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tel +44 (0)1480 52076 fax +44 (0)1480 450821
e-mail cbkings@attglobal.net
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Most months, I am hard-pressed with books I need to read before I can write about them – I am envious of reviewers who have the courage to omit the first stage! We went to the Isle of Man for a few days after Easter (chiefly to satisfy our son John's passion for ferryboats) and, for the first time for 20 years, I had no early music books demanding to be read. So I relaxed with Inspector Morse[1] and Rose Tremaine[2]. We stayed at Port Erin, a village with a population less than 4000 but boasting an impressive arts centre. Its instigator and manager is John Bethell, whom I had known in the 1970s as music librarian at BBC Manchester. He had a double life, spending his spare time setting up the centre, which now flourishes. After leaving the management-obsessed BBC a decade ago, he has been running the arts centre full time. Like any such institution, it needs money, but it is encouraging that the current appeal for donations is not for survival but to buy a large organ, a chamber organ and a harpsichord. There is no special interest in early music, but the auditorium (seating about 300) has acoustics that that would suit most early ensembles. As is our wont, we also called on a subscriber. I knew Fenella Bazin through her involvement with the wealth of Manx 19th-century hymnody. Situated on the edge of The Curraghs (ancient marshland), their house felt comfortable both inside and out. EB was interested in the rare flora; it was a pity we were too early for the orchids. The children were relaxed (a good test of the atmosphere of a house and its inhabitants) and we were sorry that the call of the ferry eventually dragged us away.

We are not particularly royalist (though I think it far better to preserve the monarchy than to have a Thatcher or Blair as head of state), but we were moved by the pageantry of the Queen Mother's funeral. I met her once in the late 1960s, and was, despite myself, impressed. She came to the Royal Academy of Music to open the new library, a function which was allocated about five minutes in a lengthy visit to the building. She evidently recognised the disparagement of the library by the management and spent much longer there than scheduled. What stays in my mind was the grace with which she looked at the MS of the Fairy Queen while an old member of staff gave an incomprehensible explanation of what it was and its importance. I suspect that many of the ceremonies at her funeral were younger than she was; but it is good that those of us involved in understanding and recreating the past should occasionally experience the ceremonial world that was once pervasive but is no longer part of our daily life. And it was good to see we can run processions, if not trains, on time. *CB*

[1] I read recently that the vocabulary in Colin Dexter's Morse books is larger than Shakespeare's – not that either are automatically acceptable in Countdown, which excludes familiar words while accepting neologisms, jargon and slang at the whim of the editors of the PC *Shorter Oxford Dictionary*, for whom the Authorised Version is no longer current.

[2] *Music & Silence* has as a main character an English lutenist at the court of Christian IV of Denmark, but has a few musical gaffes. Did anyone talk about D Major in 1629?

BOOKS & MUSIC

Clifford Bartlett

LOMBARDIAN CHANT

Gregoriano in Lombardia a cura di Nino Albaroso e Stefania Vitale. (*ConNotazione, 1*) LIM, 2000. xvi + 235pp, €25.82. ISBN 88 7096 226 1

I have often complained at the lack of interest that chant scholars show in the later sources that interest performers who want to set polyphonic music in its liturgical context, so am delighted to see this book addressing the problem. It doesn't tell you what antiphons to use with Monteverdi's 1610 *Vespers*, but at least it catalogues some of the sources that might be worth consulting. Five chapters list sources in major cities: Cremona, Mantua, Bergamo, Pavia and Como. These are preceded by a brief survey of the differences of the Christmas introit *Puer natus est* in ten MSS from the 15th to the 18th century. The differences mostly affect cadences. The scope of the sources described for each town vary, but all follow the same very detailed code for cataloguing, which takes four pages even for a concise listing. The catalogue would be easier to use if the beginning of each MS was more clearly distinguishable: either starting on a new page, or with some typographical separation (like a line with a few asterisks). The Cremona chapter includes in its title 'all'epoca de Claudio Monteverdi', but it is the Mantuan chapter that is of more relevance to him, with its listing of Santa Barbara and other sources. Hardly a book for the general reader, but a valuable guide that all academic libraries should buy.

RUDOLPHUS DI LASSO

Rudolph di Lasso *Virginalia Eucharistica (1615)* Edited by Alexander J. Fisher. (*Recent Researches in the Music of the Baroque Era*, 114). A-R Editions, 2002. xxii + 272pp, $106.00. ISBN 0 89579 498 5

Lassus's sons Ferdinand and Rudolph (the form the editor prefers) are chiefly known for the posthumous editorial work they did on the father's music, especially collecting the magnificats and motets. But both had musical careers and issued publications of their own works. This is a substantial collection (43 pieces) of music ranging from monodies to eight voice double choir pieces, all with continuo; one might use the terms sacred concertos and polychoral motets. There are six monodies, mostly fairly sober, with a few quaver runs but no expressive rhythms. The editor misunderstands nos. 6 and 10 and sets them out on four staves. In the original, no. 6 hops between SATB clefs on one stave with a rubric *Unus in quatuor, vel quatuor in una*, no. 10 is for cantus with a stave using ATB clefs and the theological rubric *Tres in una, vel unus in Tribus* is similar: surely both are examples of the *bastarda* style.

The editor tries to find liturgical sources for the texts, but I think we are sometimes dealing with music sung at places in the service where music is a desirable ornament, not a setting of a required text. There are, however, pieces that use chant, and it would have been helpful if they had been pointed out, either in the commentary or perhaps with the liturgical references with the texts and translations. One piece, the fourth setting of the Marian antiphon *Regina caeli laetare*, has the chant sung by the cantus surrounded by cornetto and three trombones – the only explicitly instrumental participation in the collection. I (we, in fact, since Hugh Keyte had a thorough look through the edition) had a few concerns about editorial accidentals. I'll just quote one example. Surely anyone singing a phrase from a part book that has the notes |C♩ E♩ B♭♪ C♪ B♭♪ C♪ |♯D♩ E♩ ♯D♩ | E𝅝 |would automatically sharpen the Cs (p. 190, bar 77)? Hugh tells me that Clive Wearing (Vater Lassus's most enthusiastic British advocate before his illness) had transcribed some of Rudolph's music and had discussed it enthusiastically with him: we are sure this volume would have delighted him were he in a state to understand it.

TYROLEAN MUSIC

Peter Tschmuck *Die höfische Musikpflege in Tirol im 16. und 17. Jahrhundert.* (*Bibliotheca Musicologica*, 5) Studien Verlag, 2001. 391pp. ISBN 3-7065-1422-2/Libreria Musicale Italiana ISBN 88-7096-252-0

This is a very detailed book, containing huge amounts of information (much of it in the form of tables). The author is most interested in what it actually meant to be a court musician in his chosen period, so we find in depth discussions about such things as payments in kind (barrels of wine, firewood, etc.) and about liveries (he mentions a letter in which an organist is able to list in detail the clothes belonging to his predecessor, asking that they might also pass on to him). He spends some time writing about Jakob Regnart and Johann Stadlmayr, the two principle composers in the Tyrol at the time. His appendix includes charts of all the singers at the court by voice – basically the cappella was AAATTTBBB for most of the period covered. All in all, a very interesting volume, full of valuable information from sources in such diverse locations as Ljubljana, Budapest, Wroclaw and Zwickau. *BC*

Jean-Luc Gester *La musique religieuse en Alsace au XVII^e siècle.* Presses Universitaires de Strasbourg, 2001. 350 pp; €20.00. ISBN 2-86820-190-3

I thoroughly enjoyed reading this book, as it includes a lot of information about a subject in which I'm very interested, and because I share the author's high opinion of one of the

composers who are the book's main focus: *Capricornus*. He also gives 'portraits' of Ballestra, *Jelich, Thoman, Böddecker*, Hammerschmidt and Briegel, as well as transcriptions of pieces by those in italics. The important role of Brossard in Strasbourg's musical life in the late 17th century is stressed. The appendix also lists all the music printed there from 1577-1700 (including the 'compilation' collections which did much to popularise Italian and German music in the region) and the organists, cantors and *choragii* (directors of church music) in the 16th and 17th centuries. Essential reading for anyone interested in 17th-century music, not only in Alsace.

HASSLER & SCHEIDT

Hans Leo Hassler *Sämtliche Werke*. XIII. *Orgelwerke I. Die Unika der Turiner Tabulatur (Teil I [& II])*. Übertragen von Ulrich Wethmüller (†). Revidiert und herausgegeben von Wolfgang Thein. Breitkopf & Härtel, 2001. 2 vols.
Samuel Scheidt *Tabulatura nova* herausgegeben von Harald Vogel. Teil III. Breitkopf & Härtel (EB 8567), 2002. 192pp, £38.00.

I feel more at home with Scheidt's organ music than Hassler's: I've known at least some of the former for 40 years, initially from the Peters selection, then I was fortunate enough to buy the Collected Works at bargain price. But although I love some of Hassler's music, I don't know his organ music at all. The two massive volumes (in terms of page size, weight and length – 454 pages of music plus 52 of introductory material) are virgin territory. Part I begins with an Introitus and six toccatas, followed by 27 contrapuntal pieces called ricercars, fugues and canzonas, concluding with versets, mostly for the mass. Part II has 13 sets of magnificat versets, a set for *In exitu Israel* and 16 isolated versets. Then come 31 variations on *Ich gieng einmal spatieren* (alias *Von Gott will ich nicht lassen* or *La Monica*), 29 on Lassus's *Susanne un jour* and a single-page Gagliarda. The volume concludes with an appendix of dubious items. Hassler is of a status that justifies publishing a Complete Works, but these two volumes are overwhelming and I'm not sure what use will be made of them. The massive variation sets are interesting for the techniques used, even if they don't excite like Byrd or Bull's *Walsingham*: might Hassler's ambition have been inspired by knowledge of them? If I was a church organist, the versets could be useful for short interludes. But sadly, these volumes are not likely to inspire performance, though I must confess that I have not read all of what at a rough count must be something like 20,000 bars. When the little baroque-style electronic organ I've just ordered comes, I'll use these to get my hand in and will report back.

Scheidt is a different matter. One does sometimes feel that he is being a bit too systematic, but there is always a flair that Hassler lacks. I've praised the previous two volumes of the series (of which this is the third and last) and there is not much more that needs saying except that every organist should buy them – and not just organists: most of the music is playable on the harpsichord or clavichord and the movements that would appear to need pedals are printed here both on two and on three staves. The introduction and the 'Notes on the Use and Structure of the Liturgical Pieces' are very helpful. Unlike the Hassler edition, relevant chant is given to permit performance of the Magnificats. The volume begins with a Kyrie and Gloria, followed by Magnificats for tones 1-9, six Latin hymns, a Creed, a 'Psalmus sub Communione' (*Jesus Christus unser Heiland*) and a couple of short exercises in six parts with double pedal. Of these, the hymns are probably the most viable as concert pieces. The editor's comments on alternatim practice ignore them. I don't know how many verses the hymns here had in contemporary Lutheran books, but in a source a century earlier (containing German translations of these hymns) that I happen to have at hand, *Das Klugsche Gesangbuch* (1533), *Veni Redemptor Gentium* has 6 verses (Scheidt has 5), *A solis ortus cardine* has 8 (Scheidt has 5), *Christe qui lux* has 7 verses (Scheidt also has 7), *Veni creator Spiritus* has 7 (Scheidt has 3. It is difficult to see any consistent pattern of alternation, but they work as independent sets of variations.

The editing of both volumes is in one way simple since they are transcriptions of single sources. The Hassler is transcribed from German organ tablature, the Scheidt for four-stave score. The Hassler may be unwieldy to use at a keyboard, especially when library binders have finished with them, but it is, I think, a virtue that neither the Hassler nor the Scheidt is in the oblong format that implies 'for organists only'.

THE LYNAR VIRGINAL BOOK

The 'Lynar' Virginal Book: Twelve pieces by John Bull, Giles and Richard Farnaby, Orlando Gibbons, Leonhard Woodson and others from the Lynar A1 manuscript. Transcribed and edited by Pieter Dirksen. (*Early Keyboard Music*, K42). Stainer & Bell, 1992. ii + 26pp, £5.75.

One of the major collections of early-17th-century north European music has a section devoted to these dozen English pieces. They appear to be textually reliable. The editor surmises that they were transmitted by John Bull; but since he was on the Continent, it is not surprising that his music should circulate more readily there than native pieces, so it is pushing the evidence too far to suggest any direct connection with him. This is a pleasing anthology, though I wonder whether the editor has got the balance right in the features of the original notation that he chooses to preserve. I'm not concerned with separate stemming of the notes in chords or the use of black semibreves, but I do want to know the status of every accidental and regret the omission of those redundant by modern conventions: the latter may affect what you play, the former (like original beaming) is largely cosmetic. Modern editors have naturally been suspicious of presenting synthetic texts that represent no surviving source. But there is an opposite error: following a source blindly. In fact, when I looked more closely at the example I had chosen to illustrate this, Lynar A1 turns

out to offer the better reading: the second bar of Gibbons' *The Queen's Command*. According to the commentary in MB20, Lynar A1's reading is unique (MB has 6 crotchets per bar, so we are referring to the second half of its first bar); that unanimity suggests that it is what Gibbons wrote, so the Lynar A1 version may be a deliberate improvement by a composer-copyist. Whatever the cause of the difference, it was surely worth noting that it is distinctive. Comparing the beaming of the piece with *Parthenia* suggests that the source patterns are generally arbitrary. For instance, apart from line-breaks, it beams all the semiquavers of each bar together (and its bars are twice as long as Lynar's) without the prominent two pairs of four-note groups in its bars 36-37. It also breaks quaver beams in different places. Still, it is nice that the series is moving with the times, and an antidote to the over-modernising of the early volumes in the series is welcome.

RADESCA

Enrico Radesca *Il quinto libro delle canzonette, madrigali et arie a tre, a una et a due voci per cantare e suonare con il chitarrone, spinetta &t altri stromenti...* a cura di Marco Giuliani. (*Opera Omnia*, 2). LIM, 2001. lvii + 29pp, €25.82. ISBN 88 7096 348 9

If you have skipped through the heading without noting the pagination, look back: this is really a case of the tail wagging the dog. The reason is that, since this was an example of a secular publication format used for settings of religious vernacular texts, the editor uses it as a peg for a discussion of spiritual madrigals and the like and prints a 23-page table of examples from 1541 to 1696 extracted from *Il nuovo Vogel*. The large page-format is more hospitable to such a layout than the smaller pages of musicological journals, but it really is overkill for the 21 slight pieces of Radesca's 1616 print – the original date of publication is not given any prominence in the edition. The format and style is similar to the Brunelli edition reviewed last month, with separate edition of the texts and spacious layout of the transcriptions. One would welcome a page of facsimile to give a flavour of the original notation. One pedanticisim is the inclusion after the last piece of the cue in the original print that the next page contained the *tavola delle Armonie Spirituali*, though the original index is not reproduced. Enrico Radesca di Foggia worked in Turin in the first quarter of the 17th century. His Book IV (1610) is included in vol. 4 of Garland's facsimile series *Italian Secular Songs*, and looks musically a little more interesting. Book V includes some catchy three-part songs for SSB, a trio for the same combination that is a little more sophisticated (*Alma che vai cercando*), a few fairly simple monodies and one SB vocal duet. Since dotted barlines are added to supplement the original ones, it is odd that bar 2 of no. 15 is not divided. This seems to be another example of local pride producing publications (and recordings as well the proceedings of a conference on Radesca). Vol. 3 is imminent. It is probably too late to make suggestions, but since the original prints are so short, it would be better to include a complete facsimile of the source and rather less peripheral matter.

FRESCOBALDI

Girolamo Frescobaldi *Fiori musicali* Introduction by Luigi Ferdinando Tagliavini. (*Biblioteca Musica Bononiensis* IV, 86.) Arnaldo Forni, 2000. xx + 103pp, €28.92.

Some readers may remember the letter from Christopher Stembridge a few years ago in which he pointed out the defects of the Fuzeau facsimile of *Fiori musicali* that resulted from its policy of excessively cleaning up the image and led to the omission of significant features of the original. I don't have a copy of the original print at hand to check this new version, and confidence in the production is undermined a little by the printing of a page upside down as the cover design. However, this is preferable to the Fuzeau edition on two grounds in addition to an expectation that it is more accurate as a facsimile. It is 6 euros cheaper, and it includes an excellent essay (in Italian and English) by Italy's senior organ-music scholar that sets the music firmly in the liturgy. The only criticism is that he says nothing about the publication as a printed document – something that one expects if a facsimile has any introduction at all. The remarks on the f♯/f♮ alternation in *Girolmeta* are intriguing, but I don't think I'm convinced that trumpeters of the period could not control their intonation on the ambiguous 11th partial. It is, of course, quite hard work reading facsimiles of the period at the keyboard, since even if you have mastered the clefs, the lack of vertical relationship means that, within the more 'distorted' (from a modern standard) bars, the mind has to absorb each part separately before playing it. The introduction might have discussed whether the notation is merely the result of the compromise necessary to publish with movable type and was as in fact as inconvenient to players than as now. If you want to benefit from open score but modern clefs and layout, try Stembridge's edition (from Armelin Musica); but this is recommended to the player who want to get inside the mind (and perhaps share the frustration) of players of the period.

I was hoping to review Forni's facsimile of Monteverdi's Selva morale, *but am trying to get hold of a copy of the new* Opera Omnia *for comparison; so I will defer that till next month.*

GAMBA CATALOGUE

Bettina Hoffmann *Catalogo della musica solistica e cameristica per viola da gamba* LIM Antiqua, 2001. 254pp, €32.00. ISBN 88 88326 00 6

Any bibliography of this sort is bedevilled by the difficulty of defining the repertoire. The definition of solo and ensemble music (English version on p. 13) makes clear that the 'cameristica' of the title excludes the consort repertoire. But judging by the entry under Gibbons Orlando, duets for any combination are included, since the only pieces listed for him are the duets for trebles – a slightly odd decision, since they are essentially consort music reduced to its smallest ensemble rather than music for two soloists. The use of surname followed by christian name in the same

type and without punctuation looks particularly odd at the foot of that page (81) where there is an entry for

GOLDING SIR EDWARD.

Non-English speakers could well assume that SIR is a name (like Duke Ellington) rather than a title. Instrumental terminology is given in Italian, which is a pity: the original language is more informative. In the Gibbons case, this is in fact quoted, with a comment that the unspecific 'trebles' of the source probably were soprano viola da gambas, but such comment is not common. The viol player with soloistic ambitions will find this a useful guide to repertoire, especially since modern editions and facsimiles are listed with a greater thoroughness than normally occurs with scholarly bibliographies. Full bibliographical details are not given, but names of publishers should give enough help to experienced players. I'm pleased to see that King's Music publications (often omitted from musicological bibliographies) are listed, though she misses that as well as a facsimile of Boismortier op. 26 we have a modern edition of the concerto from that set. She also misses an entry in the Bassoon/Bass Viol/Cello section of our catalogue that would have alerted her to a composer she doesn't list: BOCCHI LORENZO. His *A musicall entertainment...*, published in Edinburgh around 1725 with an impressive list of subscribers, includes two sonatas *per la viola da Gamba*. I gather from Peter Holman that there is rather more 18th-century gamba music in Britain than used to be thought: I await his publication on the subject with interest. He has also found that Bocchi was a more significant figure in Edinburgh and Dublin than has been realised.

I wonder whether the repertoire is cohesive enough for an alphabetical list to be the best means of access. The way the instrument was used differed so much in different times and places that snatching items out of context might mislead. Perhaps the format should have been by instrumentation (as in the index to the catalogue), which would have emphasised its practical value and not raised the theoretical doubts it engenders. (Though I can imagine myself writing exactly the opposite if it had been arranged thus!) It will certainly be useful for players seeking fresh music to play; facsimile publishers might like to follow up music that is not yet available, and forgers may be intrigued by the so-far-undiscovered gamba solo by Mozart: if anyone has a spare sheet of 1760s MS paper, they might like to send it to the composer of the lost Haydn keyboard sonatas!

TORELLI Op. 6

Giuseppe Torelli *Concerti musicali Opus 6* Edited by John G. Suess. (*Recent Researches in the Music of the Baroque Era*, 115). A-R Editions. xiv + 103pp, $48.00. ISBN 0 89579 496 9

It has puzzled me that there have been so few editions of the Italian concerto repertoire. It is popular enough in concerts and recordings, and there are plenty of editions of individual works, but apart from a few Vivaldi volumes, modern representations of the original publication sets (usually by the dozen) are more likely to be in the form of recordings than print. Torelli's most popular concerto is the Christmas one from op. 8. Opus 6, (Augsburg in 1698), is basically a set of *concerti a quattro*, issued in partbooks for vln I, II, vla, cello and organ, with a few soli/tutti markings in concertos 6, 10 & 12. Non-solo concerti have generally been unjustly avoided by modern performers, so I hope this publication will lead to a revaluation of the form (though, like the Marsh symphony edition reviewed below, there is no mention in the score of the availability of parts). On principle, one may wonder why the editor used as his copy text a reprint by Estienne Roger (rushed out the same year) rather than the original. Its virtue of greater legibility is a criterion for a publisher of a facsimile, not an edition. Roger subsumed the parts for cello and continuo into one part, omitting the sometimes-independent cello part of Concerto 8. This is added in the edition, in a way that draws attention to a technical quirk of the engraving. Throughout, bar lines are drawn between the top three staves, but broken before the bass; in No. 8, both bass parts are barred together. I suppose the logic of the four-stave layout is that the bottom part is a continuo as well as a cello part, so doesn't quite belong with the upper strings; but in the case of No. 8, the division should surely be 4 + 1, linking the cello part with the upper strings. Glancing at a few other scores shows that there is no standard convention; my current practice is to print bar-lines through groups of staves only when necessary to group two sets of staves, so would avoid continuous barlines here, making the bar lines dominate the view rather less. This is an edition that was well worth publishing: I hope A-R and other publishers produce further Italian concerto sets.

ZELENKA ORCHESTRAL

It was probably the Hortus Musicus edition of his six trio sonatas for oboes and bassoon (1955-65) that first drew attention to the music of Zelenka, while Musica Antiqua Bohemica vol. 61 containing most of his orchestral music appeared in 1965 (the copy I bought in Prague in 1991 has 1988 on the title page, but the first page of music has © 1963). That appears to be a good edition, and the following remark in its extensive, trilingual introduction is not an exaggerations: 'Zelenka's instrumental compositions... unquestionably belong to the best and most valuable of their kind written in Central Europe in the period of the late baroque.' But the publication has had less impact on performance that it should have because the parts have been available only on hire. The latest batch of editions from Concerto Editions remedies that. Available so far are:

Capriccio [No. 1] in D, ZWV 182
Capriccio [No. 2] in G, ZWV 183
Capriccio [No. 3] in F, ZWV 184
Capriccio [No. 4] in A, ZWV 185
Concerto à 8 in G, ZWV 186
Hipocondrie in A, ZWV 187

(I've included the roman numbers allocated to the Capriccios in MAB which Concerto Editions does not use: MAB hides the ZWV numbers in its critical commentary,

but now they have become standard usage, though the new edition uses Z without WV.) To follow soon are ZWV 188 (*Ouverture à 7 concertante* in F) and ZWV 189 (*Simphonie à 7 concertante* in a – in MAB 61), but ZWV 190 (*Capriccio [V]* in G – also in MAB 61) is not mentioned. All are scored for 2 horns, 2 oboes, bassoons and strings: for a standard price of $35 each you get a score and set of parts (including bass parts for cello, d/bass & bassoon).

Each work is issued as a ring-bound score (readers may remember that I was worried about the binding of earlier Concerto Edition scores) and parts. The parts are printed on really stiff paper, so should be very robust. Horn parts are notated at sounding pitch in the score but in C in the parts. What look like impossible page-turns in some violin parts are in fact solo sections, so there should always be a tutti player with a free hand. One exception is the last page of the viola part of the *Concerto à 8*, which raises an editorial as well as a layout problem, with several consecutive *tutti* marks. I think the problem is that Zelenka must have used *tutti* in two different senses. In the last movement from bars 314-332 he requires a solo violin in addition to the main soloist (whose music is on a different stave). He writes that in the stave for the first violins, then marks the second-violin stave *tutti* to show that the rest of the first violins play the same music as the second violins, not to contradict a *solo* indication. There are also a few bars where there is a solo second violin as well. The editor has mistakenly added (in the part but not the score – a practice to avoid) *tutti* indications for the viola. So the page-turn needs rethinking.

There seem to be few editorial problems apart from reading the MSS themselves – as both the MAB editor and Maxwell Sobel remark. He includes only a standard introduction ending with a single paragraph on the piece at hand, and no critical commentary. Sadly, despite being a psychologist by trade, he cannot explain the title *Hipocondrie*. But even if there are no other sources, there must have been places that allowed alternative solutions to comment on; but the MAB editor found little to say. I hope the easy availability will make these pieces much more accessible

HARRIS & HANDEL

Music and Theatre in Handel's World: The Family Papers of James Harris, 1732-1780 [edited by] Donald Burrows and Rosemary Dunhill. Oxford UP, 2002. xliv + 1212pp, £120.00. ISBN 0 19 816654 0

This is to some extent a counterpart to Marsh's diary, but with surprisingly little overlap, despite both Harris and Marsh's links with Salisbury. Marsh gives much more details about provincial musical life, which the editors use to flesh out vague references in the letters, but he was presumably of a lower status and entered the Harris family home to rehearse rather than as a friend. The main interest of the first part of the book is the Harris connection with Handel. That is itself well-known, but reading the letters in sequence builds up a picture of the sort of relationship the composer had with his supporters. It is difficult to guess how many other supporters he had like the Harrises, but it is easy to imagine a network of influential enthusiasts which he cultivates by visiting and playing through his latest works, so that by the time the premieres occur, there is already a section of the audience that is delighted to hear music they already have heard Handel (or sometimes the star singers themselves) sing to the harpsichord. The book is full of details about musical life in London and Salisbury, with excursions abroad. Other related correspondence is also included. To take just one example, there is a list of music that Gottfried van Swieten requested from Berlin, including a dozen Handel operas: assuming he took them on to Vienna, one wonders whether Mozart and Haydn ever glanced at them.

Only musical and theatrical documents are selected: some pruning was necessary, since the book is already too heavy to hold. The title is confusing, since Part I, covering the period up to Handel's death (1732-1759) ends at page 341. In fact, that would have made a satisfactory volume by itself, and publication in two independent volumes might have been better. Part II (1760-1780) would, however, lacks the common thread which runs throughout Part I and my well not have been economically viable. The editing appears to be extremely careful, and the extent and quality of the annotation is high, though Corelli's op. 5 are solo, not trio sonatas (p. 92). I find the distinction between the Index of Persons and the General Index confusing, especially since the latter includes persons as authors or composers: several times I've looked up the wrong index. Reading a book this length is a bit of a chore, but it is fascinating to dip into. It just fell open at an account of a private concert for the royal family, with Abel, J. C. Bach, an orchestra of about 20 good players and a couple of singers; and turning back to a page already mentioned (92), there is a curious arrangement whereby a music seller agrees to let his son play in some Salisbury concerts on condition that £20-worth of parts of music by Handel be bought from him. Since the parts were unpublished, perhaps they were MS copied by the son.

FASCH STUDIES

Das Wirken des Anhalt-Zerbster Hofkapellmeisters Johann Friedrich Fasch (1688-1758) für auswärtige Hofkapelle. (*Fasch-Studien* Band VIII), edited by Konstanze Musketa. Dessau: Anhalt-Edition 2001. 341p, €25.00. ISBN 3-936383-00-6

This is the published version of papers given at the International Fasch Conference, 20-21 April 2001. There are 11 papers, only one, by Janice Stockigt, not in German. She is one of the few contributors to stick to the conference's theme. She writes most interestingly about Fasch's works for the Catholic Chapel at Dresden, drawing heavily on court records and Jesuit diaries. Elsewhere, new documents have been found in Chemnitz (Fasch's application for the Kantorat there in 1711) and Halle (letters in the Frankesche Stiftung, tying in with Fasch's pietist leanings). Barbara

Reul explores the surviving cantatas for Duchess Hedwig Friederike's birthdays of 1722 and 1725, the theologian Thilo Daniel looks at Fasch's letters to Zinzendorf. Otherwise, a lot of space is taken up without very much (new or relevant) being said (the conference text finishes on p. 214.) Of the opening paper's twenty pages, six are taken up with music, and the remainder a summary of the composer's output. For a devoted Faschist, it is disappointing that there just are not enough in the field to make such events more stimulating: maybe specialists on other composers should be invited next time – Stölzelists, Graupnerists, etc. *BC*

MARSH SYMPHONIES

John Marsh *Symphonies*
Part 1. *The Salisbury and Canterbury Symphonies (1778-1784)* Edited by Ian Graham-Jones. (*Recent Researches in the Music of the Classical Era, 62*). A-R Editions, 2001. xvii + 255pp, $127.00. ISBN 0 89579 486 X.
Part 2. *The Chichester Symphonies and Finales (1788-1801)* Edited by Ian Graham-Jones. (*Recent Researches in the Music of the Classical Era, 63*). A-R Editions, 2001. xiv + 213pp, $92.00. ISBN 0 89579 487 X.

Marsh's name has already been mentioned this month in the review of James Harris's letters; he now appears as composer. Coincidentally, the two people recently involved in the revival of interest in Marsh have been associated with *Early Music Review*. Brian Robins, now a less frequent reviewer thanks to his involvement with *Goldberg* and *Fanfare*, was the editor of *The John Marsh Journals* (Pendragon, 1998), and Ian Graham-Jones has edited his symphonies. He wrote 39 of them, but only the nine that he published have survived. Copies are rare, but there is a set labelled 'Chichester Concert' in Cambridge University Library. These will have been used in Marsh's own performances there, and are of particular interest to students of performance practice because the printed parts are supplemented by three MS partbooks (probably in Marsh's hand) for ripieno violin I, II and bass. It has generally been assumed that in semi-professional performances of concerti grossi, the ripieno parts were taken by amateurs: this shows how a similar arrangement took place later in the century. Regrettably the edition does not print these parts (or cue them into the parts they selectively double). It is interesting, though not surprising, that none of the parts bear any of the performing marks that would disfigure a modern set of parts; they date from a time before a pencil was a regular piece of rehearsal equipment, so it does not imply that the set was a clean master-copy.

I don't think that Haydn would have had anything to fear from comparison with these symphonies. But Marsh had good ideas and could put them together well: his music is competent, agreeable and worth playing. And he had one formal invention. I've just written the notes for a piano recital which ended with Liszt's Hungarian Rhapsody no. 10, which is called, for no apparent reason, *Prelude*. I justified it as being a prelude to the drinks that followed. Marsh thought it silly that, when a short piece was needed to end a concert, an Overture was often chosen. So vol. 2 contains three Finales written for that purpose. They could certainly be revived for that purpose now, or perhaps as encores. There is plenty of provincial music of the period from Germany and Austria available that is no better than Marsh's: I hope that musicians in Salisbury and Canterbury will have a chance to hear some of their own home-grown produce. Chichestrians will anyway, since the editor has organised a Marsh festival there at the end of June in honour of the 250th anniversary of his birth: details in our Concert Diary.

OTTANI & PUGNANI

Bernardino Ottani *Te Deum* edited by Maurizio Benedetti. (*Corona di delizie musicali, 3*) LIM Editrice, 2001. xiii + 76 pp, €25.82.
Gaetano Pugnani *Concerto in A for violin and orchestra* edited by Luigi Mangiocavallo (Corona di delizie musicali 2). LIM Editrice, 2001. xiv + 49 pp, €25.82.

Although it dates from the beginning of the 19th century, Ottani's *Te Deum* looks at least fifty years older. The three movements require SSATB solos, four-part choir, pairs of oboes, horns and trumpets (except in the central 'Te ergo') and strings. I don't believe the horn parts of the central adagio (the movement is in F major, and they are notated in E♭).

The Pugnani is one of his ten surviving violin concertos, which are listed in detail in the introduction by Annarita Colturato. Scored for solo violin with two oboes, two horns, two violins and bass, it consists of the classic three movements; the flow of the first is interrupted by a strange chromatic passage marked pianissimo, the second is a lovely violin solo (with some double stopping) above strings only in the dominant and the finale is a lively rondo (with more double stopping and at least three bars where the beats in the solo part don't add up to a complete bar). This highlights the only problem with these editions: the presentation is beautiful, the background very interesting, but editorial information is completely lacking. *BC*

SEPHARDIC SONGS

The Sephardic Songbook: 51 Judeo-Spanish Songs... Collected and edited by Aron Saltiel... with transcriptions and an introduction by Joshua Horowitz. C. F. Peters (32278), 2001. xii + 72pp, £10.95.

We have received so many 'early music' recordings containing Sephardic material that I couldn't resist asking for a review copy of an edition of some genuine material. The songs here were collected between 1976 and 1996 in Bat-Yam, Sarajevo, Thessaloniki and Istanbul and are presented here as single-line melodies. In addition to the original Judeo-Spanish texts, there are German and English singing translations. I was disappointed that a verse that began like the English nursery-rhyme 'If all the world were paper And

all the sea were ink' didn't continue with bread and cheese (no. 46); the tobacco factory mentioned in verse 1 is in Thessaloniki, not Seville. Many of the texts could have been sung for centuries. The editors, however, discuss the music mostly in terms of its links with Turkish music, not by the hypothetical comparisons with Alfonsine Cantigas that one sometimes finds in CD booklets: only a handful of the songs are thought to show western styles. The concise but informative introduction is not explicit about how many people are generally involved in performances of these songs. References are generally to 'singer' in the singular; the cover picture shows a performance with one man playing a violin, a woman with a tambourine and two other women dancing, only one of whom is obviously singing while both are dancing or acting. The songs are intriguing, but difficult to imagine just from the page without an aural image of how they were sung. It is good that a selection like this is now readily available from a mainstream publisher.

LACHRIMÆ COMPARENTES

Ian Harwood

Dowland ***Seaven Teares*** The King's Noyse, Paul O'Dette *lute*, David Douglass *dir*, Ellen Hargis *S* 75' 03"
Harmonia Mundi **HMU 907275**
Lachrimae, or Seaven Teares (1604) + Come heavy slepe, Flow my teares, Go crystall teares, I saw my lady weepe, Sorrow stay

'To my mind one of the hardest listens in all music', wrote a Lute Society friend concerning Dowland's *Lachrimae* sequence, 'however much I love each of them separately'. This set me thinking, so when, only a day or two later, this CD arrived (unannounced and unexpected) for review, I could not resist the challenge. Would the new disc allay those apprehensions?

Dowland's original undated edition actually appeared in 1604, entitled *Lachrimæ, or Seaven Teares Figvred in Seaven Passionate Pauans, with diuers other Pauans, Galiards and Almands, set forth for the Lute, Viols, or Violons, in fiue parts.* The collection begins with the already-famous pavan, here called *Lachrimæ Antiquæ*, followed by six derivatives, all with emblematic Latin title-adjectives. The 14 'diuers other' pieces start with three pavans, as sombre as the 'seaven teares' themselves, but the tone is then lightened by nine 'galiards' and two 'almands', making 21 pieces in all.

Although my own title-adjective comes from *comparere* (to appear, be visible, be in existence), not *comparare* (to compare), I cannot help mentioning the five *Lachrimæ* recordings that I have acquired over the years, three of them played on viols and only the two most recent on renaissance violins, by The Parley of Instruments under Peter Holman (1993) and now by David Douglass with The King's Noise. All of them present the seven pavans in sequence, though the time they take to do it varies from 23' 08" (Schola Cantorum Basiliensis Viols/Wenzinger, 1962) to 30' (Consort of Musicke/Rooley, 1976). On my other vinyl disc (Dowland Consort/Lindberg,1985) the time is 28' 25". The Parley take 27' 20" and the King's Noyse on the new CD 29' 25".

Whether you feel the 'seaven teares' should be performed as a continuous cycle depends on your view of their nature and of their composer's intentions. Differing opinions have been expressed by David Pinto ('Dowland's Tears: Aspects of *Lachrimæ*', *The Lute* 37, 1997) and by Peter Holman, to whose book *Dowland: Lachrimae (1604)* (Cambridge, 1999) I refer later. In Dowland's own dedication, to James I's queen, Anne of Denmark, he seems not to want his music to be taken too seriously: 'And though the title doth promise teares, vnfit guests in these ioyfull times, no doubt pleasant are the teares which Musicke weepes, neither are teares shed alwayes in sorrowe, but sometime in ioy and gladnesse.' This feeling is continued in his address 'To the Reader': 'I haue mixed new songs with olde, graue with light, that euery man may receiue his seuerall content.' This is no more or less than the usual sales pitch: 'whatever your musical tastes, there will be something for you here'.

Dowland is usually thought to have composed the original *Lachrimae* pavan as a lute solo, sometime in the early 1590s, turning it into a song some years later by fitting the words 'Flow my teares' to the already-popular tune. We certainly have no sources of the song before his *Second Book* of 1600, where it is headed 'Lacrime', but of itself this proves nothing: Dowland himself accompanied his 'My heart and tongue were twins' before Queen Elizabeth in 1592, yet the earliest surviving music is in *A Pilgrimes Solace* (1612). It has been argued that as the 'Flow my teares' text has no metrical regularity, it must have been written to fit the existing tune. But this is not conclusive either: composers were well used to setting prose as well as verse, regular and irregular. Why need one or the other have primacy?

Following Dowland's first failure to obtain a post at Elizabeth's court in 1594 (thinking 'my [Roman Catholic] religion was my hindrance'), he went off to the Continent until the courtier Henry Noel wrote in December 1596 that the queen had been asking for him. By the time he reached London in February, Noel had just died and all Dowland could do was compose a set of seven four-part 'funerall psalmes', which may have been sung at the service in Westminster Abbey. After seeing his *First Booke of Songes* through the press, he entered the service of the King of Denmark in 1598. Nevertheless, he still aspired to the elusive court appointment in England, and according to Holman, 'probably began to make preparations for the trip

[home] soon after the news of Elizabeth's death on 24 March 1603 reached Denmark. He clearly planned to approach James through the queen, Anne of Denmark, sister of his employer Christian IV, using *Lachrimae* to attract her attention.' (pp. 3, 4) Later, Holman suggests, 'It is possible, even likely, that they were written at a late stage specifically for the publication, in England rather than Denmark. It raises the remarkable possibility that Dowland wrote his most subtle and complex works in relative haste during the winter of 1604 [*recte* 1603-4].' (p. 20)

There are several things about this that worry me. Dowland 'had accesse' to the queen at Winchester, where the royal family was staying in September 1603 to avoid the plague raging in London. The coronation service had gone ahead the previous July but all the pageantry had been put on hold until it should again be safe for crowds to gather. The country was in a state of expectation and muted rejoicing; there were even rumours that the king would relax the recusancy penalties for Catholics. The queen was rapidly gaining a frivolous if not a flighty reputation, and was hardly likely to be impressed by a collection of music called *Lachrimæ or Seaven Teares*, 'vnfit guests in these ioyfull times', as Dowland himself admitted. This was surely no way to secure a post in the new royal household.

It seems to me much more likely that Dowland was inspired to write his *Seaven Teares* in late April 1603 when the news reached Denmark of Queen Elizabeth's death, just as Henry Noel's had prompted his seven 'Funeral Psalmes' in 1597. Later, Coprario was to produce seven 'Funeral Teares' for the death of the Earl of Devonshire (1606) and seven 'Songs of Mourning' (1613) for the death of Prince Henry. If I am right, the pavans would have been written in Denmark between early May and late August 1603, when Dowland embarked for England, rather than being hastily composed after his arrival as suggested by Holman.

Precise instrumentation details are not usually given in the earlier recordings with viols, although Rooley tells us: 'we decided to use a full consort of viols for the seven pavans and use two violins with three viols for the rest... The exceptionally dark quality of *Sir Henry Umptons Funerall* is probably intensified by being in the low range of the violins.' Lindberg and the Dowland Consort selected from a single treble viol, two altos, two tenors, small bass, consort bass and great bass, all using gut strings and fixed-frog bows, but no precise details are given. In all these recordings, as far as one can tell, Dowland's printed lute parts were played as they stand, with appropriate ornamentation.

Holman's recording with The Parley of Instruments Renaissance Violin Consort embodies his conviction that five-part string music was normally written for one violin, three violas and bass violin, or for treble, three tenors and bass viols. The only exception was what he calls the 'two soprano' scoring, exemplified here by the galliard for Thomas Collier, which needs two violins, two violas and a bass violin. Another of his conclusions is that the combination of violins and viols was seldom if ever used. He also finds that, 'with one exception, the pieces divide into two high- and low-pitched groups', of which the latter 'are consistently too low to be effective on violins. Therefore we have transposed them up a fourth...' Both points are in marked contrast to Rooley's views of 1976.

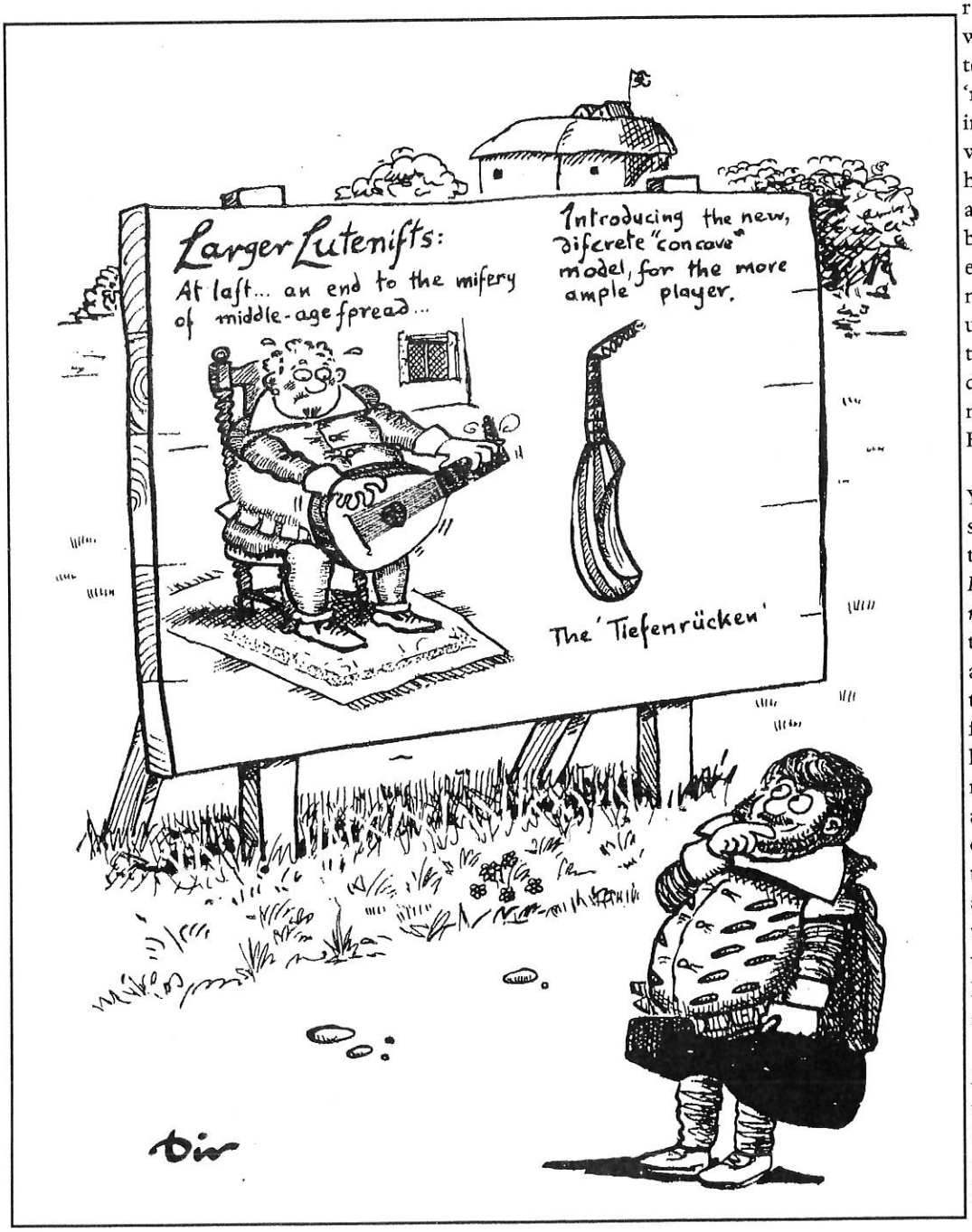
Playing the music other than at written pitch has implications for Dowland's lute parts. There are two possibilities: either they can be played from the original tablature on a smaller lute at the appropriate pitch (and such instruments do exist) or the player must write his own transposed part, which will inevitably involve a number of changes in the voice-leading. How sacrosanct are Dowland's lute parts? If he had been writing a few years later, would he have expected the lute to be played from the unfigured bass part? Are his tablatures no more than written-out proto-continuo parts? Dowland himself referred to them as 'my lute lessons', just as if they were solo pieces, and some of them work perfectly like that, although others do not carry the tune. Doubling of parts on lute or keyboard was normal at the time and my feeling is that, if the composer took the trouble to provide a lute part, the least we can do is to play it, especially when that composer was John Dowland.

There was one important difference between viols and violins in Dowland's time that has nothing to do with their shape, how they are held or played, whether they have frets or not, but everything to do with their tuning and all-gut stringing. The six open strings of the viols, tuned in fourths about a central major third, span just two octaves, which was attainable only if the top string was tuned very close to its breaking pitch. Go any lower for safety's sake and your bottom string will stop working properly; any higher and the top one will keep breaking. So the working pitch of a viol is almost as fixed as that of a one-piece renaissance recorder. By contrast, the four strings of the violins, tuned in fifths, encompass only an octave and a sixth, a minor third less than the maximum available. Within these limits, two violins of slightly different sizes can be tuned to the same pitch, or a single instrument can be tuned up or down by that amount. The same goes, of course, for the viola and the bass violin.

'There are five different sizes of instruments in the consort: small violin, large violin, small viola, large viola, and bass violin (or violoncello).' So reads the new King's Noyse CD booklet, although it seems that the cello did not appear in England until much later in the century. The instruments used are modelled on mid-16th century originals by Andrea Amati, apart from a 'small bass violin in F' in Gasparo da Salo style. Rather puzzlingly, this is called 'viola in F' in the list of players. We learn nothing more of how the other instruments are tuned, why there are so many sizes, or any other performance details. The considerable essay by Scott Metcalfe, headed 'Sad Songs and Doleful Dances' gives a good deal of background information (with due acknowledgements to Holman and Pinto), but very little about the recording itself.

All the recordings I have mentioned except the present one follow Dowland and place the seven Lachrimae pavans first. The King's Noyse begin with 'diuers other' pieces as a sort of extended prelude to the 'Teares' themselves, with the song 'Flow my teares' as a coda or envoi. This rather inspired decision brings the listener back to the point of departure without actually repeating the first pavan. The relevance of the other four songs on the disc is more questionable, especially as their presence has forced out 'Sir Henry Vmptons Funerall' and 'M. Thomas Collier his Galiard with two trebles' (the latter being perhaps the most violinistic piece in the whole book). The older LP format left no room for any additions at all; the longer CD playing-time allowed Holman to introduce an additional 5-part pavan and a couple of lute solos from Paul O'Dette, but these all complemented *Lachrimæ* in one way or another and there was still room for all 21 pieces. Douglass's new disc does not actually claim to include the whole of Dowland's collection, but neither does the booklet admit to leaving any out; indeed the list of pieces is headed *Lachrimae, or Seaven Teares (1604)*.

The string playing throughout is superb, and whatever the tricks used to make the seven pavans work on violins at written pitch, they sound completely convincing. To my ear the tuning is impeccable throughout, and the only noticeable vibrato is in the voice. It is, however, neither excessive nor uncontrolled: Ellen Hargis uses it to 'warm up' certain notes, which would normally be perfectly acceptable, but when she is singing with vibrato-less strings (as in two of the songs) it becomes very noticeable. Another quirk of hers is to dwell on the second half of diphthongs, so we hear 'Dow-ooon vai-eeen ligh-eeets, shi-eeene you no more', for instance. But she redeems herself by pronouncing the final r in words like 'more', which English singers tend to pronounce as 'maw'. Her decision to include 'Sorrow, stay' was unfortunate, as it had to be transposed up a fourth, making it too bright. With this one exception, Paul O'Dette must have been able to use Dowland's original tablature all through this disc, though he could not have done so for Holman's recording.



Years ago, when I first saw Dowland's unidentified Latin epigraph *Aut Furit, aut Lachrimat, quem non Fortuna beauit*, I thought I had once read a not dissimilar English tag 'He whom fortune favours not must either laugh or weep'. I have never found it since: can anyone help? Oh, and one final heretical question: if you didn't know already, could you swear that the King's Noyse were not playing viols? Buy this excellent disc and find out!

Ian Harwwood has now reached the final stages of his long-awaited book on the Broken/Mixed/unqualified Consort.

THOMAS LINLEY

Peter Holman

Musical history is littered with potential 'what ifs'. What if Mozart had not died at 35 and had lived to write his second Requiem (K. 878), as Kingsley Amis imagined in his novel *The Alteration*? What if Purcell had lived into the second decade of the 18th century, providing the London public with a viable alternative to Handel and Italian opera? There are several pleasant daydreams of this sort to be had in later 18th-century English music. What if George Frederick Pinto had not died at the age of 19? Most seductive, what if Thomas Linley junior had not been drowned in a stupid boating accident when he was only 22? In Linley's case, the 'what if' daydream is made the more vivid by his extra-ordinary achievements during a composing career of less than a decade.

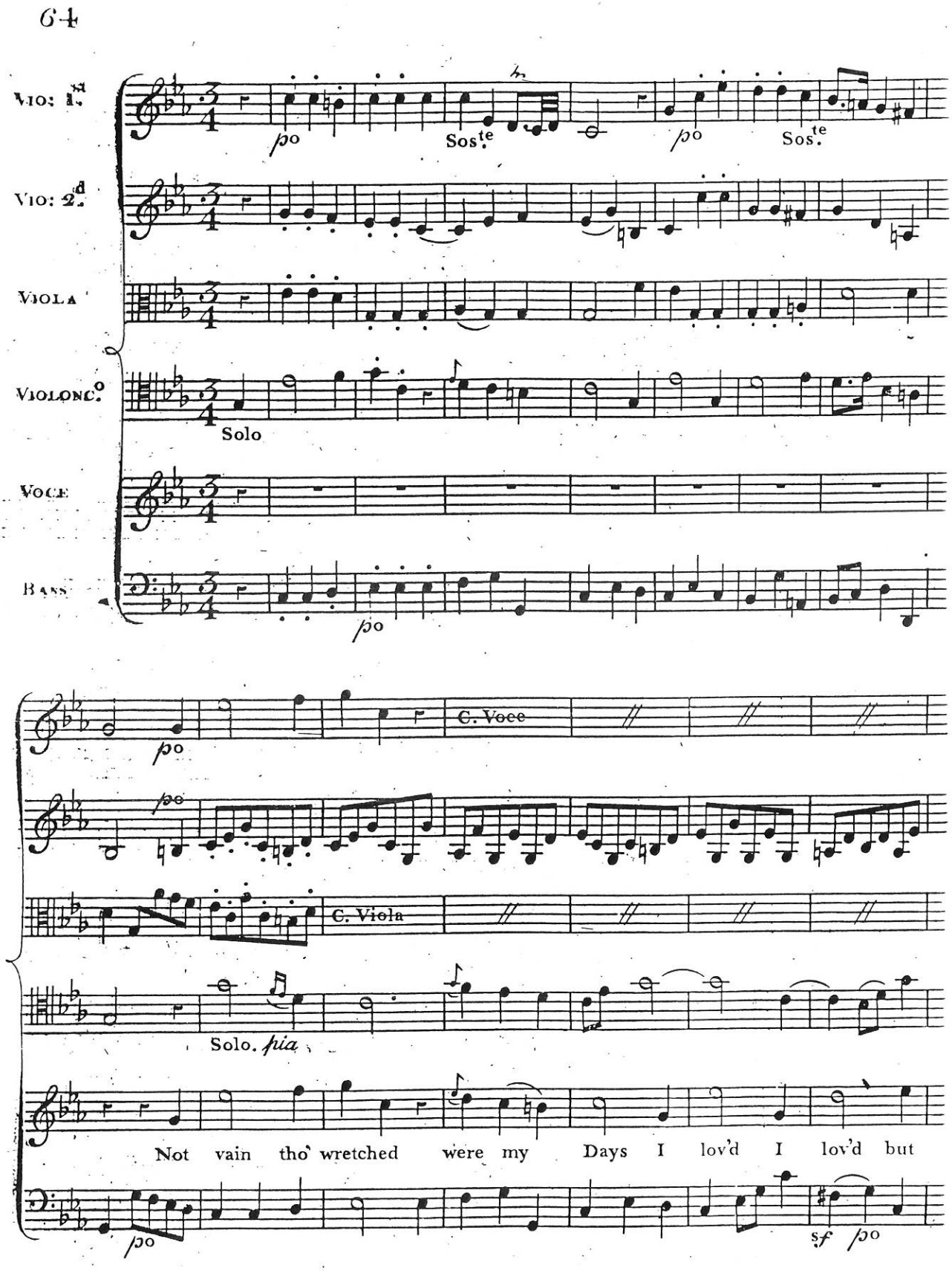
He was born on 5 May 1756, just over three months after Mozart, and like Mozart was the son of an ambitious provincial musician who used his precocious children to advance his position in the musical world. Thomas Linley senior was a successful Bath composer, singing teacher and concert promoter who trained his daughters Elizabeth, Mary and Maria to become the leading sopranos of the day, and as a result managed to establish himself in London as joint director of Drury Lane Theatre with his son-in-law Sheridan. Young Tom Linley was playing violin concertos at the age of seven, and was sent to Florence in 1768 to study with Nardini, where he met and befriended Mozart. Linley began to compose when he was in Italy, though his career started in earnest on his return to England in 1771. A number of the cantatas and songs by him in *The Posthumous Vocal Works of Mr Linley and Mr T. Linley* (London, c. 1798) were probably written at this period, and in 1773 he wrote his first major work, the extended orchestral anthem *Let God arise*, for the Three Choirs Festival. In 1775 he wrote and arranged much of the music for Sheridan's play *The Duenna*, and he followed it the next year with his *Lyric Ode on the Fairies, Aerial Beings and Witches of Shakespeare*. In 1777 he wrote his remarkable music for Sheridan's production of *The Tempest*, followed by the short oratorio *The Song of Moses*. His last major work was a score for the comic opera *The Cady of Bagdad*, produced at Drury Lane in February 1778. Among the undated works are a virtuoso violin sonata, probably written while he was studying with Nardini, and a splendid violin concerto; he reputedly wrote at least six other violin sonatas and up to 20 violin concertos, all now lost.

Although this is not a prolific output by the standards of the period – by the time of Linley's death on 5 August 1778 Mozart had written about 300 works – it is remarkable for its consistent quality: there is hardly a dull bar in the works that are securely attributed to him. Furthermore, even Linley's early works are remarkable for their forward-looking features. He was apparently the first English person to set a text derived from Goethe, in the form of his cantata *Upon the mountain's solitary height*, a setting of verses by Richard Tickell inspired by Goethe's novel *The Sorrows of Young Werther* (1774), and his cantata *Darthula* must be one of the first settings of Ossian – the dark-age Scottish poet translated and partially invented by James Macpherson. The Shakespeare Ode is also pre-Romantic in its concentration on the supernatural elements of Shakespeare's plays.

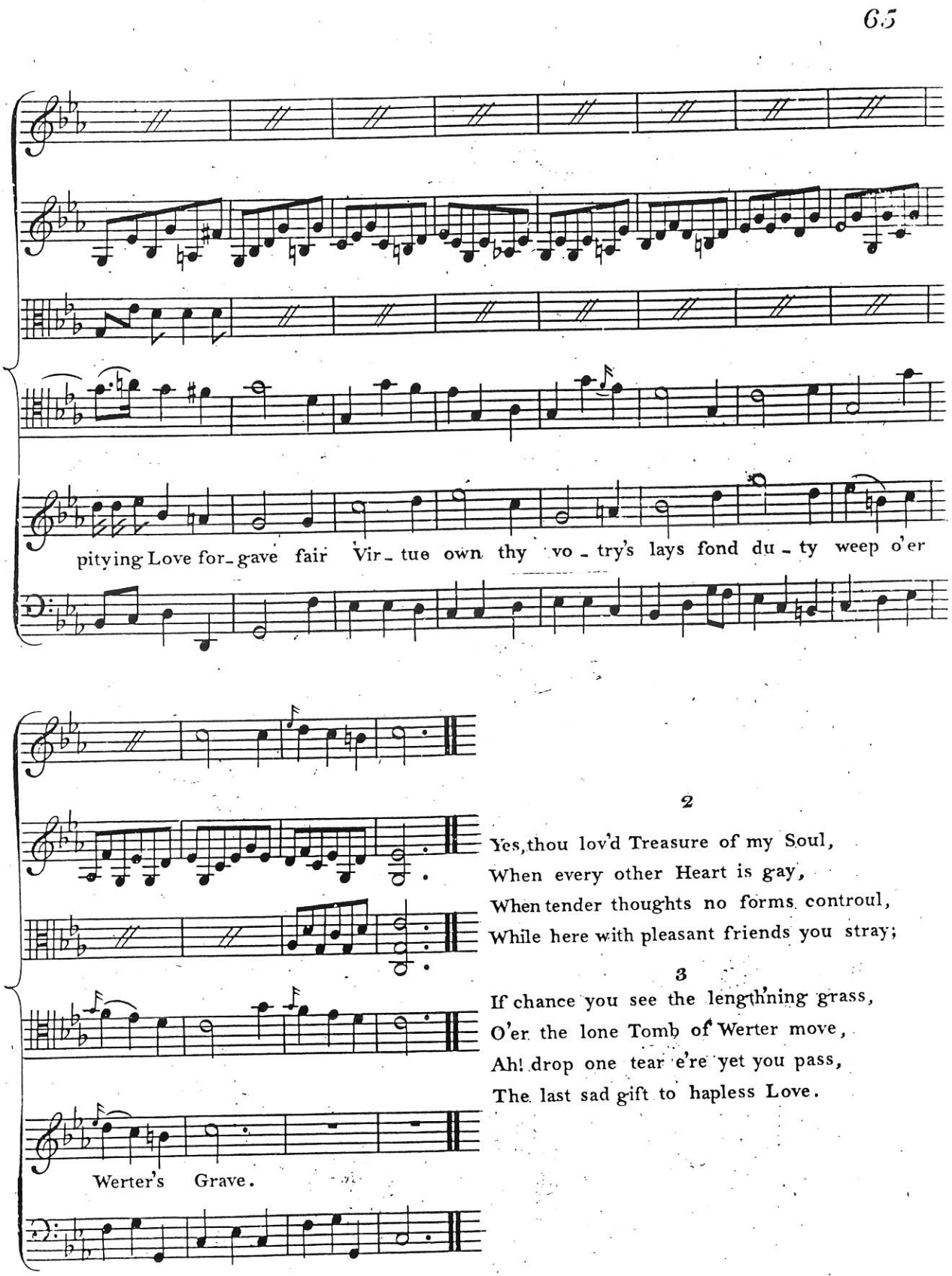
Linley's advanced literary tastes are matched by his inventive and forward-looking instrumentation. The Werther cantata uses divided violas and cello solos to conjure up a dark, brooding atmosphere, while in the cantata *Ye nymphs of Albion's beauty-blooming isle* a horn is used for perhaps the first time in English music to portray the natural world at peace rather than the activity of the hunt. Linley must also be the first English composer to introduce trombones into the orchestra – in the Shakespeare Ode – though unfortunately the parts do not survive.

Although Linley was one of the first English composers to be completely comfortable with the modern galant style, one of the most interesting features of his music is its mixture of conservative and progressive features. For a variety of reasons, English composers had been reluctant to abandon the Baroque style in the 1760s and '70s, and Linley was perhaps the first English composer to turn that traditional conservatism to good account in major choral works. In *The Song of Moses*, for instance, the airs are mostly galant in style – the soprano air 'Thou, as thy mercy had decreed' is a delicious essay in the J. C. Bach idiom, with flutes often doubling divided violas at the octave – while the choruses are solidly contrapuntal. I would have used the word 'Handelian' for them were it not for the fact that they often look back past Handel to the English choral idiom of the 17th century. The splendid opening chorus of *The Song of Moses*, 'Praise be to God, and God alone', has the initial idea running continually through the choral texture rather like a Renaissance cantus firmus. I believe that an instinctive dislike of such stylistic diversity, founded on 19th-century notions of originality and consistency in art, is the main reason why Linley and his English contemporaries have until recently not been taken as seriously as they deserve. But critics do not seem to have a problem with the similar range of idioms on offer in the major choral works of Beethoven, Mendelssohn and Schumann, and Linley and his contemporaries doubtless thought that mixing Baroque-style choruses with galant arias made large-scale works agreeably varied; it allowed composers to deploy an advanced vocal technique in the solos while preserving an appropriate and grateful idiom for the chorus. Mozart certainly came to similar conclusions in his great Mass in C minor.

In recent years there have been a number of editions and recordings of Linley's music, though live performances are still few and far between. So far as I know, the concert the Suffolk Villages Festival is putting on at St Mary's church in Hadleigh, Suffolk, on 26 May is the first in modern times entirely devoted to the composer. Full details in the Diary.



Thomas Linley: last song from *Upon the mountain's solitary height*, words after Goethe by Richard Tickell



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Yes, thou lov'd Treasure of my Soul,
When every other Heart is gay,
When tender thoughts no forms controul,
While here with pleasant friends you stray;

3

If chance you see the lengthning grass,
O'er the lone Tomb of Werter move,
Ah! drop one tear e're yet you pass,
The last sad gift to hapless Love.

from *The posthumous vocal works of Mr. Linley and Mr. T. Linley* I, 64-65.

LONDON CONCERTS

Andrew Benson-Wilson

The Discovering Handel series continued this month at the South Bank with *Jephtha* and a concert of well known instrumental and choral works with The English Concert and Trevor Pinnock (12 March). The latter included *Zadok the Priest*, a combination of two Water Music Suites and *Dixit Dominus*. But for me the big interest in this concert was a very welcome guest – the new chamber organ recently built for the Handel House Museum and normally resident in Handel's old church of St George's Hanover Square. It was no easy task moving it to the Queen Elizabeth Hall: it was not designed to be moved and is a lot bigger than organs normally seen on London's stages. But it was a task worth undertaking because the difference was enormous, both in its use as a continuo organ and as soloist in the B♭ Organ Concerto (Op. 4/2). Trevor Pinnock's performance of this demonstrated his clean and rhythmically assured playing, although some of the ornaments were not as crisp as they could be and there was the odd moment in the faster passages where he almost tumbled over himself. His cadenzas were well judged though, as was his choice of registrations, apart from the opening chord of the tiny slow movement where the inclusion of a tierce rank in a low held chord produced the inevitable odd sound (although done for quite valid reasons). And yes, he really did change his combinations in public. Many a thesis could be written on the opening bars of Zadok the Priest, but Pinnock came close to my preferred way of doing it. He left the inevitable crescendo until the final few bars, which at least prepared us for the astonishing blast from some barely housetrained trumpeters. The 26-strong choir was rather overshadowed by the trumpets, but came into its own in *Dixit Dominus*. Some good soloists emerged out of the ranks, notably Angharad Gruffydd Jones in 'Tecum principium' and (with Elizabeth Cragg) in the moving 'De torrente'. Pinnock delved most effectively into the wide-ranging moods and affects of this marvellous work – so well known that I tend not to hear it too often. The only oddity was a quite bizarre bit of percussive violence meted out on the harpsichord in 'Judicabit in nationibus', with hands pounding down on the keyboard from more than a foot away. The Lord might well have just struck kings in his wrath and was currently filling places with dead bodies and wounding heads all over the place, but I don't think the harpsichord deserved this Lordly treatment.

My last review of Handel's Jephtha bemoaned the fact that the singers didn't really fit with my image of the characters. Jephtha was a slight figure and seemed unlikely to have achieved the battle honours that the story turns around, and his wife and daughter didn't seem the sort to be physically or emotionally included to accept his bizarre vow of daughter sacrifice. There were no such worries at the Queen Elizabeth Hall (27 March) with the Orchestra of the Age of Enlightenment and the choir of Clare College, Cambridge, under René Jacobs. Richard Croft's Jephtha was firm of resolve and strong of voice but capable of the utmost tenderness (as in the 'Waft her, angels, through the skies') and agility ('His mighty arm'). I will admit to having problems with some of Handel's oratorios in contrast to his earlier Italian operas, not least in the increase in what, to modern ears, have become rather predictable harmonic sequences and jingoistic word painting. That is something that the generations after Handel have done to him, not least Gilbert and Sullivan, whose ghosts were surely hovering in Jephtha's opening Air 'Virtue my soul shall still embrace' with its endlessly repetitive rumpty-tump declamation of 'Goodness shall make me great' – the sort of thing best sung in private in front of a bathroom mirror, and did I detect just a hint of cynicism from Croft and Jacobs? Michael Chance was on extremely good form throughout as Hamor, putting a surprisingly jovial face on the news that his betrothed is to be a virgin for evermore. One problem with Handel's version of Jehphta is that there are several weaknesses in the plot. His vow, for example, is that 'what, or whoe'er shall first salute mine eyes shall be forever Thine, or fall a sacrifice'. The Biblical text is more explicit in that the sacrificial candidate will be whoever comes forth from the doors of his house to greet him. Apart from the obvious get-out of allowing his eyes to fall upon an inanimate object, Handel's libretto also has Jephtha singing his victory air to all and sundry well before his unfortunate daughter happens upon the scene. Did he have his eyes closed the whole time? The libretto puts sacrifice very much as a second option, presumably only to apply if The Lord did not want Iphis to be forever his. The Bible is clear that a barbecue is definitely the only option. But what matter. The late appearance of an angel, beautifully sung by a soprano plucked from the choir, Louise Kateck, changes Iphis's future from frying to frustration – a fate better than death, I suppose. Although the London opera audience that had been drafted over the river seemed to love them, I had problems with the other two solo sopranos (one much more than the other) for reasons that regular readers will predict. Handel's vocal lines really do need consistency of tone, surety of pitch, and clarity of notes. One feature of Jephtha is the multi-faceted choruses, usually of three or four distinct sections. The choir coped well with the changing moods and managed the seemingly unendingly bellicose repetition of 'whatever is, is right' without giggling. [There must be something wrong with a performance that can elicit mirth at Handel's coming to terms with his blindness here. *CB*] Jacobs' pace was occasionally too pushy even for me, but he controlled it beautifully in the gentler moments, notably in Jephtha's painful accompagnato 'Deeper and deeper still', including the echo of the opening words of the oratorio, 'It must be so'. Earlier

in the evening, the excellent Clare College choir sang Carissimi's very different version of the story, with Elin Manaham Thomas particularly effective as the daughter.

While in Handelian mode, the ENO has given its 1993 production of *Ariodante* a timely revival at The Coliseum, this time conducted by Harry Christophers and with Sarah Connolly taking over the title role. Dance is a notable feature of *Ariodante*, with extended sequences in each Act, as in *Alcina*. Both were written for the 1734/5 season which benefitted from the presence of the Sallé dance company from Paris. Handel made full use of them as another weapon in the competition between London's two rival opera companies. This sumptuous production had its fair share of the now predictable ENO oddities, including much jumping from balconies and some dance vignettes that raised a few questions and eyebrows with the usual flash of female flesh and what seemed to be an attempt by the King of Scotland to rape his daughter in the complex Act II sequence of dances: first 'Pleasant Dreams' then 'Nightmares', 'Terrifying Pleasant Dreams' and 'Pleasant Dreams and the Nightmares'. (This is the same group of dances that is sometimes played in *Alcina*.) Apples seemed to play a large part in the nightmare visions. I had trouble working out what was going on. The opening aria was a warning of the diction problems that bedevilled many of the singers, in this case not helped by swooping vocal lines and excessive vibrato. For a company that bases its work of productions in English, enunciation should surely be the first priority in any production, but so often words were completely lost amongst flurries of notes. Only the magnificent Sarah Connolly, the delightful young newcomer Mary Nelson (Delinda) and Paul Nilon (the sole survivor from the original cast as Lurcanio, an unusual high profile tenor for Handel opera) eschewed these problems. All three were outstanding, Mary Nelson in particular. Harry Christophers has made a number of welcome visits to the ENO in recent years, and is getting the measure of the band and singers, and they of him. His tempos are well within the bounds of reason, and he keeps the thrust of Handel's plot moving apace. Although things at the ENO are still not up to the usual London early music performance standards, they are moving in the right direction. Even the ENO chorus didn't cause my stomach too much violence this time. Sarah Lenton's introductory talk was, as usual, inspiring – they are well worth getting to if you can manage the early start time.

From Handelian to Monteverdian opera, and a one-off partly staged performance of *Il ritorno d'Ulisse in patria* at The Barbican Theatre (17 March) with Les Arts Florissants under William Christie. This is the July 2000 Aix-en-Provence Festival production now on a European tour. Pathetically, London is the only city not to fund a fully staged production. Such a shame, as this has to be one of the finest performances of any work that I have heard. As regular readers will know, I normally find a few singers to have a go at in opera reviews, but even with a cast of 22, I could find no fault in any of them. Vocal control and timbre, projection, diction (in Italian) and acting ability were all outstanding. But I must mention Katalin Károli as a sensual and seductive Fortuna/Melanto, Olga Pitarch as a spritely and skittish Minerva, and Marijana Mijanovíc as a striking and slender Penelope (with some superb lower register passages). Kresimir Spicer produced a wonderful palette of tones as Ulisse – a Croatian Ulisse to partner the Serbian Penelope. Amongst the minor roles, Bertrand Bontoux was an impressively rich bass Antinoo and Robert Burt splendidly over-acted the slobbish and bellicose Iro – and continued to do so throughout the concluding applause, generally organising everybody on stage and directing the bows. Without getting into debates about exactly what continuo instruments Monteverdi might had access to in Venice, William Christie certainly made very effective use of his cello, gamba, lirone, violone, two harpsichords, organ, regal, harp, lutes, theorbos and guitars: the lirone in particular providing an evocative soundworld. The band was on its usual brilliant form as well, with some exciting playing from violinist Hiro Kurosaki. *Il ritorno d'Ulisse* deserves to be better known – and this production must surely return to London as a fully staged performance.

I have raved about the Akademie Für Alte Musik Berlin before as accompanists to Cecilia Bartoli and in a solo performance. It was in their solo role that they came to the Wigmore Hall (22 March) and demonstrated yet again what an outstanding orchestra they are. Their playing is expressive and technically assured, with a degree of finesse missing from many period bands – their attention to tiny matters of detail and articulation was astonishing and must have involved hours of careful practice. Each player was totally involved and committed, as demonstrated by the degree of eye contact between them. The programme included some moments of spirited good humour, not least in the final movement of Telemann's *Hamburger Ebb' und Fluth* ('Die lustigen Bots Leute') where the clodhoppingly lusty boatman took on a boozy swing. The only criticism was that the spoken introductions from the stage of each movement didn't really work. The well-timed hesitancy of the recorders in 'Die erwachende Thetis', the bubbly flutes in 'Spielende Najaden' and the rumbustuous bass line in 'Der Schertzende Tritonus' were all wonderful moments. And that was just the first piece. As he was a Berlin composer, I can understand the inclusion of a rather stolid Overture by C. H. Graun in the programme, but I will not be too upset not to hear it again. Despite one or two sticky moments, harpsichordist Raphael Alpermann gave a fluent and fluid reading of Bach a Harpsichord Concerto (BWV 1057). Unusually the evening finished with a concerto, Bach's in C minor for oboe and violin (BWV 1060), with fabulous playing by the young violinist Midori Seller and oboist Xenia Löffler. Both produced rich and warm tones and gave beautifully lyrical performances, including a delightful lilt in the intertwining melodies of the central Adagio. It was interesting to see their charismatic leader, Stephan Mai, handing over the reins during Handel's Concerto grosso in G minor (Op6/6) and giving the solo role to another of his violinists for the concluding Bach. Not many orchestral leaders are so generous.

For a singer born in Normandy who grew up in Barcelona and is now based in London, 'The New Irish Girl' is not the most obvious choice for a concert or CD title, even if the New Irish Girl (in the 17th century song from the Broadwood Collection) did wear shoes of Spanish black. The Wigmore Hall debut (14 March) of Clara Sanabras was a fascinating concoction of traditional English and Irish folk songs (taking me back to my occasional student forays into the smoke-filled upper rooms of dingy pubs) mixed with the occasional 'classical' Dowland song. Clara Sanabras has an evocatively sensual and focussed voice, rich with harmonics – a voice that demands, and gets, absolutely perfect intonation. With the support of William Carter (lute, guitar), Pamela Thorby (recorders) and Susanne Heinrich (viola da gamba) and a couple of walk-on guests from the jazz world (one with a rather incongruous psaltery), Clara did her best to ring the changes between the different musical styles in her programme. But despite the range of instruments, there did seem to be a degree of sameness about many of the pieces. The evocative recorder melodies sounded mournfully Irish, but were applied with a similar degree of depression to the English folk songs (but, thankfully, not to Dowland). The viola da gamba's plucks and bows were attractive, as were the single and double lutes and guitars. But I wasn't quite sure of the direction of the music or the overall programme. With several 'As I walked out's and a few 'dum diddle diddle dee's, there was an emphasis on the folk side of things, but did the programme go far enough in that direction for the folk audience? There was certainly too little Dowland for it to be aimed at the normal early music audience – or the normal Wigmore Hall audience for that matter. There is a risk that programmes like this fall down the awkward gap between the different repertoires. Since writing this, I have heard the CD – it omits the Dowland and concentrates on the folk element, which answers some of my queries about the marketing direction. But whatever the commercial realities of musical life, I hope that Sanabras is not lost to the early music world – her voice is ideal for much of the early repertoire, particularly from the medieval and early renaissance. [The CD is reviewed on p. 23.]

EMR readers will have no need to have the Bach one-to-a-part debate explained, even if it still seems to be an exciting new revelation to many in the music world. Paul McCreesh's Gabrieli Consort and Players will, by the time you read this, have recorded the St Matthew Passion using just eight singers, and gave a pre-recording concert of the work at St John's, Smith Square on 19 March. One obvious issue for concert performance (as opposed CD or liturgical performance, perhaps from an organ gallery behind the congregation) is the visible stepping out of roles – notably Jesus who, as he is being led away to be crucified and again just after he has died, steps aside to sing a bystander's bass Aria. Peter Harvey undertook this transformation with apparent ease. His Jesus recitatives were movingly presented and his bystander arias full of emotion, notably 'Komm, süßes Kreuz' with exquisite support from Reiko Ichise (viola da gamba). Mark Padmore was an involved Evangelist, not just telling a story but responding to his own role in the unfolding drama. His sequence with Jesus and Stephan Loges's High Priest was particularly powerful. Joanne Lunn was a most effective replacement first soprano, notably in 'Aus Liebe' with Katy Bircher, flute. Alto Magdalena Kozená was at her best in the duet with Joanne Lunn and chorus, 'So ist mein Jesus nun gefangen , their gently intertwining voices beautifully reflected in the pulsating accompaniment of the upper strings and flutes. Despite only having six singers, the ultra-sforzando chorus interjections of 'Laßt ihn, haltet, bindet nicht!' were a moment of high drama that caused a visible shock to the audience, preparing them for the tumultuous 'Sind Blitze, sind Donner'. The small-scale choruses worked well, although the second chorus had a better sense of balance and consort than the soloist-filled first chorus. In the double-choir movements, the aural separation was far more apparent than is normally achieved with a full choir. As well as the instrumentalists already mentioned, Anna McDonald, violin, Sarah McMahon, cello, Katharina Spreckelsen, oboe, and continuo organists James Johnstone and Timothy Roberts all deserve honours. The latter pair did well to produce a decent sound from their little box organs but sadly, in the one moment that it was really needed, it didn't work. In the opening chorus the choir normally sing the chorale 'O Lamm Gottes, unschuldig', but early versions have the chorale played on the organ – a Sesquialtera or Trumpet would be the expected organ sound, but whatever tricks James Johnstone and Timothy Roberts tried, all that was really audible were the rather shrieky 2' stops, in effect, putting the chorale melody two octaves too high. A good attempt, and I am sure the CD will sound very different. Curiously, there was another organ under wraps to the side of the stage that might have done the job. [Perhaps a cornett might by an alternative. *CB*] Paul McCreesh increasingly impresses me as both conductor and interpreter of emotional depth. His sense of pace was spot on. The lead up to the chorale at the end of the first part, for example, was superb.

The amateur singers of the Orlando Chamber Choir have impressed me before, and under their new conductor, Edward Wickham, they continue to do so. They manage to avoid the problems that bedevil many a choir, amateur and professional, and produce a clear, confident and consistent tone with commendable diction. If I say that the singers of the minor solo parts drawn from the choir should hang on to their day jobs, that does not reduce their ability to sing well as a consort – any good choir should produce a sound that is better than the sum of their parts. Bach's St John Passion was a good test (St John's, Smith Square, 23 March) with its important turba sequences. The introduction to the opening chorus can reveal a lot about what a performance is going to be like. Wickham's elegantly undemonstrative direction encouraged a perfect balance between the sinisterly swirling strings, the threatening tread of the continuo and the calming balm of the flutes and oboes. He maintained the pace between sections well, vital in a work with such extended passages for the

Evangelist – beautifully sung by Rogers Covey-Crump although rather detached in comparison with Mark Padmore. Jonathan Peter Kenny's countertenor voice has pronounced gradations of volume over his register and his habit of leaning into notes can, on vowel sounds, make his notes appear late – he seemed very behind things in 'Es ist vollbracht'. Rachel Elliott caught the mood of her contrasting arias beautifully, with bright-eyed devotion in 'Ich folge dir gleichfalls' and inconsolable grief in 'Zerfließe, mein Herze', although she could do with more pianissimo shoes. Simon Birchall gave a suitably muscular portrayal of Christus and Jonathan Arnold was equally effective as Pilate. Sarah Moffatt led an impressive band of what I think were mostly student players.

Another concert in the Kingston and Richmond Early Music Spring Festival series took place in Tolworth's cornerHOUSE arts centre 23 March featuring Aborea Musica (Gerard McDonald, recorder and oboe, and David Pollock, harpsichord). The bulk of their programme was arrangements for their two instruments of three of Bach's six Trio Sonatas for Organ. These works (fiendishly difficult for many organists) are often borrowed by early music instrumentalists who have the advantage of only having to play one line at a time without doing silly things with their feet. But the line-up is usually three solo instruments, usually with the harpsichord turning the bass line into a continuo part, with varying degrees of success. But this performance reflected Bach's sonatas for solo instrument and obbligato harpsichord in that the bass line and a treble line was left with the harpsichord. And it worked very well. The balance between the instruments was good, and the texture was generally left uncluttered by continuo padding. Such was the clarity of line, that I wondered about the one or two occasions where continuo chords were added – they did intrude a bit into the texture, although I can understand the feeling that something is needed to support a solo bass line on the harpsichord. The same question arises in some of the works specifically written for such a combination. One of the hardest tasks for the organist, apart from playing the notes in the first place, is achieving a consistency of phrasing and articulation across three lines of music played independently. Although these performers were generally successful, there were times when a particular inflexion in one line could have been followed through on the other — playing these works gives a very good lesson in listening carefully to another player.

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ST MATTHEW in ABERDEEN

The Dunedin Consort has been building a reputation for itself in the past few years. Aberdeen's St Machar's Cathedral was warm and inviting when we arrived on the evening of 23rd March, and immediately I recognized some familiar faces, so I anticipated a good show. In the event, the expected stars shone; chorally, the Dunedins are great, James Eastaway and Lisa Besnoziuk were fantastic (joining with Mark Baigent and Susan Hamilton in an extremely moving 'Aus Liebe will mein Heiland sterben') and Alison McGillivray's gamba (and cello) playing was wonderful. There were also quite a few revelations, none more so than tenor, Rob Murray, whose 'Geduld! Wenn mich falsche Zungen stechen' was stunning. This was a one-to-a-part performance, with the eight concertino singers arranged in two choirs, fanning outwards from soprano to bass, and players behind, the woodwind elevated. Christus was located somewhere in the middle and the Evangelist elevated. As a non-Christian, this should not bother me, but somehow it seemed wrong, the narrative being related (in what I can only describe as a reckless way – when a continuo team made up of Alison McGillivray and John Kitchen cannot follow, something is wrong!) by some sort of puppeteer (Jamie MacDougall). It also seemed perverse that Christus, once crucified, took on the persona of Joseph of Arimathæa, to carry off the body; yes, it's a lovely aria, but why didn't the singer from Choir I get to sing it? And, for that matter, why didn't the Tenor of that group get to sing his aria? My final grumble: why have four extremely able sopranos sing the chorale melodies in the framing choruses of Part I but not the other chorales? They sang so beautifully, it was a shame to have them sit in the audience for the second half. On balance, though, this was a fine performance, and I look forward to hearing more from The Dunedin Consort: look out for their CD of Byrd and Tomkins. *BC*

There are simple (or simplistic) answers to Brian's questions. The allocation of the aria to Bass I (Christus) is in the source; he has, in fact, had a chorale in which to lose his identity. But whether that works in a concert performance, where one is more aware of the singers as characters than one might be in a liturgical situation, is another matter. Perhaps singers might move to a different position or put on a stole when adopting specific roles. The use of extra singers in only two chorales is also in accordance with the survivng parts. CB

RECORD REVIEWS

CHANT

Laus mea Dominus: Gregorian Chant Consortium Vocale Oslo, Alexander M. Schweitzer 59' 54"
ASV *Gaudeamus* **CDGAU 304**
'Oldest Gregorian Compositions from Mass, Vespers and Compline'

Without good reason, I fail to associate Gregorian Chant with Norway, yet this gem of a recording was made by the male vocal ensemble of the Cathedral of Oslo under the direction of Alexander M. Schweitzer. The singing is very clear, light and seemingly effortless in the slight reverberation of the cathedral. I was very impressed with the range of sources used, sometimes Einsiedeln, sometimes St Gall, others I could not track down; but the subtle variations from the usual Solesmes versions showed that Schweitzer has been very selective. All eight church modes and the *Peregrinus* are included. The booklet accompanying this CD gives a very compact but useful guide to the development of Gregorian Chant with particular relevance to the theme of the repertoire, namely to build a Mass, Vespers and Compline in the proper context using the earliest possible liturgical chants of the Christian Church. The chants are not specific to a particular Sunday of the year so they are theoretical rather than actual examples of the services. Explanations are given concerning modality, notational styles, pronunciation and the selection process. All texts are included and the cover partially shows a reproduction from the manuscript page of the initial Introit. This is an excellent disc which is inviting and absorbing. *Tony Brett*

MEDIEVAL

Fragments The Theatre of Voices, Paul Hillier Harmonia Mundi **HMU 907276** 71' 40

I wasn't sure where to place this, but decided to place it here since the medieval repertoire predominated. There are five sections: Italy, Greece, Russia, England and France. The last is easily described: it's a fine performance of Perotin's *Viderunt omnes*, vigorous to contrast with the marvellously suave version that some of the same singers (the Pauls Elliott & Hillier) produced for the Hilliards a couple of decades ago: both are worth having. The English section begins with Paul H singing *Worldes blis ne last no throwe* and ends with a different *Alleluya Nativitas* from the usual, with one extraordinary chord. The opening Italian section has two *laude* and pieces by Antonio da Teramo and Matteo da Perugia. I'm not in a position to evaluate the Greek (14-15th century) and Russian (17th century) pieces, but wonder that the voices don't sound more different. That apart, this is a fine recording. *CB*

Zeit der Dämmerung; Time of the Dawn: Middle Ages and Renaissance. 79' 36"
Christophorus **CHR 77003**

This is a chronologically-arranged sampler of 27 tracks from Christophorus's output, ranging from some excellent chant to Coprario, but with an emphasis on the earlier part of the period. There is an emphasis on the easy-listening and secular aspect of the repertoire, but it's well worth hearing and has some fine tracks (along with a few that I find unsatisfactory – mostly from over-instrumentation). Unlike many samplers, this includes a full booklet with notes on individual pieces and photos of the covers of the source CDs. Good as background or to convert the uninitiated.*CB*

15th-CENTURY

Dunstable *Cathedral Sounds: sacred music of the late English gothic* Clemencic Consort (René Clemencic, *dir, organ*, Bernd Lambauer, Johannes Chum, Colin Mason *TTB*) 60' 02"
Arte Nova Classics **74321 34055 2** £ (rec 1995)

The idea of a disc of Dunstable is tempting, but I found the experience offered here unappealing, reminding me of earnest but joyless Radio 3 performances of music of the period from the 1960s, when it took enormous goodwill from the listener to find anything more than worthiness. At least there are only three voices (with liturgical organ sections from Buxheim): I hoped that without his normal instrumentarium I might find a Clemencic recording I liked; but alas, no. *CB*

16th-CENTURY

Lobo & Vivanco *Lamentationes Jeremiae Prophetae* Musica Reservata de Barcelona, Bruno Turner 68' 26"
La mà de guido **LMG2045**
Alonso Lobo *Lamentations, Ego flos campi, Quam pulchri sunt gressus tui, Regina caeli* **Vivanco** *Assumpsit Jesus Petrum, Missa Assumpsit Jesus, Cantate Domino canticum novum, Quis dabit capiti*

It is good to see the repertoire of the Iberian renaissance expanding on disc, largely as a result of Mapa Mundi's pioneering publications. Here Bruno Turner, who has conducted such music for longer than most of us can remember and who, with Martyn Imrie, founded Mapa Mundi in 1977, directs a group of eight able singers in some lesser-known works by Alonso Lobo and Vivanco, whose *Missa Assumpsit Iesus* was edited by one of the singers, Jordi Abelló. The singing is competent, and on occasions rises above its rather amateurish overall level. One can hear both director and singers being carried away by the magnificent phrases, especially in the more up-beat music such as the final *Cantate Domino* by Vivanco. The tuning could have done with more attention, and the singers tend to be unhappily exposed when the doubled parts are split. The music is lovely, and makes for some interesting comparisons with settings of the same texts by other composers of the period. *Selene Mills*

Palestrina *Music for Holy Saturday* Musica Contexta, Simon Ravens *dir* 60' 07"
Chandos *Chaconne* **CHAN 0679**
Benedictus, Lamentations (Book III), Sicut cervus Stabat mater a8,

This completes the Triduum sacrum (the other two CDs in the series are CHAN 0167 and CHAN 0652) and is every bit as successful as the previous two. Once again the low pitch, use of men's voices and slow but flowing tempo reproduce what must be close to the performing style of the Cappella Pontificia in Palestrina's day. Polyphony and plainchant alternate fluidly, especially in the alternatim Benedictus, and Simon Ravens's subtlely-judged direction always allows the music to speak for itself. I have long been impressed by the assured sense of tactus in this group's performances, particularly strong here in the double-choir *Stabat mater*; this is a masterful performance which never over-states but brings out all the rhythmic subtleties and tensions between word-accent and time-signature. A beautiful performance of *Sicut cervus* (both parts of the motet included) brings the whole project to a highly satisfying close. *Noel O'Regan*

Richafort *Requiem in memoriam Josquin Desprez* Huelgas Ensemble, Paul Van Nevel Harmonia Mundi **HMC 901730** 60' 53
+ motets *Laetamini Domino* a4, *Salve Regina* a5, *Sufficiebat nobis paupertas* a4; chansons *Il n'est si douce vie* a4, *Ne vous chaille* a4, *Tru tru trut avant* a3

First and foremost, this is a beautiful recording of an extraordinary masterpiece. That said, it doesn't always do what it says on the can. I gave my speakers a disbelieving look, for instance, when the cantus firmus in the gradual entered, not sung by a tenor in the middle of the texture, but by a soprano an octave higher, flying above the other parts. The last time I heard an effect like that in this music, there was a soprano saxophonist involved, but at least Jan Garbarek and the Hilliards make no claims to 'academic erudition', as do the Huelgas Ensemble. As it is, you will scour Paul van Nevel's booklet note in vain for any erudition of this and his other departures from Richafort's text, although he does find time to attack the 'flagrantly fallacious judgements' of others. A pity, this attitude, because the world is a big place, with space to accommodate the artistic integrity of more than one man. To assess the artistic integrity of Jean Richafort, though, we may have to wait. *Simon Ravens*

£ = bargain price ££ = midprice
All other discs full price, as far as we know

Coronation of the First Elizabeth Magnificat *dir Philip Cave*, Forbury Consort *dir Alan Crumpler*, King's Trumpeters *dir Crispian Steele-Perkins* 79' 21" (rec 1994)
Griffin **GCCD4032**
Alwood *Missa Praise him praiseworthy*; **Mundy** *Veni creator spiritus* & anon

Don't let the tendentious title put you off. There were no daily papers then giving the sort of detail which we had for the Queen Mother's funeral music, and the argument for the use of Alwood's mass here is somewhat circumstantial. But it makes a good excuse for hearing a piece which is more written-about than performed. I can imagine a better performance (I have heard Magnificat on better form), and the bottom Fs (to quote notated pitch) are consistently weak, though a 22-note compass piece shouldn't offer trouble at the extremities to a mixed choir). There is some fine chant singing, a reminder that Elizabeth was crowned mostly according to a Latin rite. I'm not very convinced by the mixture of popular pieces used for 'The Procession from Westminster Hall to the Abbey': surely the Queen didn't dance her way? I'd suggest listening to them separately from the coronation music. But it is an interesting disc, well worth buying. *CB*

Por Mares Nunca Dantes Navegados; Thro' seas where sail was never spread before Phoenix (The Israel Consort of Viols), Miriam Meltzer, Boaz Davidoff *ST*, Benny Hendel *narr*, Myrna Herzog *dir* 75' 28"
Brascan Brasil **BRO2**

This is an anthology, starting with the exordium of Camões *Lusiad*, that builds up a picture of the Portuguese discovery and colonisation of Brazil from documents and music. Myrna Herzog has produced a wide range of music to make this an entertaining anthology in its own right, and I'm not going to complain that some of the music seems to be introduced because it is good rather than particularly relevant. The narration is in English; a booklet gives the spoken and sung texts in both Portuguese and English – I would have found it easier if the composer's names had been given there, rather than having to juggle with a second booklet (which lists sources and has an introduction). I found the chronological hopping around a bit confusing the first time through, when I was just listening rather than following the booklets), but second time that was no problem. If you like such mixed programmes, this is a certainly worth trying. *CB*

17th-CENTURY

Bruhns ***Deutsche Kantaten*** Cantus Cölln, Konrad Junghanel 74' 00"
Harmonia Mundi **HMC 901752**
Die Zeit meines Abschieds, Hemmt eure Tränenflut, Ich liege und schlafe, Muß nicht der Mensch, Paratum cor meum, Wohl dem der den Herren fürchtet

Nikolaus Bruhns (1665-97) is best known for his fine organ music; his cantatas are if anything even better. They have been available in modern editions since the 1930s but are still barely known. They are imaginative pieces, each falling into many vivid sections but held together by recurring passages as pervasive as devotional mottoes. Bruhns's experience as an organist is evident in the use of telling silences in the funeral piece *Ich liege und schlafe*. You can also imagine an organist improvising between different manuals in the way these pieces juxtapose vocal and string sonorities. The Easter piece *Hemmt eure Tränenflut* shows Bruhns's love of rich, Frenchified harmonies and also has a central movement where an ostinato conjures the singer's rapt wonder at the resurrection. *Muß nicht der Mensch* is a vast piece spanning all moods from trumpeting triumph to the amazingly daring harmonies on 'O weh' (track 2, 6' 40"). The musical excellence of these pieces is matched by Cantus Cölln's stylish performances. This is a revelatory disc: buy it.
Stephen Rose

Dowland ***Seaven Teares*** The King's Noyse, Paul O'Dette *lute*, David Douglass *dir*, Ellen Hargis *S* 75' 03"
Harmonia Mundi **HMU 907275**
See article by Ian Harwood on pp. 8

Dowland ***Angel's Wine: The Songs of John Dowland*** Zoë Vandermeer *S, triple harp*
Kachina Music **1602** 53' 21"

The idea of accompanying Dowland songs on a baroque triple harp is a good one if you have a conventionally-trained voice. It avoids the strain of keeping the volume down and you can adopt a much more extrovert posture – lute players (including the few who sing to their own playing) tend to find it difficult to communicate visually beyond the front few rows of any auditorium. The problem here is not the harp but the singer's understanding of the game of late Elizabethan poetry and of how to sing strophic songs. Everything here is too earnest and heavy. Even the serious songs don't need every grain of emotion squeezed out of them – the cumulative effect of the verses is too much; and in general the expressivity of the words does not need such reinforcement by vocal devices or an emphasis on sheer beauty of sound. Tempi can mostly go up several notches, and songs in dance form need to sound like dances. Yes, Dowland was melancholy: 'lachrimae' was his catch phrase. But the other three elements are in his songs too, and they are submerged. I don't want to be entirely negative: there is some effective singing here. The cornetto-like opening of *Mourn day* is arresting – and I'm not implying that there is only one note to praise! But for a lesson on how to sing strophic songs, try Clara Sanabras's folk disc (see p. 23). *CB*

Lully ***Persée*** Paul Agnew *Persée*, Les Talens Lyriques, Christophe Roussset 165'
Naïve *Astrée* **E 8874** (3 CDs in box) ££

Dating from 1682 and so full of contemporary allegorical resonances that they made the King smile, *Persée* was Lully's seventh collaboration with Quinault. This recording is based on a live performance and there are a few audience noises and applause at the end. Persée himself says and does little – a waste of Paul Agnew in some ways – but his are the really crucial deeds and as we might expect, the role is sung with passion and nobility. The soloists generally sing with a fair amount of vibrato which does occasionally produce some uncomfortable intonation in ensembles, though they handle confidently the constant transitions from air to arioso to recitative that are the hallmark of Lully's style. Reassuringly, the notes tell us that Rousset 'has taken much care over every aspect, from the most important to the least' (isn't that what a conductor is supposed to do?) and it has to be said, in fairness, that this does show even if the chorus and orchestra do briefly drift apart at one point. It is a shame that the same sense of detail is not apparent in the booklet: I'm sure I won't be the only listener to regret the smallness of some of the type and the occasional misprint. It remains true that an unseen Lully opera is only half the story ('a flower-bed, two rows of statues, gilded bowers and flowing fountains appear') but the half we have here offers plenty to savour.
David Hansell

Cremona e la sua tutela celeste: Musiche per la Catedrale di Cremona (1610-1620) Ensemble L'Aura Soave 60' 16"
MV Cremona **MVC/001-006**
Music by Corradini & Corsi

It is a nice idea to record music from a specific place, and composed within a span of ten years, but the result here is somewhat disappointing. The two composers represented are Bernardo Corsi, a religious* who composed both sacred and secular music, and the cathedral organist Nicolo Corradini, by far the better known. I would have hoped for the recording to have come from Cremona Cathedral – but it was actually made in a monastery, not far away, but outside the walls of the city. The microphones sound miles from the performers and the resonant acoustic blurs everything into a pleasant but muffled haze. I most enjoyed Corradini's organ ricercari and violin sonatas, his jolly and wide-ranging *Prospera lux venit*, and Corsi's delightful Psalm 150 (for two sopranos and bass). Diana Pelagatti has a lighter voice than her partner Ilaria Geroldi and produces some outstanding echoes in *Spargite flores*, but they both tend to reach up to the notes and to breathe inappropriately, witness 'Sanc - tificami', the first vocal item on the CD: I am surprised that such points got past the editor. The texts are given in Latin and Italian. The notes have no mention of violin-making and are (incompletely) translated into a strange species of English which amuses more than it enlightens. Overall, the disc fails to live up to its title and its gorgeous cover painting by Fra Massimo Mainardi. *Selene Mills*

** Our proof-readers were puzzled by this correct use: 'a person bound by monastic vows' (still in our latest Oxford dictionary of 1996).* CB

Hermosuras: beauty, sacredness and Passion in the Spanish Kingdom Janas Ensemble, Paola Erdas *dir* 69' 45"
Stradivarius **STR 33601**
Music by Bailly, Briceño, Cabezón, Cásseda, S. Durón, Gorzanis, Montalbano, Navas, Salaverde, Sances, Vado & anon

This programme is topped and tailed by folky Sardinian pieces, but the named composers don't seem to have any specific Sardinian link. The group itself specialises in Mediterranean renaissance and baroque culture; the general feel here is Spanish. There are a fair number of grounds, including Sances' *Cantada a voce sola sopra il Passacaglia* ('Usurpator tiranno') on 51 statements of the descending tetrachord – perhaps the best piece on the disc, despite the reminders (beyond just the use of the bass) of Monteverdi's more subtle *Lamento della Ninfa*. The performances are musical and expressive, but the vigour of the continuo sometimes seems to me to be excessive – in one piece the harpsichord seems to have a tambourine built in like the Zimbelstern of a German organ – and there are rather fussy comings and goings of instruments. But it's an exhilarating disc: try it. *CB*

The King's Private Musick: Royal Consort Music of the 17th Century BRISK Recorder Quartet Amsterdam 69' 55"
Christophorus **CHR 77239**
Music by Coprario, Ferrabosco II, Gibbons, Jenkins, Locke, Lupo, Purcell

To be honest, the prospect of over an hour's string music performed by recorder quartet filled me with dread: however abstract this music may look on paper, its composers played stringed instruments and knew how their timbres and textures could be manipulated for expressive effect. The recorder just isn't in the same league! However, Brisk are a polished ensemble, with generally excellent tuning, and by combining various sizes of recorder avoid too much shrillness. The problem is that in playing instruments at 8' pitch, including a set consisting of tenor, two basses and great bass, the sound is often opaque, with the bass part indistinct and inner parts sluggish in response. As their name might suggest, Brisk seem happiest in faster dances, where their gentle articulation, neat embellishments and excellent ensemble are at a premium. Jenkins' friendly almains and Gibbons' genial Dooble Bass Fantasia suit them well, but the quirkier music of Locke requires a wider range of colour to do it justice. The limited dynamic range of the recorders pushes the players into using annoyingly predictable elongations of strong notes, and when it comes to the intensity required for Purcell's fantazias, I'm afraid the results are just not convincing. Brisk has put together a programme that is generally well paced, with serious fantasias interspersed with lighter dance pieces and it is revealing to hear Purcell's valedictory fantazias side-by-side with earlier music by Coprario and Ferrabosco. It would have been good to have varied the textures by including some two- or three-part pieces, and for those interested in the music (as opposed to the recorder!) it would have been helpful to identify the pieces more clearly. *John Bryan*

Lobet ihn mit Saitenspiel: Consort-Musik zu Passion & Ostern Katharina Beidler, Haida Housseini , Klaus Haffke, Bernard Hunziker *SSAT*, Viola da gamba Consort Wien, José Vázquez *dir* 57' 07"
Amati **ami 9605/1**
Buxtehude *Laudate pueri*; **Byrd** *Triumph with pleasant melody*; **Gletle** *Populе meus*; **W. Lawes** *Fantasy a6 in F*; **Scheidt** *La dolorosa*, **Schütz** *Du Schalksknecht, Erbarm dich*; **T. Simpson** *Dances* (1617)

Recorded nearly 20 years ago, this shows its age, both in the curious mixture of pieces included, ranging from a Byrd consort song to a Buxtehude motet, and in the style of performance. Despite its title, the CD has no clear connection with Passiontide or Easter: some of the vocal pieces might loosely be associated with redemption, but there is no discernable reason for the programming. The voices struggle to reveal the subtleties of Byrd and Schütz, but are clearly at home in the more obviously extrovert music of Buxtehude's joyful *Laudate pueri* and a splendid *Populе meus* by the Swiss composer Johann Melchior Gletle, full of Carissimi-like angst and sung with intuitive responsiveness by tenor Bernhard Hunziker. The instrumental playing is uniformly stolid, underpinned by an overbearingly dominant 16' violone that renders the theorbo inaudible, and the organ sounds breathy. When the consort swaps its German instruments for a matched set of English instruments (Rose copies by John Pringle) there is greater transparency to the tone, but the players' vision of the music seems unduly limited: the anguished dissonances of Lawes' six-part fantasia in C minor are politely glossed over, while the aire is too glutinous to achieve lift-off. In all the instrumental pieces the relatively narrow dynamic range and fairly constant vibrato tend to obscure the essential interplay between the parts. But the livelier dances in a suite by Thomas Simpson show a more engaging gracefulness. The booklet notes need radical editing, since they are full of references to pieces that do not appear here, and which presumably belonged to an earlier incarnation of this recording.
John Bryan

LATE BAROQUE

Bach *Cantatas from Leipzig 1724 (vol. 17)* Yukari Nonoshita, Robin Blaze, Gerd Türk, Peter Kooij *SATB*, Bach Collegium Japan, Masaaki Suzuki 66' 53"
BIS **CD-1221**
Cantatas 73, 144, 153-4, 181

Suzuki here performs five cantatas from early 1724: modest pieces that Bach wrote as relief from his vast efforts for festal Sundays. Though small, these cantatas are full of spiritual drama. Cantata 73 starts with what seems to be a chorale fantasia but anguished soloists interrupt, only to be reassured by the bass. Cantata 181 opens with an aria of operatic contrasts showing the confusion wrought by the devil. In both movements I feel Suzuki isn't dramatic enough. He also glosses over details brought out by Gardiner or Koopman, such as the strings' depiction of funeral bells and sudden stillness in the bass aria of Cantata 73. On the other hand, Suzuki has a strong sense of flow and makes every movement sound as a musical whole. His approach works particularly well in arias about Jesus's love or acquiescing in God's will (e.g. Robin Blaze's arias in Cantatas 144 and 154). Also impressive is Suzuki's thoughtful and consistent musicianship. If this consistency sometimes dampens Bach's drama, it also makes for a satisfying CD that rewards repeated listening. *Stephen Rose*

A Bach Album His Majesty's Consort of Voices, His Majesty's Sagbutts and Cornetts, Timothy Roberts *dir* 61' 08"
Hyperion **CDA67247**
BWV 29/1, 36/8, 38/6, 62/6, 431-2, 641, 648, 659-61, 668, 686-7, 715a, 1087

One hears often enough music performed by instruments that did not exist when it was composed, so I like the irony of a disc of music played on instruments that were, if not obsolete, certainly old-fashioned and used in only limited contexts – certainly not in music such as is recorded here. It doesn't all work: Susan Addison plays her line in *Allein Gott in der Höh' sei Ehr* brilliantly, but it suits the instrument about as much as a trombone transcription of *The flight of the bumble bee* – suitable for encores only. The disc opens with panache (the Sinfonia to Cantata 29) and much of it works well. It amused me and said more about Bach than most of the piano transcriptions on Angela Hewitt's recent disc. *CB*

Couperin *Les Goüts-réünis* Les Talens Lyriques, Christophe Rousset 138' 38" (2 CDs)
Decca **458 271-2** (rec 1994-5)

This impressive set was recorded as long ago as 1994/5 under the auspices of Musique à Versailles, but has only now become available, perhaps on the back of Rousset's other successes. Despite the title, these suites (mainly dances, but with some more abstract character pieces) are more about entertaining a depressed and ageing monarch than reconciling national styles of music and it has to be said that Couperin did a brilliant job, to which the players respond with no less taste and talent. Taking his cue from the composer's rubrics, Rousset varies the instrumentation of the *concerts*, but not to the extreme heard in some performances where it's all change at every double bar. In general, the colours (flute, violin, oboe, bassoon and viol) change with the mood from movement to movement, although the ninth suite is played, very beautifully, on violin with continuo throughout, and Couperin's few specific scorings are respected. If, like Louis XIV, you find that Sunday afternoons drag, you too will find this music the perfect antidote, though the grace, elegance and wit of these performances are pretty marvellous at any time. Graham Sadler's lucid note is a welcome sketch of the context and back-

ground and will be welcomed by any listeners unfamiliar with music at the court of the Sun King. *David Hansell*

Handel *Messiah* Joan Rodgers, Della Jones, Christopher Robson, Philip Langridge, Bryn Terfel *SmScTTB*, Collegium Musicum 90, Richard Hickox 139' 51" (2 CDs in box)
Chandos **CHAN 0522** (2) (rec 1991) ££

Handel *Messiah highlights* Lorraine Hunt Lieberson, Janet Williams, Patricia Spence. Drew Minter, Jeffrey Thomas, William Parker *SSmScTTB*, U. C. Berkeley Chamber Chorus (Philip Brett *dir*), Philharmonia Baroque Orch, Nicholas McGegan 76' 51" (rec 1991)
Harmonia Mundi *Classical Express* **HCX 3957120** £

I had not previously heard Hickox's *Messiah*, originally issued in 1991. In general it is a good, middle-of-the-road interpretation of the standard version, with the individual lines of the choral part-writing made exceptionally clear. The final Amen begins lugubriously but achieves grandeur. The soloists give mixed pleasure. Jones has a touch of the schoolmarm and Robson is rather sour, but Rodgers glides smoothly through her numbers and the young Terfel is wonderfully strong and even. Lazily, Chandos have not updated the singers' biographies. McGegan's complete *Messiah* appeared on Harmonia Mundi in the same year, and is the first and only attempt at a variorum recording, with the alternative versions of several numbers added at the end of each of the three CDs. Unfortunately the performance was marred by namby-pamby choral singing, and the variants were incomplete and oddly chosen, one surprising inclusion being the soprano transposition of 'He was despised', which has nothing to do with Handel. This version is nevertheless included on the new CD of excerpts, with a claim by McGegan that it is 'found only in the composer's own conducting score'; in fact, it is an insertion in the *second* conducting score (now in Hamburg), copied for Handel's successors after his death. It has to be said, however, that Hunt Lieberson's rapt account of this number, with a somewhat manic middle section, is a highlight of the disc, and perhaps the only serious reason for buying it. *Anthony Hicks*

José de Nebra *Miserere; excerpts from Iphigenia en Tracia* Marta Almajano, Xenia Meijer *SmS*, Al Ayre Español, Eduardo Lópes Banzo 57' 38"
DHM **95472 77532 2**

Listening to this without any guidance at all, I found it difficult to tell when the *Miserere* had ended and the operatic music had begun, such was the similarity. The instrumental sound reminded me very much of a CD of solo Hasse motets by the Parlement de Musique (Martin Gester), and the voices were not dissimilar. The recording was made at several sessions, including a separate day for plainchant with eight German men. The *Miserere* is an extremely effective piece of writing, with light, dancing solos juxtaposed with more moving, chromatically inflected movements and some expressive duets. The short extracts from *Iphigenia en Tracia* suggest a zarzuela well worth exploring; indeed, with a running time of under 60 minutes, there was plenty of scope here to include some more. *BC*

Telemann *Sonata metodiche (nos. 1-12) for Flute, violoncello and harpsichord* Konrad Hünteler, Rainer Zipperling, Carsten Lohff 126' 30" (2 CDs in box)
Dabringhaus & Grimm **MDG 311 1110-2**

I first heard Konrad Hünteler play baroque flute on a set of tapes of the Bach sonatas with Ton Koopman which I bought while at university. Twenty years later, his playing still delights. Telemann's *Sonate metodiche* are not in the same league, but they get the same fine treatment: the flute is accompanied by one of Germany's leading continuo teams; Carsten Lohff and Rainer Zipperling are Camerata Köln's main pairing. Just occasionally, I sung to myself counter- melodies to the flute part that I would have expected Lohff to explore, but clearly the spotlight here is on the wind instrument. I don't, however, recommend listen-ing to all 12 sonatas in a row. *BC*

Vivaldi *Gloria RV898, Dixit Dominus RV594, Magnificat RV610* Sarah Fox, Deborah Norman, Michael Chance, James Gilchrist, Jonathan Lemalu *SSATB*, Choir of King's College Cambridge, Academy of Ancient Music, Stephen Cleobury *dir* 68' 15"
EMI Classics 7243 **5 57265 2** 2

I expect this will do well in the King's College gift shop: three of Vivaldi's indisputable masterpieces of choral writing, performed with one of the world's leading period-instrument orchestras and a fine line-up of soloists under the direction of Stephen Cleobury. Of the two sopranos, Sarah Fox is marginally more to my taste (her 'De torrente' is a model of graceful control). Michael Chance sounds as well as I've heard him, James Gilchrist gives his voice a little more freedom than usual (perhaps enjoying the acoustic of the chapel), and his duet with Jonathan Lemalu is just a little blustery: Lynton Atkinson and David Wilson-Johnson, at much the same tempo with Robert King, are just so much lighter (as, indeed, is the band). In fact, the latter set will remain my preferred option for all three pieces on this disc. *BC*

Vivaldi *La Senna Festeggiante* (*Tesori del Piemonte*, 12) Juanita Lascarro, Sonia Prina, Nicola Ulivieri *SAB*, Concerto Italiano, Rinaldo Alessandrini *dir* 72' 29"
Opus 111 **OP 30339**

I really enjoyed this recording; it's so vibrant! The singing is excellent. The voices may be slightly larger than I would normally like, but they combine well, ornament stylishly, and have that undeniable red-blooded Italian quality. I was a little concerned on reading the booklet notes that there might be some Jacobs-ing going on with the orchestration, but Alessandrini has added wind sensibly, and not tampered with the actual text. I don't know any of the singers by name: Juanita Lascarro's soprano is possibly the most warbly of the three, although she is perfectly capable of reining in the vibrato when she is duetting (not always!), or singing a melisma; Sonia Prina (the star for me) has an agile yet full-toned alto, with real control lower down, and I expect we'll hear lots more of her; Nicola Ulivieri sounds to me like a buffo, with a slight bluster, but his vibrato is never wide enough to obscure the pitch. *BC*

CLASSICAL

Haydn *Symphony 1-5* The Hanover Band, Roy Goodman *dir* 72' 06" (rec 1991)
Hyperion *Helios* **CDH55111**
Haydn *Symphony 6-8* The Hanover Band, Roy Goodman *dir* 69' 06" (rec 1991)
Hyperion *Helios* **CDH55112**
Haydn *Symphony 9-12* The Hanover Band, Roy Goodman *dir* 68' 33" (rec 1992)
Hyperion *Helios* **CDH55113**

Following on from the 'might have beens' of Peter Holman's article on Linley (p. 11), I wonder how we would have reacted if Haydn had died at the age of Schubert and his music had been forgotten till a modern scholar had come across the first five of these symphonies. They strike me as immensely inventive works that, had there not been another hundred to follow, every music-lover would know and which would be widely performed and recorded. If you don't know them, buy that disc at least. Not that the other discs are to be scorned, but there's a fair chance that if you like Haydn you'll have a decent recording of 6-8. In these performances, nearly every interpretative point seems to be right. *CB*

M. Haydn *Der Traum: A pantomime in two acts* Georg Schuchter *narrator*, Christiane Boesiger, Markus Forster, Robert Holl *SAB*, Salzburger Hofmusik, Wolfgang Brunner
cpo **999 823-2** 54'11"

Der Traum (1767) was the first of a series of pantomime and singspiel scores that Michael Haydn wrote for Salzburg University, to texts by Father Florian Reichsiegel. It was performed with the tragedy *Pietas in hostem*, and with its three arias, a merry duet, and numerous ingenious instrumental numbers, it must have made an entertaining contrast to the high-flown rhetoric of the spoken play. The 'Dream' of the title is more of a zany nightmare, giving Haydn the opportunity to show his skills in a 'Turkish' nonsense aria, scenes for *commedia dell' arte* characters, and a closing appearance by Mercury. The performance by Salzburger Hofmusik (a 25-strong band who use a mixture of period and modern instruments) is very enjoyable; Wolfgang Brunner goes for élan rather than subtlety, and his singers make the most of their opportunities. Georg Schuchter narrates the complex plot with clarity and good timing; there is an adequate English translation alongside the German text, and useful three-language notes on the work and its performers. Warmly recommended. *Peter Branscombe*

Hertel *Organ Sonatas op. 1* Martin Rost (Kindten organ at Gingst/Rügen) 59' 41"
Dabringhaus & Grimm **MDG 320 1103-2**

Although he spent some of his time working as an organist, Hertel (1727-1789) was best known as a violinist and harpsichordist. These six Sonatas were written for harpsichord, but are not unusual for that period in being easily transferable to the organ – in England they would have been published 'for organ or harpsichord' or, later in the century, 'for harpsichord or organ' and then 'piano' etc, etc. With gallant simplicity straight out of the stable of Quantz and C. P. E. Bach, they are attractively slight pieces, typical of that post-baroque resting period before music came over all romantic. Martin Rost is a persuasive interpreter of these pieces, with a nice sense of the clear articulation and phrasing essential for music of this period. He is aided by an attractive-sounding organ whose resources he uses well. Typically for MDG, the CD is well presented, with programme notes giving the background to the *empfindsamer* style and full registration details. Perhaps not music for intense study, but nonetheless attractive.
Andrew Benson-Wilson

Krebs *Complete Organ Works* John Kitchen 75' 22"
Priory **PRCD 736**

It's hard to say if Krebs gains or loses by having been a Bach pupil. Had he not studied with Bach, he might be totally forgotten today, but on the other hand his music might sound less like prolix, diluted JSB. On this disc, I enjoyed the short fughettas and the perky trios on *Jesu meine Zuversicht* and *Wie schön leuchtet*. But the vast preludes and fugues were something of a trial: Krebs simply does not know when to stop. John Kitchen plays with great enthusiasm and also shows an impressive technique in the outlandish pedal solos of the G major Praeludium. The Peter Collins organ is bright, almost to the point of harshness. Would an 18th-century German organ, with its colour stops, reveal Krebs's music in a better light? *Stephen Rose*

L. Mozart *Symphonies* Lithuanian Chamber Orchestra, Georg Mais 53' 02"
Arte Nova Classics **74321 89771 2** £
Symphonies Eisen D6, D11, D24, F5

These four symphonies by Mozart senior are stated to be 'world premiere recordings'. They are – not surprisingly – technically secure, but also quite colourful in an undemanding way, and are dated by Cliff Eisen to the decade 1750-60. There is rather a lot of D major, in three-movement form, with the Adagio of D11 (probably the earliest of these works) the only one to plumb any depths. The F-major symphony alone is in four movements, with an attractive Menuet and trio. The Lithuanian CO, Vilnius, is a lively and talented group, and Georg Mais secures crisp and stylish accounts of these unexacting works. The recording is clean and fresh, though the liner notes (German and English) are disappointingly brief and uninformative. Brief, too, is the CD, – there would have been comfortable space for a couple more of Leopold's 70-odd symphonies. *Peter Branscombe*

Mozart *The Impressario* Mozart's Circle *The Beneficent Dervish* Boston Baroque, Martin Pearlman *dir* 66' 14"
Telarc **CD-80573**

A splendid issue: a lively, well-sung account of Mozart's musical numbers for the court entertainment *Der Schauspieldirektor* (1786), coupled with the music for Schikaneder's play *The Beneficent Dervish*, first performed a few months before *Die Zauberflöte* and almost certainly composed by members of its cast, along with Kapellmeister Henneberg. The collaboration of the Freihaus-Theater resident team, the singspiel itself, and the present performers, all serve to remind us of Boston Baroque's excellent recording of *Der Stein der Weisen*, enthusiastically reviewed in *EMR* in November 1999. The Dervish has one of those oriental rescue plots that are easier to forget than to grasp, but the musical numbers are without exception apt, lively, and at times of high quality, often reminding one of well-known (and sometimes later) works. There are nice exotic touches in instrumental numbers, the songs and small ensembles have catchy tunes, and are often imaginatively scored; there's even a sea-battle. Among the most enjoyable numbers are a quarrel-duet for the comic couple, a charming aria for the wayward heroine, and pretty choruses. The singers are all good, though some of them are less comfortable than others with the German language. The recording is of high quality, and the two-language libretto and introductory note are valuable, if hastily proof-read. No one interested in Viennese Volkstheater and operatic byways should miss the chance to acquire this very pleasing issue. *Peter Branscombe*

19th CENTURY

The Viennese Romantic Piano Penelope Crawford *fp* (1835 C. Graf op. 2148) 70' 57"
Loft **LRCD 1040**
Mendelssohn *Songs without Words op. 30/2, 62/1, 67/3 & 4*; **Mendelssohn/Henselt** *O Traum der Jugend*; Schubert *Sonata in a D845*; **Schumann** *Waldszenen op. 82*

This disc is particularly interesting because Schubert, Felix Mendelssohn and Schumann all owned a Graf fortepiano and it is a Graf instrument built in about 1835 that is used in this recording. Penelope Crawford has chosen repertoire that illustrates the development of romantic music and her performances exhibit flair as well as insight. Her Schubert has a pleasing variety of articulation with a nice detached style used in parts of the Andante. Mendelssohn's Op.30/2 *Song without Words* is a great piece performed with panache and a fine sense of rhythm. Listeners will also enjoy the artist's use of the different pedals particularly in the Schumann, where *Vogel als Prophet* (Prophet Bird) has great atmosphere. The recording quality is first class. *Margaret Cranmer*

20th CENTURY

Elgar *The Complete Works for Organ* John Butt (organ of King's College, Cambridge)
Harmonia Mundi **HMU 907291** 66' 55"
op. 3/1, 14, 28, Loughborough Memorial Chime

There is no way this can be justified as relevant, but it is played by one of our regular reviewers (he contributes a survey of some recent American discs next month) and the least I can do in return for the copy is to draw attention to it. It has been well received by those better attuned to romantic organ music than I am. Nothing to do with the music, but it is very boring that the biogs in English, French and German all have the same portrait: should not it vary to appeal to the different sartorial tastes of each nationality? *CB*

Soares *Toccata: Obras de Calimerio Soares* Various performers. 58'43"
cscd 001

Calimerio Soares (b. 1944) is a Brazilian composer, organist and harpsichordist. His wide background of studies included harpsichord with Andrew Wilson-Dickson and a PhD in composition at Leeds University. This was sent to us because one of the ten pieces is for gamba and is played by a Brazilian-Israeli subscriber, Myrna Herzog (*cf* p. 20). It is a short suite of four movements lasting six minutes entitled *Bachiana Mineira* (Prelúdio, Corrente, Adagio, Giga), There's a baroque background to the music; there's nothing dance-like about the Corrente and it only approaches pastiche in the Giga. The suite sounds idiomatic to the instrument, though hasn't the audience appeal of the following *Batuccata*, a lively piano duet written for the late Igor Kipnis and Karen Kushner. *CB*

Gambists interested in getting the music can contact the composer on Casnbr@yahoo.com

MISCELLANEOUS

Hear the voice Ensemble Amarcord 50' 04"
Apollon Classics **apc 10201**
Byrd *Ave verum corpus*; **Josquin** *Magnus es tu Deus*; **La Rue** *O salutaris hostia*; **Tallis** *Hear the voice and prayer, If y love me & music by Cornelius, Ludwig, Marcus Mauersberger, Milhaud, Orff, Poulenc*

The Ensemble Amarcord comprises five former boy singers at St Thomas's, Leipzig, now TTBarBB, supplemented for the CD by another baritone and bass. This is an enjoyable recital, though (as so often with such mixed programmes) I preferred the performances of the more recent music and wouldn't recommend it for the 16th-century items. The most substantial piece (13' 45") is Carl Orff's *Sunt lacrumae rerum*: I'm not sure if I would want to hear it very often, but it would make a great change of mood in any renaissance vocal concert. More conventional is Cornelius's fine *Ach, wie nichtig*, though looking at the score I see that there

is an element of soli/tutti that is here missing. It ends with the statement of the chorale starting on middle C, which an English group would give to a countertenor; the top tenor here slides into that register very naturally. The best of the pieces new to me is, I think, Milhaud's French setting of Psalm 121 (*Je me suis fondu de joie*). The booklet has texts and German translations. An enjoyable recording. *CB*

The New Irish Girl and other folk songs and ballads to the lute Clara Sanabras, William Carter 63' 45"
Linn CKD 164

My faith in the possibility of an enjoyable folk-song disc is restored. There is some overlap with Andreas Scholl's *Wayfaring Stanger*, which I found so unsatisfying (see *EMR* 77, p. 22); there is no doubt in my mind that Clara Sanabras is preferable. She has a natural-sounding, early-music-style voice (I look forward to hearing her sing Dowland) and uses it with the minimum fuss. She retains the objective quality the music needs, though without making in issue of it. The accompaniments, tending towards the early in style, are not always successful, but are generally appropriate rather than imposed pastiche. Andrew Benson-Wilson was worried about the cross-over aspect of her concert (see p. 16): there was little of that here. I wasn't fully convinced by the opening tracks, but the group of 'She moved through the fair' and 'The Three Ravens' followed by an anonymous lute 'Go from my window' are alone worth the price of the disc. *CB*

Séfarad La Roza Enflorese 64' 27"
Pavane Records ADW 7456

The booklet answers confirms the deduction made on p. 8 about who sang these songs: a solo woman, the secular Sephardic tradition being, as it puts it, a 'matrilineal heritage'. There are also plenty of instruments, both early and folk, involved in this recording. I'm not sure that we are an appropriate magazine for reviewing it, since I conceive the early-music approach to folk music as a way of expermenting how it might have sounded in the past, rather than free inter-pretation working on from a tradition. This may not be too dissimilar from the British folk disc reviewed above, but the comparison seems to be more with those world-music discs that emphasise continuity and change. But whatever the approach (both are valid), this is an enjoyable disc. *CB*

The sound of Cambridge Voices Ian de Massini *dir*, Hilary Sage *reader* 72' 03"
Herald HAVPCD 260

Like *Hear the voice*, this is a mixed programme sung by a non-specialist group. The repertoire is likely to be more familiar to most of our readers than that of the German ensemble, apart from the five pieces by the director: fine examples of the sort of contemporary music English chamber choirs are happy with. The jollier early pieces (like Gibbons' *O clap your hands*) are sung with an enforced bounciness that is just a bit exaggerated, and the dynamics seem to get in the way rather than help the shape of the music. If the booklet had not included a picture of the conductor, I would have forgotten that the only time I have sung Wylkynson's apostolic and canonic *Credo* was in a concert with some of the present singers conducted by him under his earlier name of Moore. I don't really need yet another conventional Allegri *Miserere*, though it's nice to hear an old friend Lydia Smallwood managing the high treble line so effectively *and* adding some ornaments. Other early pieces include Hildegard (*Ave generosa*) and Tallis (*Sancte Deus*), weakened by not making the framing exclamations strong enough: the marvellously expanding opening faded before the second word. It's a fine demonstration of how good amateur choirs can be and would certainly by worth buying as a souvenir of a concert; but I'm not sure that I would put it at the top of the shopping list of this months discs. *CB*

DVD

There is no room to include these three DVDs that are awaiting review: we hope there will be room at the end of the Diary section, which is prepared after this section of the magazine goes to the printer.

Bach *Johannespassion* Midori Suzuki, Robin laze, Gerd Türk, Chiyunki Urani, Stephan MacLeod *SATBarB*, Bach Collegium Japan, Masaaki Suzuki *dir* 120'
TDK DV-BAJPN

Bach *Brandenburg Concertos* Freiburger Barock-orchester, Gotfried van der Goltz *cond* 108'
TDK DV-BABBC

The Italian Bach in Vienna Il Giardino Armonica, Katia & Marielle Labèque *fp*, Giovanni Antonini *cond* 73"
TDK DV-BACON
CPEB Wq 182/1; JSB BWV 1061, 1063; Vivaldi RV242

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The *Sir Anthony Lewis Memorial Prize* (£500, three University concerts and three *Musica Britannica* volumes) was won by Rodney Clarke (Royal Academy of Music, baritone). The second prize-winner went to Sarah Busfield (Birmingham Conservatoire, soprano). The third prize was won by a countertenor, James Laing (Royal College of Music). Seven contestants were nominated by their colleges and had to select their programmes from *Musica Britannica* (which I am pleased to see that the press release spells it with a capital B, though academic footnotes generally favour lower case). I am glad that students be encouraged to use musicological editions, though regret that the standard was not high enough for the accompanist's prize to be awarded. Is it a sign that music colleges should give higher priority to accompaniment and continuo playing? *CB*

LETTER

Dear Clifford,

The other day, an eminent violin maker told me that he had been asked how much one of his baroque fiddles was worth because its owner, who plays in a European period orchestra, regretted that it could no longer be used. Although the violin was perfectly satisfactory (and had been used earlier for solo work), the orchestra's policy allegedly required that only genuinely old instruments would be acceptable from then on. Other enquiries disclose the not unrelated fact that it is becoming well nigh impossible to sell any member of the violin family – whether of baroque, classical or modern set-up – unless it has been 'antiqued'.

This is madness and humbug. The player just mentioned couldn't afford to keep a cherished fiddle and buy another, a predicament that can be expected with musicians' parlous salaries. If this sort of misguided quasi-authenticity is going on, how few players will qualify by being wealthy enough to acquire something genuine? And what will be the outcome for professional early music if such a diktat becomes rife? When will some musical fundamentalist comes up with the ridiculous notion that the fiddle parts in Monteverdi mustn't be played on anything later than an early Amati?

A good old instrument will be much more expensive than a fine one from a living maker, antique and pedigree considerations always and wrongly being of greater importance than tonal qualities. Opportunity has permitted me to try out a few old fiddles in the mid-five-figure price range – all but one of them wouldn't have been offered house room because new ones performed far better at a fifth to a tenth of that cost, and the exception wasn't for sale anyway. Experience therefore confirmed something apprehended long before – that you could pay a hell of a lot for an indifferent instrument by a dead maker, yet acquire a real cracker from a living one for a fraction of the price. An 'old-is-good-but-new-is-bad' policy therefore runs the risk of harming performance standards, threatening that the rule of unintended consequences will triumph yet again.

The requirement to use old instruments is demonstrably unreasonable. It is also absurd, because most instruments used in baroque times would have been at least relatively new. It is therefore more logically appropriate in the interest of so-called authenticity to use new instruments rather than old ones, which also implies that antiquing is unnecessary. Did Bach need his new instruments to be antiqued? Stradivarius evidently wasn't aware of such a requirement, and some of today's instruments will be tomorrow's equivalents.

Presentation therefore seems to be more important than content: it is a pity that serious music making succumbs to this contemporary malady. Anyone for Pseuds Corner?

Chris Hedge