini, le sue idee e il suo tempo* (*Musicali*, 5) Lucca: LIM Editrice, 1992. xix + 173pp, £IT45,000. ISBN 88 7096 068 4

This volume presents nine updated studies by one of Italy's most erudite musicologists, who has long attended to the life, works and theoretical ideas of Giuseppe Tartini. It begins with the encyclopedia entry in *La Musica* (1966), about Tartini's life, his works and his violin school, followed by an article which appeared in the *Nuova Rivista Musicale Italiana* in 1967 with the same title as the present volume.

Tartini was not initially interested in science (mathematics, physics) or theory. The casual discovery of the phenomenon of the *terzo suono*, elevated by his mystical inclinations into a philosophical system, galvanized him to proselytize his ideas in musical theory and violin playing. These ideas, inextricable as they are from his works, are related to his personality as a whole. His influence in Germany, through his teaching and the publication of his works (especially the posthumous *Traité des agréments de la musique*), is most importantly traceable in Leopold Mozart's *Violinschule*, in matters of technique as well as ornamentation. Specific features of his style are discusssed not only in relation to his personal taste, but in the context of folk music, vocal music, and the inevitably enormous influence of Corelli.

The longest study (from 1962) documents the reconstruction of a Tartini concerto (D. 21), the autograph score and parts of which are in Padua. About the notes there is virtually no doubt. What remained to be deduced included: the instrumentation and the number of instruments per part in the soli as well as the tutti, as opposed to points marked solo; logical completion of dynamic indications; completion of bowings rigorously indicated at the beginnings of figures; resolution of ornaments; the reconstruction of the author's deletions (for purposes of analysis) and evaluation of the purpose of the last movement; sorting out and identifying the parts according to their handwriting and watermarks to determine who played with whom; sorting out the variants they contain (mistakes or corrections?); the implications of the extremely rare presence of a figured keyboard continuo part. All these studies opened further channels of study. The last ends with a challenging warning by Arthur Mendel: 'the more significant the explanation we advance... the more surely it will be incomplete' Significant and necessarily incomplete, this collection is an excellent antidote to the generally distorted popular idea of the composer of the *Devil's Trill*.

Apart from what is found here Petrobelli's writings on Tartini include his dissertation prepared under Luigi Ronga *Contributi alla conoscenza della personalità e dell'opera di Giuseppe Tartini* (University of Rome, 1957), his book *Giuseppe Tartini: le fonti biografiche* (Vienna, London and Milan, 1968), a related study 'Violin Technique in Rome during the First Half of the 18th Century' in *Jakob Stainer und seine Zeit* (Innsbruck, 1984), 175-85, and 'Giuseppe Tartini' in *Storia della musica al Santo di Padova* ed. S. Durante and P. Petrobelli (Padua, 1990). He assisted V. Duckles and M. Elmer with the *Thematic Catalog of a Manuscript Collection of 18th Century Italian Instrumental Music* (Berkeley, Los Angeles 1963) which contains a great amount of Tartini's music. *BS*

Pierpaolo Polzonetti *Tartini e la musica secondo natura*. Lucca: LIM Editrice, 2001. xxviii + 169 pp, £IT40,000. ISBN 88 7096 256 3

This is an in-depth elaboration of the author's thesis *Natura e popolo nell' opera di Giuseppe Tartini* (Università di Roma 'La sapienza' 1994-5). Polzonetti goes further than Petrobelli,

but acknowledges his constant guidance, and is led to uncover the artistic aims as well as the intellectual defects of Tartini's theories, while placing them in the perspective of the Age of Sensibility – a term which in itself modifies our evaluation of Tartini.

The book contains 15 pages of chapter abstracts in English, and translates the title as *Tartini and music according to nature*. The chapters are: I The Platonic Science and the Book of Nature, II The Relation Between Nature and Art, III The Music of Oral Tradition, IV Tartini and Istrian Folk Music and V The *Aria del Tasso*. Proceeding from Tartini's philosophical, scientific, empirical, mystical ideas, Polzonetti arrives at his aesthetics, which underwent significant changes over time. After coming to believe the 'simple' music of the people to be a natural phenomenon, Tartini took infinite pains to achieve similar simplicity in his style: but he did so in his enigmatic way, without renouncing his highly developed mode of ornamentation; his knowledge of popular (traditional) music came both from his own background (his first 16 years were spent in Pirano, today in Slovenia, which had strong ties to the Venetian Republic and also to Assisi and other Franciscan sites) and from his painstaking ethnomusicological analyses of everything he remembered hearing.

I'm afraid this book cannot be summarized since the complexity of Tartini's ideas in relation to his art is its subject. The jury awarding it the 1998 Premio Internazionale 'Latina' in the historical musicology section praised 'the originality of its approach, the breadth and pertinence of the documentation, and the excellence of the results'. The abstracts will guide the English reader, but only a careful reading will convince one of the remarkable conclusions, and point out the unsolved problems (such as the cryptic poetic mottoes to various movements). Now that Polzonetti lives in Ithaca, N.Y. perhaps we may hope for an English translation. May this exemplary contribution to the history of musical ideas inspire other scholars to delve into the minds of other artists. *BS*

Enrico Demaria *Il fondo musicale della Cappella Regia Sabauda. (Cataloghi di fondi musicali del Piemonte*, 1) LIM Editrice, 2000. xlix + 429 pp, 2000. £IT100 000. ISBN 88 7096 249 0.

The musical collection of the Cappella Regia Sabauda is now held in the Cathedral Archives in Turin. Marie-Thérèse Bouquet-Boyer's introduction to Demaria's excellent catalogue gives a detailed historical and musical background to the collection and, indeed, music making in what was the capital of Savoy for most of the period. The collection contains mostly music from the 18th to the 19th century, the bulk of it from the latter part of that period. Bouquet's most interesting points (in the context of the catalogue) come from the listings of performers in the cappella. In 1725 there were four singers, seven players of the soprano violin, four players of contralto and tenor violin, one contrabassist and one bassist with two soprano oboes, three tenor oboes and two bass oboes, a theorbist and an organist in 1725. The complement had changed by 1814 to two tenors, three basses, a supernumery (male) soprano, 11 violinsts (plus two supernumeries), three violists, two cellists, five contrabassists, two each of bassoon, oboe, clarinet and horn, plus one flautist and the organist. This is reflected in the scorings of pieces written by the maestri of the time. Fiore writes for four voices with strings and oboes; most of Turina's music is for two tenors and bass with an orchestra of violas, cellos and bassons – for one piece (shelfmark 175), the surviving parts are seven each of T1, T2, and B, three each of bassoons 1 & 2, cellos 1 & 2, viola principale and violas 1 & 2, with two basses and four contrabasses! After listing all the manuscripts, Demaria adds all the prints (including 119 symphonies), and follows this with an appendix including a summary of all the holdings by category, then by scoring, a cross-reference chart listing catalogue numbers and shelfmarks, an indices by genre, by title and text incipit, by composer, by religious calendar, and then a general names index. I spotted some small slips in the musical incipits in the catalogue, but none of any importance. All in all, this is an excellent reference book, which I would have thought essential for anyone interested in music in Savoy. *BC*

Dinko Fabris *Mecenati e Musici. (Con Notazioni*, 4). LIM, 1999. LIM Editrice, 1999. viii +515 pp. £IT80 000. ISBN 88 7096 225 3

Sergio Monaldini *L'orto dell'esperidi. Musici, attori e artisti nel patrocinio della famiglia Bentivoglio. (1646-1685)* (*Con Notazioni*, 5). LIM Editrice 2000. ciii + 676 pp, £It100 000. ISBN 88 7096 224 5

These two books tie in beautifully: the subtitle of Dinko Fabris's volume is 'Documents relating to the artistic patronage of the Bentivoglios of Ferrara in the age of Monteverdi (1585-1645)'. After an introduction of 124 very dense pages, Fabris gives us a bibliography of a further 40 or so, then 22 pages of illustrations, including facsimiles of letters from Giulio Caccini, Frescobaldi, Monteverdi, d'India, Luigi Rossi, Pasqualini and Marazolli. Finally, on page 173, the quotations from the documents themselves. These range in length from a couple of lines (the very first one, for example) to almost a page. They include letters from Vienna and Paris, from and to musicians and other members of the Bentivoglio and other noble families. The book is impressive both as a work of scholarship and as clear an indication as is possible of just how influential the Bentivoglios were in supporting and nurturing the arts. Indices list names, titles of pieces and illustrations. A few pages in the copy I got were blank, so check (for example) pp. 340-341 when yours arrives. Monaldini's volume follows Fabris's format, too: after the introduction and the bibliography come illustrations (this time more of theatre designs and libretti than letters, but one epistle from Cesti and one by de Castris are included), then the documents, again listed chronologically and meticulously annotated. Correspondents include, among other composers, Giovanni Legrenzi, who set several texts by Ippolito Bentivoglio. The books end with indices by name, by place, and by title of pieces (given twice on pp. 667-669 and 671-673). Like its predecessor, this is a wonderful source book for students and researchers, and a tribute to its author's devotion to his subject. *BC*

BOOKS & MUSIC FROM GERMANY

Brian Clark

BOOKS

Eduard Gröninger *Texte zur Alten Musik* Eingeleitet und herausgegeben von Robert v. Zahn. Verlag Dohr, 1991. 174pp, DM28,95. ISBN 3 925366 04 0

I remember enjoying listening to radio broadcasts by Anthony Hopkins, who would explain in terms that even I understood how pieces of music worked. This book contains transcripts of similarly lay-term introductions to broadcasts of music from the early days of 'Early Music'. Eduard Gröninger was at the North West German Radio station and was one of the founders of Cappella Coloniensis, the first purpose-built orchestra for the performance of music in what we now call a 'stylistically aware' manner. Where other post-War stations were promoting the music of the new Germany, NWDR sought to attract a different audience by looking the past. The introduction gives Gröninger's background, his studies, his position as supervisor of music in Belgium during the war, his de-Nazification after it with the support of several of that country's leading musicians whose work he had nurtured to such an extent that he was relieved of the position and sent to the front line. The texts themselves, which run to just over 100 pages, deal with composers (including a 500th anniversary celebration of the music of John Dunstable in 1953) and styles of composition, and with instruments. Also included are photographs, including two of probably 1960s vintage of a row of six baroque oboists! Eventually Gröninger and his Cappella have been overtaken by many ensembles (not least of all in his beloved Cologne – he died in 1990), but these short essays will still provide a wonderful introduction to early music, and the book stands as a tribute to the man's ability to write and communicate directly and clearly, something many modern writers could perhaps imitate.

Aspetti musicali Musikhistorische Dimensionen Italiens 1600 bis 2000: Festschrift für Dietrich Kämper zum 65. Geburtstag Verlag Dohr 2001. 400pp, DM97,40. ISBN 3 925366 83 0

Dietrich Kämper became Professor of Historical Musicology at Cologne University in 1995. He celebrated his 65th birthday in July this year and this dedicatory volume on *Italianità*, as it is called several times, contains 34 essays (three of them in Italian, the rest in German) covering subjects ranging from the medieval to the ultramodern, from Alciato (1531) to Berio (1955). Renate Groth's essay on Vitali sees his *Artificii Musicali* of 1689 as the culmination of instrumental writing to that date, reacting against a musical aesthetic which allows grammatical errors to be explained by the fact that the ear is oblivious, and compares the Italian *virtù* of theory against the German development of virtuosity. Thomas Synofzik gives detailed information on an undocumented source of (32) Alessandro Scarlatti cantatas at Cologne University (shelfmark 1P18), copied in three staves throughout (a blank one between the voice – in soprano clef, although No. 13 should be an alto clef – and the *Basso numerato*, which is only sporadically figured). He lists the pieces alphabetically, cross-referencing concordances elsewhere with RISM sigla, but not using the convention of only giving the country code once per list. There are two footnotes numbered 18. Wolfram Steinbeck considers 'Pur ti miro' more likely than not to be by Monteverdi. He argues initially from a dramaturgical point of view since, as the whole point of the opera is the power of love: Cupid dominates the prologue, and, given that he and Venus turn up again before the final scenes, it's logical to have a love duet to bring the whole thing to a close. He goes on to argue from a musical viewpoint, too: each of the previous love scenes has seen the lovers come closer in terms both of language and of music, such that 'Pur ti miro' can be seen as the culmination of that process, as the voices interweave. I have to say I was less convinced by the musical argument. Other interesting articles include Susanne Rode-Breymann on opera in Vienna in the second half of the 17th century, Markus Engelhardt on Brahms's letters from and about Italy, and Hans Schmidt on the Italian influence (from his early days) on Beethoven. I'm sure the others are interesting too, but not in our play field.

Bach *Toccata con Fuga pedaliter ex d BWV 565* Faksimile. Verlag Dohr €29.80 ISBN 3 925366 78 4

This beautiful facsimile reproduces in full colour Handschrift Ms. Mus.ms. Bach P 595 from the Staatsbibliothek zu Berlin, Preussischer Kulturbesitz (the German State Library). It was copied by Johannes Ringk (1717-1778). The generously spaced six-page note by Rolf-Dietrich Claus notes that it is the sixth of ten pieces in a convolute folder, of which five are copied by Ringk. The rest of the article (vaguely discussing what sort of rule for repeated accidentals Ringk might have used, and whether or not he was copying from a reliable source, i.e. a lost autograph) can confidently be ignored. In its sturdy box cover, this limited edition is a treasure to be enjoyed visually.

Johann Wilhelm Hertel *Passionskantate "Der sterbende Heiland"*. Herausgegeben von Franzika Seils. Ortus Musikverlag, 2001. xxi+111. Score: ISMN M-700150-13-6156; vocal score ISMN M-700150-14-3, parts for hire ISMN M-700150-15-0

Johann Wilhelm Hertel's cantata *Der sterbende Heyland* was first performed in Schwerin in 1764. In the version given here, it is scored for soprano, tenor and bass soloists, four

part choir and strings with pairs of flutes, oboes, bassoons and horns. Heavily influenced by Graun's *Der Tod Jesu*, the work has recitatives and arias for the soloists (including one with an original cadenza for the tenor), with chorales and choruses, some of the latter quite tautly contrapuntal. I referred to the tunefulness of Hertel's music in last month's issue and this piece is no exception. It has survived in four sources, one with a slip (dated 12th March 1787) saying 'as court councillor Hertel first composed it'. This is discounted, as the actual performing version is given priority. Although one of the MSS contains both parts and a score, another score is taken as Source A since it has autograph annotations. The three sources relating to the later version are thoroughly cross-referenced in the Kritischer Bericht, which is followed by the full text with English translation. Vocal scores are available for sale and performance materials can be hired. This is a new publisher to me (Ortus is based in Beeskow, SE of Berlin about 20 miles from the Polish border) and this elegant volume will surely draw attention from performers and libraries alike.

Carl Friedrich Christian Fasch (1736-1800) und das Berliner Musikleben seiner Zeit (*Fasch-Studien* Band VII) Report of the International Conference held during the 6th International Fasch-Festival, 16th and 17th April 1999. Internationale Fasch-Gesellschaft, 1999. 352 pp. ISBN 3-910192-77-7

This latest installment of Fasch Studies covers the life and works of the 'other' Fasch, founder of the Berlin Singakademie, and the Berlin in which he lived for most of his life, having arrived in 1756 to be second harpsichordist to King Frederick, alternating with his friend, C. P. E. Bach. The 16 papers range from source studies to reflections upon what precious little we know about the man or, indeed, his music. Most papers were given in German (four speakers were from abroad, but three of them chose to give their papers in the local language). More than a third of the book is taken up with supplementary information – 34 pages of bibliographical references, 55 pages of writings on Carl Friedrich Christian Fasch, and an index running to 22 pages (which even includes references to the singers who gave musical illustrations during one of the talks). With the discovery in Kiev last year of the lost Singakademie Library, the institution has come to much wider note, and this volume gives an excellent introduction to the world into which it was born.

Hans Steinhaus *Wege zu Dom Bédos: Daten – Dokumente – Deutungsversuche* Verlag Dohr, 2001. 158pp, DM48,50. ISBN 3 925366 85 7

This small book packs a lot of information about Dom Francois Bédos (1709-79), one of the most influential organ builders of the time, from a general description of the year in which he was born, through specifications of surviving instruments to facsimiles of various documents (including a baptismal record and an extract from his booklet on sun dial design). After a brief introduction and a chronological run through Bédos's life (with bibliographical references after every entry), his two publications are discussed in some detail (with comments from other authors quoted and annotated). *L'Art du facteur d'orgues* appeared in four parts (but II and III appeared together) and was extremely influential. Steinhaus goes through the work's history with quotations from other authors and discussions of their perspective. From the late 1740s, Bédos was sought after as an expert in organ design to give his opinion of instruments, which are listed chronologically (with annotations). This is followed by a similar section of Bédos's own instruments (of which only three partially survive, the other three having been lost), including reports of overhauls in the 1980s. After dismissing most of the attributed organs, Steinhaus lists the available versions of the two publications (including translations of the organ building articles into French, English and Italian). The appendix includes a full bibliography (listed chronologically). The only thing missing is an index. True, it is not a long book, and reading it from cover to cover is no hardship, but for quick reference, a list of names at the very least would have been handy – perhaps a less detailed list of contents might have saved space. A meticulous and concise piece of writing, though.

CHURCH MUSIC

I was most impressed by three cantatas by Homilius *Herr Gott Zebaoth* (Edition Dohr 97469, DM32,86) has an opening chorus, a recitative for tenor, a lovely aria for soprano (complete with top B and a second section in the tonic minor), a chorale and then the first chorus is repeated. *Er übet Gewalt* (Edition Dohr 97470, DM32,86) opens with an extended chorus, then comes a duet for soprano and bass, a recitative for tenor, and a closing Coro in the tonic minor. *Ist Gott für mich* (Edition Dohr 97471,DM28,95) opens with a chorale prelude (for want of a better expression) based on the chorale of that name (better known as the Passion chorale), followed by a recitative for tenor, an extremely agile aria for soprano, a second recitative for tenor (it's given to the soprano in the score, but written into the tenor part of the original), and the last verse of the chorale 'Wer nun den lieben Gott lässt walten' brings the piece to a close. Each cantata is scored for SATB, two oboes, four-part strings and continuo. After an introduction to Homilius and the source, the editor (Thomas Schwarz) combines the critical notes with more historical/aesthetic information.

Rathgeber's *Vesperae solennes de Dominica* (1732) (Edition Dohr 99599, DM77,84) were published in 1732. Scored for SATB (solo and tutti), two violins, two clarini in C and timpani with continuo, the music is fairly simple: the violins spend quite a lot of time in unison, the optional trumpets and drums are provide added sparkle at various points, the vocal parts are well written and the coloratura flows mostly stepwise. As well as a brief introductory note (including the date of the modern premiere of the work), the editor supplies a German translation of the texts and a list of amendments (which were remarkably few). Well worth a choir exploring, I would have thought. *Dixit Dominus*, *Beatus vir*, *Laudate Dominum* and *Magnificat* are available separately.

KEYBOARD MUSIC

Kozeluch's Duett Op 8 (Edition Dohr 98568, DM28,95) is an impressive three-movement piece (I'd call the opening Adagio an introduction to the Allegro and would not have used a closing double bar at the end) with more than enough to keep both players busy. Christoph Dohr has opted to present a score of the piece rather than lay the parts out on facing pages to make it easier for teachers to use with pupils – most of the page turns are easily manageable. The original notation is preserved, and I only have a couple of quibbles on the grounds that they don't actually help teaching – in 3/4, it's not normal practice to dot the fourth quaver, especially (as in Bar 7) when the dot has an ornament; in Bar 328, the turn should surely be on the second note (following the sequence of the previous two bars); the final Rondo is in 6/8, so a bar containing a minim and a crotchet rest looks odd – whether this is Kozeluch being ambiguous, or the original publisher (Babb in London) saving ink, or an editorial fancy is difficult to say. These very small points aside, this is a fine print of an enjoyable piece which deserves to be better known. His Op. 10 (*Une Sonate à quatre mains*, Edition Dohr 97497, DM15,26) is quite similar in many ways. Both players' lefthand technique need not be that advanced (I think even I could manage to hold either part together!) and it looks like it would be a fun piece.

Cannabich *Les Rendez-vous, Ballet de chasse Per il Clavi-Cemballo e FortePiano* (Edition Dohr 21822, DM25,03) is a keyboard arrangement of an orchestral score from Mannheim of 1769. It consists of an overture (complete with Mannheim crescendo) and 16 dance movements. Being a hunting piece, there are horn calls aplenty (the score requires 'Corni per l'orchestra' and 'Corni per il theatro'). No. 15 is an interesting *Molto allegro* playing with three against two: here, though, the layout could have been opened out by writing out the repeat in the minor section and using the Da Capo convention. Some of the movements (No. 10, for example) look as if they would tax many amateurs.

The *Deux Rondeaux* (Edition Dohr 20757, DM15,26) by Peter von Winter look like fun: one is in G, the other in B flat, and they are actually sets of variations with the last four bars of the theme used as a refrain. Curiously, the variations are marked Solo in the B flat major and the refrains Tutti – strangely, perhaps, the piece ends with a solo. Claudia Schweitzer, the editor, gives an interesting introduction to Winter's life and works, and a comprehensive list of corrections. I'm puzzled by her decision to change Bar 29 of the B flat piece and yet not change Bar 30, where in every instance of this passage the second beat has had a 5-3 chord but here has 7-5.

Dohr Verlag in Cologne does not have a dealer in the UK, but its publications (which cover a wide range, from early music to works by contemporary composers) can be ordered over the Internet (http://www.dohr.de). Charges for post range between a minimum of DM5 and a maximum of DM15.

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LONDON MUSIC

Andrew Benson-Wilson

A number of recording companies sponsor concerts for their own artists, and harmonia mundi uk are the latest to join the trend. Their London series, Harmoniques: musique à la française, included the early music group, Doulce Mémoire, on their first visit to the UK (Purcell Room, 11 October). Led by flautist Denis Raisin Dadre, the 9-strong consort of 3 voices and instruments concentrate on the renaissance repertoire. They work through carefully staged projects, using a producer to develop a theatrical element to performance based on movement and gestures and a considerable degree of well-judged humour, at least for this concert of Neapolitan villanelle. Their programme, Viva Napoli, started from the collection of *Canzoni villlanesche alla Napolitana* of 1537, and was a far cry from the refined madrigal style of the period. As the programme note put it, Naples of that period was a 'demi-monde of ruffians, swindlers, courtesans, soldiers and dirty old men'. Their staging of the 24 pieces was a series of grouped cameo scenes, generally started by a few of the musicians wandering onto the stage for one song, to be joined by others, Tubular Bells style and, I assume, much as travelling players might have performed themselves. This was a thoroughly entertaining performance by an outstanding group of musicians. The production was slick and professional and the humour was spot on, including a couple of wonderful take-offs of amateur early music buffs that any Dartington attendees would immediately recognise. I hope to hear more of them.

The Buxtehude Project is a new initiative from Richard Campbell, with the aim of bringing Buxtehude's music to a wider audience using, where possible, appropriate church organs and organ galleries – the latter slightly easier to achieve than the former, at least in the UK. Their first concert (St Mary's Church, Putney Bridge, 13 October) managed a tiny gallery and a brave attempt at a North German organ, albeit wrapped in plastic while the church was being decorated. The project is built around a flexible group of singers and instrumentalists, but started with just one singer – soprano Carolyn Sampson singing four of Buxtehude's solo works. *Also hat Gott die Welt geliebet* showed Buxtehude at his most pious – when he wrote the concluding Allelujah, he clearly meant it, although perhaps not the false ending that caught the audience by surprise. The concluding *Dixit Dominus* was performed using the church organ (a 1981 Marcussen), with the singer and a dulcian in the gallery and the other players at floor level, with pitch adjusted to suit the organ's A440 (the dulcian had earlier been used to give more definition to the bass of the little continuo organ). This piece showed that Buxtehude was not beyond a bit of word painting, but always with a twist. Carolyn Sampson was on good form, her clear focussed voice portraying the depths of emotion of the texts. Although James Johnstone's continuo organ playing was sensitive and supportive, his performance on the Marcussen organ of the *Praeludium in C* (the well-known *Prelude, Fugue and Chaconne*) was not, I think, in a style Buxtehude would have recognised as his own. Wayward, wilful and inaccurate, this was Buxtehude on speed. In contrast, the two Op 2 instrumental sonatas, played by Henrietta Wayne and Richard Campbell (violin/gamba), showed just how to explore Buxtehude's lighter side without making him appear hollow. With the one obvious exception, this was an excellent start to a project that deserves to succeed.

I would normally steer well clear of concerts featuring Vivaldi's *Four Seasons*, but when the band is the Academy of Ancient Music, the soloist is Andrew Manze and the version played is Christopher Hogwood's new edition, it becomes a must hear. Opening their second season as resident period-instrument orchestra at St John's, Smith Square (16 October), the programme contrasted the new edition of Vivaldi with Corelli's Op 6 No 11 concerto grosso and two of Locatelli's rather curious *Introduttione teatrale*. Hogwood's edition uses the Manchester manuscript, representing an earlier form than the version published in 1725. With solutions to a number of the obvious misprints in the 1725 version, this source also seems to reflect more accurately the details of articulation, figuring and chromatic inflection that Vivaldi intended. This doesn't always make life easier for the player – some of the passages are harder to play. But it adds some instantly recognisable alternatives for the listener, notably the antiphonal flashes of lightning passed between first and second violins in *Spring*. The texts that accompany the movements also give more insight into what is going on (if we accept that the text was not added later), including the viola's barking dog in *Spring*. Andrew Manze is an inspiring violin soloist and band director. I have commented before that he is increasingly resisting his earlier attempts to hurl himself over the top, although he has lost none of the earlier excitement in the process. His ability to retain control at barely audible volumes leads to some magic moments, although the closing bars of the Adagio in *Summer* didn't reach my seat. The only directing hiccup was that he didn't control the applause between *Autumn* and *Winter*. His stage manner suggested that no applause was wanted, but the message was not strong enough to convince the audience. Introductory early evening talks are increasingly popular amongst concert audiences, and Andrew Manze is one of the best presenters. His relaxed style of communicating was both entertaining and informative. The Academy of Ancient Music have found a winning formula with their new residency – free introductory talks and free programmes are major plus points that others should emulate.

The Hanover Band's latest Wigmore Hall concert (17 October), and the first of their 'Mozart Revealed' series, was a curiously disappointing affair. The concert was given in memory of Ernest Warburton, who helped in the recently completed Hanover Band recordings of all of J C Bach's orchestral works. Despite the occasion, and the fascinating influence of JCB on WAM, only one brief work of JCB was played. Anthony Halstead is one of the few people around who can direct a band both as a harpsichord and instrumental soloist. He was in his horn-and-directing incarnation this evening, and had chosen a programme dominated by the horn, although it included only one horn concerto. In this piece (K495) he struck a rather Hoffnung-like stance in the centre of the stage, struggling to perform the ritualistic ablutions that the horn demands whilst seemingly trying to prevent it from strangling him. When actually playing, he produced an extraordinary range of tone colours and pitches, some of which were probably not intended. His directing was rather diffident and didn't raise the Hanover Band to their best, producing a muffled, inarticulate sound and some over-lush phrasing. Generally speaking, it wasn't Mozart at his best either. The rather silly Serenata Notturna K239 sounded disjointed, although it did offer the fascination of hearing the closest Mozart got to a timpani concerto (and also featured cadenzas for most of the other instruments, including the double bass).

Ricordo are fast making a name for themselves on the early music circuit. Their latest London concert (Royal Academy of Music, 22 October) added the cornetto playing of Fiona Russell to the normal line up of Kati Debretzeni, violin, Alison McGillivray, cello, Matthew Wadsworth, theorbo and Robert Howarth, organ. Their programme title was that of Sansovino's 1581 publication: *Sopra Venetia: citta nobilissima et singolare*, although most of the featured composers were not even born by that date. Contrasting the violin and cornetto as solo instruments can be difficult as the violin has a much greater expressive range, particularly under the sensitive bow of Kati Debretzeni. But Fiona Russell showed just how exquisite the cornetto could sound, particularly in *Io son ferito* when she played the sensuously melancholic mute cornett. Alongside a couple of Castello's anarchic and ecstatic Sonatas (both from the 1644 Libro Secondo), we heard other free sonatas and pieces using a ground bass. Apart from an organ that was occasionally allowed to produce too much chiff (by striking the notes from too high a hand position), here was a group of musicians thoroughly at home with their instruments and their chosen repertoire.

Two concerts at the Temple Church allowed The Tallis Scholars to explore the less familiar music of the Hispanic world set around Requiem settings by Magalhaes and Vásquez. The Vásquez *Requiem a 4* is vast in scale and comes from his huge collection *Agenda defunctorum* published in Seville in 1556. As with some other pieces in this concert (23 October), there was a curious mixture of polyphony and homophony, with Vásquez combining the structure of the latter with the melodic punch of the former. The highlight was *Sicut cervus*, with its rich choral writing incorporating the gently animated movement of triads, runs and semi-cadences. Indeed, as baroque music can be said to be a series of linked cadences, so this music can be heard as a series of almost cadences that wilfully refuse to resolve. The motet *Sana me, Domine* was billed as the highlight of the Requiem, but was spoilt by a shaky alto entry (a regular weakness of the Tallis Scholars, I fear). But the sopranos (who often incur my wrath) were on excellent form, clear and precise and blending in with the rest of the singers. The tenors and basses were, as ever, the strongest group, with some excellent chant singing from the former. The second half blended music from the renaissance and baroque, although only the dates of the composers differentiated between the two periods – Hispanic composers seem to have moved from one period to the other with little apparent development of the underlying musical language. Morago included some naughty intervals in his *Oculi mei*, whilst the Catalan Cererols set the consonants alive in his stretto entries in *Adore te devote*. Victoria's *Pangue lingua* exposed a slight imbalance of tone when Peter Phillips occasionally allowed the voices to remain prominent after their entry, rather than merging into the consort once they had announced their presence. But the ringing soprano line that coloured the Amen, more than made up for that.

Haydn's obscure opera *L'anima del filosofo* is not the most obvious choice of production for the Royal Opera House, but when the package included the bubbly Cecilia Bartoli it was an offer not to miss. Most reviews have slated the work, suggesting that the reason that it was never performed in Haydn's lifetime was because it wasn't up to scratch. But I rather liked it. Written as an antidote to Gluck's *Orfeo ed Euridice*, Haydn's retelling of the Orpheus myth enlarges the plot to include the romantic sideline of a rival suitor, Creonte, who has gained the confidence of Euridice's father. Although this sub-plot does not add much to the unfolding drama, it gives Haydn the chance to introduce a number of new musical elements, including the luxury of starting the opera while Euridice was still alive – albeit lost in a wood surrounded by a hoard of mud-men hell bent on doing their worse. This gives Orfeo an early chance to demonstrate his musical skill in calming everyone down, a skill he then tries out (successfully) on Euridice's reluctant father. This unfolded against a backdrop of projected body parts (including a huge solarised nipple) and various performers leaning their unfeasibly large arms out of little windows (and occasionally lugging them around the stage). As a Bartoli vehicle, the opera was ideal, opening with an extended solo sequence. But, of course, Euridice has to die during the first half (which ended, in this production, with her not so much laid to rest as dropped unceremoniously in a hole). The Bartoli solution was to reinvent the role of the Sibyl (aka Genio, the Spirit of Love) as Euridice's alter ego giving her the chance to sing that role too, and stay on stage for much of the second act as well, including one neat scene when both characters appear on stage within a second of each other. I have generally assumed that Sibyls, were female, but Bartoli portrayed the part as a sexually indeterminate trouser role – I say indeterminate, because

she is not the most androgynous of singers. Bartoli held the audience enraptured by her singing and stage demeanour, although I was equally entranced by the astonishing sequence of facial grimaces and bodily contortions that she uses to reach her high notes. The higher range of the Genio part caused some wild eye-popping leaps towards (if not quite to) the heights. She was at her best when singing quietly – not only are the grimaces generally limited to those required by the text, but the breaks between her three-part vocal ranges are negotiated more successfully. Gerald Finley was powerful as Creonte (Euridice's father) Brindly Sherratt as Plutone. Despite modern instruments and pitch, conductor Christopher Hogwood kept the pace of the normally sluggish ROH band up and successfully exposed Haydn's use of tone colour.

Timothy Roberts had to compete with fireworks, aeroplanes and a loudly ticking clock for his harpsichord and organ concert at St Mary's Rotherhithe (25 October). Featuring the music of John Blow, a frequently overlooked composer, he gave us the chance to compare his writing for the two very different instruments. Timothy Roberts is a master at sustaining both tone and musical interest; it is refreshing to hear a player eschew the aggressive and percussive tendencies that cloud so much harpsichord playing nowadays. Even at its most dramatic moments, the tone was always kept under control and remained musical. Louis Couperin's languid Pavane in F♯ minor set the scene for the French-influenced Blow – we heard echoes of Louis Couperin's unmeasured preludes and chaconnes (as well as Froberger) in his sometimes quirky music. The performance of Blow's *Chacone in Fa Ut* retained its inherently improvisatory feel, as did the massive concluding *Ground in E La Mi*. He seemed less at home on the organ, always a difficult instrument for harpsichord players to transfer to. The clarity of touch and articulation that was so apparent in his harpsichord playing is harder to produce on the organ but it can be done – and needs to be done to bring music like this to life. The choice of organ pieces avoided the better known (and better) pieces, but covered the range of Blow's style. One or two of the registrations seemed curious, most notably the attempt to recreate the missing echo Cornet stop which was far from being either echo or Cornet. The Verse (MB25) (a Cornet voluntary in all but name) demonstrated Blow's free-range, if not totally anarchic, melodic lines at their wildest. The Rotherhithe organ is sadly hardly ever heard nowadays in concert – it dates from 1764 and retains much of Byfield's pipework, although work in the early 19th century robbed it of some of its 18th-century character. Not quite the sound that Blow would have known, but one of London's better historic instruments nonetheless.

Harpsichordist and fortepianist Carole Cerasi has been winning plaudits over the past few years, but the first chance that I have had to hear her live was at a City Music Society concert at Bishopsgate Hall (16 October). I have had a couple of attempts at finding out what the fortepiano was, though to no avail – but it sounded good in her chosen repertoire of C. P. E. Bach and Haydn. The opening bars of C. P. E. Bach's Sonata in G (H280) showed just why Cerasi has been so successful – her calm posture and delicate poise allow her to concentrate on matters like touch and the control of the timbre of the instrument, as evidenced in the arpeggio passage at the end of the opening phrase which died away to nothing. Her sensitive musicianship was again apparent in Haydn's *Andante and variations* in F minor where she avoided the temptation of letting the colourful ornaments and flourishes cloud the melodic line or rhythmic structure. My only quibble came in the Allegro of the C. P. E. Bach Sonata, where the sustain lever was held for just a fraction of a second too long, obscuring the frequent changes of volume in the generous acoustic of the hall. Her final piece was an astonishing version of Haydn's *Clock* Symphony as arranged by Salomon for his Hanover Square concerts (where it was played with the addition of violin and violoncello).

The billing of Ciaconna's Bach concert (Wigmore Hall, 28 October) gave me the impression that I would hear Carole Cerasi again as harpsichord soloist, but it was not to be. Instead she joined James Johnstone for the Concerto in C for two harpsichords (BWV 1061) and played continuo harpsichord for the harpsichord Concerto in A (BWV 1055). With several sections for the two harpsichords alone, BWV 1061 is a curiously structured work. With one harpsichord at the front, and one at the rear of the stage there was a perceived tonal and volume difference between the instruments that made their individual lines more prominent that was perhaps intended. The solo concerto starts as though the violin is going to dominate, but the harpsichord soon take over the reins, allowing Johnstone to demonstrate his technically assured playing. For the rest of the concert, the solo flute (beautifully played by Rachel Brown) and soprano (the rich voice of Julia Gooding) dominated in Cantatas 82 and 209, showing how Bach set contrasting German and Italian texts – the latter, for instance, having much smoother recitative lines. Pavlo Beznosiuk was a superb lead violinist, notably in the opening aria of *Ich habe genug*, where he unselfishly shaded his tone to blend and merge with that of Rachel Brown's exquisite solo flute. Julia Gooding followed a similar line in the Aria 'Schlummert ein', merging the lower registers of her voice into the texture and timbre of the accompanying instruments. In this movement, the flute adds colour to the ensemble, rather than taking a solo line, as the focus stays resolutely on the singer in one of Bach's most personal of lullabies. There was an odd start to the concert – the instrumentalists started playing just as the soloist walked onto the stage to the sound of a shutting door and some hastily muffled applause. I presume this was a deliberate move, but it didn't work. Overall, a revealing and enjoyable concert by some fine musicians.

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Andrew Manze has recently been appointed director of the English Concert, starting from 2003/4. His role with The Academy of Ancient Music will then be filled by the employment of distinguished visiting directors.

RECORD REVIEWS

Readers may have heard that Nimbus Records is in the hands of the receivers. This affects not only their own discs but the other companies which they distributed. Deux Elles and Meridian have already found an alternative and their discs are available through Priory. Dorian, with a wealth of early-music recordings, is still unplaced. We have not tantalised readers by reviewing discs that are still unavailable, so have held them over till a subsequent issue. That unfortunately includes the completion of Nimbus's complete Haydn symphonies.

There are some discs which we have sent to reviewers but for which we have not received reviews (in some cases for good reason). In view of the two-month gap between this and our next issue, and with the Christmas record-buying season imminent, we have included the details in their proper place; the reviews will, we hope, follow next year.

CHANT

Cantus sororum: Medieval Brigittine Songs from Naantali Convent Vox silentii 63' 14"
Proprius **PRCD 2010**

The *Cantus sororum* is a daily series of services in honour of the Virgin based on the visions of St Birgitta dating from 1360-70. Birgitta had strong views on how the music should be sung, so I hope that she would have been happy with this. The second Brigittine house was established in 1438 after her death in Naantali (Valley of Mercy), a few miles west along the Finnish coast from Turku; the sources of the chant for this CD come from that period. Naantali church, where this disc was recorded and where the music would have been sung, was completed a quarter-century later. The pacing of the chant has as much to do with the building as Birgitta's suggestion that the sisters were to sing more slowly than monks, and the separation of the phrases probably worked better there than it does for the listener at home. The three singers mirror the Trinity: three voices with their own individuality becoming a unity. Occasionally they add a drone – rarely enough for it to be an exciting addition, not a habit. An impressive and atmospheric recording. *CB*

Gregorian Chant for the Church Year Choralschola der Wiener Hofburgkapelle, P. Hubert Dopf SJ 424' 32" (6 CDs)
Philips **468 399-2** £ (rec 1990-95)

The music on this CD is a re-release of excellent recordings made between 1990 and 1995. Each generous CD covers the chants surrounded with one of the principal events of the church year: Advent, Christmas, Easter, Ascension, Pentecost and finally a disc devoted to the life of Mary. The booklet which accompanies the CDs gives useful background information and track listings but unfortunately does not include the texts or musical examples, so it is difficult to see what market the set is aimed at. The casual listener may be daunted by a collection of this size and the more serious listener, happy with the musical content, will have to look elsewhere (e.g. the *Graduale Triplex*) to fully appreciate it.
Tony Brett

There is no way the presentation of a collection of this sort can stand comparison with the 1982 Archiv 5-LP anthology from Godehard Joppich, whose booklet contained the complete music in both chant notation and neums. CB

Russian Medieval Chant Deisus, Sergey Krivobokov *dir* 69' 52"
Chandos *Chaconne* **CHAN 0678**

Well, I read the sleevenotes very carefully, and I listened repeatedly to the CD, but still I could not get an angle on the music I heard. The chant principles I understand very well – the rising and falling of the lines. The idea that the tenor can hold a chant while other voices add simple chordal harmonisations – yes, I get that idea, too. The fact that the 'characteristic of Russian choral singing is the extraordinarily well-developed bass part' is the thing that bothers me: did men always sing so low? I'm not sure it isn't a cult that has developed far more recently. The extremely low texted parts to Viennese masses (by Christoph Strauss, for example), the fact that Kaspar Förster could apparently sing a sub-bass A (and Harry van der Kamp recreated the experience on a CD lately), and that there are records of Poles at the Viennese court being able to sing very low, too, suggest that there is something in the idea, but surely these VERY low parts were just cadential notes, not extended passages. Even Rachmaninov is kind enough to give his basses a scale down to the very quiet B flat in his Vespers. So, unless my ears are deceiving me and I am not, in fact, hearing men sing chant three octaves apart (i.e. tenor, bass and sub-bass), I think this is all slightly fanciful. There is no doubting that the singing is incredibly good – a bit vibrato-laden, but certainly no more than we expect from our Slavic neighbours. It's quite unlike anything I've ever heard (and how my heart warmed when harmony flooded my ears!) The recorded sound is excellent. *BC*

I used occasionally to conduct a choir where one of the singers doubled the bass part an octave lower – apart from not being able to manage a bottom F. I imagine that it would be possible to find such singers if there was a demand, like female tenors. But I share the suspicion of Russian choral traditions. CB

MEDIEVAL

Un Llibre Vermell: Chants et danses des pèlerins de Montserrat La Camerata Vocale de Brive, Le Concert dans l'Œuf, La Capella Silvanensis, Jean-Michel Hasler *dir* 60' 00"
Collection romane **CR106**

The ten Montserrat pilgrim songs are becoming as frequently recorded as the British Library 14th-century dances. The latter have at least a precisely notated rhythm: the Montserrat pieces are more ambiguous, and offer greater leeway for interpretation. So it is as well not to get fixed to any one recording. Evaluating them on grounds any more fundamental that technical competence (which is not at issue with the musicians here) is virtually impossible: you either like a performance or you don't I'm not sure that the opening scene-setting noises help, and as always there's too much percussion for me. But if you want an interpretation that is often folky but not exclusively Arabic, this is worth buying. The booklet has notes in French but texts in Latin, French, German and English. *CB*

Words of the Angel Trio Mediaeval 65' 45"
ECM New Series **461 782-2**
Messe de Tournai, 14th-century polyphony, Ivan Moody *Words of the Angel*

Unlike the Brigittine disc reviewed above, this does not pretend to represent a female repertoire: the singers (another trio) just sing it as if it were, and the results justify it. The music is performed at a pitch which suits the singers and they have a style which is appropriate for the music. They also make a beautiful sound, sing well in tune and have devised a satisfying programme of music that is not hackneyed. The Tournai Mass is mixed with English motets, and the texture is varied by monophonic *laude* from the Cortona MS. I'm less happy with the inclusion of the Ivan Moody piece; musically it is fine, but its greater compass makes it seem an ill-mannered intruder – and I'm sure that was not part of the musical intent. Neverthless, a very fine CD. *CB*

16th-CENTURY

Byrd *The Byrd Edition 7* The Cardinall's Musick, Andrew Carwood, David Skinner
ASV *Gaudeamus* **CD GAU 224** 68' 20"
Propers for Lady Mass from Christmas to the Purification; motets from *Cantiones Sacrae* 1589: *Defecit in dolore, Deus venerunt gentes, Domine praestolamur, Domine tu jurasti, Memento Domine, O Domine adjuva me, Tristitia et anxietas, Vidi Domine afflictionem.*

This sandwiches a set of propers from the first book of *Gradualia* between two slabs comprising the first half of the 1589 *Cantiones sacrae*. Performances are by solo voices throughout. Pace and style are excellent, but the lower voices sometimes sound a little unclear: the balance between pure sound and expressive vibrato isn't always quite right. But a marvellous disc nevertheless: don't hesitate to buy it (and if you don't have them already, get yourself vols 1-6 as a present to occupy the long Christmas holiday). *CB*

Gallus *Moralia, Harmoniae morales* Singer Pur. 165' 50" (3 discs in box)
Ars Musici **AM-1291-2 to 1294-2**

This lavish production has the biggest CD 'booklet' I have ever seen: 500 pages hardback, though the diminutive *-let* is still appropriate since two of its dimensions are standard. The sections in Slovene, German, English and French are entirely separated, each beginning with the Latins and translation, printed with the luxury of a larger type than usual. This is facilitated by the shortness of the texts – mostly Latin tags of a few lines, some short poems – so the translations can be printed below the original, both taking the full width of the page. All the poems would have been familiar to any well-educated man of the 1590s; so whether this music was sung in school or not, the texts at least would be nostalgic of school days. The biographical essay is incredibly woolly and tendentious, but the other two are more useful, if slightly pretentious. Someone should have told the translator that, despite the adjective Tridentine, Trident in English is an attribute of Neptune, not a Council; and 'scientific' is not always correct for the equivalent word in many European languages: modern aesthetics isn't so much 'scientific' as a topic studied as an academic discipline, like musicology (which is often alleged to be 'scientific' in books translated from German). There have already been two complete editions of the music (three if the Collected Works have got round to it yet). From my limited experience, I'm not sure that these two collections are more worthy of promotion than the *Opus musicum*. Singer Pur make a fine job of performing them: but I found even one disc too much for a sitting. This is, however, a fine reference package; enthusiasts will find it worth buying, and it should certainly be available in academic libraries and made known to students of renaissance culture in general, not just to musicians. *CB*

Gombert *Magnificats 1-4* The Tallis Scholars, Peter Phillips 54' 25"
Gimell **CDGIM 037**

The eight settings of the Magnificat (one for each tone) which make up what is in effect the Flemish composer Nicolas Gombert's *opus ultimum* are a remarkable showcase of all of his compositional skills. His penchant for lower voices, which can occasionally make his music sound rather lugubrious, is in evidence, as is his customary high density of imitation, but the sheer confidence of Gombert's mature idiom carries all before it with sweeping polyphonic lines and elegantly changing harmonies. The Tallis Scholars give forthright accounts of these works set in the context of their appropriate antiphons, and naturally including the odd-numbered plainchant verses interspersed among the even-numbered polyphonic verses. There is some impressively strong singing, although perhaps a little more subtlety might have brought out the full richness of these varied works. It is to be hoped that the Scholars will record the other four settings to complete the set of these much admired but rarely performed masterpieces. *D. James Ross*

Marenzio *Madrigali* Concerto Italiano, Rinaldo Alessandrini 73' 41"
Opus 111 **OP 30245**
Marenzio *Il sesto libro de Madrigali a cinque voci, 1594* La Venexiana 54' 07"
Glossa **GCD 920909**

Two delicious Marenzio recordings in one month: thank you, Clifford! There is little to choose between them in terms of technical prowess, variety of delivery, clarity of words or ensemble, in which both these Italian groups excel. If you must choose, the gorgeous richness of La Venexiana's bass, Daniele Carnovich, might persuade you, or the choice between two lutes (LV) or harpsichord, harp and theorbo (Concerto Italiano). In both groups, the alto line is weak, which I think could have been avoided by using women. As LV's countertenor Cavina is also the director, one can understand why he wanted to sing, but his voice lacks the coloration of his colleagues: the very female-sounding soprano (far better than LV's previous soprano) can sound disconnected from the other parts; the balance is better where there are two canto lines. The soprano and bass tend to predominate.

LV sing through the Sixth Book in sequence, performing *Clori mia* in two versions: first as written, with five voices, and later with solo soprano and lutes. Beginning with an enigmatic, chromatic exclamation, full of suspended passion, *S'io parto, i' moro* and ending with an old-fashioned eight-part romp, *Viva la bella Clori*, this sounds as far as it possibly could from a read-through. In contrast, CI take their pick from Marenzio's varied output, alternating between five- and six-voice pieces, with one – *Donne il celeste lume* – originally for nine voices, here sung by three sopranos with harpsichord. Their sound is more breathlessly ecstatic, with additional busyness from the continuo players in almost all the songs. For sheer rapture, and the better music (including the anguished *Così nel mio parlar* and the ravishing *Tirsi morir volea* in both its five-voice version and harpsichord diminutions by Peter Philips), go for CI; for sublime poise, and more individual voices, choose LV – but hear them both if you can. *Selene Mills*

Morales *Assumption Mass* Orchestra of the Renaissance, Richard Cheetham *dir*, Michael Noone *cond* 76' 05"
Glossa **GCD 921404**
Morales *Missa Benedicta est regina coelorum & Ave regina coelorum, Exaltata est Sancta Dei genitrix* **Ceballos** *O pretiosum*; **Cabezon** *Beata viscera, Ave maris stella*; **Guerrero** *Ave Maria, Dulcissima Maria*; **Ribera** *Beata mater*, **Torrentes** *Asperges me + chant*

The sound of shawms right at the beginning of this beautiful recording marks out a distinctive sonority which suits Morales' music very well indeed. This disc follows on from their highly successful collaborations with Michael Noone in Guerrero's Requiem (Glossa GCD 921401) and music based on the Song of Songs (Glossa GCD 921403), and once again singers and instrumentalists are on top form. As well as the Morales mass, which benefits from the varied orchestration used, the motets by Ceballos, De Torrentes and Ribera are particularly welcome. Ribera was Victoria's teacher at Avila and here at last is a fine recorded example of his style, very different as it is from that of his renowned pupil; De Ceballos' *O pretiosum* is especially fine. This extensive programme (apart from the plainchant) uses music copied for Toledo Cathedral and provides a striking insight into the richness of its musical life. A must for anyone interested in the golden Age of Spanish music. *Noel O'Regan*

Palestrina *Canticum canticorum: Motets from The Song of Songs* Magnificat, Philip Cave
Linn **CKD 174** 79' 10"

Palestrina's cycle of motets from the Song of Songs comes from the peak of his career after his remarriage brought material security and with his standing at the papal court of Gregory XIII (to whom they were dedicated) at its height. This overdue release (it was recorded in 1995) does full justice to both the technical virtuosity and the exuberance of these pieces, providing a wonderfully honest one-per-part vocal rendering which allows the singers to enjoy Palestrina's really exceptional moments while keeping a certain restrained consistency over the whole cycle. Consistency is particularly important since it is a highly-organised modal cycle; at the same time monotony must be avoided, as here, by highlighting those transcendent moments when Palestrina allows the text to dominate. The balance here is just right and I can thoroughly recommend this very fine recording. *Noel O'Regan*

Amours, amours: French chansons of the Renaissance Ensemble Gilles Binchois 74' 09"
Virgin *Veritas* 7243 **5 45458 2 5**
Music by Caietain, Chardavoine, Cléreau, Certon, Hesdin, Josquin, Lassus, Le Jeune, Ockeghem, Sandrin, Sermisy

Far from the passionate outburst one might expect from the title, this disc distils the refinement of small-scale performance in an utterly charming way. There is a simplicity about the presentation which belies its careful preparation. The singers seem to read each other's minds, creating beautifully fluid phrases while maintaining accurate and balanced ensemble and perfect unisons. The voices are rich but unaffected; the period pronunciation is well-sustained by all the singers.

While the prevailing conceit is the pain of love, there are some jollier pieces, though the music of even these has a wistful nature, brought out through the intertwining major and minor phrases and the time schemes which rarely deliver the expected four-bar phrases every time: an extra bar here or there captivates the ear. *Que n'est elle aupres de moy*, perhaps the most upbeat song, is a quadruple canon, but not so strict that it cannot allow itself a nod towards the traditional cuckoo-call at the words 'elle m'a faict coqu'. Chardavoine's inexorable lament, Ronsard's *Quand*

j'estois libre, threads its way through the programme, sung by the group's director, Dominique Vellard. Serving it in three courses, interspersed with more easily digestible amuse-gueules, is a clever idea: the listener is longing to hear more, rather than bored by its length. The piece I enjoy most is the evocative painting of spring, *Revecy venir du printemps,** in which each strophe is sung by a different number of singers: starting with just soprano and alto, it ends with six voices and lute rejoicing together. The texture remains transparent as the ear is introduced to the new voices in turn. There is some beautiful music here by composers unknown to me, as well as some gems by Lassus and Ockeghem. A recording to treasure.

Selene Mills

**one of the pieces in my* Madrigals and Partsongs *(in the series* Oxford Choral Classics*) which has just been published.* CB

The Flowering of Genius The Sixteen, Harry Christophers 73' 53" (rec 1989-97)
Coro **COR16001**
Byrd *Quomodo cantabimus;* **Guerrero** *Ave Virgo sanctissima;* **Monte** *Super flumina Babilonis;* **Sheppard** *Verbum caro;* **Tallis** *Suscipe quaeso;* **Victoria** *O Domine Jesu Christe, O vos omnes, Vere languores*

This disc is one of four which mark the launch of The Sixteen's own Coro label. There are some very familiar pieces here as well as some lesser-known examples of this very beautiful repertoire, which receives generally rather languid performances. However, the slow tempi and sustained legato singing allow for an increased attention to detail; Harry Christophers finds fascinating nuances and manages very elegant dynamic gradations in this glorious music. The Gloria from Tallis's Mass *Puer natus est* is particularly impressive, moving with the magnificent inevitability which its composer surely intended, and the same master's setting of *Suscipe quaeso Domine* is also a model of dignified expressiveness. The group's unrepentant application of David Wulstan's largely discredited system of upward transposition allows for some breath-taking high treble singing in Sheppard's *Verbum caro,* while the disc concludes movingly with the famous musical exchange between William Byrd and Philippe de Monte poignantly setting verses from Psalm 137. The quality of the singing and of the recording is very high indeed, an auspicious omen for the launch of this exciting new collection. *D. James Ross*

Food, Wine & Song: Music and Feasting in Renaissance Europe The Orlando Consort with recipes by Clarissa Dickson Wright, Ruth Rogers & Rose Gray, Sara Paston-Williams, Roz Denny, Jean-Christophe Novelli & Félix Velarde 73' 56"
Harmonia Mundi **HMU 907314**
Music by Adam de la Halle, Binchois, Compère, Dufay, Encina, Greiter, Isaac, Machaut, Ponce, Senfl, Zachara de Teramo & anon

This is a fascinating juxtaposition of historic recipes and early music beautifully presented as a small book and CD. An impressive assemblage of top chefs has produced a charming cookery book of early renaissance recipes to co-ordinate with a feast of songs on the subject of food. Ranging from delectable to gutsy, each song is given zest by the Orlando Consort – Robert Harre-Jones, Charles Daniels, Angus Smith and Donald Greig. The book starts with Angus Smith's well researched and informative introductions to the music and the food. All the song texts are translated into English, French, Spanish, Italian and German and are enhanced by some engaging medieval woodcuts. Seven contributors, including Clarissa Dickson Wright of 'Two Fat Ladies' fame, compiled the cookery book. Although not all the 18 dishes presented are entirely authentic, they are all based on 14th- and 15th-century European recipes. A very readable preamble to each gives interesting links to the tracks. Many of these connections are a shared ingredient in both song and recipe but there are other correlations. For example, the chef who created the dish 'Orange Omelette for Pimps and Harlots' might have known Guillaume Dufay, as they were both in the employ of the Pope in 1430. It is a shame there was no recipe for boar's head to accompany the carol of that name, but the roast pork with spiced red wine is certainly a tasty alternative.

Although not every song has a corresponding recipe, I'm rather glad there is none for *Von Edler Art,* a song graphically describing the effects of over indulgence! Maybe the link here is the slightly disturbing shift in tuning in *Cacciando per gustar* which appears to be an edit point briefly marring the otherwise impeccable sound.

It would make a wonderful Christmas present. If you're feeling adventurous why not have your own festive banquet with the CD to serenade you for each course!

Jennie Cassidy

On 6 Nov. Jennie and I sampled the music live (but not the food – the Wigmore Hall caterers had gone bust the previous weekend). The concert didn't quite come to life: the singing was perhaps too beautiful. The descent into drunkenness in Von Edler Art *was convincing enough, but otherwise rapport with the audience could have been stronger. The black ring binders holding the music were too easy to hide behind, and the more risqué songs would have worked better if memorised and dramatised. They might also have benefitted from sung translations. Perhaps readers might like to exercise their rhyming skills after trying the recipes over Christmas; the translations by Leofranc Holford-Strevens provide a firm foundation of literal meaning.* CB

Psaumes du XVIème: Le Psautier de Genève mis en musique Centre de Musique ancienne Genève, Ensemble Clément Janequin, Ensemble Les Eléments 50' 55"
Cascavelle **VEL 1001** (rec 1986)
Settings by Bourgeois,. Certon, L'Estocart, Goudimel, Leroy, Sweelinck, Vallet, Van Eyck

This is a delightful recording of music that is likely to be unknown (though my first attempt at reading 16th-century notation happened to be from a facsimile of Pascal de L'Estocart's psalms). The Geneva Psalter had enormous influence, not just in Geneva, but in much of France in the latter half of the 16th century and, although sung monophonically in church, was the basis of some fine domestic ensemble music. Unlike the Lucidarium disc of spiritual chansons that I reviewed in October (p. 18), here the tone feels right: unpretentious but enjoyable music unselfconsciously sung and played with everything sounding just right. The Sweelinck settings would repay further attention from this group. The music may have lost its devotional function, but it still makes very enjoyable listening. *CB*

A Venetian Christmas: music by G. Gabrieli & De Rore Gabrieli Consort & Players, Paul McCreesh 80' 57"
Archiv **471333-2**
Gabrieli *Audite principes, O Jesu mi dulcissime* (1615), *Quem vidistis pastores, Salvator noster, Canzon ix toni & xii toni (3);* **Rore** *Missa Praeter rerum seriem*

This was recorded in the summer of 1998, so long ago that I've forgotten all the hassle of converting our computer files of the 1615 *Quem vidistis* to the version here recorded. Like several (perhaps even most) of the larger works in the posthumous 1615 publication, the original editor seems to have made a bit of a mess in getting all the parts printed (just like Monteverdi with his *Selva morale*), and the closer one looks, the more inadequacies there seem to be in what survives. The version here may not sound too different from normal, but the distribution of parts has been rethought by Paul McCreesh and Hugh Keyte. Here some of Gabrieli's most impressive pieces are contrasted with a setting of the Ordinary that would have seemed doubly archaic around 1600, since Rore's music from the 1550s is based on a motet by Josquin that dates from the beginning of the century or even earlier. It sounds impressively archaic, but has a catchy triple-time phrase that sticks firmly in the mind. Going back still further is the chant, though that only survives vestigially after all the propers are replaced by substitute motets and sonatas. Paul McCreesh is one of the most experienced proponants of such reconstructions; everything goes smoothly, while each piece is performed with exemplary vigour and skill. This is a Christmas treat that will last right through the year. *CB*

17th-CENTURY

Biber ***The Mystery Sonatas*** Walter Reiter, Cordaria 138' 39" (2 CDs)
Signum **SIGCD021**

This is my recommendation for the month. I'm not a great one for letting myself be absorbed in music, but it was difficult not to hear some sort of religious message in this fantastic playing. Every note, every phrase took on some deep meaning. The performances (on a purely technical level) are astounding: the variety of bow strokes (which Biber demands), the ornamentation of repeats, the occasional colouring of the violin's sound (when the music is portraying something like fluttering wings, for

example) – it's simply wonderful. The continuo section includes organ, theorbo, harp, harpsichord, gamba, cello, lirone and regal, and produces an impressive range of 'accompaniments', if such a term must be used! I shall listen to his many times in the next few weeks, if only to remind myself never to scrape my way through these wonderful pieces ever again! *BC*

Copies are available to EMR readers at the special price of £17.50 inc. p&p. Phone Signum Records on 0870 710 6101 quoting reference number: EMR0211 or alternatively log on to www.signumrecords.com

J. C. F. Fischer *Musicalischer Parnassus* Gerald Hambitzer 72' 08"
Verlag Dohr **DCD 006** (Rec. 1997)

I thoroughly enjoyed this CD – several times! Fischer's name has been familiar to me since Peter Holman recorded one of his orchestral suites, and I have looked at various sets of church music (without, much to CB's relief, no doubt, offering to edit them). Suites I, IV, V and VIII from *Musicalisches Blumen-Büschlein* are added to four pieces from the later *Musicalischer Parnassus* (*Calliope, Erato, Euterpe* and *Uranie*) to take the disc over 70 minutes – the repeats of the eight variations in Suite V from the former are omitted because of the overall timing problem. Both the recorded sound and the performance are excellent. Gerald Hambitzer may not be a familiar name – he's the continuo player with Concerto Köln, and Professor of Early Music in Cologne. His playing is clean and captures the moods of each of the movements without resorting to the quirky affectation which can often mar performances of solo harpsichord music. *BC*

Frescobaldi *Arie, toccate e canzoni* Anthonello (Yoshimichi Hamada *cnt/rec*, Midori Suzuki *S*, Kaori Ishikawa *gamba*, Marie Nishiyama *hpscd*, Rafael Bonavita *theorbo, gtr*) 63' 38"
BIS-CD-1166

Anthonello is the third group I've come across lately featuring Japanese musicians performing early-17th-century repertoire. As with previous recordings on the BIS label, this Frescobaldi recital is meticulously performed. Only the plucker, Rafael Bonavita, is not Japanese (he's from Uruguay). Altogether they produce a wonderful sound, melody instrument or voice interplaying with the continuo in a more imitative way than I'm used to (especially the harp, which is fantastic). Hamada's name was familiar, and it turns out that he was solo recorder player on one of Suzuki's Bach recordings. His cornetto playing is wonderful – and there can be no clearer illustration of how the instrument is the perfect partner for the human voice. Watch this space – we'll hear a lot more from this group! *BC*

**I reviewed a CD by three of the players in EMR 38 (March 1998) p. 14 and was very impressed.* CB

£ = bargain price ££ = midprice

All other discs full price, as far as we know

Frescobaldi *Keyboard Music* Colin Booth *org & hpscd* 76' 19"
Soundboard Records **SBCD 201** ££
Canzonas 1 & 4; Ricercar 3, Toccatas Bk I, 1, 8, 11, Bk II 5 & 7; Capriccios on *La Bassa fiamenga, Or chè noi rimena, La sol fa mi re ut*; Partite on *L'Aria della romanesca*

Legrenzi *Dies Irae, Sonate, Motetti* Ricercar Consort, Philippe Pierlot 54' 40"
Ricercar **233412**
Angelorum ad convivia, Dies Irae, Suspiro Domine, Sonatas 5 & 6 a 4 viole; Poglietti *Ricercar II toni*

This is a lovely CD: the Legrenzi (the two sonatas with the optional transposition for viol consort, the *Dies irae*, which only survives in a manuscript in Paris, and two solo motets, one with added viol parts by Pierlot) is augmented by one of Poglietti's keyboard ricercare. The latter is possibly to stress the Viennese connection of the viol sonatas (dedicated to Leopold I and more than slightly indebted to Schmelzer), which is the main focus of the booklet notes. To me, however, the *Dies irae* is far more French than Viennese, particularly in the richness of the harmony (which is very reminiscent of his setting of the Compline service). The added instrumental parts to the solo bass motet, *Suspiro Domine*, are extremely idiomatic and utterly convincing (a great deal more so than some of the violin writing in the posthumous set of motets, edited and published by Legrenzi's nephew). The performances are excellent – perfectly paced and beautifully sung and played. Anyone thinking that French composers have it all their own way when it comes to scrunchy harmonies should listen to track 13, *Ingemisco*. Texts are supplied, but no translations. Here's hoping Ricercar plan more Legrenzi recordings! *BC*

Marais *Pièces en trio et sonates* L'Assemblée des Honnestes curieux 56' 15"
Opus 111 **OP 30335**
Marais *Sonates a3* in c, e & B♭; *Sonate à la Maraisienne*; Rebel *vln sonate 9 in d*

This is a debut release by a prize-winning ensemble of prizewinners, two of whom went to school together. They play this interesting repertoire in a sophisticated yet forthright manner – sometimes, in the case of the oboe, a little too forthright leading to some losses of technical control where tone and intonation are concerned. The trios by Marais come as a surprise from a composer so intimately associated with the viol. They are, unsurprisingly, suites of dances prefaced by more abstract preludes and are every bit as characterful as those by composers more readily linked with such pieces. Marais shows himself fully aware of the contrapuntal and harmonic potential of the then newly fashionable trio sonata texture, much as Rebel was a master of the violin, an instrument seen in some French circles as dangerously subversive (of the primacy of the viol). His sonata is played with a marvellous combination of control and abandon by Amandine Beyer, almost Manze-esque one might say, the highlight of a recommendable disc. *David Hansell*

Peuerl *Lieder, Suites & Canzonas from* Weltspiegel *1613*, Newe Padouan *1611* Armonico Tributo, Lorenz Duftschmid 59' 26"
cpo **999 792-2**

The booklet notes are something of a musicological essay on the life and works of the composer and the recording features extracts from his two first printed editions; one of instrumental pieces and the second (from which the disc takes its title), a mixture of slightly moralising texts and more instrumental pieces. I don't have access to copies of the music, but I imagine some liberties have been taken in terms of the scoring – it seems unlikely, for example, that separate partbooks for strings and winds were published, so movements that are repeated by different ensembles, while undoubtedly adding to the aural feast (and some of the playing is very nice) and showing that the music works equally well on both types of instruments, are a little artificial. These are important pieces, though, and this is a very welcome recording. *BC*

Schein *Israelsbrünnlein (Fontana d'Israel)* Dresdner Kammerchor, Stefan Maass *lute*, Friedhelm Rentzsch *vlc*, Christine Hesse *org*, Hans-Christoph Radermann *dir* 62' 28"
Carus **83.153**

I have only sung examples from Schein's marvellous set of German sacred madrigals in small choirs, yet felt that they must, like the Italian models, be intended for solo ensemble. This choral performance (the group picture shows 30 people, including conductor, lute, cello and organ) reinforces that belief. At times, it sounds as if the conductor is suppressing expressivity in the interest of choral balance or good taste, and there is a forced rhythmic stress in triple sections. But the extraordinary music still comes over strongly, and if you don't know it, you may lack my preconceptions and enjoy it. Try it. *CB*

Sweelinck *Choral Works* Netherlands Chamber Choir, Paul Van Nevel 53' 35"
NM Classics **92015** (rec 1989-90)

This sounds beautiful. But there is a clash between the expectations raised by Rudi Rasch's excellent booklet note, which vividly creates a domestic context for most of the music and what one hears: a choral, somewhat ecclesiastical sound recorded in a church. The words are underplayed: listening blind, it was difficult to detect the language, let alone the meaning, and I would have expected to have heard an organ as well as the other instruments used. Worth hearing to extend ones experience of the variety of Sweelinck's music, but disappointing after the fine *Vox Neerlandica* reissue of the same performers which I reviewed in September (*EMR 73*, p. 28). *CB*

Sweelinck *The Keyboard Music* Ton Koopman *virginals, hpscd, organ* 314' 06" (4 CDs)
Philips **468 417-2** ££

Unless you have these recordings already, don't hesitate to buy them. Readers may

think that I have a special enthusiasm for Sweelinck, since I have commended him several times lately. I don't. It's just that on the occasions when I encounter his music, I'm always impressed by it, and here the performances are almost invariably to be commended. These four discs contain 48 works, the greater part of his keyboard output. Try them. *CB*

Tabart *Requiem, Magnificat, Te Deum* Ensemble La Fenice, Ensemble Jacques Moderne, Jean Tubéry 68' 10"
Virgin *Veritas* 7243 **5 45476 2** 1

Another 'new' composer for my collection – Pierre Tabart, Brossard's predecessor as maître de musique at Meaux. As with many French composers of the period, it is thanks to Brossard's avid acquisition of manuscripts that has preserved any information or music from Tabart's hand. This is a minimalist performance – five soloists are joined by six 'tuttistes' – difficult to understand, really, as the Requiem is a5, the Te Deum a4 and the Magnificat a5. Similarly confusingly, the three central soloists are given two designation in the cast list: *bas-dessus/haute-contre, haute-contre/taille, taille/basse-taille.* This duality might, in fact, solve my one nagging doubt about the whole experience: in the *Te Deum* in particular, I felt the sopranos were stretched way beyond comfort – could the original clefs have implied some downwards transposition or should the whole thing have been at a lower pitch? Might one piece have been written for a church where the organ was unusually low? None of these questions seems to have been asked, let alone answered. Catherine Massip's learned notes tell us all there is to know about Tabart (i.e. next to nothing), and very little about sources or original performances. These things aside, this is fine music: when it sounds more comfortable, the performances are really very good. *BC*

Capriccio Stravagante II The Purcell Quartet, His Majesty's Sagbutts & Cornetts 69' 04"
Chandos *Chaconne* **CHAN 0670**
Music by Castello, Frescobaldi, Marini, Picchi, M. A. Rossi, S. Rossi, Stradella, Vitali

This, to me, is a rather uneven disc. There are many lovely things in the recital: I particularly enjoyed the music with the wind players and that wonderful tenor viola – what a sound! Surprisingly, it was the trio sonatas for fiddles and continuo (The Purcell Quartet's mainstay) that I found disappointing, though I can't quite put my finger on the cause. I have to confess, too, that I'm not a great fan of group recitals with solos on keyboard – and I'm not criticising the player here. Quite simply, I'd have preferred to replaced the keyboard music with a couple more pieces by Picchi, who is the star of the show. Having thoroughly enjoyed the pieces we played at a course in Beauchamp in July, it was nice to discover that they're as much fun to listen to. *BC*

King's Music has editions of all of Picchi's Canzoni da sonar *(1625)*

Krieg und Frieden; War and Peace, 1568, 1619, 1648 Bob van Asperen *hpscd, virginals*
Aeolus **AE-10014** 77' 30"
Music by Byrd, Cabezon, L. Couperin, Düben, Froberger, Gibbons, Lejeune, Padbrué, Philips, Sweelinck & anon

My Thing is My Own: Bawdy Songs of D'Urfy Hesperus 72' 11"
Koch **3-7499-2 III**

Weihnachts- und Hirtenmusik aus dem alten Österreich; Christmas in Old Austria Clemencic Consort, René Clemencic 69' 14"
Arte Nova Classics **74321 88508 2** £
Music by Leopold I, Lerchenfels, Schmelzer, anon & from Corner's *Geistliche Nachtigal 1648.*

The pedigree of this recording is good enough – a well-respected group of musicians presenting repertoire from the heart of the central European carol repertoire: the *Geistliche Nachtigall* (Vienna, 1648), the *Linzer Tabulatur* (c.1612) and two of the leading composers of the day (Leopold I and Schmelzer, though neither at their idiomatic best), as well as that well-known contributor, Herr Anon. The final result, though, is rather less than inspired and there's something phoney about the 'Sound of Music' birdsong opening which (I fear) might have coloured my opinion from the start. I've listened to it more than once, to ensure that I wasn't in one of my Advent Bah-humbug phases, but first impressions have stuck, I'm afraid. *BC*

LATE BAROQUE

Bach *Cantatas from Leipzig 1723 (vol. 15): 40, 60, 70, 90* Yukari Nonoshita, Robin Blaze, Gerd Türk, Peter Kooij *SATB*, Bach Collegium Japan, Masaaki Suzuki 67' 35"
BIS-CD-1111

Suzuki's way with Bach – as I hear him – emphasizes overall atmosphere, while devoting less attention to the foreground minutiae, the pictorial or affective expression of the text. But several movements on this CD do seem to me to want just the kind of detailing that Suzuki plays down. Though I don't often write comparative reviews, I did find it illuminating to compare the most substantial piece here – BWV70 – with Koopman's version (vol. 9 of his cantata series). Suzuki pleases me better in the opening chorus merely by virtue of taking it a little slower, so allowing words and music to breathe; elsewhere, however, I prefer Koopman's greater attention to detail, which is matched by a closer perspective in the recorded acoustic. Suzuki's soloists all sound vocally lovely and musically graceful. Yet I do regret a certain stylistic politeness and wished for more ornamentation (probably) and more drama (almost certainly). In BWV90, a stunning denunciation of impenitent worldliness, Kooij mounts the pulpit and gives us pious fire and brimstone in full measure; but Türk and, especially, Blaze shrink from the 'sheer deliberate ugliness' (Taruskin's phrase) which Bach's music could rise to. The 'maliciousness of this life', on which 'benevolence is wasted', should ignite more dread than a doubtful lie at croquet on the vicarage lawn. But I admit that I'm expressing a partial and slanted view, which not all readers will share. Indeed, this CD with its laid-back manner may be the best kind of introduction to some relatively little-known works.

Because of physical flaws in the review copy, I missed hearing some passages in BWV70 and BWV90; but I heard enough of each movement in each cantata to discover where Suzuki was going.
Eric Van Tassel

Bach *Johannes-Passion* Sybilla Rubens, Andreas Scholl, Mark Padmore, Michael Volle, Sebastian Noack *SATBB*, Collegium Vocale Gent, Philippe Herreweghe 110' 51" (2 CDs)
Harmonia Mundi **HMC 901748.49**

This is Herreweghe's second recording of the St John Passion. His first was of Bach's 1724 original; he here chooses the 1725 version, rarely recorded except as appendices to CDs of the better-known 1724 and 1749 texts. The 1725 version replaces the framing choruses with large chorale fantasias; the piece starts with the setting of 'O Mensch bewein' later used in the St Matthew Passion. There are also three new arias, including the Telemannesque 'Himmel reiße' and 'Zerschmettert mich'. The resulting piece will sound unfamiliar to many, but here receives a thoughtful performance from Herreweghe. The soloists are all good (especially Andreas Scholl's control of extremes in 'Es ist vollbracht') apart from the point where the Evangelist, Mark Padmore, sounds as if he's trying ventriloquism (no. 10, 0' 14"). The chorus sings with Herreweghe's trademark elegance and also finds a more hard-edged sound for the *turba* shouts. Nonetheless, I felt this CD lacked drama. In particular, 'Zerschmettert mich', Peter's cry of self-disgust at his denial of Jesus, is far too sedate. Herreweghe makes little of the furious contrasts of tempo or the angry sweeping semiquavers – yet this is the most dramatic music Bach ever wrote! Indeed, all of St John's account of the Passion should be dramatic, given its stress on the inevitability of Christ's victory in death. Hence I can only give a lukewarm welcome to this important release. *Stephen Rose*

Bach *The Works for Organ vol. 14: The Rudorff Chorales* etc. Kevin Bowyer (Marcussen Organ, Sct. Hans Kirke, Odense) 147' 49"
Nimbus **NI 5689/90** (2 CDs) ££
BWV 528/ii, 533a, 549, 561, 580, 581, 586, 595, 597, 695, 707, 711, 715-7, 730, 742-3, 745, 747-9, 754, 757, 766, 899, 900, 917, 952, 985, 1110, 1102, Anh. 47,114-116, 122, 126, 132, 171

[Bach] *Die Historische Joachim-Wagner-Orgel in Treuenbrietzen* Wieland Meinhold 52' 43"
Motette **CD 12811**
Bach? BWV 551, 533, 561, 577, 586-7, 591; Vivaldi/Bach BWV 593; Meinhold *Hommage à Sebestian*

Bach *Masterworks for Clavichord* Derek Adlam
Guild **GMCD 7232** 77' 28"
BWV 900, 902, 904, 916, 923, 951, 992, 998

Although there is no music which Bach prescribed for the clavichord, we are almost

certain that he owned at least several, and that this wonderful, but essentially quiet, instrument must have appealed to him. These works form a good representative selection of actual J. S. Bach music derived from works composed for the lute or lute-clavier, early harpsichord pieces and a single, but special, work probably from the mid-1730s and intended for Book 2 of 'the 48' – BWV 902, the Prelude & Fuguetta in G major, played last of all. Derek Adlam displays his usual authority as a specialist clavichord-player, having wisely chosen his own instrument modelled on one in Edinburgh by Adolph Hass of Hamburg – an outstanding and highly suitable specimen. The playing is especially good where it is at its most truly contrapuntal, as on the last five items on the disc; where chords are involved, the player's finger-sensitivity is less obvious, since wrist and arm-weight enter into the precise detail of attack and articulation. Very welcome, with outstanding recorded sound. *Stephen Daw*

Bach *Italian Concerto* Terence Charlston *hpscd* 75' 02"
Deux-Elles **DXL 1017**
BWV 902-3, 906, 912, 971, 988, 989, 999

These are fine, well-judged Bach performances. Terence Charlston is never showy in an egotistic or self-indulgent way; instead, I was captivated by his adroit control of the music's momentum. He gives cogent shape to the dramatic gestures of the Toccata in D and the Chromatic Fantasia & Fugue. His account of the Italian Concerto exudes energy but avoids the danger of sounding flighty. The disc also includes a few lesser-known pieces such as the galant Fantasia in C minor BWV 906 and the attractive Prelude & Fughetta in G major BWV 902. The Ruckers copy has a lovely sound and is recorded well. Recommended. *Stephen Rose*

Bach *Sonatas & Partitas for Solo Violin. Vol. 1 BWV 1001-3* Brian Brooks 58' 29"
Arts Music **47581-2** £
Bach *Sonatas & Partitas for Solo Violin. Vol. 2 BWV 1004-6* Brian Brooks 60' 40"
Arts Music **47582-2** £

The main promotional feature is the 24-bit 96 kHz technology. In fact, the recorded sound (remarkably clear and true as it is) is the biggest disappointment, as the room chosen for the sessions seems to have been fairly dead. This can make the attack sound quite harsh and, indeed, some of the notes clipped. My main impression of Brooks's playing is that he has a formidable technique, and, gosh, can't he play quickly? But I'm not sure that's what this repertoire is all about. As a violinist, you need to decide just how you convey the chordal writing, and I think Brooks 'suggests' more than he delivers. Yes, the melodies stand out, but at (to my mind) a cost. Others have shown than if the music is given time, it can expand to fill acoustic space. I wish Brooks had done the same. No mention in the booklet of singing chorales across the Chaconne, incidentally! *BC*

Musical Humour with the Bach Family Veronika Winter, Beat Duddeck, Markus Schäfer, Dieter Wagner, Ekkehard Abele *SATTB*, Ludger Rémy *kbd*, Rheinische Kantorei, Das Kleine Konzert, Hermann Max 64' 50"
cpo **999 797-2**
J. Christian Bach *Mezendore* J. Christoph Bach *Meine Freundin du bist schön*, J. N. Bach *Der Jenaische Wein- und Bierrufer*, W. F. E. Bach *Das Gesetzbuch, Der Dichter und der Komponist, Der Pfad des Lebens, Der Vorsatz*

Humour is a pretty personal thing – one man's rib-tickler is another's childish irreverence. It's also quite difficult to bring to life in the one-dimensional world of sound recording; as with the Croce I reviewed early in the year, I sense a lot of the 'funnies' depend on visuals and at least some of the Bach family's humour might (as the booklet suggests) have depended on having a good skinful of beer. Various of the pieces rely on stock characters, one has a town-caller constantly interrupting that most creative of couples, the composer and his librettist, and several have naughty words to raise a giggle or two (which cpo have even printed – the naughties, not the giggles!) In that vein, someone like Frankie Howerd would have been ideal for *Der Jenaische Wein- und Bierrufer* – oo, er, missus, know what oi mean? The only musical joke I heard was Johann Christian Bach using one of the themes from a gamba sonata by his father, but the booklet notes only mention that it happens, and don't think it particularly humourous – certainly, there's no play on it in the text of the song. Apart from some wonderful fiddle playing in Johann Christoph Bach's *Meine Freundin du bist schön*, and generally very good music-making, I don't think this has much to recommend itself to non-German speakers. *BC*

de Fesch *Joseph* Claron McFadden, Roberta Alexander, Susanna Moncayo von Hase, Nico van der Meel, Henk Vonk, Tom Sol *SSmSTTB*, Nationaal Kinderkoor, Viri Cantores, Musica ad Rhenum, Jed Wentz *cond* 140' 58"
NM Classics **92079** ££ (3 CDs in box)

Willem de Fesch (1697-1761) was the only composer apart from Handel to offer English oratorio in London theatres during Handel's lifetime, first with *Judith* in 1733, and then *Joseph* at Covent Garden in 1745. Both works received only a couple of performances and until recently both were thought to be lost, except for an aria from *Judith*. However, a score of *Joseph* was found among the manuscripts at the Royal College of Music in 1980. It proves to be an uneven work. The anonymous libretto has prose recitatives full of circumlocutions and awkward syntax, and covers several episodes in the Genesis story of Joseph without much coherence. (Act 2 ends with the hero's encounter with Potiphar's Wife, involving what must be the clumsiest seduction scene in English drama.) The musical strengths lie in a number of fine minor-key arias, notably a superb lament for Joseph after his brothers have flung him into the pit. Unfortunately the major-key numbers are less distinguished, several being inappropriately jaunty. The oratorio has its first modern revival in Belgium in 1984, and there was another performance at Alkmaar in the Netherlands, De Fesch's birthplace, in 1987 to mark the composer's tercentenary. A recording of the Alkmaar performance was broadcast on BBC Radio 3 in February 1989, but there has been no British revival. It is again Dutch enterprise that has brought about this studio recording, which, despite some weaknesses in the minor solo roles, is very welcome. McFadden, in the soprano role of Joseph, and Alexandra as Potiphar's Wife are outstanding. Wentz adds extra wind parts to some of the numbers, including additional trumpets and (improbably) sopranino recorders, but I cannot say the results are detrimental; his direction is lively and sensitive throughout. The libretto in the accompanying booklet absurdly attempts to reproduce the exact orthography of the MS score, even down to the use of the long s, but omits two lines of recitative correctly sung on the recording and has other verbal errors. *Vice:Gerent* is explicitly and ignorantly 'corrected' to *Viceregent* (as on the Hyperion recording of Purcell's *Welcome, vicegerent of the mighty King*); I recommend a reading of *Paradise Lost*, V, 600-615. *Anthony Hicks*

Duphly *Pièces de Clavecin* Mitzi Meyerson *hpscd* 62' 27"
Dabringhaus & Grimm **MDG 605 1068-2**

This splendid recital is an interesting complement to that of Katherine Roberts Perl, which I reviewed recently in *EMR*. Both ladies clearly love the *pièces* (and who can blame them?) and choose similar programmes – roughly half the items here are also on the earlier disc, which, however, drew only on books 1 and 3: 2 and 4 are also represented on this new release. Perl offered a reflective Duphly, contemplating his position as the end of the claveciniste line. Meyerson is rather more extrovert, with generally faster tempi, a crisper touch and a greater willingness to introduce wit from time to time. She is hugely aided by a resonant Taskin copy which is faithfully reproduced by the engineers and supported by a booklet which finds room for a helpful essay, notes on the titles and a couple of facsimiles. Full marks all round. *David Hansell*

Handel *Apollo e Dafne (HWV 122); The Alchemist (HWV 43)* Olga Pasichnyk, Robert Pomakov *SB*, European Union Baroque Orchestra, Roy Goodman 57' 15"
Naxos **8.555712**

The young musicians under Goodman's experienced direction give a polished performance of the popular Handel cantata, but the pleasing voices of the singers suggest talent still developing – Pomakov is only nineteen – and their portrayal of the mythical characters is bland. (Riper characterisation is provided by Nancy Argenta and Michael George on their 1995 Chandos recording.) Goodman adds the first movement of Handel's concerto Op. 2 no. 1

as an introduction. The incidental music to *The Alchemist* was adapted anonymously from the overture to Handel's *Rodrigo* for a revival of the play in London in 1710. One movement (*Prelude*) not from the overture is usually thought to have been added by the London adaptor, but it has a relationship with the first version of the B flat March from *Rinaldo*, and so may be by Handel after all (perhaps it was inserted in the lost conducting score of *Rodrigo*). Goodman regards it as a fun piece, taking it at a great lick and encouraging a brief cacophony of trills on the final chord. The other movements are done elegantly, with some restoration of the original *Rodrigo* oboe parts adding variety of orchestral texture to the implied plain strings of the London version. *Anthony Hicks*

Handel *Belshazzar* Markus Brutscher *Belshazzar*, Simone Kermes *Nitocris*, Christopher Robson *Cyrus*, Patrick van Goethem *Daniel*, Franz-Josef Selig *Gobrias*, Kölner Kammerchor, Collegium Cartusianum, Peter Neumann 163' 39" (2 CDs in box)
Dabringhaus & Grimm **MDG 332 1079-2**

The fourth in Neumann's series of Handel oratorios recorded from live performances is as carefully prepared as its predecessors, with excellent orchestral and choral contributions. Tempos are happy: Neumann gets the ground-bass solo 'Thus saith the Lord' just right (it's often too fast) and the scene of the writing on the wall, with its fragmentary choral interventions, is held together convincingly. Unfortunately the soloists do not seem to me well chosen. Simone Kermes does not sound mature enough for Belshazzar's mother, and countertenor Christopher Robson is surely miscast in the mezzo role of Cyrus, his forced tone on higher notes not at all appropriate to the character of the calm and noble prince. Patrick van Goethem, the other countertenor, has a fine, exciting voice, well suited to the contralto role of Daniel, but his English is insecure. The booklet states that 'Version 1745' of the oratorio is followed, perhaps to excuse the absence of Daniel's first aria, cut by Handel before performance, but in fact the version is an eclectic one, adopting the usual 1751 settings of Gobrias's first aria and the final chorus of Act 2. Oddly, Neumann also takes Handel's 1751 cut in Daniel's interpretation of the writing on the wall, weakening the sense and effect of the passage. Some points of detail suggest the influence of Donald Burrows's edition of the work for Novello, though no acknowledgement is made. Pinnock's 1991 Archiv recording must still be the recommended *Belshazzar*, but Neumann is a useful supplement, especially for those interested in having the 1745 versions of three numbers performed by Pinnock in their 1751 versions, but not wanting the idiosyncrasies of Harnoncourt's 1976 Teldec set.
Anthony Hicks

£ = bargain price ££ = midprice

All other discs full price, as far as we know

Handel *Coronation Anthems, Ode for the Birthday of Queen Anne* Susan Gritton, Robin Blaze, Michael George *SAB*, Choir of King's College Cambridge, Academy of Ancient Music, Stephen Cleobury 61' 17"
EMI Classics 7243 **5 57140 2 2**

The Coronation of King George II: Handel's Coronation Anthems and ceremonial music by Purcell, Blow, Tallis, Gibbons and others The Choir of the King's Consort, The King's Consort, Robert King 100' 47"
Hyperion **CDA67286** (2 CDs priced as 1)

The only previous attempt at a Handelian liturgical reconstruction that I know, the Carmelite Vespers, was a somewhat tendentious affair. As one of the guilty parties involved in the King's enterprise I won't dwell on the authenticity of the actual choices – it isn't even certain which anthem came where, let alone what else was performed, so there is a considerable amount of guesswork. But at the very least we get a mixed programme of English church music over a century and a half in some coherent context, and at best we can imagine a ceremony which brought Handel into the centre of British artistic and political life. If you just want the Handel, the King's College recording is impressive and has a Handelian fill-up, though the Ode's opening alto/trumpet duet is less magical than I remember it with James Bowman and Robert King. For once, the space of King's Chapel is an asset, and Cleobury's performers also create a richer sound. But the choice between these discs is not going to be made on the niceties of performance details but on whether you want to enjoy the bell-ringers and trumpeters, Archbishop Andrew Carwood and a historic event, or just a very good performance. *CB*

Handel *Deidamia* Julianne Baird Deidamia, Brenda Harris *Ulisse*, John Cheek *Lycomede*, D'Anna Fortunato *Achille*, Máire O'Brien *Nerea*, Peter Castaldi *Fenice*, Palmer Singers, Brewer Chamber Orchestra 180' 56" (3 CDs)
Albany Records **Troy 460**

I mentioned the coverage of Handel's operas on CD when reviewing Alan Curtis's *Arminio* in *EMR* 73, with the reservation that several existing issues are unsatisfactory. This issue, the first recording of Handel's last opera, leaves only *Lotario* unrecorded in any form, but regrettably it falls into the 'unsatisfactory' category, as do most of the previous productions of the same American team. The opera tells the story of the young Achilles disguised as a girl on the island of Scyros, where he has been sent to avoid predicted death in the Trojan War. He becomes the lover of the princess Deidamia, but leaves her to join the Greek forces when Ulysses tricks him into revealing his true identity. Paolo Rolli's libretto has a strong *carpe diem* message, darkened by Deidamia's distress at being abandoned. The music is consistent in quality without reaching the highest level of invention, and needs a lighter touch that it receives here under Rudolph Palmer's leaden direction. The orchestral sound is unpolished, and one has the impression that some sessions had more string players than others. Julianne Baird is technically assured in the title role, written for the flexible voice of Francesina, but sketches only faintly the emotions of the young princess. Brenda Harris in the mezzo-soprano castrato role of Ulysses is the best of the rest, her fellow mezzo D'Anna Fortunato being seriously miscast as the boy Achilles, a part Handel wrote for a light (probably teenage) female soprano. Handel replaced three of the arias for Nerea, Deidamia's companion, before performance, but the less demanding original settings (Chrysander's *A* versions) are used here – an artistically defensible decision, and a wise one for the singer concerned (Márie O'Brien). Act 1 is marred by niggardly cuts in the overture and in Scene 2 (though the other acts are complete) and Palmer quirkily adds a bass line to the solo voice sections in the Act 2 hunting chorus, left unaccompanied by Handel. (Was this because the solos had to be dubbed in at a separate session?) The programme note by producer John Ostendorf characteristically mixes fact and fantasy – he declares that 'contrary to the claims of biographers, there is no "lute" in this score', though Handel specifies *Liuto* continuo in Act 1 – and his translation of the libretto is often faulty. *Deidamia* is not Handel's greatest opera, but it deserves better than this. *Anthony Hicks*

Handel *Messiah* Lynne Dawson, Nicole Heaston, Magdalena Kozená, Charlotte Hellekant, Brian Asawa, John Mark Ainsley, Russell Smythe, Brian Bannatyne-Scott *SSmSAcTTBarB*, Chœur & Les Musiciens du Louvre, Marc Minkowski 123' 12" (2 CDs)
Archiv **471 341-2**

This is something of an oddity: it was recorded in 1997 as the soundtrack of a film whose subject matter was 'performing Handel's Messiah', so the singers and players were not only made to take and retake, but were the subject of a visual as well as an aural recording (which explains the photographs inside the packaging with all soloists singing together). Some cuts were made (nothing too shocking there, although some of the arias could themselves have been cut back – 'Why do the nations', for example.) Some things are pretty stereotypical – such as the stark contrast between the sections of 'He was despised'. The opening of 'Let us break their bonds asunder' sounds like a pack of barking hounds. Track 9 on CD 2 is sung by a soprano, not by John Mark Ainsley. I was unimpressed by many of the soloists, although there was some nice coloratura in 'Rejoice greatly'. That's the criticism out of the way. Although there is a slight tendency to speed through things, most of this performance is absolutely wonderful – the choral singing, in particular, is a delight. It's the first time for ages, for example, that I've been excited by 'For unto us a child is born'. I must also draw attention to the stunning recorded sound. *BC*

Handel *Harpsichord Works Vol. 2* Sophie Yates Chandos *Chaconne* **CHAN 0669** 72' 51"
Suites 1-5 (1720)

Leclair – Locatelli *L'ange et le diable* The rare fruits council, Manfredo Kraemer 68' 08"
Astré Naïve **E 8842**
Leclair op. 2/1, 12/6, 13'3 Locatelli op. 8/4 & 7

The idea behind this recording is a good one – comparing and contrasting the works of two contemporary fiddlers with considerable reputations. In fact, they take the experiment one step further, choosing devilish works by Leclair and angelic ones by Locatelli, and allocating the more fiery player to Leclair and the more lyrical one to Locatelli. Whatever the rationale behind it, the performances are first class: the opening of the A major overture by Leclair (another piece I had huge pleasure playing at Beauchamp last summer) was rather more leisurely than I'd heard it in my mind, but it worked really well. I wasn't quite so taken by the small improvisations on pauses, least of all by the cello. All in all, though, one to cherish. *BC*

Rameau *Nouvelles Suites, 1728* Alexandre Tharaud *pf* 62' 56"
Harmonia Mundi **HMC 901754**
+ Debussy *Hommage à Rameau*
Rameau *Harpsichord Works* George Malcolm 152' 50" (2 CDs rec 1965, 1969)
Decca **468 555-2** £
Rameau Suites in a (1706), d & e (1724), G & a (1728); Couperin *Ordres 8, 14 & 21*

I suspect that neither of these issues will have much appeal in *EMR*-land. I admire George Malcolm's technique, musicianship and the wit with which he plays this marvellous music, not to mention the pioneering spirit which inspired the recordings. But the instrument he plays (his fully exploited, multi-pedalled monster, on which subject the notes are silent) does sound pretty horrible and is not helped by the dry studio sound. I struggled to take Tharaud's performance seriously. If ever a composer wrote for a specific sonority, Rameau did and the virtuoso moments, deprived of the harpsichord's attack, are almost castrated while reflective movements come close to indulgence. This disc will, I feel, appeal only to harpsichord-hating Ramistes. What a shame Malcolm never recorded any Debussy on his harpsichord. *David Hansell*

D. Scarlatti *22 Sonatas* Pierre Hantaï *hpscd*
Astrée *Naïve* **E 8836** (rec 1992) 68' 36"
K 18, 43, 56, 58, 87, 122, 141, 144, 145, 151, 158, 204a, 208, 248, 340, 415, 437, 450, 456, 472, 525, 532

Vivaldi *String Concertos, vol. 2* Collegium Musicum 90, Simon Standage 65' 40"
Chandos *Chaconne* **CHAN 0668**
RV 109, 112, 117, 120, 124, 128, 143, 152-3, 162-3, 168

Another excellent CD from Collegium Musicum 90. Like the first volume, there are concertos here which have added wind parts (flutes, oboes and bassoons),though only two of them from contemporary sources (Pisendel's Dresden scores and parts); Simon Standage is the author of the other two sets, and very idiomatic they sound. There are several very nice pieces on the disc; my particular favourite was *La Conca* with its cheeky little glissandi and other effects (heightened by the strumming guitar) – great entertainment. *BC*

CLASSICAL

C. P. E. Bach *Flute Concertos* Rachel Brown, The Brandenburg Consort, Roy Goodman
Hyperion **CDA67226** 69' 05"
d (H425, Wq22), G (H445, Wq169), A (H438, Wq168)

J. C. Bach *Piano Sonatas op.17* Harald Hoeren *fp* 78' 42"
cpo **999 788-2**

These fine sonatas, first published in Paris in 1774, are substantial pieces, fully the equal of anything written by Haydn or Mozart up to the mid-1770s. Despite Burney's rather patronizing remarks about Bach's keyboard playing they are by no means easy to play, and some of the movements, notably the *Prestissimo* finale of No. 6, demand a virtuoso technique. Bach often performed such works in public: at his last known London concert appearance on 23 May 1781, for example, he played a 'Sonata on the Piano Forte' in a programme that also included a concerto featuring the young J. B. Cramer as soloist.

Bach and Cramer, of course, would have used an English grand, not a South German/Austrian type as used on this recording in conformity with the current – and regrettable – tendency to play all late-18th-century keyboard music on standardized instruments modelled on the Viennese fortepiano of c.1800, irrespective of what the composer had in mind. Having had this grumble, however, I'm delighted to report that Hoeren's playing is excellent, and the sonatas are performed with both virtuosity and affection. Hoeren has a thorough sense of period technique, and in particular everything is beautifully articulated, with little or no resort to the sustaining lever. Repeats are discreetly and stylishly ornamented, and there are a few tasteful (and short) cadenzas. I can strongly recommend this disc, especially to anyone who knows Haydn's and Mozart's sonatas but has not yet discovered Bach's.

Richard Maunder

Balbastre *Mélodies populaires pour choeur et orgue* La Camerata Baroque, Daniel Meylan *org, dir* 57' 18" (rec 1994)
Cascavelle **VEL 1046**

The idea of linking Balbastre's organ *noëls* with vocal settings of them is sound in principle, but there is such a clash between the bright sound of the organ and the rather dull timbre of the choir that it doesn't really work. Also, the vocal arrangements have no sense of time or place, so their presence seems didactic rather than the recreation of an 18th-century custom of having a vocal version before the instrumental one, which what Daniel Meylan says that he is trying to do. But the tunes themselves and the spirited organ settings, are seasonably joyful. *CB*

Berezovsky *Ukrainian Sacred Music Vol. 1* Vidrodzhennya Chamber Choir, Mstyslav Yurchenko *dir* 63' 39"
Claudio **CB4730-2**

The booklet notes for this CD go to great lengths to tell us about Berezovsky and the fact that a great deal of his known output is lost; further, it explains that some of the pieces attributed to him but 'doubted by some musicologists' have been omitted. What it does not do is tell us the sources for the music recorded here, or the texts, or (what might have been even more helpful) give a translation! For the most part, this is a lovely performance of some nice a cappella classical music, with a less Russian, more Western sound than in either the medieval chant CD reviewed above or the Bortnyansky below. Just occasionally the tenors or the sopranos are slightly sharp. This is the second Ukrainian choir I've heard (and enjoyed) recently – who knows what delights Volume 2 will hold? *BC*

Bortnyansky *Sacred Concertos vol. 5 (nos. 30-35)* Russian State Symphonic Cappella, Valeri Polyansky 60' 33"
Chandos **CHAN 9956**

I enjoyed this CD much more than Vol. 4 last month. Whether it was my mood that had changed, or whether it was simply that the differences in the music meant there was less scope for the Russian-ness I'd objected to last time, I couldn't say. I hope that my criticisms then were never taken as an indication that I don't consider Bortnyansky a very good composer: rather, it's because I think his music belongs less to Russia than to a court full of foreign musicians, deliberately sought out by a royal family educated in a European context. Bortnyansky had studied with Galuppi, travelled to Italy, and wrote French ballets on his return to Russia. Singing his music as if it were Rachmaninov is never going to do it any favours, no matter how fantastic the singing. So, once again, a qualified success. *BC*

Gluck *Orfeo ed Euridice* Bernarda Fink *Orfeo*, Veronica Cangemi *Euridice*, Maria Cristina Kiehr *Amore*, Freiburger Barockorchester, RIAS-Kammerchor, René Jacobs, 90' 44" (2 CDs in box)
Harmonia Mundi **HMC 901742-43**

The version of Gluck's opera given here is the original, Viennese, one of 1762, modified only by two brief additions to the arias 'Deh! placatevi' and 'Che farò' which the composer added when the work was revived in Parma in 1769. As one would expect from these singers and players, the performances are excellent throughout, and I cannot speak too highly of Renata Fink's rendering of the dominant role of Orfeo on whom all else depends. Fink's warm, mezzo-soprano voice is ideally suited to a character who is today more often sung by a counter-tenor in period instrument recordings. Under Jacobs' guidance, she ornaments her melodic lines with a tact and discretion wholly appropri-

ate to what is after all the fountain-head of Gluck's new-found quest for artistic simplicity. In the whole opera only Euridice's third act aria 'Qual' vita' reminds one of the rich expressive universe of opera seria that the composer was seeking to leave behind; and the fact that this splendid display piece is succeeded almost immediately by the deceptive naivité of the incomparable 'Che farò' symbolizes the historical direction that Gluck and his fellow reformers hoped that musical drama would take but which, for understandable aesthetic reasons, it never really did. If I find anything disappointing in this otherwise welcome issue it is perhaps because I had hoped that the normally extrovert, even extravagant imagination of René Jacobs would evoke something new and unexpected from what is, after all, a familiar and frequently recorded score.

As it is, what we have is a finely achieved performance that incorporates the best in historically informed musical practice, so avoiding the sentimental excesses of the past, but without giving any fresh insights into why *Orfeo*, alone of all the composer's many works – some so much more theatrically powerful – has consistently held the stage for nearly 250 years. There is, of course, nothing else quite like Gluck's *Orfeo* in the standard operatic repertoire and I can only suppose that its potent combination of consoling melody, passing intimations of inescapable peril and ultimately redeeming spectacle, not to mention its notable brevity, offers something uniquely comforting to a restless age that paradoxically finds its escapism in what was originally meant to be a purely naturalistic revolution in musical theatre. And that, I surmise, is just what an authentic artistic classic like this enduringly seductive opera is meant to do. *David J. Levy*

Gluck *Il Parnaso Confuso* Dan Sheen *Apollo*, Desirée Restivo *Melponeme*, Ilaria Torciani *Euterpe*, Magdalena Aparta *Erato*, Gruppo Barocco Musicanto, Adriano Bassi, 60' 27"
Agorá **AG 281**

Hot on the heels of Cecilia Bartoli's retrieval of a single aria from its score (see below) there comes from Italy this spirited first recording of one the three works that Gluck composed for the wedding celebrations of the Archduke Joseph II to Princess Maria Josepha of Bavaria in 1765. *Il Parnaso Confuso* is an *azione theatrale* written, despite its post-Orfeo date, in Gluck's best pre-reform style, alternating secco recitative with extended display arias of great variety in a captivating entertainment in which the muses join together to welcome the nuptials of the future Imperial couple of the Hapsburg realm. The music is splendid throughout, richly scored with atmospheric writing, especially for the wind instruments, and notably demanding for the singers to an extent that is all the more remarkable given that the original performers of the piece were not professional musicians but Gluck's pupils, the obviously well-schooled Archduchesses of the Imperial House.

Adriano Bassi directs this excellent performance with a vigour wholly appropriate to the celebratory nature of the piece and all the singers effortlessly surmount the considerable challenges that Gluck puts in their way in arias distinctive in their characterization but each informed in its way by that taste for vocal virtuosity for which Italian opera seria was famed. This has been a great season for admirers of Gluck's music and, like Cecilia Bartoli's recital of Italian arias, this is an issue that should open the ears of the public to areas of his achievement never previously explored on disc. Perhaps the time is ripe for a complete recording of one of the numerous Italianate opera serias on which his original reputation was built. I do hope so. *David J. Levy*

Gluck *Italian Arias* Cecilia Bartoli, Akademie für Alte Musik Berlin, Bernhard Forck *leader*) 67' 34"
Decca **467 248-2**

This record is an essential purchase for all lovers of 18th-century opera, both for the performances, which are stunning, and for the music, which is a revelation. Miss Bartoli sings eight arias and operatic scenes drawn from six works that Gluck set to libretti by Metastasio, all but one of which date from before the reform operas of the 1760s that marked the composer's break with a tradition to which he had contributed so much. None of the pieces has been recorded before, though one of the three extracts from *La Clemenza di Tito* (1752), as well as the aria from *Antigona* (1756), will be familiar to Gluckians because of the use to which their music was later put in slightly altered form in *Iphiénie en Tauride*. Gluck's present reputation rests so much on his significance as an opponent of the vocal pyrotechnics of Italian opera seria that it is often forgotten that it was as a master of that virtuosic genre that he made his name in the years following the success of *Artaserse* in 1741.

There is surely no contemporary singer who outshines Bartoli in negotiating the displays of vocal agility demanded by works such as these while conveying the heightened emotional intensity which the arias of an opera seria are always intended to convey: and in the hands of a master of the form, like Gluck, the means of expression embodied in what came to be dismissed as an outdated mode of opera, based on a strict separation of supple recitative from extended song, can speak as surely to a modern audience as anything in later operatic forms. I challenge anybody not to be excited and moved by the aria 'Come potesti, oh Dio' (*La Clemenza di Tito*) in which Vitellia rages at her lover Sesto for carrying out the plan she has put into his head before breaking down in fear as she acknowledges her own guilt in the matter. There is, incidentally, nothing in Mozart's later setting of the piece that has such an impact as Gluck achieves in a scene of breath-taking power which Bartoli reintroduces to our ears on this superlative disc. Somehow the very limitations of Gluck's apparently conventional ways of expressing rage and guilt in music have an emotive charge and immediacy that the studied originality of the mature Mozart, so apt in the field of comic operas, cannot accomplish quite as well. *Tito*, *Ezio*, *Antigono* and the rest are not the operas by which Gluck will be best remembered in musical history, which delights, as all popular history does, in exaggerated fables of discontinuity and revolution; but by her splendid efforts in this recital Cecilia Bartoli reminds us of the unalloyed treasures that lie embodied in their now neglected scores. *David J. Levy*

Now that we can accept that Handel operas are not just repositories for isolated arias, perhaps we should be less concerned about Gluck's reforming propaganda and more aware of the virtues of opera seria. *The disc comes in a hard-covered booklet with none of the fragility of the usual jewel case.* CB

Haydn *Cello Concertos* Maria Kliegel *vlc*, Cologne Chamber Orchestra, Helmut Müller-Brühl 75' 27"
Naxos **8.555041** £
Hob. VIIb:1, 2 & 4 in C, D & D

Maria Kliegel has drawn a lot of attention in the cello world, mostly for her performances of contemporary repertoire: her recording of Schnittke's first Cello Concerto, for example, drew praise from the composer. Her Haydn (I'm not going to take up the debate about the authenticity of any of the pieces) is, for me, just a little too aggressive and strident. Her bow strokes are occasionally vicious and nowhere near in keeping with the sound world I image Haydn living in – don't be fooled by the smiling face on the CD cover! The orchestra accompany well (as usual – they really are first rate), but I'm afraid this CD will be confined to the shelves in deference to Mr Wispelwey every time. *BC*

Kraus *Proserpin* Anna Eklund-Tarentino *Proserpin*, Hillevi Martinpelto *Ceres*, Susanne Rydén *Cyane*, Stephen Smith *Atis*, Lars Arvidson *Pluto*, Peter Mattei *Jupiter*, Stockholms Kammerorkester, Kor, Mark Tatlow, 120' 15" (2 CDS)
Musica Sveciae **MSCD 422-423**

Joseph Martin Kraus was an almost exact contemporary of Mozart who spent his working life in the service of King Gustav III of Sweden and *Proserpin*, premiered before the monarch in 1781, was the work that won him his post as conductor of the new royal opera house, which he held until his death from consumption in 1792. Like Joseph II in Vienna, King Gustav was anxious to encourage a new vernacular opera in his country and Kraus' work is written to a Swedish libretto by the court poet J. H. Kellgren, albeit one based upon a century old French text by Lully's famed librettist Philippe Quinault. Stylistically Kraus's score owes much to Gluck, but overall *Proserpin* is something more than a straightforward imitation of the Viennese master, making even greater use of the

chorus than did Gluck in furthering the action of the piece while employing a large, effectively deployed orchestra, rich in idiomatic writing for an extensive wind section, in order to evoke the changing mood of celebration, loss and recovery that marks the course of the plot. The melodies of Kraus's arias, duets and trios are broadly conceived and wonderfully convey the elevated emotions of his divine and semi-divine characters without ever losing sight of the authentically mortal aspects of their all-too human feelings for one another. The result is an impressive piece of musical theatre, rhetorically moving and emotionally direct, that raises this fascinating issue from the national-historical anthology of Swedish music far above the level of a curiosity of merely local operatic interest. Mark Tatlow directs his predominantly native cast with a fine feeling for the style of a piece well worthy of attention far beyond the Scandinavian shores, and in doing so brings to renewed attention a considerable drama that has lurked in the musical shadows far too long. For the musically adventurous, or simply those whose operatic collections are already saturated with re-recordings of familiar works, this is an issue well worth acquiring of an estimable opera that is unlikely ever to be done so well again. *David J. Levy*

Mozart *Don Giovanni* Bo Skovhus *Don Giovanni*, Janusz Monarcha *Il Commendatore*, Adrienne Pieczonka *Donna Anna*, Torsten Kerl *Don Ottavio*, Regina Schörg *Donna Elvira*, Renato Girolami *Leporello*, Boaz Daniel *Masetto*, Idikó Raimondi *Zerlina*, Hungarian Radio Chorus, Nicolaus Esterházy Sinfonia, Michael Halász. 173' 39" (3 CDs in box)
Naxos **8.660080-82** £

Here is an interesting and above all a true bargain-priced recording of the 'opera of all operas'. We are given basically the Prague version, with the three substitute numbers added for Vienna as an appendix (the duetto shorn of its recit). The recording is forward, well balanced, and a proper sense of atmosphere comes through. Master and servant are the stars -- neatly contrasted, yet each able to ape the other. The Ottavio is unsubtle, over-loud, yet more of a character than is often the case. Both the Masetto and Commendatore are fine. It's the women who disappoint me. Adrienne Pieczonka is a strident Anna, Regina Schörg a rather lumpy Elvira; the Zerlina personable but shrill. The Italian pronunciation is uneven. The orchestra is good, and Michael Halász has many of the right ideas, including strong projection of the recitatives; ensemble is surprisingly often a bit ragged. The libretto is printed in Italian only, though the notes and synopsis are in English, German, French and Spanish. It's a set to try before purchasing.
Peter Branscombe

?Mozart **Vol. 7** Consortium Classicum 60' 01"
Dabringhaus & Grimm **MDG 305 1077-2**
Adagio in B♭ K484a, *Serenade* K 361 arr. Gleissner

The punctuation mark of the series title indicates arrangements or works of uncertain paternity. Plenty of B flat major here! Both pieces are as genuine as could be, though the *Gran Partita* for 13 wind instruments (or 12 plus double bass) is here played in a rather odd transcription by Franz Gleissner (1759-1818), for flute, pairs of oboes, clarinets, bassoons and horns, and string quartet with double bass. Even in these unusual sonorities its stature is clear. The Adagio is a quasi-masonic movement of the highest quality, scored for two clarinets and three basset horns. The performances, led by the clarinettist Dieter Klöcker, are lively and expressive, the recording bright and clear. *Peter Branscombe*

Galant with an Attitude: Music of Juan and José Pla Musicians of the Old Post Road, La Fontegara (Mexico) 70' 52"
Meridian **CDE 84419**

Flute Music at the Berlin Court Frank Theuns *fl*, Ewald Demeyre *hpscd* 64' 43"
Accent **ACC 20140**
F. Benda Sonata in e (Lee III 47); **C. P. E. Bach** Sonatas in a (Wq 128, H555) & D (Wq 83, H505); **J. G. Graun** *Trio in F;* **Kirnberger** *Sonata in G, Tempo di Minuetto*; **Quantz** untitled pieces QV 1: 188.9 & 1:178.7

Lute music for a Princess by Falkenhagen & Hagen Haydn Lute Trio (David Parsons *lute*, Marianna Szücs *vln*, Francisco del Amo *vlc*) + Christopher Hirst *lute*. 69' 35"
ASV *Gaudeamus* **CD GAU 233**
Falkenhagen *Concerto in D, Duetto, Sonata in c*; **Hagen** *Duetto, Sonata in B♭, Trio in a*

The Princess of the title is Wilhelmine, Margrafin of Bayreuth, the sister of Frederick the Great, who was an accomplished composer and lutenist in her own right and also the supportive patron of the musicians represented on this disc. The recital highlights chamber music featuring the lute by Adam Falkenhagen (1687-1761) and Joachim Bernhard Hagen (1720-1787), two late masters of the instrument, each of whom is represented by a work in which the soloist is accompanied by violin and cello, by a solo sonata, played here by David Parsons, and by a duet for paired lutes. The recorded balance between the instruments is excellent throughout the disc and if the sound of the violin is a trifle edgy in the opening concerto by Falkenhagen I was utterly taken by the unity of tone and texture which Parsons and his fellow lutenist Christopher Hirst achieve in the pieces for two lutes – no easy matter on instruments as complex as a pair of thirteen-course baroque lutes. Falkenhagen was a student of S. L. Weiss, but in contrast to his teacher his music is purely galant in style, relying for its overall effect on straightforward accompanied melodic ideas while eschewing anything approaching the contrapuntal complexities of the high baroque. As for Hagen, he was a generation younger than his colleague and is generally regarded as the last and, after Weiss, the most gifted lutenist-composer of his century. Hagen's compositions are darker in mood than those of Falkenhagen and frequently bring to mind the taut emotive style cultivated by C. P. E. Bach and the young Haydn in their most powerful keyboard sonatas. In this way Hagen's music habitually transcends the stylistic clichés of the period and thus leads the lute into a realm of expression that verges on the romantic and is quite without precedent in the prior literature of the instrument. Since there is a great deal more chamber music featuring the baroque lute still awaiting exploration in the libraries of Central Europe I hope that David Parsons and his colleagues will go on to record more recitals like this in the future. For this is a fascinating field of music that is hardly known, even by lutenists themselves, but in which I suspect there are many interesting and enjoyable discoveries yet to be made by players and listeners alike. *David J. Levy*

19th CENTURY

Szymanowska *24 Mazurkas, 4 Valses à trois Mains* Paule van Parys, Wilhelm Kemper *pf*
Musikverlag Christoph Dohr **DCD 002**

We would not normally review this disc, as it's played on a modern piano. That would be our loss, however, as this is an excellent recording of some neglected music played by a Belgian pianist whose technique must surely match that of her idol, Maria Szymanowska. She is joined by Wilhelm Kemper in the Waltzes for Three Hands, although no hint is given on the distribution of the parts. Whatever the technicalities, this is a very clean recording of some excellent music-making. The third of the Waltzes caught my ear in particular; its wildly syncopated opening confused me no end. Excellent. *BC*

Krommer *Three String Quartets Op 18* Quartetto di Milano, 67'26",
Tudor 7083

First published in 1800, these beautifully crafted pieces are here played with great refinement by an ensemble that I have not encountered before. Having previously admired the selection of Franz Krommer's quartets which the Salomon Quartet broadcast on Radio Three a couple of years ago, I have long looked forward to acquiring some of them on disc and, despite the use of modern instruments, this recital does not in any way disappoint my expectations of renewed pleasure. The Quartetto di Milano, two Swiss and two Italians, are particularly outstanding in bringing out the charm and transparent textures of writing in works which represent Viennese Classicism in its most mature and ingratiating form. Of the three quartets recorded here the third in E major is especially impressive in showing that Krommer could, at times, introduce elements of almost Haydnesque fire into a native style that is never less than supremely elegant and well-wrought. This is a notable addition to the repertoire of classical string quartets available on record and will I hope encourage others, including the

Salomon Quartet, to issue further anthologies drawn from the 76 surviving works for the medium that Krommer left to a yet insufficiently appreciative posterity.

David J. Levy

20th CENTURY

Stokowski's Symphonic Baroque BBC Philharmonic, Matthias Bamert 76' 02"
Chandos **CHAN 9930**
Music arranged from Buxtehude, Byrd, Cesti, Corelli, Gluck, Handel, Purcell, Victoria, Vivaldi

I hoped this might be entertaining, but most of it sounds unstylish with no panache to make up for it, with the slower and quieter numbers just dreary. I can see the point in reissuing Stokowski's own recordings but cannot imagine why anyone should want to conduct or record them afresh. *CB*

THE WORLD OF...

...Elizabethan Music Peter Pears, Julian Bream, Emma Kirkby, Anthony Rooley, Christopher Hogwood 65' 48"
Decca **470 120-2** (rec 1955-1978) £
... Catherine Bott 72' 27"
Decca **470 121-2** (rec 1985-1997) £

Congratulations to Raymond McGill for making what could have been just a routine compilation of Elizabethan music a fascinating contrast between two styles of solo singing. Recordings of Peter Pears with Julian Bream from the 1950s are set alongside Emma Kirkby and Anthony Rooley from the 1970s. Pears was, along with Alfred Deller, a pioneer in the revival of Dowland *et al*, with the advantage (especially for the lutenist) of being able to sing the music without transposition. Emma Kirkby had a rawer sound twenty years ago (I use the adjective descriptively, not pejoratively), so the contrast with Pears is accentuated. Pears takes too much time in the slower songs, but still has much to offer, and both singers are renowned for their verbal sensitivity. There are also harpsichord (Hogwood) and lute (North) solos and some infectious lighter pieces from a Folio Society disc of 1982 (recorded in 1978). The selection is enterprising and is in no way a 'top of the Elizabeth pops'

The Kate Bott programme is equally enjoyable, though less historical in orientation, the recordings mostly being from the 1990s. It ranges from *Carmina burana* to Eccles and will delight all lovers of her voice. *CB*

THE SIXTEEN

The Sixteen were casualities in the collapse of Collins Classics and have now taken charge of their material and are issuing it on their own label, Coro. An anthology of renaissance polyphony is reviewed above. The other initial issues include *The Voices of Angels: Music from the Eton Choirbook* vol, V (COR14002), Sacred Music of Domenico Scarlatti (COR16003), *Hodie: An English Christmas Collection* (COR16004), mentioned on p. 1.

Opera Disc Search

I am looking for copies of two operas presently unavailable from the catalogue. Does anyone have either of them on disc that I could buy or, if necessary, borrow?

1: Jomelli *Armida Abandonata*, recorded by Christophe Rousset and Les Talens Lyriques on FNAC MUSIC

2: Salieri *Les Danaides*, whose original issue details I have forgotten. It was available, I think from Decca, in the early and mid 1990s but has since disappeared from the catalogue as from my collection.

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LETTERS

Dear Clifford

I read your November *EMR* Editorial on performing from facsimiles with great interest. As an amateur, I have grappled with the various difficulties, not least getting my head round unaccustomed C clefs and ligatures, on quite a few occasions. I appreciate all the benefits you cite but there is one, which I was looking for and was surprised to see no reference made. While you say 'it is much easier to see the whole phrase if long notes are not extended to match the spacing of short notes in other parts' there is no mention of avoiding the 'tyranny of the barline'. I put this in inverted commas because it is not my description but picked up from Philip Thorby whose former Burton Manor courses were my introduction to playing/singing from facsimile.

Despite the difficulties I experienced at Burton, returning to work on a Monday morning probably more exhausted than when I left on Friday evening, I have over the years come to appreciate both the single parts argument for listening more effectively and also the lack of bar lines. Through courses and workshops run by Philip many of us have become aware of the way short phrases often go into triple time. After years of having this drummed into me, it is now beginning to become more like second nature. I hope it won't sound pretentious to say that, when playing from modern editions, throwing the main beat in this way can become a bit of an Early Music Masonic handshake and an unspoken acceptance with colleagues of the style Renaissance music must have been performed at that time. I am grateful to all the tutors, particularly Philip Thorby, Margaret Westlake and the late Joan Wess, for facilitating this greater enjoyment of the music through a release from the 'tyranny of the barline'. *Julie Stobbs*

That phrase has been around a long time: does anyone know its origin? (David Hiley's Grove[7] *article* bar *doesn't mention it.) I'm less concerned about barlines than many others. Historically, they belong with scores but were (until well into the 17th century) superfluous in parts. In practice, renaissance polyphony usually has a regular beat* (tactus) *which exists in the background whatever the surface of the music is doing. Very rarely does a succession of three-beat phrases in duple time fail to come out with the barring, and the barline is, to an experienced performer, part of the background, not the foreground of the music.* CB

Dear Clifford,

Your last editorial is primarily concerned with playing from facsimiles of printed sources, but it brought to mind another important reason for making them: helping the preservation of unique manuscripts. This was one of the primary aims of the late-lamented Boethius series 'Reproductions of Early Music', which enabled players and students to make use of the contents, leaving only the most serious scholars with the need to handle the fragile 400-year-old originals. The Lute Society (of which I have the honour to be founder and current President) is continuing this important work with a series initiated by my predecessor Robert Spencer, who had earlier been associated with Boethius.

Eric van Tassel's letter (p. 23) about the numerals/ written-out point for numbers prompts a hobby-horse of my own, neatly illustrated by your own piece headed NEW FROBERGER on p. 4. You say that the page-size of the publication is 'a bit big... so a slightly smaller format may have been more practical.' I would write 'might' here, having been brought up with the precept 'may be; might have been'; in other words if it's still possible it may happen; if it's not, it might have been. At first I used to think that 'pigs might fly' was an exception, but as they can't, it isn't.

During a very brief visit to the Early Music Exhibition, the only recital I managed to hear was by Mediva, so I was interested in Andrew Benson-Wilson's remarks about a different concert of theirs. In Holy Trinity Church they entered in solemn procession, with much wafting and a tinkly little bell, but the effect was somewhat ludicrous, attired variously as they were in long dress, trousers, mini-skirt with sexy black patterned tights, although mercifully with only one crushed velvet garment between them. Arngeir Hauksson, as the obligatory token male lutenist, sat leather-trouser-clad grinning away for all the world like the young Jim Tyler of thirty or forty years ago. Clare Norburn's constant swaying and beatific smile made me feel ill, and the only way I could enjoy their excellent playing was by shutting my eyes. I did find myself slightly questioning the use of renaissance recorders and shawms for this familiar medieval repertory, much of which I played first as an amateur in the 1950s, then with Francis Baines, Mary Remnant and David Munrow et al. I don't think Andrew need worry 'that loud music will produce loud applause'. An audience may feel obliged to clap after a gentle and moving piece, yet unwilling to break the spell, so the applause is muted. A raucous piece with percussion and shawms provokes a spontaneous extravert response.

Selene Mills says in her review of the Peter Philips *Cantiones* (p.17): 'This music benefits enormously from the one-voice-to-a-part treatment'. Do we know what resources Philips had at the Brussels Court Chapel and elsewhere during his long sojourn in the Spanish Netherlands? (Could you give the Christian name or at least initial for slightly less-well-known composers, I wonder? I nearly missed this review for lack of 'Peter')

David Levy's review (p.15) of David Parsons's music from Robert Dowland's *Varietie of Lute Lessons* rightly questions

the 'Elizabethan' nature of this collection, dated 1610, drawing attention to the inclusion in the book of 'numerous works drawn from continental European sources.' It seems to me that the Dowlands, father and son, deliberately introduced the continental-style eclectic anthology to the English public, with solo lute music in *Varietie*, and with lute songs in the companion volume *A Musical Banquet* published that same year.

Ian Harwood

Dear Clifford,

In one of my recent reviews, fighting my tendency to verbosity, I tightened the compression screw one turn too many. In consequence, something I wrote in *EMR* 75 p.19 was misunderstood by Graham O'Reilly, who wrote direct to me – in the most amiable and courteous terms – to protest. The misleading shorthand came when I wrote about Leo's Miserere 'whose overwrought harmonies suggest to me Lotti on antidepressants'. I didn't intend this as pejorative; I meant that some of Leo's forward-looking (a phrase I detest) chromatic language seemed vaguely analogous to that in Lotti's various Crucifixus settings, but without the inspissated gloom in which Lotti (aptly enough) envelops the Crucifixus text. (I wasn't, however, thinking specifically of LottI's own Miserere.) Graham remarks to me, of the Leo setting, that 'some of the chords are 100% Mendelssohn if taken in isolation, but that's not Leo's fault – it's like blaming Walton for sounding like film music'. Coincidentally, in the latest issue of *Cam* (the Cambridge alumni magazine) Richard Wigmore also mentions Leo, writing that 'The gravely impressive Miserere occasionally drops its guard for moments of tripping galanterie'. Quite.

Eric Van Tassel

Dear Clifford,

It is sad to discover a Cambridge man believing *referendum* to be a neuter noun of the second declension, rather than the gerund of *referre* (and as such invariable; hence the English plural *referendums*). Of course, there comes a time when even genuine Latin nouns become familiar enough to merit a proper English plural: we are at home with *actors, museums* and increasingly (*pace* those worthy organisers of regional early music clubs) *forums*.

Andrew van der Beek

The problem is how to deal with a Latin word that has changed its grammatical use in English but still looks very obviously Latin. As someone who tends to write by analogy and usage rather than consulting the dictionary (from some of the examples accepted and rejected in Countdown, *the current OED is a shaky guide to literate usage) I would be influenced by such similar forms as* agenda *(whose putative singular doesn't exist) and* memoranda. *The adding of* -s *to make plural a Latinate word ending in* -um *feels somewhat illiterate to me. The justification for* -um *is that the word has now become a noun and one treats it as if it had become so in Latin. (Can someone who remembers how gerundives work better than I can justify it as a plural agreeing with an understood neuter plural noun?) The 1987 OED supplement gives both plurals, but reckons that* referendums *would prevail. It quotes correspondence from* The Times *in the 1970s, where there must have been some discussion of this matter. So perhaps New Labour was trying to be correct when making its decision. But decision it must have been, since the unanimity in 1997 was striking, and it is interesting that New Labour felt the need to control even the usage of a single word.*

****

Too late for the November *Diary*, we received an email invitation to Evensong for the Commemoration of All Faithful Departed with The Choir of St. Luke in the Fields, New York, directed by David Shuler, on Sunday November 4, with Burial Anthems by Morley, Weelkes's Fifth Evening Service (*in medio chori*), Part I of Schütz's *Musikalische Exequien* and Buxtehude's *Mit Fried und Freud ich fahr dahin.* The church is about a mile north of Ground Zero, and I was informed that the service was intensely moving. This was just one of many events in which New York musicians have been performing to raise the spirits of the surviving and honour the dead. A visiting friend and subscriber from th City, Gwendolin Toth, who has been touring with the Mark Morris Dance Company, took away a set of Gabrieli's *Omnes gentes a16* for one such event next month.

****

My apologies for something odd happening to Andrew Benson-Wilson's review of Weinberger's Bach 10 (*EMR* 75 p17). The text he emailed read: 'Weinberger plays what I (and many other performers) see as appoggiaturas as a Nachschlag, played before the beat' has been altered to '...see as an appoggiatura before the beat as a Nachschlag.' Andrew writes: 'This totally changed the meaning of the text and makes it look daft. It is the Nachschlag that is played before the beat, not appoggiaturas.' In fact, I had miscorrected a text that had got corrupted in transmission. I'd obviously sensed something odd about what we printed, hence my comment below the review. *CB*

****

CORRECTIONS TO *NOBC*

In the absence of an International Journal for Carol Studies, *this seems a sensible place to record any corrections to* The New Oxford Book of Carols *that readers may notice. But please note that some corrections were incorporated into the paperback reprint.*

112. Warlock: Bethlehem Down. William Metcalfe has pointed out to me that the edition published by Winthrop Rogers/Hawkes in 1928 has a B natural as the last bass note in bars 6 and 14. As he says, the B flat of the first version (as published in the *Daily Telegraph* on Christmas Eve 1927) sounds 'absolutely *schrecklich*' whereas the B natural 'seems to have the kind of gentle slipperiness which is so characteristic of the piece's overall harmony'. Curiously, I have a copy the 1928 edition (I would guess of its first issue) in my Warlock folder, but we only looked at the newspaper version.

BANQUET OF DAINTIE DELIGHTS

Jennie Cassidy

Many of the banquets of the late 16th century were anything but dainty. They were provided to create an opportunity for more basic court behaviour and in particular the menus were often specifically designed to inflame lust. Well-known aphrodisiacs were wine, which 'moveth pleasure and lust of the body',[1] spirits, aniseed, pine kernels, marmalades, almonds, cinnamon, cloves, nutmeg and mace. Fresh fruit was also considered quite a potent food as Boorde says of figs[2] 'They do steer a man to venous acts for they do heighten and increase the seed of generation'. 'Kissing comfits' made of sugar, and creamy domes called 'Spanish paps' were also served. Elaborate sugar figures of Venus, Cupid and Bacchus decked the tables and encouraged the diners not only to enjoy the food on offer.

Wooden plates with a romantic verse or apothegm on the back were given to each guest to read out. Later these were made of printed and varnished paper, sugar or marzipan to be taken away as reminders of a fine evening. Puttenham[3] comments on this custom 'There be also other like Epigrammes that were sent vsually for new yeares giftes or to be Printed or put vpon their banketting dishes of suger plate, or of march paines that euery gest might carry from a common feast home with him to his owne house. They were called Nenia[4] or apophoreta. We call them Posies, and do paint them now a dayes vpon the backe sides of our fruite trenchers of wood.'

> Now spend thy goods among thy friends
> Whilst life doth licence lende,
> And let thy loves know how to gett
> Before they know to spende.[5]

Little books of wit, poetry and songs were printed for use at banquets and the idea stretched until the food wasn't necessarily part of the occasion as in Robert Dowland's *A Musicall Banquet* (1610) and *A Banquet of Daintie Conceits* by Munday.

In researching for this year's recipe I came across *Ein New Kochbuch* (c. 1581) by Marx Rumpolt. My dish is based on one charmingly entitled 'cabbage with pig parts'. I have substituted pork mince for the ears and trotters (souse) in an attempt to make more of a silk purse. It is also very good with green lentils for a vegie option. Containing as it does wine, pine nuts, almonds, ginger, cinnamon, and nutmeg, do take care who you serve it to!

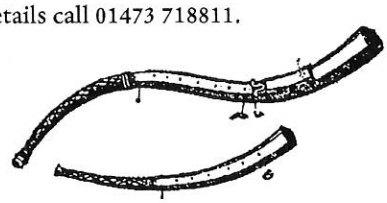
1. Gerard *The Herball, or Generall Historie of Plantes*, 1597.
2. Andrew Boorde *A Compendyous Regyment or a Dyetary of Helth*, 1542.
3. George Puttenham *The Art of English Poesie*, 1589.
4. The Latin *nenia* is given two meanings in a contemporary dictionary: 'A lamentable song at the death or burial of a man; a trifling song' (Thomas Thomas *Dictionarium Linguae Latinae et Anglicanae*, 1587). Αποφορητα are things 'carried away', specifically presents given at a dinner party.
5. From a roundel (wooden plate) now in the British Museum.

EPIPHANY PARTY

'Cabbage with pig parts' will be served at the annual Eastern Early Music Forum Epiphany Party held in Beccles, Suffolk on 12th January along with many of the other recipes from *Ein New Kochbuch*. This year Philip Thorby will be working on music by Praetorius, who was contemporary with the cook book. Most of the music will be unseasonable, since we will be concentrating on two marvellous pieces from his *Polyhymnia Caduceatrix et Panegyrica*, 1619, that were the surprise highlights of the Beauchamp Summer School the summer before last. *Vater unser* is an intense and substantial (twenty-minute) setting of Luther's translation of the Lord's Prayer for two vocal and two instrumental choirs. *Veni Sancte Spiritus/ Komm heiliger Geist*, also with a Luther text, is for two vocal groups and instruments. There will also be some smaller pieces with a seasonal flavour.

The church scene on the opposite page comes from the title page of Praetorius *Theatrum Instrumentorum*, 1620.

For more details call 01473 718811.

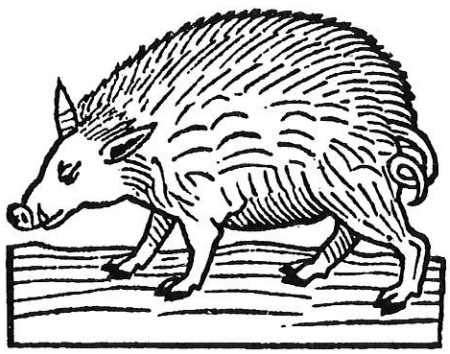


CABBAGE WITH PIG PARTS

1 small cabbge shredded
1/4 pint white wine and 1/2 pint water
3 tbsp balsamic vinegar
1 onion sliced
3 garlic cloves chopped
2 cm root ginger peeled and chopped
(or 3 tsp powdered ginger)
olive oil for frying
1lb pork mince
3 tsp cinnamon
ground black pepper
salt
4oz brown breadcrumbs
1/2 pint milk
1 oz whole almonds roughly chopped
1 oz pine nuts
2 tbsp brown sugar
3 oz currants
2 eggs
nutmeg
Oven temperature 180C/350F/Gas Mark 4

Boil the cabbage in the wine, water and vinegar until cooked but still a little crisp. Put it into a casserole and reserve the liquor in the saucepan. Meanwhile fry the onion, garlic and ginger until soft. Add to the saucepan. Now brown the pork for about 10 minutes. Stir the pork into the onion mixture along with the cinnamon, salt to taste and lots of pepper. Stew for about 30 minutes adding a little extra water if necessary. While the meat is stewing, soak the breadcrumbs, currants, nuts and sugar with half of the milk. Now add the meat to the soaked crumbs and stir it all together. Pour on top of the cabbage, cover and bake for 20 minutes. Beat the eggs together with the rest of the milk, a pinch of salt and nutmeg. Pour over the top and return to the oven for a further 20 minutes.

Perhaps you could go the 'whole hog' and serve fresh figs for dessert.



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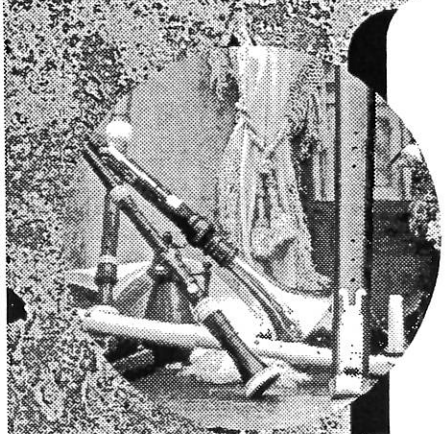

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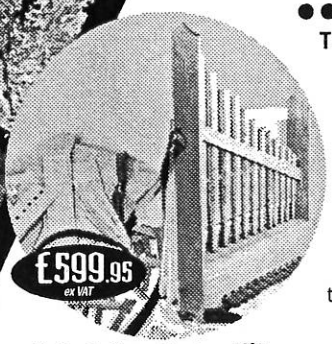

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