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It was part of my brief to our initial CD reviewers that they paid some attention to the accompanying booklets. (We use that term rather then the English LP-hangover sleeve notes or the American liner.) The best ones are a considerable expense to produce and often invaluable in making sense of the music they accompany, so they deserve attention. It is important that sung texts are printed, appropriately set out if in verse), and preferably translated into English – I know this panders to the laziness of native English-speakers, but it is the most widely understood language among early-music enthusiasts. The more obscure the music, the more important it is to have some information about it.

It is also a sign of respect to the artistic input of the performers that as many as possible of them should be named (and in such a way that the part they are taking is identifiable). As a rough and ready rule, the earlier the music, the more what one hears is decided by the performer rather than the composer, reaching the extreme of music that is entirely improvised. I find most artist biographies boring, reading more like CVs than an attempt to show what the person is like. Some hide relevant personal information: I was looking at one a few hours ago that made no mention that two of the performers had been married (or cohabited – it is difficult to know in a profession in which married ladies rarely change their name) for at least a quarter-century. While I wouldn't go so far as to suggest that biogs give enough information for the assiduous purchaser to trace the changing partners of their favourite musicians from one disc to the next, successful performance depends on personal interaction so it is not just idle curiosity to want to know if a relationship is more than musical. How many of us have wondered whether the soprano and the conductor Suzuki were related.

Some booklets offer a genuine contribution to knowledge – and musicologists are at last mentioning them in footnotes, even if they are still reluctant to acknowledge research whose conclusion is presented only in sound. But the print-size is usually small, so I wish that designers would forget what they learnt in art-school and remember the virtues of clear black type on a white background. *CB*

BOOKS & MUSIC

Clifford Bartlett

REMEMBERING TRACTS

Emma Hornby *Gregorian and Old Roman Eight-Mode Tracts: A Case Study in the Transmission of Western Chant* Ashgate, 2002. xvi + 401pp, £47.50. ISBN 0 7546 9414 4

Tracts are a distinctive form of chant for the mass, performed at penitential times in the church year and usually replacing the Alleluia. They are distinguished by their formulaic melodies and by mostly being in the eighth mode (a few are in the second). This study examines the early sources and establishes that the melodic variation between early Gregorian and Old Roman sources is chiefly a matter of the later being a slightly more elaborate version of the same material, so dates from before the traditions diverged. An appendix sets out the early repertoire from a major Gregorian and Old Roman source on opposite pages in facsimile for easy comparison. Other appendices provide a wide sample of early notations for one chant and facsimiles of the basic phrases from which the tracts are made up. This will be of interest to specialist historians of chant. But the book also provides material for a more general discussion: how was the repertoire transmitted?

There is a gap between the creation or codification of the core repertoire in the mid-eighth century and the earliest surviving MSS with neums from a century and a half later. The author explains the fundamental accuracy of transmission by postulating a process whereby the basic six phrases of the melodies were chosen according to the pattern of the text, which would have been an aide-memoire for the singers. This is quite convincing, though I would have thought that such an approach would have led to more variation rather than less, since the text prompts do not give a 100% determination of the musical phrase so if the singer was using them as a major guide to what to sing, other phrases would be substituted more often than is the case in the sources studied. Pure memory (supported by irrelevant memory aids rather than deduction from the text) would surely be more accurate. I must confess that I find the idea of remembering a series of melodies built up of the same phrases that are each sung only once a year utterly foreign, but memorising was never my strong point. I suspect that many readers will skip from the introductions to the conclusions of the chapters (which are very clear so that is easy to do). But the thorough supporting documentation is there for those who want it.

EDITORIAL PROBLEMS & METHODS

Problemi e metodi della filologia musicale edited by Stefano Campagnolo (*Didattica della Filologia Musicale* II 2000). LIM Editrice, 2001. x + 194pp, €25.82 ISBN 88 7096 266 0

This volume has several unusual characteristics, despite the by now familiar practice of publishing a number of related (or unrelated) papers as a book. The key word in the title is 'problems' and most of the studies are by young researchers reflecting on the unresolved and possibly unresolvable difficulties of producing critical editions. Where the problems concern transcription and interpretation, they should be shared by musicians as well, because in the end, if research fails to produce certainty the knowledgeable opinions of artists will be increasingly important. Each study provides insight into doubts the musicologists have which invite experimentation. All contributions are in Italian and only the third section is beyond the pale of 'early music' (regarding problems of definitive instrumental texts of Mendelssohn, Brahms, Ponchielli and Bottesini).

Section I concerns Codices of the Italian Ars Nova and the tradition of Landini. Stefano Campagnolo comments in general that the developing notational style of composers and the varying notational styles of copyists have to be understood in order to reconstruct texts – even those of Landini, which usually do not present many alternatives. But the problems are daunting. Using the example of the ballata *De non fuggir* he suggests that we might conjecture how later French notation might have replaced Italian. Marco Gozzi also treats the problem of Italian versus French notation in the compositions of Landini in the codex Add. 29987 of the British Library, with implications about tempo, rhythm and mensuration; and in four pages Tiziana Morsanuto discusses the ballata *Poi che da te.* Marco Flisi analyzes the madrigal *Ita se n'era a star nel paradiso* by Lorenzo da Firenze comparing three versions. With Tiziana Sucato's comparison of northern Italian and Florentine (in this case Lucca) sources for compositions of Bartolino da Padova, the unusual feature of ligatures between the same notes (i.e. syncopation) compounds the problems, while Gianluca D'Agostino suggests that a parallel study of the poetical texts may yield some confirmation in some cases.

Section II, on editing renaissance music, is much less bewildering though the upshot of not being able to solve certain problems is perhaps even more frustrating. Articles showing where the authors are stymied are extremely useful, because otherwise the users of modern editions are totally at their mercy and risk being misled. These short articles are highly recommended: those who don't read Italian might want to read them together with someone who does. Marco Mangani and Mila De Santis affirm the importance of conserving the literary texts (to different degrees) along with the music, but not in a fashion akin to antiquing furniture by putting holes in the wood. They foresee ways of producing computerized editions where the

reader can select the type of edition or critical support he is looking for. Daniele Sabaino promises to go into the dilemma of tripla or sesquialtera (in late renaissance sacred music) in the future. In these few 15 pages he discusses proportional signatures, the strict meaning of which are no longer applicable in the 17th century. After considering the difference between *tactus celerior* and *tactus tardior* and concurring with Ruth DeFord in 1999 and Claudio Gallico in 1964 that the standard proportions don't always work, he goes on to search for a new 'conventional meaning' rather than accept that the proportions are indeterminate. His reasoning is fascinating and his speculative conclusion important – may he soon provide us with more examples and arguments and help!

Very short observations come from Piero Gargiulo on the transcription of the *tactus* and from Mariella Sala on critical editions. She maintains that in the early 17th century the presence of mensural signs is impervious to comprehension and suggests a systematic study of their use in conjunction with terms such as *largo, adagio, presto, allegro*. Massimo Privitera briefly illustrates a common musica ficta trap and worries that editions do not place the user in the position of making educated decisions. Marina Toffetti illustrates problems in editing the polyphonic hymns of Marc'Antonio Ingegneri due to the presence of pre-existing texts and liturgical melodies. Daniele Torelli treats aspects of the evolution of plainchant, adding seven pages of facsimiles to his six pages of erudite considerations.

I wonder how many other musicologists would love to write papers about matters they haven't been able to resolve. If this is a new trend it is potentially good for us all.

Barbara Sachs

BASSANO

Giovanni Bassano *Dic nobis, Maria for six voices or voices and instruments* edited by Richard Charteris. PRB Productions (BO19), 2002. 10pp, $3.50. ISBN 1 56571 191 2

I can't blame PRB – I do the same myself – but it is a pity that it is commercially more advantageous to publish a new edition of a known piece than an unknown one. But as far as I know, it is only available in Denis Arnold's anthology *Ten Venetian Motets*, so is worth publishing separately. That volume also includes an equally attractive and popular Bassano piece, *Hodie Christus natus est*, as well as Giovanni Gabrieli's setting of the same text. (Since that text fits the Latin so well, I suspect that, although published earlier, the Italian text, which is not known to be a pre-existing poem, must be later.) An oddity not mentioned by the editor is the strange clef configuration: G2 C1 C2 C3 C3 F3. Irrespective of any consideration of transposition, it is strangely high, yet the three high voices that have the opening phrase mingle with the others later in the piece, so the layout doesn't permit treating the work in a dramatic way. I'm puzzled why, if it was thought necessary to publish the organ part separately in 1599 (the other parts were issued in 1598), the motet was 'most probably performed a cappella', unless the term is used to include the use of organ (as it has for much of its history): I imagine that the point of the publication was not to add an organ to performances that lacked it but to save organists trying to play it just from the bass or making their own *partitura*. The organ part doesn't survive, but a figured one is editorially added; it is odd that in 4-3 cadences, the 3 is placed under the anticipatory quavers on the second beat rather than under the main chord on the third. Parts are available from the publisher but not supplied with the score.

THE VIOL

Annette Otterstedt *The Viol: History of an Instrument* translated by Hans Reiners. Bärenreiter, 2002. 294pp, £23.50 ISBN 3 7618 1151 9

The last paragraph of the blurb begins: 'Although not a novel, this book is novel in that it strives to combine good scholarship with good story-telling.' I felt that the form of literature that is more apt is the sermon. I am reminded of an intelligent preacher, brought up within a narrow system of beliefs, who seeks everywhere support for her own faith, but with a mind too closed to see other viewpoints. If you accept her faith, you can benefit; but if your experience is wider, then everything is undermined, however sensible it may seem to be, and you become suspicious even of material that is in fact valuable. Her attitude to the viol and its music was common when I first encountered the instrument and its players in the mid-1960s. They were very much in a world of their own; loved Coprario and Ferrabosco, were thrilled when the Jenkins fantasies were so beautifully published by Faber, and thought William Lawes exciting but a touch modern. Otterstedt does, of course, have wider horizons, but still treats the viol in isolation and is rather fond of taking a moral stance, as if there were something more virtuous about violing than fiddling, let alone blowing.

There is a significant omission from the bibliography – not a book on the viol, but one which continually impinges on it and which treats the repertoires of viol and violin far more impartially: Peter Holman's *Four and Twenty Fiddlers*. I may be biased, since I've known Peter virtually since I started playing the viol (in fact, we met at a viol class); but had Otterstedt absorbed that book, she would not only have avoided specific clangers (such as the Anglo-German repertoire of Brade, Simpson etc being for viol rather than violin) but would have a far broader perspective of English 17th-century chamber music. She is too ready to assume that *viola* means *viola da gamba*. She also ignores what was perhaps the main ensemble of the earlier part of her period. There is a list on p. 125 of some major (and minor) instrumental collections from 1615 to 1635; I would argue that Giovanni Gabrieli's posthumous 1615 *Canzoni e sonate* (chiefly for cornetts and trombones) is as sophisticated as any instrumental music of the period: profound and witty, but with a balance between offering delight to player *and* listener that most viol music misses. If I had to pick out the

best instrumental piece of the early 17th-century, it would be the *Sonata* from Monteverdi's 1610 Vespers, scored for violins, bass violins, cornetti, trombones, organ and a voice.

Otterstedt has the Germanic attitude which places instrumental music higher than music which is contaminated by words. In my youth, there were still books around which assumed that the choral finale lessened Beethoven's Ninth. I am reminded of some fascinating late-night, wine-lubricated conversations between Michelene Wandor and Philip Thorby over Ganassi, in which Philip passionately advocated the Ganassi view that instruments should aspire to the condition of singers expressing words. I'm sure that Otterstedt would have taken Michelene's side and disagreed. There are dangers in writing a history of viol music: much of the continuity that a history requires is spurious. Might it not be more accurate to think of a history of music in which the viol occasionally appears and disappears? If you are playing Coprario, the main point of reference is the Italian madrigal; if you are playing Marais, any connection with Coprario is infinitely tenuous and you need to be saturated with information about French music of the period. The model for a viol history is a book of essays by various authors rather than a monograph, whether or not the discrete sections are written by one author or several. There is continuity and development in the instrument itself, but for the music there are a group of stories, not a history.

I mention Coprario with intent. When I played consorts, Coprario and Ferrabosco seemed to be a pair; earlier music (Byrd or pieces from Add. 31390) were definitely archaic and it was they who seemed to have established the basic ground-rules for the fantasy repertoire. Ferrabosco is the first of Otterstedt's 'saints' of the viol and Coprario appears in the book among the supporting cast. One reason is that Ferrabosco wrote fine music for lyra viol, but I sense that the main (if unstated) reason is that Coprario's music is contaminated by its association with words.

Normally when reviewing books I have a sheet of paper which I use as bookmark and annotate with points to praise or criticise. But I found so many dubious 'facts' and opinions that I gave up listing them. There are some sections that are excellent – she is good on the violone, for instance, and Roland Wilson (who was disappointed that our review of his latest disc did not mention the solid bass of his organ) will be pleased at her condemnation of the breed of chamber organ that is designed to fit into the back of a car and sounds like a muted cow. Her castigation of modern players who don't know the sources may be exaggerated: contrary to her belief (p. 260), Simpson's *Division Viol* is in print – indeed, it has (for perhaps ten years now) been one of our best-selling publications. I wondered what I would find if I asked Google to search for *Simpson Division* and hit a complete facsimile that you can download.

Otterstedt writes (p. 192), 'A smattering of knowledge can be worse that none at all'. There is certainly more than a smattering of knowledge here. But it is an argumentative book that does not give enough information about the other side to enable the reader to see the strength of alternative views: sometimes I agree with the case she argues, sometimes I don't know enough to disagree, and not always is it clear when a statement is controversial. Her unacademic style of writing is refreshing, and she raises issues that other writers have ignored: why do no early instruction books mention performers' nerves, for instance? This is a stimulating book for those who can engage with the arguments, but be particularly alert about apparent facts.

PS. Robert Oliver, whose has reviewed so many viol CDs for us, ordered a copy on the strength of the leaflet we circulated last month. When it reached him in New Zealand, he e-mailed that he was puzzled who it was written for and thought it unsuitable for the beginner to whom he had intended to give it.

VIOL-MAKING IN ENGLAND

Last month, I neglected to include the address from which Michael Fleming's thesis could be obtained: it is 13 Upland Park Road, Oxford, OX2 7RU, or viols@flemingoxford.co.uk

The following remarks follow from my request for comments from readers. It was written after a day spent working through the complete and full-size version at the Open University.

Briefly, it is an excellent and valuable work on what might have seemed an unrewarding topic. Great diligence and thoroughness; a mass of new and useful information; essentially scientific in outlook; discriminating; critical (the doubt essential to the advancement of learning); provocative of thought, even iconoclastic, challenging some of the accepted wisdom; more readable than many theses; a refreshing change (like Annette Otterstedt's book) from so much that is put forward as research on early instruments – the kind of guff that Annette has derided as 'solidified castles in the air'.

I am decidedly of the opinion that most of this material should be available in print, but not in its present form. If Michael Fleming were to combine it with his own earlier solid work (e.g. on wills and inventories) he could produce a monograph of major importance which would justify what would inevitably be a rather high price. *John Catch*

So we expect a letter from John in defense of Annette.

COPRARIO a 6

John Coprario *The Six-part Pieces* edited by Richard Charteris. PRB Productions (VC045), 2002. viii + 28pp + parts, $23.00. ISBN 1 56571 212 9

In 1982, an edition of these works by Richard Charteris's was published by Boethius at a cost of £27.80 for score and parts, so his new version is far cheaper, even without allowing for inflation. It also benefits from improved technology, since the Boethius version was in MS (the last page

of the score is signed 'G.R.R. scripsit') while this is in elegant computer-type. Apart from the price, I suspect that players were reluctant to buy the Boethius edition because it was edited with two minims per bar, whereas viol players prefer four. So the new version is likely to be bought by players who scorned the old. Reading my review of the 1982 version (*Early Music News* Jan 1983), I see that I must have played through the set and particularly enjoyed nos 2 & 5. I thought then that the chromatic passages in nos 6 & 8 (the two for which Italian texts survive) needed the words to give a clue to the players what was going on; I'm glad to say that the new edition is texted in both score and parts. I was then exercised about the compasses and clefs. I still am, since if they really were originally vocal, they don't all follow the normal clef conventions and some have quite wide ranges. This applies particularly to *Udite*, which is texted so cannot be explained away as an instrumental piece not following the rules. The other texted piece, *Che mi consigli amore*, however, is in high clefs and might well have been sung lower. The sources have been reconsidered for the new edition. No organ parts are printed: that seems reasonable, since those that survive (for only three pieces) are late and if an organ is needed, the player can use the score, as may have happened originally. A footnote might have mentioned that the 1982 edition includes the organ part for those three pieces, though the page turns are unhelpful. This new edition should be part of any consort-player's library.

VdGS MUSIC

I've just found a batch of Viola da Gamba Society of Great Britain publications in my box of pieces waiting for review. Since they have publication dates of 2000 and 2001, they have probably been there for some time. Richard Gibbons is a new name to me. He seems (according to John Harley) not to be related to Orlando, although Richard is a name used by the family. He may have been the Richard Gibbons to whom Henry Lawes gave his autograph songbook. *Two Fantasias à 4* (VdGS Music Edition 179) for TrTTB comprise his complete output. Both are in C minor (to use modern terminology) and have a touch of the intensity one associates with that key. The bass parts are quite hard work and use bottom C.

Christopher Gibbons is clearly placed in the family tree, son of Orlando. *Three Fantasias à 3* (Music Edition 180) are for two trebles and bass. The commentary points out that there are no extant organ parts; it would be more accurate to say that there are no extant string parts, since the source (Christ Church MS 21) is a score, which might well have been used by the organist. It is distorting the evidence to hide the 8 bars in which the bass line has additional material in the commentary. The fact that the music seems complete without organ could apply to a large amount of Baroque music for which its presence is never queried. But whether you have an organ or not, these are well worth playing – Fantasy-suites rather than plain fantasies, with the movements sometimes running straight on from one to the next. I haven't checked how the original is barred, but the change in No 3 from 2/2 (bars 1-39) to 2/4 (bar 40) to 3/4 (bar 41) to 6/4 (bar 42-47) is likely to confuse players, and I suspect that the use of modern time signatures is unhelpful; there is clearly only one change of mensuration, and making 39-40 an extended 2/2 bar (with dotted bar-lines for the half-bar rather than a new signature) would have been clearer.

There are two issues based on William Young's *Sonatas* published in Innsbruck in 1653. There was, amazingly, a complete edition of the work by W. Gillies Whittaker (each sonata separately) issued by the young Oxford University Press Music Department in 1930, complete with the aids for performance that were expected then. More recently, there has been a complete score (DTO 135) and facsimile (King's Music). Sonata 9 à 4, originally for 3 violins, 'viola' and basso continuo, is issued as Music Edition 181. Music Edition 185 has six of the 19 dances for two trebles and bass that conclude the 1653 volume. Both sets are useful additions, which deserve to be played not just by violists but in the wider world. The editorial comments on instrumentation do at least acknowledge that the music is primarily for violins, but the *viola* (as the bass part is labelled) does not necessary imply *da gamba* and the fact that there are few figures in the dances is a reflection of the complexity of the harmony, not the superfluity of a keyboard; no-one would publish the Purcell trio-sonatas without the independent bass parts, so why omit Young's continuo part (which is not identical with the *viola* but often simplified) from the dances? The Sonata includes the continuo part, set out with a blank upper stave (except when the part doubles an upper part at contrapuntal entries). Now that the series (whose numbers continue the sequence of the Society's Supplementary Publications) is available more easily to non-members than it used it be through Peacock Press (address in their advert on p. 6), the Society needs to reflect that publications like these can sell far more widely than just to viol players.

WINDSOR & ETON

Keri Dexter *'A good Quire of voices' The provision of choral music at St George's Chapel, Windsor Castle, and Eton College, c. 1640-1733*. Ashgate, 2002. xvi + 579pp, £55.00.

This is a good, solid documentary study of two independent institutions that developed differently over the period but finished up with overlapping members. Eton managed to maintain some continuity during the Commonwealth, while the singers of St George's were scattered. But Eton declined as the century progressed, and one wonders if choral services would have stopped altogether if the singers of St George's had not been at hand to moonlight. The other relationship discussed here is between St George's and the Chapel Royal. Contrary to popular belief, St George's was not the royal chapel when the King was in residence at Windsor, and the Chapel Royal only sang there (rather than at the private chapel) at the Garter ceremonies on 22-24 April (and then only in 1661-3, 1666, 1671 and 1674). The table of visits of court musicians between 1671 and 1683 (p. 136) is of interest; the absence of the Chapel Royal in 1680

and 1681, for instance, shows that there was a gap between September 1679 and April 1682 in William Isaac's access to Purcell's score MS (Fitzwilliam 88), which has a bearing on his own large score, Fitzwilliam Add. 117. The book covers the institutional history and the musical repertoire. Lengthy appendices give biographies of the musicians and catalogue the MSS in full. This is a thorough and valuable study; we now need a CD from the present Windsor choir sampling the music catalogued.

LEGRENZI FOR BASS

Legrenzi *A Cantata & Two Canzonettas for bass and basso continuo.* Green Man Press (Leg 2), 2001. 21pp + parts, £5.90.
Legrenzi *Two Cantatas from the Munich Manuscript for bass and basso continuo...* edited by Barbara Sachs. Green Man Press (Leg 3), 2002. 188 pp + part. £6.90.

Leg 2 completes the cantatas for bass from Legrenzi's *Cantate e Canzonette* of 1686. The Munich MS of Leg 3 is Bayerische Staatsbibliothek Mus.Ms 1527, an 18th-century anthology of 16 cantatas and an arietta by various composers. Readers will now know of the sensible format of Cedric Lee's publications: score with realisation, another score without, and a bass part with vocal recitatives fully cued, so a set includes full material for performance. The music is well worth singing, but I would hesitate to recommend it for an audience that is not equipped with texts and translations, since some help is needed unless the singer is forced to exaggerate the performance of the recitatives into caricature. (The edition very properly sets out text opposite translation and I hope performers will seek permission to use both.) The music is often responsive to the text: the continuo realisation might have reacted more obviously to the door-knocking in bars 15-18 of *Dal calore agitato*, where the completion of the harmony above a rest positively discourages playing thick chords with the bass quavers. These are useful additions to the bass repertoire, demanding a lyrical style rather than the rumbustious one that is so often typecast for the bass.

HAYM'S SONATAS

Nicola Francesco Haym *Complete Sonatas* Edited by Lowell E. Lindgren. (*Recent Researches in the Music of the Baroque Era*, 116 & 117). A-R Editions, 2002. 2 vols. ISBN 0 89579 503 5 ($48.00); 0 89579 504 3 ($44.00). Parts also available.

Excellent volumes. The first begins with a thorough survey of Haym's life and both volumes have detailed discussion of the music: apart from the music, this is currently the last word on Haym's life (though I seem to remember reading much of the information somewhere else recently – probably in one of Lindgren's many articles). Part (i.e. volume) 1 contains the dozen trio sonatas of op. 1 and the first four of *VI Sonate da camera a flauto traversa, hautbois p violino solo di Nicola Francesco Haim e M. Bitti* published (like op. 1 & 2) by Roger in Amsterdam. It seems a bit odd to leave out the two sonatas not by Haym, but the set is available in facsimile from SPES. Vol. 2 comprises op. 2, two cello sonatas surviving in MS, and a MS sonata for 2 violins, archlute and continuo by Antonio Haim, perhaps Nicola's half-brother. The compact layout of the score looks good – I haven't seen the parts. One quibble: the editor keeps referring to cautionary accidentals in the sources, but that is a modern approach: if you suppress them you have to indicate which notes do not have them. The most unusual, and perhaps most impressive pieces are the two trios for violin, cello and continuo (op. 2/10 & 11).

MARSH THE ORGANIST

John Marsh *A Most Elegant & Beautiful Instrument The Organ* [selected and edited by Martin Renshaw]. Chichester, 2002. iv + 136pp, £10.00. No ISBN

I concocted a brief description for an advert in the Diary last month (p. 7). The main section of the book comprises the references to the organ in Marsh's *History of my Private Life, 1802-1828*. He often turned up at a church and asked to play the organ and sometimes played a voluntary in the service. He played regularly in Chichester and was involved with the care of the instruments there, hence other sections of the book on the England family of organ builders, whom Marsh favoured, other organists of the time, and the organs of Chichester. His own organ, designed to stand between two rooms with a keyboard in each, was built by James Hancock in 1783, but was later maintained by England. There is a delightful appendix of odd bits of information that do not fit elsewhere, such as the fruitless visit to a patent water closet maker (p. 108) to investigate the possibility of mechanical organ blowing (March, incidentally, never mentions the blowers at the churches he visited); there is also mention of hydraulic bellows on p. 112. It is interesting that *Adeste fideles* was still not confined to Christmas: Marsh heard the Horse Guards band play it at the Whitehall Chapel at Whitsun 1815 (the first performance in something like its modern form had also been in May 18 years previously). This is a delightful book to dip into, and well worth acquiring.
Available from the author at La Chauvelais, 44170 Abbaretz, Loire-Atlantique, France. e-mail martin.renshaw@manadoo.fr

SELVA MORALE

Clifford Bartlett

Claudio Monteverdi *Selva morale e spirituale.* Introduction by Iain Fenlon. (*Bibliotheca Musica Bononiensis* IV, 88.) Arnaldo Forni, 2001. 11 vols in box, €123.95.

Claudio Monteverdi *Selva morale e spirituale.* Edizione critica di Denis Stevens. (*Opera Omnia,* XV.) Cremona: Fondazione Claudio Monteverdi, 1998. 975pp in 2 vols, €248.00. ISBN 88 86288 26 3

FACSIMILES

There are now two facsimile editions of Monteverdi's massive anthology: as a recent addition to the long-standing series of facsimiles of important source material published by Forni, and in the appropriate volume of the Cremona *Opera omnia* (in very reduced size). In addition, I refer in this review to a printout of a film of the copy surviving at Wroclaw that is available from King's Music (£75.00). In the discussion below these are abbreviated as *Forni*, *OO* and *Kings*.

The Monteverdi Foundation Collected Works will be familiar to users of academic libraries, with its distinctive olive-green covers. For the first part of this review, I will concentrate on just one aspect of it: the facsimile of the original that it contains. In its madrigal volumes, where in the original sources each piece of the original prints fitted on a page, it shows at reduced size each part of each piece on the same page for easy comparison. The layout of the original *Selva morale* is not so convenient, so the partbooks are reproduced in sequence, but still reduced substantially to allow six pages per page of the modern volume. This is a bit of a strain on the eyes when studying at length, but fine for checking individual points – and if you are working extensively on a piece or wanting to perform from facsimile, the quality is good enough to stand enlargement to something like original size. *Forni* retains the original size. The 10 partbooks are accompanied by a separate booklet with a short introduction by Iain Fenlon in Italian and English. *Kings* is enlarged to fill an A4 page, so is the same size as our Monteverdi editions. It is based on copies from film made on a reader-printer, so is not of such high quality as the other two facsimiles, but the reader may be reassured by show-through and other marks that there has been no over-zealous cleaning-up during the process of production. It has no introduction. I might write one when I have edited more of the music, though I need to revise my edition of *Poppea* for the Cremona series first.

It would be logical for the three facsimiles to be based on the three extant complete sets. Sadly, that is not so. Both Italian publications are, not surprisingly, reproductions of the copy in Bologna. *Kings* uses the Wroclaw copy; the Vienna copy is as yet unavailable. With a work whose printing history is so complex, this is a pity.

I have not had time to make a detailed comparison between the Bologna and Wroclaw copies. A casual check through the *Basso Continuo* book while half-watching the Golden Jubilee pop concert revealed no differences. I thought I found some, but they are almost certainly MS additions of pauses and accidentals to Wroclaw. Tht copy has a variety of other MS additions. On p. 29, for instance, in two places the player is told that he is accompanying duets (*a. 2. Tenore* and *a. 2. Bassi*). The existence of another copy confirmed that some slurs that look like MS additions in the Bologna reproductions are actually printed, or else are MS changes in both copies, so are anyway authoritative since added by the publisher rather than the purchaser. (In view of modern publishers' inclination to clean up copies – see the remarks by Christopher Stembridge on p. 26 – it is possible that the Bologna copy also has MS additions: there are certainly some in other Venetian church-music prints from there that I have on film.)

A curiosity of the 1640/1 edition is that each partbook has two series of paginations, suggesting that the publication may have intended to have been in two volumes. This would explain the curiosity of the double title pages. Most partbooks begin with a normal title-page (dated 1640). There follows a similar title-page dated 1641, but with *Selva*

Distribution of Title-pages

1640 = self-sufficient title-page with 1640 date.
SMS = page containing just *SELVA MORALE ET SPIRITVALE*
1641 = page beginning *DI CLAVDIO MONTEVERDE* dated 1641
x = blank page
ded = dedication

Forni, presumably representing the original exactly, shows:

S1, A1, T1, B1, S2, A/B2	1640 x SMS x 1641 ded
T2, Vln1, Vln2	1640 x SMS 1641
Bc	1640 x SMS x

OO makes no attempt to reproduce the original title-page configuration, and what it includes seems determined by the space available to get each part-book to finish at the end of a page (it is reproduced with six pages of the original to a page). It prints both 1641 and 1640 only for S1 (in the wrong order). A1, T1, A/B2 & Bc have 1640, B1 S2, T2, Vln 1 & Vln 2 have 1641 (without SMS). Nowhere is 1641 preceded by SMS, which gives the title's opening words, and there is no comment in the introduction on the matter.

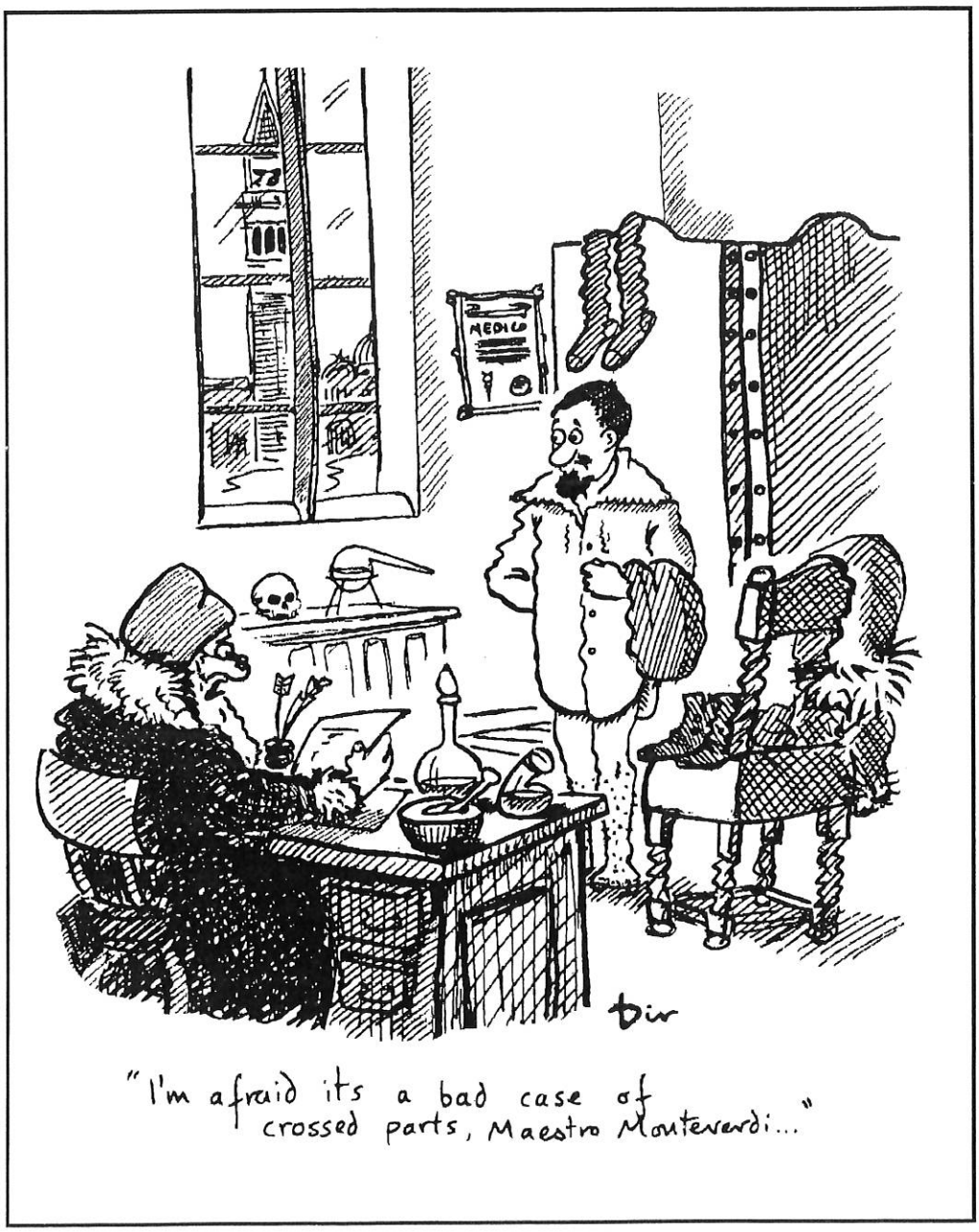
Kings confirms that each part had SMS & 1641, but I do not have the film on which it was based so cannot confirm that it represents the original configuration.

morale e spirituale printed on a separate sheet. (These are omitted from *OO*.) My guess is that the superfluous first title page was intended for volume 2. Even if there was no plan to divide the work into two volumes, the MS of that section of the book may have been ready and given to the printer first, and he printed a title-page with the current date and began numbering at page 1. The two-page title belongs to the first section, since it bears the letter A. By the time of publication, it was evidently decided not to have two volumes, and the printer put both titles at the front. It is a pity that Iain Fenlon, who is interested in such matters, does not discuss details of how the publication was printed. Some years ago, Roger Bowers began to look into this, and it would be interesting to know what he found out.

Bibliographically, each book is signatured as three sections, A, B & C. The significance of the split between B and C is not apparent to the non-bibliographically-minded user, but that between A and B is, since it corresponds to the two sequences of pagination and the letters A & B are used to distinguish the sections in the index. It prints 'B' a line too high, displaced because the page number '1' is printed where it should have gone. (The index gives no page numbers for section A.) *Kings* splits each part-book into two volumes, partly for the practical reason that most parts are too thick for the simple binding by folding and stapling, but also to preserve this feature. I labelled the two section of each part *Mass* and *Vespers*. This is not exact, but section A includes all the mass music in the volume and section B is almost entirely devoted to music for vespers. The publication of collections that begin with a mass and continue with vespers was common in the 17th century: Monteverdi's 1610 and posthumous 1650 sets are well known and several others are listed in James Moore's *Vespers at St. Mark's*. More are shown in Sartori's *Bibliografia della musica strumentale italiana*. An unusual feature of *Selva morale* is the group of spiritual madrigals which begins the work.

Both *OO* and *Forni* could easily have been easier to use if each part had been more readily identifiable. For the former, each of the large pages needs the part-name printed at the top or in the spacious outside margin, while the latter needs a part-name on each spine (or at least a number): library assistants will have a terrible job checking if it is complete.

In most respects *Forni* is preferable. It preserves the original size and format, each book can be opened at the same piece, and it is the easiest to read. The facsimile in *OO* is an invaluable adjunct to the edition – indeed, without it the deficiences of the edition would be even more serious than they are – and is likely to be readily available and easily found in any academic library.



EDITION

The most obvious problem with *OO* is a practical one. It is divided into two very unequal volumes. The first contains an introduction, texts and the facsimile (202pp). The remaining 773 pages, the edition, are in a second volume which, at neqrly 5.2kg, is far heavier than any book in my considerable library. It is difficult to pick up, and I imagine the spine will collapse pretty quickly. The edition would survive library handling better had it followed the original A, B & C division (or at least A and B+C) and organised them in separate volumes. It would have cost more, but in the long run, libraries (I presume virtually all copies will be bought by libraries) would have saved on rebinding costs.

It is also larger than it need be because it does not address the problem that faces any publisher of this repertoire: how to present most economically the standard layout of two four-part choirs, two violins and continuo. If you have only one system per page, you need to use a largish print-size and can get openings with as few as four bars visible (e.g. pp. 488-9). This is, of course, utterly impractical if you are performing from the edition, but it also makes getting a concept of the shape of the music more difficult, a point I have frequently made in reviews. The problem is successfully solved in *Musiche Rinascimentali Siciliane* vol. 16, in which Bonaventura Ribino's *Vespro...* (1655) are set out neatly, if in slightly small print, with two systems per page. The problem is exacerbated in *OO* by the inclusion of a keyboard realisation. Don't blame the editor for this: it is, as far as I can tell before submitting any of my *Poppea* edition, about the only policy imposed on editors of the individual volumes by the general editor, Rafaello Monterosso: much to my displeasure, I'm having to write one for *Poppea*.

The introduction ranges far and wide (far too wide, though with some interesting quotations, not translated); but it does not even mention the crucial study for the performance of much of the content, James Moore's *Vespers at St. Mark's*. Like Annette Otterstedt's *The Viol* (see above p. 3), what an author omits from a bibliography can be as significant as what is included.

To check the details of the new edition, I made a comparison of *Laudate Dominum I* with the facsimiles and with my own edition. The transcription of the notes themselves is accurate. There are a few semi-quavers to which I add editorial accidentals and Stevens doesn't, but the choice is insignificant. There is one place where there is a more substantial difference. In bar 50, the second chord is D, figured major in the continuo part. SII enters on an F that has no accidental. Stevens deletes the bass figure, on the imperfect analogy of bar 32 (the continuo part is the same but the activity of the other parts is different) whereas I sharpen the F on the assumption that a printer is more likely to omit a sign than add one. Either version is possible.

Editorial re-allocation of parts. Monteverdi writes for two equal sopranos and two equal violins, which means that very often the second part lies below the first. Stevens finds this untidy and adjusts the parts to avoid it. The violin parts are swapped throughout. Were it just a matter of score layout, that would be OK: the *secondo* part is more often than not below the *primo*. But he renames the parts as well. So if you want to check a detail of his *Violino primo* part, you have to look at the facsimile of the *Violino secondo*. His treatment of the Soprano I & II and Tenor I & II parts is more complex and confusing, and is not fully described in the commentary (which is surprisingly brief).

Solo/tutti. Most of the work is obviously for SSTTB soli. There are five *tutti* sections (bars 13-22, 50-56, 66-67, 76-77 & 108-118). Apart from the continuo part, the original prints *tutti* erratically at these places (except bar 50). Stevens adds *[solo]* at the beginning and after each tutti section. Fine that they are in brackets, but they give the impression that these five parts are intended for more than one voice a part. This is unlikely, since we are in the unusual position for this psalm of having separate ripieno parts so there is no need to add extra voices to the solo lines.

Ripieno A frustrating feature of some works in the collection is the reference in the heading to parts that do not exist. A well-known example is the *Gloria a7*, where you can add for lower strings (there is no reason to assume that *viole* means viols) or trombones if you want to. *Laudate Dominum II* is headed *a 5 voci concertato con due violini et un choro a quattro voci qual potrasi e cantare e sonare con quattro viole o Tromboni...* Here we are better off than in the *Gloria*, since three of these extra four parts (underlaid and cleffed C3, C4 & F4) are printed. This is important, not so much for the performance of this psalm, but for what (in conjunction with the two instrumental parts printed instead of voice parts in *Magnificat II*) it tells us about such unprinted additions: that they do not double the solo parts exactly. There are three implications for the editor and performers that Stevens ignores:

a. they should be set out as a separate choir (with the singers/players perhaps placed separately in performance)

b. an editorial fourth part should be added. In my edition, I treated it as if it had been written in C2 clef (when adding parts, one should always be aware of what clef it would have used), more-or-less doubling the lower soprano line, though had the soprano parts been higher, it would have been more independent. Since it is quite possible that such additional choirs were added *ad hoc*, one need not have any modesty about writing fake Monteverdi.

c. That the work can be performed with only five singers.

Stave headings. Stevens does not show the original clefs; that would be less annoying if he had included voice ranges. Nor do his part-descriptions relate to the partbooks in which they appear. Apart the swapped violins already mentioned, his Alto is in the Alto II partbook, his Tenore Secondo is in the Alto I book. He makes no mention (not even in his commentary) that the original has a Basso II that doubles Basso I in the tuttis. Irrespective of academic considerations

and even if you don't believe in *chiavette*, a glance at the original clef is the quickest way to see the type of voice a part requires.

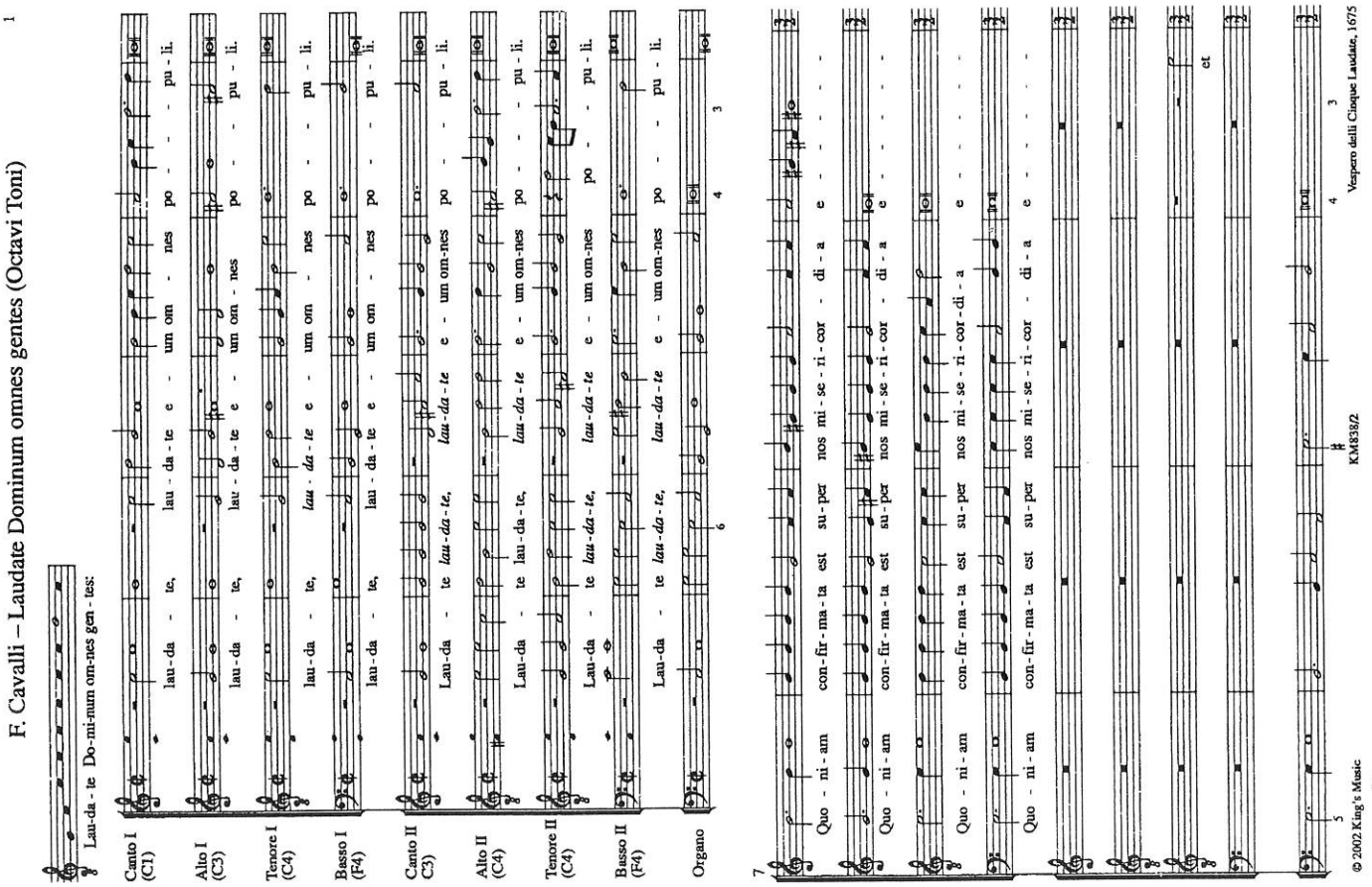
Bar lines. The part books are mostly unbarred. But there are often bar lines between sections. These are not entirely consistent, but it would seem that they function in the way double bars do in modern notation so can be printed thus. Stevens ignores them.

Note values. Stevens quarters note-values. It does not worry me unduly, though it does seem an unnecessary alteration in a musicological edition that is too unwieldy for use in performance. The original signatures are printed above the stave.

The edition amazingly has no discussion of editorial principles in the long and unfocussed introduction, which takes no account of developments in performance practice over the last thirty years. Stevens is known to disapprove of most of these, and snipes at them, though fails to substantiate his stance in any detail. At a Monteverdi conference in 1993 convened by Monterosso, when asked by Andrew Parrott why he disbelieved transposition according to clefs, Stevens' only comment was: 'Look at Sartori'. So look at the entry 1640c (in the supplementary vol. 2 of Sartori's *Bibliografia...*) for Rigatti's *Messa e Salmi* and you find *Laudate pueri a 5 à Capella Alla quarta*. The voices parts have the characteristic high clefs (G2 C2 C3 C3 F3) with a vocal range taking the soprano up to top B and the bass descending only a ninth below middle C, utterly unlike most Venetian church music. So the most likely meaning of *alla quarta* is that the music is notated a fourth higher than performed rather than warning the user that its tessitura is a fourth higher than usual. There are examples in this repertoire of the continuo part of such pieces being notated a fourth below the vocal parts: if I don't quote one, it is because I haven't found the right set of printouts, not because they don't exist. The superfluous continuo realisations are mostly innocuous, apart from a tendency to interfere when the voice should have primacy (e.g. the opening of the solo *Laudate Dominum*).

I am sure that we do not know exactly how Monteverdi's music was performed, nor should a permanent edition like this be too skewed to expressing editorial ideas of how it was (except perhaps in the introduction and commentary). But we know more than Malipiero did, and that experience can be a help in some aspects of editorial activity. In fact, apart from the presence of the facsimile, this new edition is not an improvement on Malipiero's: for pieces I haven't edited myself, I'll use his scores in conjunction with one of the the facsimiles. Stevens' edition is disappointing in comparison with the madrigal volumes of the series, which have detailed introductions and meticulous critical commentaries. Even the Latin texts are printed without any comment on orthography; the text editors of other volumes would have mentioned even something as trivial as *ejus* for *eius*.

This is not a worthy memorial to a once-distinguished scholar and a disappointment in scholarly a series.



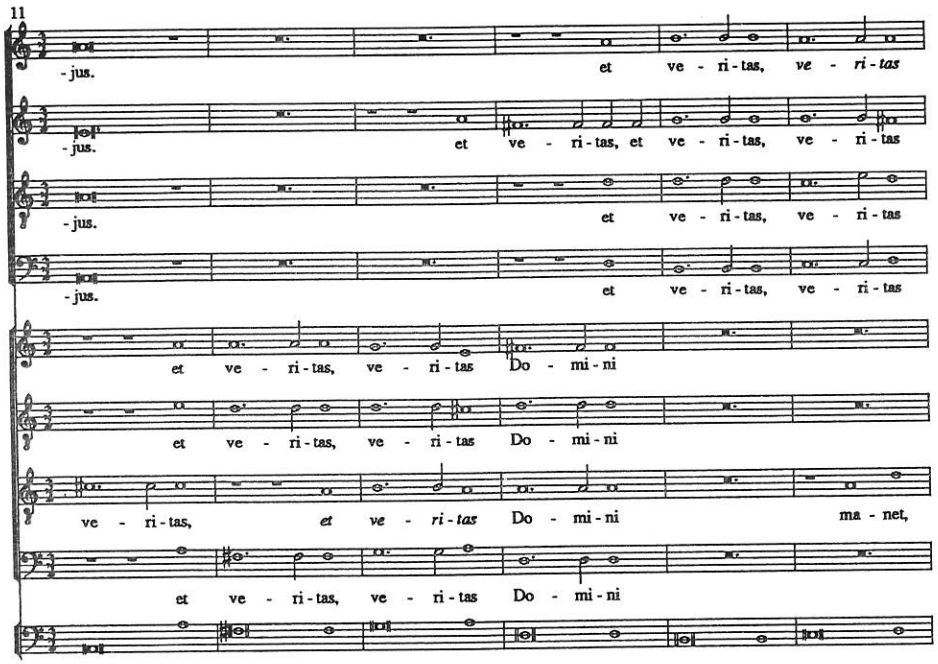
Cavalli *Laudate Dominum omnes gentes (1675)*

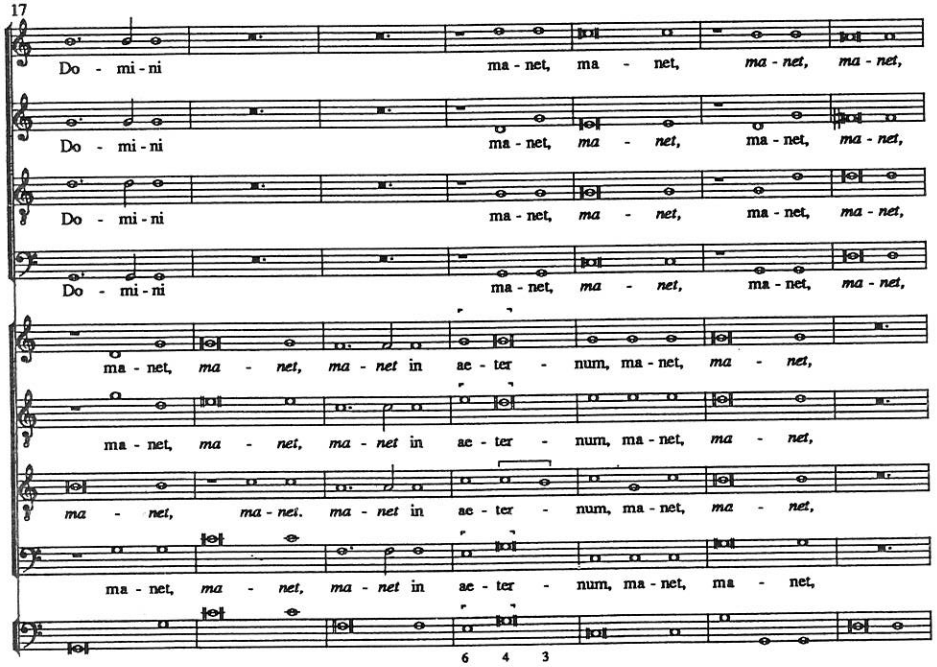
Source *Vesperi a otto voci di Francesco Cavalli, Maestro di Capella della Serenissima Republica in S. Marco... 1675.*

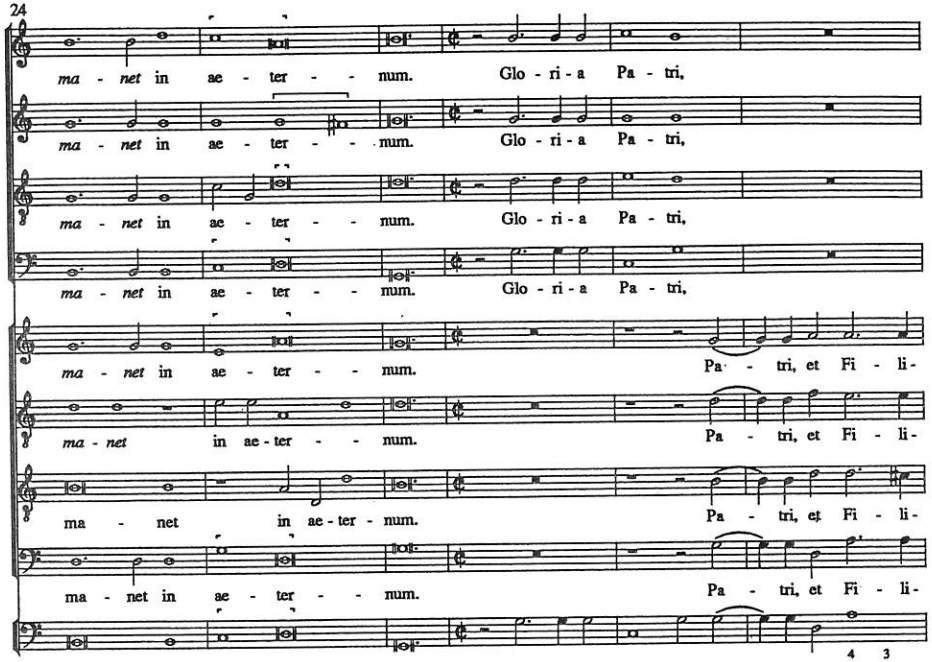
Cavalli (1602-1676) first became associated with the Basilica of San Marco in Venice on 18 December 1616, when he was employed as a soprano; he later became a tenor. He was appointed second organist on 23 January 1639, and on the following day his first opera *Le nozze di Teti e di Peleo* received its première at the Teatro S. Cassiano. More than thirty operas followed, mostly for Venice, though he was enticed to France for a couple of years (1660-62). On 20 November 1668 he became *Maestro di cappella* at San Marco.

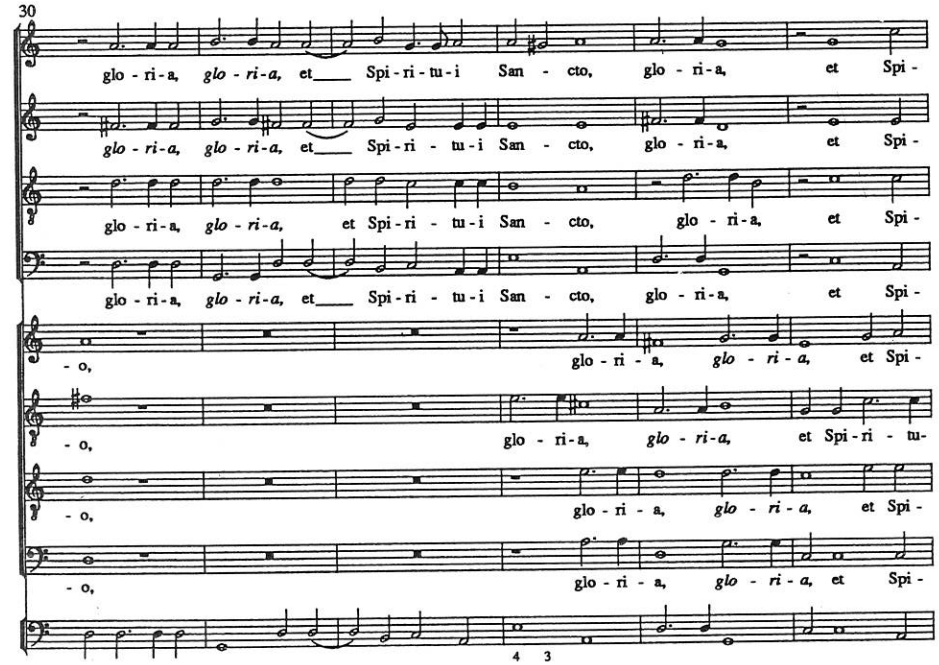
During the early part of his life, little of his music was published – just a few pieces in anthologies. He was involved in the publication of Monteverdi's posthumous collection of church music in 1650 and included his own *Magnificat a6* as its conclusion. (A Magnificat was needed to compete the Vespers psalms, but is is strange that there were no settings by Monteverdi around.) Perhaps his work on that made him decide to assemble a collection of his own church music. His *Musiche sacre* of 1656 is as substantial a publication as Monteverdi's *Selva morale* (see above, p. 7). It has no equivalent to the vernacular pieces which begin Monteverdi's collection, but includes six instrumental sonatas, presumably for use during services. Most of the items are opulent and spacious. His final collection of 1675 is more restrained. No instruments are required apart from the organ, elaborate solos are avoided, the settings are far more compact, and the style is restrained. It begins with the five psalms and Magnificat required for the Vespers of the Virgin Mary. Then come a varied group of twelve psalms and Magnificat headed 'Vespero Delle Domeniche, et altri Salmi' and finally another set of five psalms and a Magnificat headed 'Vespero Delli Cinque Laudate', from which *Laudate Dominum* is taken. The 'Cinque Laudate' (*Laudate pueri, Laudate Dominum omnes gentes, Lauda anima mea, Laudate Dominum quoniam bonus, Lauda Jerusalem*) were a more prominent feature of the San Marco liturgy than in the Roman rite.

King's Music has edited the *Cinque Laudate* psalms and Magnificat for performance at the Dartington International Summer School in August. King's Music also publishes the Vespers for the BVM from the 1675 set, the 1656 *Missa concertata*, the 1656 Sonatas, the 1650 Magnificat some shorter pieces and also the complete 1656 and 1675 sets in facsimile.

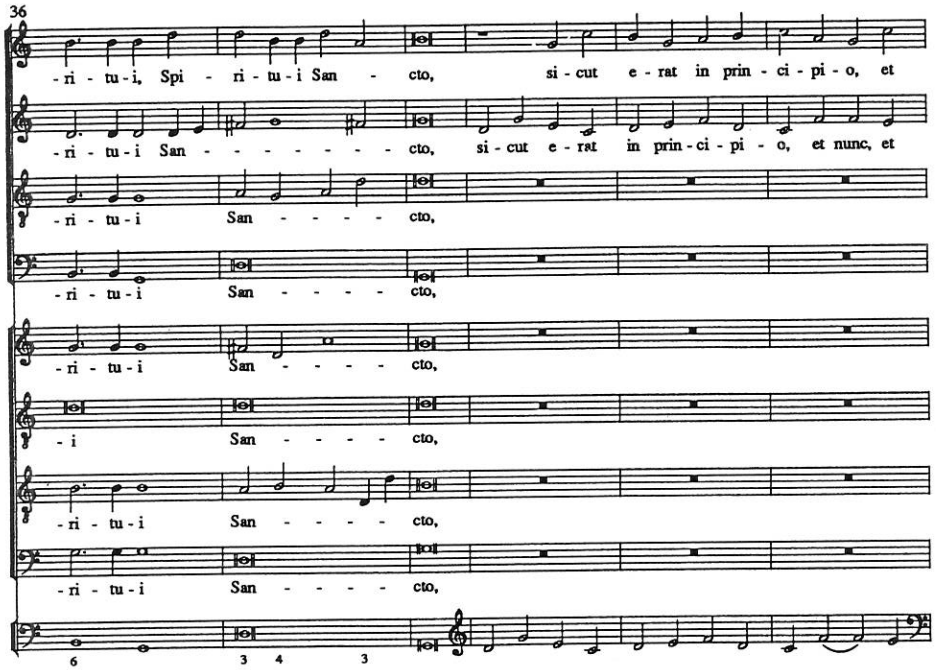


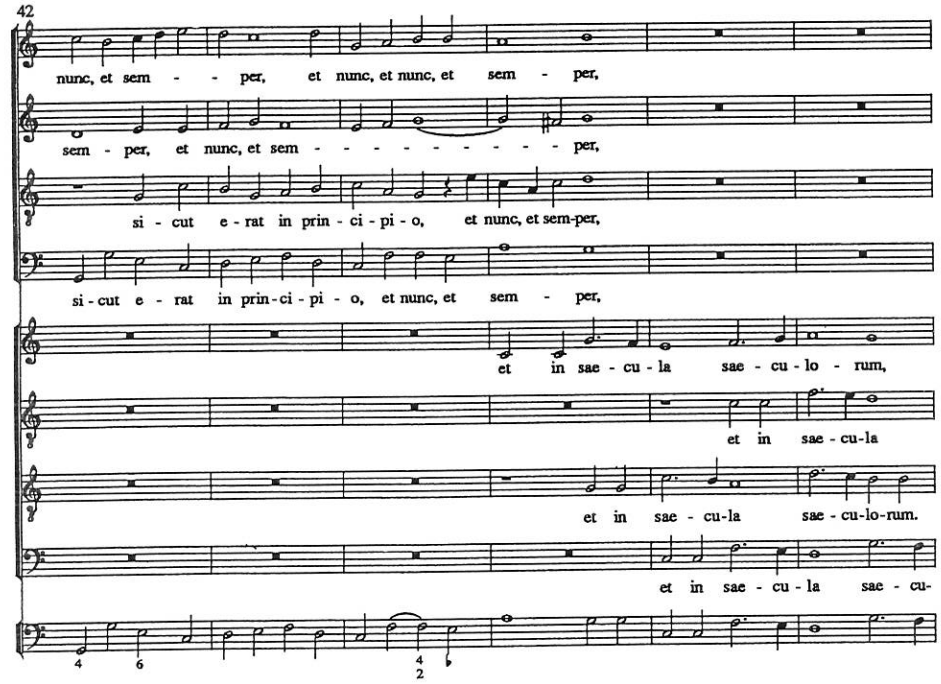


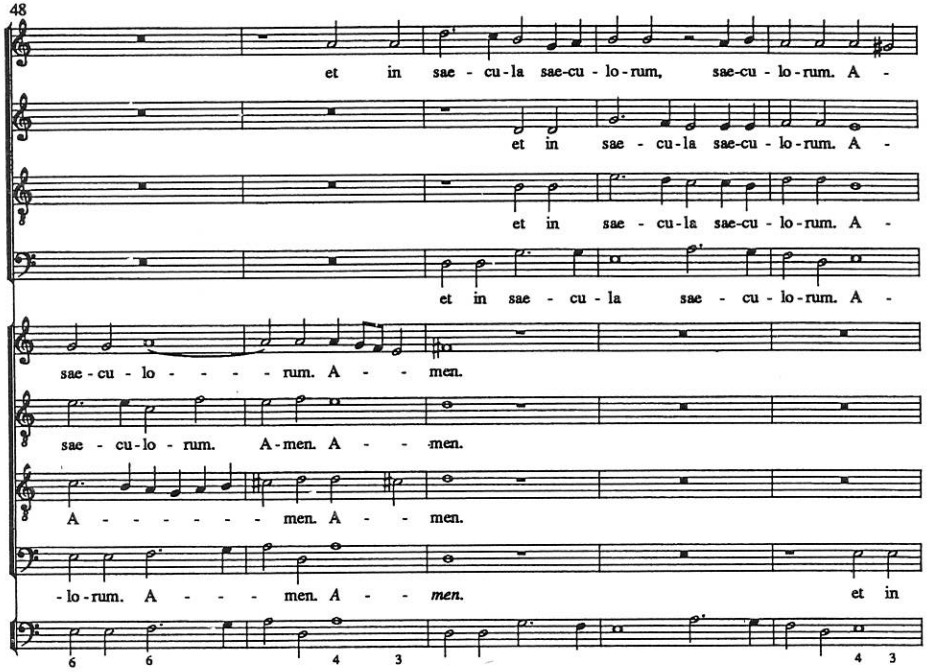


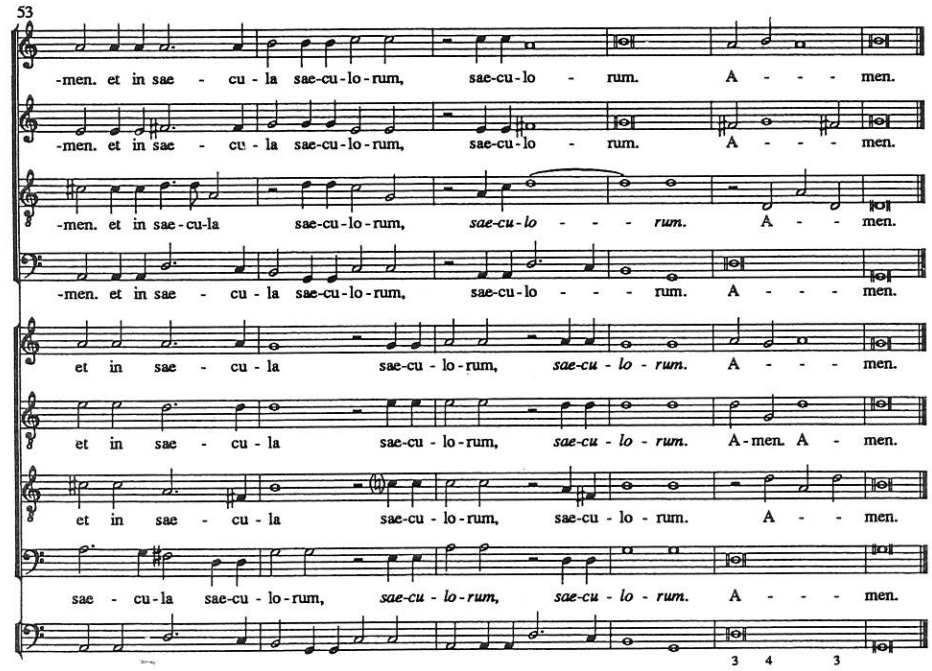


Bar 25: Choir 2: Alto has minim Ds on first beat. Bar 28: B2 has 'Gloria'.


36
-ri - tu - i, Spi - ri - tu - i San - cto, si - cut e - rat in prin - ci - pi - o, et
-ri - tu - i San - - - - - - - cto, si - cut e - rat in prin - ci - pi - o, et nunc, et
-ri - tu - i San - - - - cto,
-ri - tu - i San - - - - cto,
-ri - tu - i San - - - - cto,
-i San - - - - cto,
-ri - tu - i San - - - - cto,
-ri - tu - i San - - - - cto,


42
nunc, et sem - - per, et nunc, et nunc, et sem - per,
sem - per, et nunc, et sem - - - - - - - - - per,
si - cut e - rat in prin - ci - pi - o, et nunc, et sem-per,
si - cut e - rat in prin - ci - pi - o, et nunc, et sem - per,
et in sae - cu - la sae - cu - lo - rum,
et in sae - cu - la
et in sae - cu - la sae - cu - lo - rum.
et in sae - cu - la sae - cu-


48
et in sae - cu - la sae-cu - lo - rum, sae-cu - lo - rum. A -
et in sae - cu - la sae-cu - lo - rum. A -
et in sae - cu - la sae - cu - lo - rum. A -
sae - cu - lo - - - - rum. A - - men.
sae - cu - lo - rum. A - men. A - - men.
A - - - - - - men. A - - men.
- lo - rum. A - - - men. A - - men. et in


53
-men. et in sae - cu - la sae-cu - lo - rum, sae-cu - lo - rum. A - - - men.
-men. et in sae - cu - la sae-cu - lo - rum, sae-cu - lo - rum. A - - - men.
-men. et in sae - cu - la sae-cu - lo - rum, sae-cu - lo - rum. A - - - men.
-men. et in sae - cu - la sae-cu - lo - rum, sae-cu - lo - - - rum. A - - - men.
et in sae - cu - la sae-cu - lo - rum, sae-cu - lo - rum. A - - - men.
et in sae - cu - la sae-cu - lo - rum, sae-cu - lo - rum. A-men. A - men.
et in sae - cu - la sae-cu - lo - rum, sae-cu - lo - rum. A - - men.
sae - cu - la sae-cu - lo - rum, sae-cu - lo - rum, sae-cu - lo - rum. A - - - men.

MUSIC IN LONDON

Andrew Benson-Wilson

The Andreas Bach Book is one of the most fascinating and important manuscripts from the Bach circle. Compiled between 1708 and 1718, principally by Bach's elder brother Johann Christoph, its 53 pieces represent a wide spectrum of the sort of music that the young Bach might have been exposed to. Organist Andrew Smith based his Grosvenor Chapel recital (9 May) on music from this manuscript – an inventive and enterprising programme. The manuscript includes a major collection of ground bass pieces, including all of the Buxtehude's examples, Fischer's *Praeludium et Chaconne* and Bach's *Passacaglia*, and most of these were included in the recital. But possibly of more interest were the lesser-known pieces (probably for harpsichord), including a delightful transcription of Marin Marais' *Sÿmphonies de L'Opera d'Alcide*, a suite by Böhm and a capriccio by Pollarolo. Andrew Smith's playing is thoughtful and unostentatious. He allows the music to speak for itself, without resort to shallow frippery or show. Not content with just avoiding too much additional ornamentation, he actually omitted some of the notated ornaments – often advisable in the transfer of harpsichord music to the organ. His restrained choice of registrations, notably in the central pieces in the first half, in Buxtehude's eloquent *Passacalia* and the opening pages of Bach's *Passacaglia*, drew the listener into the music although, however thought-provoking the registration for the latter piece, it was perhaps a bit questionable. One of the most striking features of playing like this is the way that the subtle use of varieties of touch, combined with consistent articulation, delicate rhythmic fluidity (within a gently yielding pulse), and the subtle pointing up of the rhythmic hierarchy, allows the music to flow with clarity and architectural intelligence. An excellent performance on a splendid instrument.

Although Nicolaus Bruhns' cantata *Mein Herz ist bereit* (translated as 'A Willing Heart') provided the title for the Wigmore Hall concert by Sonnerie and bass Thomas Guthrie (12 May), it was the music of Biber that dominated, notably three of the violin sonatas published in Nuremberg in 1681. Although these pieces seem to be as anarchic in formal structure as any from the earlier *stylus phantasticus* genre, there is an underlying logic to the various sections. They bring together a medley of pan-European musical styles and forms. The extraordinary inventiveness of the sonata in E minor (No. 5) and the slightly more formally structured sonata in D minor (No. 2) led to the concluding sonata in F (No. 3) – by far the best known of these pieces and one where the opening runaway-train motif reappears at the end, but with the added excitement of the train hitting the buffers at full tilt: one of the most bizarre endings of any piece. Biber incorporates into these ten-minute vignettes the range of emotions that took Wagner five or six hours to explore. They were well suited to Monica Huggett's exhilarating and exuberant style of playing. The Sonata in B flat (Op.1 No. 4), one of Buxtehude's best-known essays in the fantasy style, opened the concert and revealed one of my only concerns – the startling opening passage was played with such exaggerated articulation and added jauntiness as to come perilously close to being mannered, as did the over-forceful final section. In this, and the final piece, some rather new age, jazzy and in one case Ravelesque harpsichord continuo playing might upset the authenticity police, but did suit the extravagant and upbeat mood of the concert. Thomas Guthrie provided some welcome contrast in the Bruhns' cantata and in Biber's *Nisi Dominus*, a piece with very low tessitura; Thomas Guthrie's beautifully fluid and mellifluous voice caught the mood precisely. He demonstrated the dramatic agility and emotional depth of his voice in *Mein Herz ist bereit*, a piece that, like the Biber, included a sparkling violin part (both composers were virtuoso violinists). This was another mini-opera, particularly in the overture-like violin introduction, the emphatic repetitious fanfares of 'Wache auf, wache auf' and the tumbling strains of 'Früh, früh'. Both Thomas Guthrie and Sonnerie deserved the whoops and yells that shook the normally sedate Wigmore Hall, as did Monica Huggett for her encore of the solo *Passagalia* that concludes Biber's Rosary Sonatas – an eloquent performance.

Of all the musicians caught up in the horrors of the civil war, William Lawes suffered the most tragically, being killed in 1645 during the siege of Chester, just four years before the death of his king. Lawes would almost certainly have performed in the Banqueting House, so it was an apposite setting for the lunchtime concert by Fretwork (27 May), celebrating the 400th anniversary of his birth. Fretwork are closely associated with Lawes through their recordings and the major part they played in the 1995 events, so it was apt that they landed the grandest gig of this anniversary year. They performed four of his five Consort Sets in 6 parts 'to the organ'. These complex and occasionally curious suites demonstrate the emotional depth of Lawes' writing, music that sounds particularly intense in the colourful timbre of multiple viols. The Fantazies are the highlights of these sets, with some astonishingly inventive melodic lines and harmonic twists. Fretwork showed their superb control of timbre and intonation, their exquisite sense of balance and togetherness and the outstanding rapport between themselves and with the music. One player in particular warrants special mention, their keyboard player, Paul Nicholson, who has been quietly withdrawing from the performing scene over the past few years as he moves towards a new vocation. This was his last performance with Fretwork, and it was somehow apt. I have heard Paul play in many different contexts over the years, not least in the virtuoso froth and bubble of Handel organ

concertos and in vibrant and imaginative harpsichord continuo roles. But his unobtrusive role in small-scale music like this shows, for me, the true strength of his musical integrity – his ability to merge himself selflessly into the background in support of his fellow musicians. He will be missed. [I fully agree, and add my best wishes to Paul in his new career. His consecration as an Anglican priest will have taken place by the time this issue is published. *CB*]

I first heard Viktoria Mullova in her debut period instrument persona about two years ago, directing and playing Mozart with the Orchestra of the Age of Enlightenment. At a time when mainstream classical violinists were showing only a passing interest in the world of early music, this was an encouraging development. Since then her interest has grown, although she retains her links with modern orchestras and contemporary music. Indeed, her success in that field has no doubt helped her get to a position where she can buy a 1731 Lambert violin on impulse on her way to a concert – to add to her Jules Falk 1723 Stradivarius, restored back to something like its original configuration. When I reviewed her Mozart playing, I detected a few lingering late-romanticisms, but these have either been eliminated or were less apparent in her playing of the Beethoven Concerto with the Orchestre Révolutionnaire et Romantique under Sir John Eliot Gardiner at St John's, Smith Square (28 May). Her ability to make the violin sing at the very limits of its range was well tested by the very high tessitura. In the past, I have liked her habit of joining in during some of the orchestral sections. It reinforces her position as a team player with the orchestra, and it is always clear from her posture when she is in solo role. But the distinction between the orchestral introduction and the opening sweeps of the cadenza-like solo entry is such that it might have been better for her to stand aside until her dramatic entry. The real cadenzas were composed by Ottavia Dantone, and most effective they were too, balancing the reprise of the principal themes with the inevitable elements of virtuosic display. One of the highlights of the Beethoven Concerto is his use of instrumental colour, notably in the central Larghetto, with its plucked and muted strings, horn, clarinet and bassoon against the singing lines of the solo violin. The delightfully buzzy bassoon also featured as a partner to the violin in the sunny final movement. The rest of the concert was devoted to Shakespeare's *A Midsummer Night's Dream*, starting with Weber's exuberant Overture to *Oberon* and concluding with a delightful performance of Mendelssohn's Overture and Incidental Music, complete with excellent spoken (and sung) contributions by Gillian Keith, Diana Moore and four members of the Monteverdi Choir. This worked very well, although some of the spoken interjections were hidden from the audience by being done from ground level. All of the singers made excellent actors and it was fascinating to hear the music in the context of elements of the play. Gardiner's direction was well paced and involved, as he neatly pointing up, for example, the detail hidden in the swirling string melody of the Overture. It is not often that I get the chance to mention an ophicleide in this column, but sadly in this case it is just to point out that it was woefully out of tune in the Overture, but then the woodwind intonation was a bit lax as well. This is the sort of concert that generally takes over The Barbican or one of the larger South Bank halls where the volume can seem to be rather restrained. It was good to hear this smaller hall comfortably filled with sound. A delightful concert of music slightly outside my normal *EMR* listening.

Competitions are usually controversial events, not least in the debate of how useful they are to young performers. But they are part of the cut and thrust of musical life, and many top performers owe their first big break to a competition win. The Royal Academy of Music has increasingly impressed me in recent years for the quality of their period instrumentalists, and the 22 May finals of their annual early music competition reinforced my view. The ten musicians who made up the three groups in the final ranged from the good to the outstanding – an encouraging insight into the future of period performance. The notion of team perfor-mance rather than individual skill was still paramount in the minds of the two judges, Robin Blaze and Gary Cooper – both inspiring examples of individual success. Their decision was largely founded on the ability of the groups to find an acoustic balance between sometimes disparate instruments – not easy to do in the largish space of the Duke's Hall or the wide tonal range of the instruments involved. The winners (Frances Norbury and Fabian Schäfer *oboes*, Siona Crosdale *bassoon*, and Ian Pritchard *harpsichord*) played Vivaldi and Telemann, effectively transferring the violinistic sweeps of the Vivaldi pieces onto woodwind. The slow movements were particularly effective, with some good shading of tone and build up of tension. In second place came Sarah Moffatt *violin*, Henrik Persson *gamba* and Ian Pritchard, *harpsichord* with an excellent programme of Krieger and Buxtehude. He is just remembered today as an organist, but Kreiger's Sonata in D minor is a fascinating work, with clear influence from the chorale. Buxtehude's exhilarating Sonata in B flat was given a thoroughly professional performance, without any of the antics of Sonnerie's reading reviewed above. The remaining group was Elizabeth Weisberg *soprano*, Fiona Murphy *flute*, Julian Perkins *harpsichord* and Graham Walker *gamba* with a courageous programme of Handel and Montéclair and some fine individual contributions. As usual on such occasions, the judges' decision was not approved of by all, although their criteria of looking for group balance certainly revealed some clear water between the groups. In a way, it was refreshing that note-accuracy and individual excellence were not overriding considerations. I usually avoid picking out individual performers in student groups, but I suppose I could hint at some strong contenders in the future world of the bassoon and violin.

LUFTHANSA FESTIVAL OF BAROQUE MUSIC

Having covered the major musical European schools in the last few years, the Lufthansa Festival of Baroque Music now seems to be attempting to cover everything and everywhere else under the heading of 'New worlds: the allure of exotic music and distant lands'. The distant lands

include the European fringes of Russia, the Balkans, Sicily, Naples and Turkey and Persia as well as Africa, Bolivia and Mexico, although there are some concerts of music closer to home and the finale will feature *Alexander's* [Persian] *Feast* in Westminster Abbey. The other concerts are all in the established home of the Festival, St John's, Smith Square.

An impulsive wish to scramble up a mountain meant that I missed the opening concert given by festival favourites Ex Cathedra, although their programme of South American baroque music was very tempting. The Sirin Choir of Moscow (led by Andrei Kotov) followed (23 May) with a peep at Russian sacred music 'On the cusp of eras'. The 17th century saw the gradual transition from ancient monodic chant (znamennyi) and three different types of polyphony: demestvennyi, polyphonic znamennyi and part song, the first two having their roots in the medieval Russian tradition. Russian part song came from Ukraine, having travelled via Poland from Western Europe, and it saw the beginnings of the Russian Baroque. Many of the ancient znamennyi melodies were transformed into the new part song style, with voices added around the monophonic chant. As the baroque period continued, more overtly decorative styles developed. The Sirin Choir combined examples of all these styles with Russian and Ukrainian sprititual songs. It has explored the different vocal styles used during the various periods covered, although the general manner was a forthright chest voice with a slightly reedy edge, frequently with a pronounced initial transient and a drop of pitch at the end of notes. All 15 singers (male and female) are professional, but there was something of the attractive innocence and clarity of the untrained voice about them. The lengthy melismas of the early monodic znamennyi chants were built into waves of continuous sound by taking it in turns to breath and over-lapping the phrase ends. These pieces were rhythmically vigorous, although set within the confines of a more-or-less regular pulse. The demestvennyi polyphony featured runs of parallel 2nds and 4ths, which gave a very distinctive sound as the voices revolved around the central chant. Although there is some debate about whether the earlier monophonic or polyphonic chants were ever sung around a drone, the Sirin Choir sang a few of the works in this manner. The late baroque pieces frequently sounded bell-like in their use of close-harmony high voices and florid runs. The stage positions were attractively worked out, and including some pieces sung on the move. The choir takes its name from the Russian legend of a fantastic bird with the face of a woman that entrances listeners with its listening – an apt choice, if this totally entrancing concert is anything to go by.

Although most of the festival concerts were recorded by BBC Radio 3, one or two were specifically organised by the irresistibly eclectic Late Night Junction programme – and the large audience suggests a healthy BBC mailing list as well as the draw of a free concert. The Harp Consort gave such a concert (25 May) of instrumental music from the 17th century under the title of 'When the King enjoys his own again', after a popular Cavalier song. Although broadly English, the musical influences ranged from Italy, France and Spain with more than a hint of Celtic, Irish and Scots melodies. Neatly divided into four distinct sections, each of which flowed without a break, the programme included Hispanic-influenced Hume and Holborne, a predictably Royalist section on the civil war, including a expressively expansive rendering on the harp of Tomkins' *Sad Pavan for these distracted times*, and a collection of ground bass pieces collected together on 'The Island of Chacona'. The titles of each group grew from the spoken introductions and interpolations to the pieces. Andrew Lawrence-King *harp*, Nancy Hadden *flutes and guitar*, and Steven Player *guitar*, drew an extraordinary range of colour from their limited range of instruments, but were particularly effective when working at the extreme of utmost delicacy. Improvisation was clearly a strong part of their performance; something which always tends to draw performers together.

The late night concert on the same evening was the Turkish group Sulukule in a programme billed as classical Turkish and Ottoman music and Gypsy music. Although the tradition of music in cafes stems back at least to the 16th century, the 'classical Ottoman' music of this concert concentrated on the late 19th century, as the instrumental line-up of clarinet, violin, lute, kanun (zither) and deblek (a frame drum similar to the Arabic darabukka) suggests. Sulukule combined this with Turkish traditional and popular music so well that I was hard pushed to work out which tradition individual pieces belonged to. The second half, devoted to Gypsy music, sounded very similar to the first, at least to my untrained ears, possibly because of the improvisatory nature of most of the pieces. All good fun, although slightly out of place in a festival of baroque music and the sedate surroundings of St John's, Smith Square. *Continued next month.*

THE BURNEY ENSEMBLE

The coincidence of the end of the university year and some poor advertising meant that The Burney Ensemble of London was greeted by an audience of six in their recent concert in St Salvator's Chapel, St Andrews. Ian Wilson (recorders), Nadja Zwiener (violin), Harriet Wiltshire (cello) and Kasia Tomczak (harpsichord) met while studying at the Guildhall and have already made something of an impression, having earned a Deutsche Bank Pyramid Award to finance this trip to Scotland (earlier concerts in Edinburgh and Aberdeen on a slightly different theme had proved far more successful audience-wise). Their programme included trios by Handel (the B minor, with a delicious slow movement), Telemann, and Finger. They also played music by Schmelzer (a riotous account of his Sackpfeiffe), Naudot (lovely music with slightly quirky solo episodes for both treble players), Corelli (a stunning account of *La folia*), and Scots music by Geminiani and Oswald. Kasia Tomczak also played an unmeasured prelude by d'Angelbert, which I'm sure would have sounded even better if the university had deigned to loan them their better harpsichord. The performances, which were as stylish and idiomatic as one could wish for, deserved far better. This is definitely a group to look out for, and they are already planning their debut CD. *BC*

RECORD REVIEWS

MEDIEVAL

Hildegard's Hildegard Hildegard Maier 33' 14"
HKM Recording **HKM1**

If your name is Hildegard, you are a soprano, and you like medieval music, what is more natural than that you turn to your eponymous composer. But a solo disc of Hildegard as performed here, with some tracks solo for voice alone and others with just minimal accompaniment, is among the most challenging programmes a singer can undertake. If I was a systematic reviewer, I'd draw up a scorecard with columns for diction (I give that most weight, since the composer also wrote the words and presumably intended them to be heard), intonation, technique, phrasing, etc. In no category would Hildegard Maier receive the top grade, though she would achieve a high average, nor is her voice one that can be enjoyed for its own sake, whatever it sings. I suspect that the multimedia live shows which she gives are enjoyable; but this is a crowded market, and I suspect from the running time that this is more a PR disc than a commercial proposition. *CB*

The Rheingold Curse Sequentia (Benjamin Bagby *dir, voice, lyre*, Agnethe Christensen *voice*, Lena Susanne Norin *voice*, Elizabeth Gaver *fiddle*, Norbert Rodenkirchen *fl, lyre*)
Marc Aurel Edition **MA 10016** 89' 22"
(2 discs in box; superaudio CDs playable as normal CDs)

I have not had time to digest and write about this, so the review is deferred till the next issue, unless there is space at the end of the Diary.

15th-CENTURY

Dufay *Sacred Music from Bologna Q15* The Clerks' Group. Edward Wickham 60' 07"
Signum **SIGCD023**

This is the Clerks' Group's third CD for the Signum label, and as before they focus on one manuscript, and in this case on the work of one composer therein. Choosing to make the source the unifying device for a programme permits enormous stylistic variety within the programme, and this is certainly the case here. We hear Dufay at his most conservative cheek by jowl with some of his most daring experiments, and all of it beautifully sung by the Clerks. The Floating Earth engineers allow the group slightly more bloom than they are normally afforded on ASV, and the results are pleasing, allowing Dufay's melodic lines to soar and float as intended. In addition to a bewildering variety of motets, we have two pairs of Mass movements, while the Kyrie *Fons bonitatis* is sung with appropriate plainchant, restoring the intended nine-part structure. The Clerks' Group are now so familiar with this sort of repertoire that their technical assurance and interpretative confidence are unparalleled. *D. James Ross*

Dufay *Cathedral sounds: magnificat, hymni, motetti* Clemencic Consort, René Clemencic
Arte Nova **74321 92584 2** £ 59' 62"

The latest addition to Arte Nova's series of recordings featuring the Clemencic Consort is a collection of sacred vocal music by Dufay interspersed with versions of his secular songs from the Buxheimer Organ Book. In the sacred repertoire the three voices are joined by the organ and occasionally a cornet, while the instruments are also used in alternation with the voices, and in the Buxheimer repertoire the cornet very effectively joins the organ on the ornate top line. The singing is generally of a high standard, well in tune and well focused, and Dufay's memorable melodies are treated sympathetically. If you accept Dr Clemencic's proposal that instruments made such an *ad hoc* contribution to sacred music and that the music was generally performed one to a part, then you will find little to object to in the present recording. *D. James Ross*

From a Spanish Palace Songbook: Music from the time of Christopher Columbus Margaret Philpot *A*, Shirley Rumsey & Christopher Wilson *vihuela, lute, guitar* 61' 16"
Hyperion *Helios* **CDH55097** ££ (rec 1991)
Music by Anchieta, Capirola, Dalza, De la Torre, Encina, Francesco da Milano, Gabriel & anon

Initially hitched to the Discovery of America bandwagon, this certain deserves reissue. For a start, it reminds us what we have lost with the retirement of Margaret Philpot. The vocal items come from the *Cancionero de Palacio*, which contains 460 songs from the decades around 1500. The instrumental items on the disc are mostly from later sources. Some may find the performances a bit 'English', lacking the noises of Spain that are now obligatory in Spanish secular anthologies, but if you find restraint more moving, this presents the beauty of the music to perfection. *CB*

Zingen en spelen on Vlaamse steden en begijnhoven 1400-1500 Capilla Flamenca 60' 02"
Eufoda **1266**

I was enthusiastic about this the first time we received it (*EMR* 43, Sept, 1998, p. 26) and can repeat 'The contents look a bit of a rag-bag, but there are marvellous performances of a variety of music, both plain and sophisticated, sung with utter conviction.' *CB*

16th-CENTURY

Byrd *Gradualia: The Marian Masses* Deborah Roberts, David Cordier, Michael Chance, John Mark Ainsley, Michael George *SAATB*, The William Byrd Choir, Gavin Turner
Hyperion *Helios* **CDH55047** ££ 79' 39"

If you didn't get this 1990 disc first time round, don't hesitate to buy it now. And don't worry about competition from the Cardinals: the styles are different enough to illuminate the music independently. This preserves the patchwork nature of Byrd's publication, with a table listing the order in which you may play the tracks to make nine sets of propers. But you can just let it run and enjoy the music. There are excellent booklet-notes by Philip Brett. *CB*

Senfl *Was ist die Welt?* Ensemble Orlando Fribourg 68' 33"
Cascavelle **VEL 3034**

Senfl's secular music is recorded quite often; this disc is welcome for its survey of a far wider range of his output, and in very good performances. It begins with the introit, alleluia and communion for Ascension and also includes two motets (*Usquoque Domine* & *Ave rosa sine spinis*). I have never heard a mass by Senfl and was very impressed by his short *Missa Nisi Dominis* (without creed), based on his own motet; if Luther admired it, it shows the reformer's good taste. The 17 'Lieder' are mostly played on recorders or in versions for keyboard solo; the few choral contributions to this genre are less successful, but the choir of 16 acquit themselves well in the mass and motets. Highly commended. *CB*

Canciones españolas Mutsumi Hatano *mS*, Takashi Tsunoda *vihuela, lute, gtr* 54' 58"
Dowland & Company **TH 5537**
Music by Bataille, Daza, Marin, Murcia, Narváez, Pisador, Vazquez & anon

Readers may remember my enthusiasm for the concert I heard by these performers in Cambridge last summer (see *EMR* 73 p. 11) and my slight disappointment with a CD that contained some of the music I had heard live. I sense the same problem here: I can hear that the singer is attuned to the performing space and individual tracks are emotionally powerful. But after several songs I began to feel that there is a touch too much emphasis on beauty of sound. It is refreshing to hear Spanish music without strummed guitars and castanets added whenever possible. Takashi Tsunoda does, of course, play a baroque guitar for the later songs and makes the most of a fandango and a folia by Murcia. The booklet prints texts in Spanish and Japanese, but the notes are in Japanese only. I hope a Western company soon takes up the recordings this marvellously musical couple have made, provides multilingual booklets, and markets them in the non-Japanese-speaking parts of the world. *CB*
This can be obtained by Lindum Records, but as a special import may be expensive, or direct from:
dowland@air.linkclub.or.jp
www.linkclub.or.jp/~dowland/

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

Lieder, lustick zu syngen, zu fleiten und schwegelen: Originalmusic für Block- und Traversenflöten der Renaissance aus Drucken von Arnt von Aich, Georg Forster und Pierre Attaingnant Susan Eitrich, Harry Geraerts *ST*, Columna sonans 63' 20"
Cornetto **COR10008**

Musik über Zisch: Hausmusik bei Martin Luther mit Instrumentalwerken und Motetten aus Drucken von Georg Rhau Peñalosa-Ensemble, Divertimento musicale Nürnberg-Basel 52' 45"
Cornetto **CORN10011**
Music by M. Agricola, Ducis, Forster, Hellinck, Josquin, La Rue, Resinarius, Walther & anon

The parcel of scores from Cornetto which we reviewed last month also contained four discs. The two reviewed here feature German music from the first part of the 16th century. The second is based on two of the collections published for Lutheran churches and schools by Georg Rhau in Wittenburg, *Symphoniae iucundae* (1538) and *Newe Deudsche Geistliche Gesenge* (1544). The singing (one voice to a part) is excellent. The fine vocal pieces (highly recommended to small choirs and ensembles, if you can find the volumes in which they are published) are complemented by the canonic instrumental chorale settings by Martin Agricola whose edition I reviewed last month. As with all that Cornetto batch, I hadn't had time to think much about the musical merits of the scores. Listening to them, I can imagine them to be fun to play, but the canonical ingenuity and the added part do not provide as much interest as I hoped. But the CD is worth getting for the vocal pieces anyway.

I am less excited by the other disc. In general, I'm fond of the Tenorlied. They sound fine when played just by recorders (as in the Senfl disc reviewed above), but I can take only one or two at a time when the melody is given to a voice. My ear can only imagine that the tenor is singing above the bass for a short length of time, while when the soprano has the melody it gets mixed up with the high recorder sounds. So although in principle it is nice to have songs from two of the main collections, in practice I don't enjoy them here. The booklet justifies the practice by arguing that before Praetorius it wasn't recognised that recorders sounded an octave above the notated music: but I don't believe that good renaissance musicians had cloth ears. The sound is pleasant as background, but it annoys me at a realistic volume. The Attaingnant group, however, works well: there are no singers and the chansons come from the 1533 collections in which the publisher specifically recommends flutes and/or recorders. The playing is fine and the booklet has useful information on renaissance recorders and flutes, though no translations of the sung texts. *CB*

17th-CENTURY

L. Couperin *Pièces de clavecin* Naoki Kitaya *hpscd* 69' 53"
Marc Aurel Edition **MA 20004**
Suites in D/d, a, C, G; *Tombeau de Mr. de Blancrocher*

To my ears, the star of this disc is the harpsichord, a double manual Vaudry copy by Andrew Garlick. This offers both clarity and richness, this latter quality being of especial benefit in the *style brisé* passages and which produces an almost alarming wall of sound in the *chaconne* at the end of the C major suite. (Incidentally, the track listing implies wrongly that all the music is in major keys.) This artist makes a convincing case for this so easily ignored (in favour of later) repertoire, finding wit, eloquence and grandeur in equal measure and finding a convincing path through the minefields that are the *préludes non mesurés*. I also enjoyed his savouring of the various harmonic asperities. Not a disc for everyone, but enthusiasts need not hesitate, though even they might be baffled by parts of the booklet. *David Hansell*

Farina *Le Sonate: Complete Sonatas for one and two violins and B.C.* Lukas Friedrich, Christine Busch *vln*, Barbara Noeldeke *vlc*, Hubert Hoffmann *archlute*, Jörg Hannes Hahn *kbd* 74' 05"
Christophorus **CHR 77248**

This CD contains all ten of the known sonatas by Carlo Farina (c. 1604-1639): four sonatas for violin and continuo, the others trios with a second violin, here performed with cello, archlute, and harpsichord or organ continuo. All them were published in Dresden between 1626 and 1628. It is good to have them on CD, not only for reference, but because it might draw attention to Farina's music; as the booklet notes say, most people only know the *Capriccio stravagante*, and these pieces show that Farina was a talented composer of more serious music, too. The playing is competent and accurate, but a bit on the dull side. *BC*

William Lawes *Knock'd on the head: music for viols* Concordia, Mark Levy *dir* 59' 00"
Metronome **MET CD 1045**
Consort Setts a6 in B♭, F, g; Lyra trios in D & d; catches transcribed for lyra trio

A warm welcome to this recording, which includes three six-part Setts (one of which, the so-called *Sunrise* F major Sett, is on the 10-year-old Fretwork recording) and two suites of lyra viol trios. Three catches, light-hearted songs for the tavern, are played as lyra trios (a pleasant enough diversion but a curious choice in the face of the amount of unrecorded Lawes) take the playing time out to 60 minutes. The sound is bass-heavy on my equipment; I turned it down. But these are minor considerations. The playing is superb, eloquent and passionate. There are interesting differences in such duplication as there is. FW play the lyra viol pieces on small, higher-pitched instruments, Concordia on basses, and they do many more of them, which is all to the good. In the F major Sett, FW set a slower and more atmospheric tempo for the opening of the first Fantazy, but Concordia's slightly faster speed gains energy and a greater flow in the brisk sections. They play very expressively throughout, and it's such marvellous music – deserving a much higher placing in historical significance than it has so far achieved. Locked away from scholars, and until recently from listeners, in the hitherto impenetrable code of variant tunings and tablature, are the lyra pieces: the marvellously exuberant *Humour* with its Handelian opening melody, the melancholy, falling scale passages of the Fantasy VdGS 573. More accessible, but still neglected, the B Flat major Sett with its *In Nominy*: a nose-thumbingly major key version, unique in this mostly solemn genre. The G minor Sett, with its Aire, loved by bass players for its climactic 'over the top' (if that's possible) bottom D pedal, is here enjoyed to the full. Exhilarating. *Robert Oliver*

Marais etc. *Music from the Time of Louis XIV* Tientos (Johanna Valencia *rec, gamba*, Jorge Daniel Valencia *gamba*, Thomas C. Boysen *theorbo*, Jürgen Kroemer *hpscd*)
Gaudeamus **CD GAU 240** 71' 39"
Hotteterre *Livre I (1715), Suite 3*; **Marais** *Livre I Suite*; **Montéclair** *Concert 2 (1724)*; **Morel** *Chaconne (Livre I, 1709)*; **Sainte-Columbe** *Le Retour, Les Regrets*

Tous les matins du monde, with a central suite for two gambas and continuo from Marais' first book framed by duets by Sainte-Colombe. These are themselves framed by *concerts* by Hotteterre and Montéclair for recorder and continuo to give the recital a pleasing symmetry, with Morel's lively chaconne suitably placed as an encore. I enjoyed Johanna Valencia's playing of the gamba more consistently than her recorder solos, which often struck me as too forcefully articulated for a *flûte douce*, notwithstanding any pictorial intentions. There are also some extraneous finger/key noises, perhaps as a result of the relatively close recording of the solo instrument in these works. The most pleasing sonorities are to be found in the St-Colombe duos *Le Retour* and *Les Regrets* (an eloquent tombeau) which receive detailed though not exaggerated performances. It is to these and the final chaconne that I have returned most often. *David Hansell*

Mayr *Pythagorische Schmids-Fünçklein* L'arpa festante 55' 59"
Triptychon **4001 01**

The seven dances suites published by Rupert Mayr (1646-1712) in 1692 are unusual in various ways: they are scored for four-part strings, where Muffat and Lully (supposedly the models for his work) used a five-part ensemble; there is no set order of dances; only five of them have non-dance introductory movements – the last two open with an Air (Adagio) and a *Passagaglia* respectively (the latter lasting almost five minutes, while the three following dances last less than one each). L'arpa festante, named after the first Italian opera to be produced in Munich, is now directed by the Dutch harpsichordist, Rien Voskuilen, and a fine job they make of this lovely music. Some movements are taken one-per-part, but mostly there are six violins, two violas, two cellos and violone. There

is little spontaneous ornamentation, but in performances that exude courtly elegance that is not a real concern. This exceptionally fine recording of some excellent playing should be acquired by everyone interested in the repertoire. *BC*

Strozzi ***Cantate e ariette a voce sola*** *Ensemble La commedia del mondo (Natacha Ducret S, Matthias Spaeter citarrone/archlute, Ariane Maurette gamba, Philippe Despont hpscd)*
Cascavelle **VEL 3035** 68' 06"

Listening to this while driving home after a weekend devoted to Monteverdi madrigals (with inspiring coaching from John Potter), I contrasted the difference between the effect when heard on the very immediate sound the car speakers gave, as if I was sitting in the front row at a concert, and the more distant sound when I had played the disc more quietly at home. The freedom of the performance would have satisfied all the requirements that John was suggesting to remove the stiffness of our Monteverdi, but I wondered how long the renaissance idea of decorum survived into the 17th century and also how for how long musicians thought of music in terms of the metrical patterns of renaissance notation (assuming that they ever did) and whether the aristocratic salon would have demanded more decorum. This is a fine performance at one extreme of the spectrum: moving and accurate singing with imaginative accompaniment. But it is a bit overpowering: listen to each cantata individually and switch off after it for a break. Marvellous music, brilliantly performed. *CB*

Awake, O North Wind! German music from Schütz to Buxtehude Laurie Reviol, Harry van der Kamp *SB*, Tirami Su, Erin Headley *dir* 69' 32"
Challenge Classics **CC72103** ££
Ahle *Herr nun lässt Du*; **Buxtehude** *Liebster meine Seele saget*; **Capricornus** *Dulcis amor Jesu*; **Franck** *Meine Schwester liebe Braut*; **Scheidt** *Canzon super intradam æthiopicam, O Luft du edles Element*; **Schmelzer** *Lamento ... Ferdinando III*; **Schütz** *Selve beate*; **Tunder** *An Wasserflußen Babylon, Da mihi Domine*; **Weckmann** *Wie liegt die Stadt*

Tirami Su is a string band using a mix of viols and violins; their sound is both incisive and yielding, ideal for the rich accompaniments of vocal music from the early German Baroque. In this disc they explore the impassioned textures found in Song of Songs settings and laments alike. Some of the programme is familiar but there are also pieces by Ahle, Capricornus and Scheidt that have never before been recorded. Tirami Su score the older polyphonic pieces imaginatively, for instance performing a Schütz madrigal instrumentally. Their performances are tightly controlled, often affecting and never indulgent. Weckmann's setting of the Lamentations – written when the plague devastated Hamburg – has a perfunctory start but by the end is wrenching in its emotional power. Try also the variety of moods that Harry van der Kamp commands in Tunder's *Da mihi, Domine*. Amid these plaints, the Song of Songs settings come as a breath of warm, scented air. But my favourite track is Scheidt's Ethiopian canzona, evoking the drums and bells of an exotic procession. This is an enterprising and captivating disc: recommended.
Stephen Rose

Coronation Anthems Choir of New College, Academy of Ancient Music, Edward Higginbottom 71' 10"
Decca **470 226-2**

What with the queen's jubilee, coronation music has been receiving an airing recently. This CD brings Purcell's *My heart is inditing* and Handel's *The king shall rejoice* and *Zadok the priest* together with some first recordings, notably settings of *The Lord is a sun and shield* by Blow and Croft, written respectively for the coronations of William and Mary in 1689 and George I in 1714, and three of the anthems Boyce wrote for George III in 1761. Ceremonial music tends to depend for its effect on a very large building and forces to match, so it is disappointing that this recording was made in Temple Church in London rather than in Westminster Abbey, and with correspondingly reduced forces – though it is difficult to work out from the booklet how reduced since the cast list seems to be an amalgam drawn from separate sets of sessions nearly a year apart. Nevertheless, Edward Higginbottom mostly obtains lively and well-shaped performances from his New College choir and the AAM, though there are one or two ragged moments in Handel's *The king shall rejoice* and the orchestra sounds uncomfortable in the notoriously tricky overture to *My heart is inditing*. Also, cellos are no substitute for bass violins in the earlier anthems; the bass line sounds too weak. Of the pieces new to CD, I found the anthems by Croft and Boyce the most interesting. Croft's fine setting of *The Lord is a sun and shield* is attractively thoughtful and free from bombast, while Boyce has Handel's knack of providing straightforward ceremonial music with striking ideas that stay in the memory. Higginbottom is quite close to Boyce's own timings (preserved in a letter he wrote to the Archbishop of Canterbury the night before the 1761 coronation) in *The King shall rejoice* (Boyce 8', Higginbottom 7' 44") and *Praise the Lord, O Jerusalem* (Boyce 3' 30", Higginbottom 3' 19"), though in the simple choir-and-organ setting of *Come, Holy Ghost* he is much faster (Boyce 3' 30", Higginbottom 2' 37"). I draw two conclusions from this: 1. that Higginbottom has misunderstood the mood of *Come, Holy Ghost*, and 2. that Boyce might have taken the conventional choral and orchestral anthems a bit faster than Higginbottom had he been performing in a conventional acoustic such as Temple Church rather than Westminster Abbey. Like other evidence of this sort, it suggests that people who accuse period instrument groups of generally taking things too fast are just plain wrong. *Peter Holman*

Frankische Orgelmusik des 17. und 18. Jahrhunderts Raimund Schächer (1722 organ by J. C. Crapp at Pappenheim monastery), Silke Schebitz *S.* 73' 39"
Cornetto **COR10010**
Music by Drezel, Kindermann, de Neufville, J. & W. H. Pachelbel, Rathgeber, Scheuenstuhl, Staden, Wecker, Weissthoma & anon

Although a handful of players might have tempted me, this is first time I have been able to refer to an organ as a Crapp organ. The organ-builder Johann Christoph Crapp worked in the mid-Franconia area of central-south Germany, and the medieval monastery church of Pappenheim houses one of his eight known organs. This single-manual, 11-stop instrument is in a loft behind the choir and altar. The vocal works (eight of Johann Staden's twelve soprano sacred Leider in his *Hertzen-trosts-Musica* of 1630) seem to be sung from the same gallery, giving an aural remoteness that I found attractive, not least because it would have reflected how they were probably heard in Staden's day. Silke Schebitz has one of those beautifully crystal-clear and penetrating voices often found on the continent but rarely in the UK – it really suits the simple repetition of Staden's verses. The CD offers a selection of the works of Nuremberg (not far from Pappenheim) organists from about 1600 to 1745. Pachelbel is the only composer likely to be familiar to listeners, but the other works are also attractive, ranging from Italian-influenced early toccatas to the pretty, rococo fripperies that conclude the disk. Apart from Pachelbel, Staden and Kindermann are the most important composers represented. The organ belies the rather unfortunate name of the builder, and is effectively demonstrated by the restrained playing of Raimund Schächer. *Andrew Benson-Wilson*

Laetemur Augustenses: sacred music in Aosta in the 17th century Anna Simboli, Gianluigi Ghiringhelli, Luigi Pagliarini, Riccardo Ristori *SATB*, Ensemble Vocale Strumentale della Cappella Musicale di S. Grato, Teresio Colombotto *dir* 58' 16"
Stradivarius **STR 33579**
Bassani *Suspirat semper*; **Benedetti** *Beatus vir, Nisi quia Dominus*; **Cherici** *Expergiscere*; **Vinaccesi** *Adorata stella maris*; **anon** *Laudate pueri*

During the last thirty years, the music library of Aosta Cathedral, with 252 MSS and 78 early printed editions, has been rescued from neglect and catalogued; it forms the basis of this recording. Most of the pieces date from the later 17th century, but the two choral and orchestral psalms by Beneditti (1683-1746) which top and tail the selection are dated 1722 and 1723. The oldest is probably the double-choir motet to the local patron saint (Grato) by F. Jacob. The rest are smaller-scale concerto motets for solo voice(s), violins and continuo. The overall standard is by no means provincial and the performances do the music full justice. If you like to extend the range of your musical experience, try it. The booklet is extremely informative, though if any section is to be in one language only, I'd prefer it to be the performers' biographies rather than the sung texts. *CB*

London Musick: Englische Barockmusik für Hof und Theater Ornamente 99 71' 21"
Marc Aurel Edition MA 20002
Music by Babell, Baltzer, Finger, Handel (op. 1/2; *rec conc.* in B♭), Keller, Purcell (*Sonata VI*, 1697), Woodcock

What put me off this otherwise appealing disc was hearing the 1697 Purcell g-minor chaconne on two recorders, especially when elsewhere the ensemble sported the two violins for which it is obviously intended. That apart, this is an enjoyable anthology, ranging from Baltzer (*John come kiß me now*, as the back cover has it) to Handel. Like the other Marc Aurel discs reviewed in this and the next issue, they are nicely packaged in a triptych card folder and have good booklet notes. The likely market is among recorder enthusiasts, but I hope not exclusively. *CB*

Musik der Hofkapelle zu Kremsier Anima Mea, Ute Hartwich *dir* 70' 30"
Marc Aurel Edition MA 20017
Biber *Sonata I a8, VII a5. X a5 (1676), Sonata VI (Rosary), Pars III Mensa sonora*); **Rittler** *Ciaconna a7*; **Schmelzer** Serenata con altre arie, Sonata a3, Sonata a5, Sonaata XI (1659); **Vejvanowski** *Tribus quadrantibus*

This disc contains music for strings with and without trumpets by four composers: Biber, Schmelzer, Vejvanovsky and the slightly more obscure Rittler, whose anti-climactic Chaconne brings it to a rather peaceful close. Most of it survives in the library at Kromeriz. Scorings range from solo violin & continuo (in one of Biber's Rosenkranz sonatas) to trumpets, violins, violas, and continuo, with several pieces having solos for dulcian and trombone. I've listened to the recording several times, but it has yet to make me sit up and take note – there are several very nice pieces (that Chaconne, for example), but I have better performances of the Biber pieces from printed sources on other CDs. *BC*

Organ Masters: works by Buxtehude, Pachelbel and others Helmut Walcha (Arp Schnitger organ, Cappel) 71' 51" ££
Deutsche Grammophon *Eloquence* 469 764-2
Music by Böhm, Bruhns, Buxtehude, Lübeck, Pachelbel, Scheidt, Sweelinck, Tunder

Helmut Walcha (1907-1991) was one of the greatest organists of the 20th century, best known for a series of influential Bach recordings made on historic instruments shortly after the 2nd World War. This CD is gleaned from his last recording, the 1978 4-LP set of pre-Bach masters recorded on Schnitger's well known organ, originally built for Hamburg, but then moved to the much smaller church in Cappel. Although the playing might appear to lack flexibility today, this recording was actually a departure from Walcha's earlier and even more austere style. The blind Walcha, then in his 70s, was keeping up with an important change of playing style that occurred during the 1970s, largely led by the young Lionel Rogg. The moments of fluidity and rhetoric point to the direction of organ playing that developed on the continent over the later decades of the 20th century. The works are far better known today than they were in the late 1970s. Competition from the likes of Naxos reduces the economic appeal of such re-releases, particularly with their total lack of programme notes, but this CD is still of interest.
Andrew Benson-Wilson

LATE BAROQUE

Bach *The Six Sonatas and Partitas for Solo Violin* James Ehnes 150' 21" (2 CDs)
Analekta *fleurs de lys* FL 2 3147-8

James Ehnes is, without doubt, a superb violinist. These are extremely distinguished performances of the Bach unaccompanied sonatas and partitas, perhaps the most enjoyable and satisfactory I've ever heard on a modern violin. His vibrato is not relentless and he's acutely aware of the shaping of the lines. Unfortunately (in my opinion) some of the notation is taken too literally (dotted quaver and semiquaver pairings in a passage with triplets, for example) and others seem to me to originate in editorial markings in the edition he's learned the pieces from (the clipped spreading of chords downwards). That is not to belittle the CDs which really are very good. *BC*

Forqueray *Pièces de viole mises en pièces de clavecin (1747)* Mitzi Meyerson *hpscd* 147' 38" (2 discs in box)
Dabringhaus & Grimm MDG 605 1101-2

Well, well! You wait ages for a Forqueray *intégrale* and then two come along at once. Here, hard on the heels of Christoph Rousset's Decca release (on an original Hemsch instrument) about which I wrote recently here is Mitzi Meyerson with an equally impressive reading of this fabulous music, played on a sumptuous-sounding and well recorded copy of the Russell Collection's 1769 Taskin. The tonal richness of this instrument in its middle and lower registers makes it ideal for these transcriptions of viol originals, though can become rather wearing if one is not absolutely in the mood. A suite at a time, though, is terrific. In general one could say that Rousset is the more thoughtful and Meyerson the more flamboyant, but inevitably it's not really that simple. Significantly different tempi, for example, often relate to differing registrations. The new issue's booklet includes a lengthy essay exploring the confused origins of the music and a few facsimiles, which add character but are impossibly small to read. I'm afraid, fellow *Forqueristes*, there is no easy answer to our obvious dilemma. We do need both sets! *David Hansell*

Geminiani *Pièces de Clavecin* Fabio Bonizzoni *hpscd* 61' 53"
Glossa GCD 921504

This is the first of two harpsichord CDs I've had to review this week from composers I don't readily identify with the genre [see Graupner, below]. The pieces on this disc were published in London in 1743, engraved with a French title-page, presumably to attract sales among the aristocracy, who may have been familiar with the best music from the other side of the English Channel. Although the music is, in essence, an arrangement of earlier string music, it sounds, in these fine performances by Fabio Bonizzoni, utterly idiomatic, and far more French than Italian. The booklet notes (the English version was translated from Italian by a Spaniard, so watch out) could easily have been two pages shorter per language and said twice as much! The music is the important thing, though, and that is highly recommended. *BC*

Graupner *Partitas for harpsichord vol. I* Geneviève Soly 72' 19"
Analekta *Fleurs de Lys* FL 2 3109

I've known of Graupner's keyboard music for years – every time I order some microfilm from the library in Darmstadt, where most of it survives, I see the catalogue entries and wonder what it might be like. Well now, thanks to these very fine performances by the Canadian harpsichordist Geneviève Soly, I am beginning to find out. Vol. 1 of her series contains three partitas, two from printed sources and one from a Darmstadt manuscript. I'm puzzled (on two counts) by the booklet's suggestion that he 'gained notoriety for the meticulous calligraphy of his autographs and scores'. Soly, however, is a wonderful interpreter of the music, characterising each of the movements (and even sections of movements) and carefully allowing musical ideas space, sometimes delaying notes ever so slightly with delightful effect. I look forward to volume 2. *BC*

Handel *Hercules* Gidon Sachs *Hercules*, Anne Sofie von Otter *Dejanira*, Richard Crofy *Hyllus*, Lynne Dawson *Iole*, David Daniels *Lichas*, Marcos Pujol *Priest*, Chœur des Musiciens du Louvre, Les Musiciens du Louvre, Marc Minkowski 176' 09"
Archiv 469 532-2 (3 CDs in box)

The only previous recording of *Hercules* in English is Sir John Eliot Gardiner's of 1983, also on Archiv. It was based on a concert version Gardiner had performed in several places, substantially cut and slightly re-ordered to play for about 2½ hours, or three with an interval (thus avoiding overtime payments). Minkowski was presumably also under some financial imperative when he made this 'live' recording (with a very silent audience) in collaboration with Radio France in April 2000, since he makes cuts to bring the music to just under three hours. But though he omits less than Gardiner, he offers (for no obvious reason) a more disorderly score. Iole's lovely entrance aria, 'Daughter of gods, bright liberty', is shifted to near the end of Act I, while Lichas's 'As stars that rise' is transferred from Act I to Act II as a replacement for the omitted 'Constant lovers' (the *da capo* is shortened as well). There is no hint in the accompanying booklet that any reordering has taken place. Two other arias are confined to their A sections, Lichas's

'The smiling hours' being run without pause into the following chorus. (The merits of some of these arias have been the subject of critical debate, and they are often omitted; but it is the job of a recording to set out the music for listeners to make their own judgements, not to reinforce prejudice.) A few trivial cuts in recitative are also made (creating a bad tonal link in one instance).

Minkowski's eccentricities extend into the performance, undermining the generally superb contributions of the excellent soloists. Dejanira's 'Cease, ruler of the day, to rise', for instance, is beautifully sung by von Otter, but at too slow a pace and with an accompaniment mostly reduced to the utterly un-Handelian combination of string quartet and organ, negating the ethos of period instrument performance. (Von Otter also sings the altered verbal underlay of the old Novello vocal score, whose bowdlerisations are evident elsewhere. Dejanira should accuse Hercules of being a 'traitor to Hymen' – i.e. marriage – not a 'traitor to honour'.) More typically, fast tempos rob the music of nobility and decorum, as in the first and last arias for the young prince Hyllus; Minkowski seems unaware that his final aria, 'Let not fame the tidings spread to proud Oechalia's conquered walls', is a lament. The chorus often seem to punch the music rather than sing it. Of course, the power and originality of Handel's remarkable score cannot be completely suppressed, and listeners unfamiliar with the work will, I hope, find much in this recording to astonish and delight them. Meanwhile, Handelians will have to continue to exercise their much-tried patience as they wait for a complete and sensitively directed *Hercules* on record *Anthony Hicks*

Handel *Tamerlano* Monica Bacelli *Tamerlano*, Tom Randle *Bajazet*, Elizabeth Norberg-Schult *Asteria*, Graham Pushee *Andronico*, Anna Bonitatibus *Irene*, Antonio Abate *Leone*, English Concert, Trevor Pinnock *cond*
Avie AV 0001 3 CDs in box 181' 20"

Critical opinion places *Tamerlano* with *Giulio Cesare* and *Rodelinda* as one of the great operas of Handel's 'Royal Academy' period, but it is the least performed of the three. The nature of the piece is part of the problem: it lacks the exotic colour and touches of humour in *Giulio Cesare* and, unlike *Rodelinda*, does not have the love between the hero and heroine at the core of the drama. Instead the main conflict is between the captured emperor Bajazet and his plebeian conqueror Tamerlano, resolved only by Bajazet's climactic suicide. Other factors are its length – just under three hours of music for the original 1724 version – and its complex composition history, partly (and confusingly) reflected in Chrysander's old score, and now fully set out in Terence Best's edition for the HHA. The temptation to dip into earlier (rejected) versions of some scenes has proved too much for many conductors and stage directors, so that the complete score that Handel finally decided upon in 1724 is rarely followed and has yet to be recorded.

This new set, taken from a live stage production by Jonathan Miller at Sadler's Wells last year, is the fourth recording of the opera (third on CD), and makes some advance on its predecessors in that all three arias for the character of Irene (including one with clarinets) are sung in their correct 1724 versions, and for the first time on record Handel's preferred ending of the opera is respected: the death of Bajazet followed only by a brief recitative and the bleak final *coro*. Otherwise Pinnock and Miller have cut and adjusted the score in a manner closely resembling Sir John Eliot Gardiner's version of 1985, the most annoying feature being the restoration of Asteria's 'Cor di padre' as the final aria of Act II. Handel replaced it before performance with a calmer aria, 'Se potessi', and moved 'Cor di padre' to Act III, but Gardiner high-handedly dismissed the new aria as 'too light-boned' for its position. (As most opera directors learn the music from records, this decision has influenced several subsequent productions of the opera.) Pinnock additionally omits Andronico's only really fast aria ('Più d'una tigre altero') but includes in Act III the rather good aria for Leone added by Handel in 1731, when the bass Montagnana took over the role; it suits the pleasant sonority of Antonio Abete's voice.

Two other members of Pinnock's cast are outstanding: Tom Randle conveys the pathos and anguish of Bajazet while fully meeting the technical demands of the role, and Anna Bonitatibus's sprightly Irene gives extra status to this secondary character. Graham Pushee's Andronico has occasional moments of sour tone, but his lyrical arias are finely sung. Elizabeth Norberg-Schultz brings dramatic power to Asteria but shows little sympathy with period style, and Monica Bacelli, a decent contralto, is even more unhappily cast in the title role. Pinnock's conducting is trim and efficient, if a little bland. Overall, Gardiner seems to me to have the better sense of drama, but the strengths and weaknesses of his version and Pinnock's balance out, and I find it impossible to recommend one over the other. Additional non-musical snags of the Pinnock set are the stage noises and frequent applause (not confined to the ends of acts), and a booklet that prints the libretto without most of the stage directions. Like the libretto printed for Gardiner, it erroneously allocates Tamerlano's Act III aria 'A dispetto' to Andronico. It also uses Elizabeth Carroll's English translation, but she is not named, nor is any indication of the origin of the translation given. Avie (a new label publishing recordings in partnership with performers) should have achieved higher standards of presentation for their first issue. *Anthony Hicks*

A DVD of the production has also been advertised, but the requested copy has not yet arrived.

Handel and the Oratorio for Concerts Collegium Musicum 90, Simon Standage 78' 45"
Chandos *Chaconne* **CHAN 0685**
Ouvertures etc from *Jephtha, Joseph, Judas Maccabaeus, Samson, Semele, Solomon, Susanna.*

This is another of Collegium Musicum 90's forays into the relatively little-recorded oratorios of the 1740s. As well as seven overtures, we hear arias from *Samson*, *Semele* and *Jephtha* with oboe obbligato, and *Judas Maccabaeus* with solo bassoon, one from *Solomon* which I'm guessing is on viola (none of the soloists is noted) as well as an orchestral 'See, the conqu'ring hero comes' and the inevitable Queen of Sheba sinfonia, but here as the conclusion of the disc. It is remarkable how a man in his late fifties and sixties produced such a diversity of wonderful music, all of which deserves to be better known. In these extremely stylish performances, it is bound to attract a broader audience. *Tara Hall*

Hebden *Six Concertos for Strings* Cantilena, Adrian Shepherd 55' 54" (rec 1982)
Chandos **CHAN 8339** ££

This reprints the original booklet note (I wish that was a general practice with reissues rather than the usual cut-down version) by the music's enthusiastic editor, Ruzena Wood, whom I occasionally encountered when I was a music librarian and she worked at the National Library of Scotland. She seems to imply that it was difficult to find the original print; but as a music librarian she would have known BUCEM and RISM, so her 'search' was merely a matter of checking them; and of the half-dozen libraries to own copies, the British Library would probably have been the slowest to provide microfilms. The effort of producing scores and parts in pre-computer days is vividly described, but by 1982 there were orchestras who could have played from photocopies of the original. It is quaint seeing a credit for the continuo realisation, but it is still a fact of life that an editor needs to write one to get a fee from the PRS or MCPS – King's Music would be a lot better off if we wasted time doing so! But I must stop waffling and get round to the regrettable fact that the over-forceful, modern-instrument playing does Hebden less favour than the enthusiasm of the booklet: a new recording rather than a reissue is needed. *CB*

D. Scarlatti *Sonate per cembalo e mandolino* Sergio Vartolo *hpscd*, Ugo Orlandini *mandolin* 126' 00" (2 CDs in box)
Bongiovanni **GB 5122-23-2**
hpscd: K 44, 120, 140-1, 145, 238, 263, 377, 438, 513, 516-7, 519, Lx 194/1 *mand. & bc*: K. 81, 88-91

Hard work indeed! Two CDs of Domenico Scarlatti is possibly more than anyone could take, but these pieces are especially not for multiple consumption. They contain five sonatas for 'mandolina e cembalo' (played on five different mandolins with various harpsichords) and 14 pieces for keyboard. The main problems with the continuo sonatas are the meantone tuning, the close miking (I assume) of the mandolin, and the occasional excursion by the harpsichordist into the stratosphere in accompanying it. The pieces in themselves are innocent and enjoyable enough, but I'm afraid I found a whole CD unbearable. The keyboard sonatas are rather more

successful – I'm not criticising the abilities of the performers – but here, too, I was sadly at odds with the music: even the changing timbres of the keyboard instruments (and their aforementioned tunings) did nothing to inspire me – and playing repeats an octave higher most certainly didn't. *BC*

D. Scarlatti *Complete Sonatas*. Vol.3 *Iberian Naples* Sergio Vartolo *organ, hpscd* 57' 34"
Stradivarius **STR 33502**
K. 159, 287-8, 328, 394, 420-1, 460-1, 477

The third volume in this Scarlatti sonata series provides quite a contrast to the previous two. It includes the three sonatas definitely intended for organ and, in the playing of Sergio Vartolo, quite a different approach to the music. We are familiar with his mannered Palestrina from the Naxos recordings; this may be more appropriate to Scarlatti and some of his playing is very convincing certainly, but I find the regular slowing down at cadences and long pauses between phrases irritating on repeated listening. These pauses accentuate what is the most annoying feature of the recording: the high level of clicking noise from both harpsichords and organ, as well as the heavy breathing of the player. The notes apologise for traffic noise, which didn't bother me at all, but the constant action noise does seriously get in the way. It's a pity because these are some of the most interesting sonatas (though why they should be Neapolitan is not explained and is not obvious to me) and Vartolo shows himself technically very able. Apart from the Neapolitan spinettone used on one track, whose short upper strings sound too tinny, the instruments (a Taskin copy and a Veronese two-manual organ) are convincing in sound and the final K.477, played with panache and without mannerisms, is a delight.
Noel O'Regan

Telemann *Serenata eroica TWV 4:7: Funeral Music for Friedrich August of Saxony (1733)* Barbara Schlick, Veronika Winter, Hans Jörg Mammel, Andreas Post, Klaus Mertens, Ekkehard Abele *SSTTBB*, Rheinische Kantorei, Das Kleine Konzert, Hermann Max 84' 04"
Capriccio **67 004/5** (2 CDs)

Hermann Max and his groups, Rheinische Kantorei and Das Kleine Konzert, have done more than most to bring the more obscure works of Telemann to public notice, largely supported by the many festivals in Germany devoted to his music. This serenata was performed (and recorded by WDR3, who also deserve recognition for their work in encouraging such enterprises when radio stations elsewhere show little inclination in that direction) at the Knechtsteden Early Music Festival in 1997. It was written for the commemoration of the death of August the Strong in 1733, and features some curious effects – the two choirs of muted E flat trumpets at the opening, and the soprano/tenor and alto/bass octave singing in the first chorus are particularly noteworthy, and show that Telemann really was interested in exploring new sounds. If further evidence were neeeded, listen out for the aria with flutes and clarinets, or the pairs of bassoons at various points. The six vocalists might perhaps have been slightly further forward in the acoustic – the continuo is sometimes a little too loud in comparison. Even so, this is a lovely recording of a fine piece. *BC*

Telemann *Sinfonia spirituosa, string concertos* Musica Antiqua Köln, Reinhard Goebel
Archiv **289 471 292-2** 74' 07"
TWV 40:201-3, 44:1, 51:A4, 54:A1, 55:D6, Anh 50:1

Another disc of music for strings from Reinhard Goebel, and pretty much another winner. I have the old Archiv set with two of the concertos for four violins, so it's nice now to have new recordings of all three – the G major is such a gem! The other works recorded here are two sinfonie (*spirituosa* and one for the Hamburg Trade Deputation's centenary), two concertos (the one with four solo violins and orchestra, and the weird *Die Relinge*), and the suite for solo gamba and strings, played beautifully by Jaap ter Linden. Goebel's influence is audible everywhere – every phrase has been worked on until it's just right, and there are only momentary instances of improvised decoration. I'm rather enjoying this series of releases, and hope there are many more to come. *BC*

Telemann *Kantaten* Susanne Gorzny, Henning Voß, Ralph Eschrig, Matthias Vieweg *SATB*, Kammerchor der Biederitzer Kantorei, Weimarer Barockensemble, Michael Scholl *dir* 52' 30"
Amati **ami 0001/1**
TWV 1:254, 1313, 1328, 1586

These four cantatas are recorded here for the first time. The first three on the disc date from Telemann's first ten years in Hamburg, while the fourth was written earlier in Frankfurt. The notes (in German only) are by two experts on the cantatas (Brit and Ralph-Juergen Reipsch), who possibly also produced the performing materials. The performances are a little uneven – the tenors in the opening chorus are very rough, for instance, and some of the playing, though accurate, is either slightly rushed or (in the oboes) snatched. Most successful of the soloists for me was the soprano, who has a full-blooded and yet pure tone, clear diction without overdoing it, and a trill that really sounds like a trill! *BC*

Vivaldi *Salmi a due cori* Estonian Philharmonic Chamber Choir, Tallinn Chamber Orchestra, Tõnu Kaljuste *dir* 66' 41"
Carus **82.404**
Domine ad adjuvandum RV 593, *Dixit Dominus* RV 594, *Beatus vir* RV 597, *Canta in prato* RV 636

This is the second CD of Vivaldi church music by these performers on Carus CDs, and features music for Vespers. Of the six soloists, I was most impressed by the countertenor, Risto Jooest, both as the top of the trio in *Beatus vir* and in his solo in *Dixit Dominus*. This is another of those recordings where you can 'hear' the conductor: the opening of *Beatus vir* sounds like the choir is arriving from Outer Space, the first phrase being so sotto voce (in contrast to the full orchestral sound) as to be floating around the cathedral somewhere. That said, what he tells them to do, both he choir and the orchestra (who reminded me a lot of Ludwig Guettler's Saxon Soloists) do extremely well and, although I'd go to Robert King's recording by choice, there is much to commend these performances. *BC*

The Art of the Baroque Harpsichord Laurence Cummings 72' 36"
Naxos **8.554724**
Bach *Italian Concerto, French Suite 5*; **Handel** *Suite 7 in g HWV 432*; **Scarlatti** *Sonatas K119-120, 466-7*

Although I've long been a fan of Laurence Cummings the continuo player, I've never heard him play solo, so this Naxos disc was a welcome surprise in my reviews bundle this month. Even more so when he's playing my favourite French Suite, as well as the Italian Concerto, a suite by Handel and four sonatas by Scarlatti. No direct comparison is possible with Vartolo's playing reviewed above, since they play different pieces, but the performances could scarcely be more different. Cummings plays an instrument with much more body, for a start, the booming bass notes in K467 adding a glorious depth to the sonority. Handel's approach to the harpsichord was so different to Bach's and Cummings gives demonstrations of both with insight and panache – there's no better word for it. All harpsichord students should buy this. *BC*

A Baroque Feast Tafelmusik, Jeanne Lamon
Analekta **AN 2 9811** 77' 35"
Bach *Sinfonia Cantata 42*; **Handel** *Arrival of Q of Sheba, Harp Concerto op. 4/6*; **Locatelli** *op. 1/8*; **Marcello** *Oboe concerto*; **Purcell** *Abdelazar (6 dances)*; **Vivaldi** op. 3/8, RV 531

This is a specially recorded anthology, not an assembly of old tracks, and makes a fine programme – and there's a lot to be said for having CDs present the sort of mixture you would hear at a concert rather than the usual library organisation. The longest and probably familiar piece is the Locatelli 'Christmas' concerto. The Purcell dances sound a bit dull: there could be more variety of stress. For good or ill, the band doesn't have the exaggerated bite of many current baroque groups. This disc should sell well as a souvenir of Tafel-musik concerts and is worth buying from afar. *CB*

Baroque Recorder Concertos Pamela Thorby, Sonnerie 68' 50"
Linn **CKD 183**
Sammartini in F; **Telemann** *Suite in a*; **Vivaldi** RV441, 443, 444

It is good to hear Pamela Thorby in a programme where one doesn't have to wonder why she isn't playing a violin. All the pieces here are genuine recorder concerts; RV 443 is transposed, but with the authority of the composer. My pre-auditory fear that five recorder concertos on the trot would be about three too many was not fulfilled and I can recommend this highly. The backing group (Monica Huggett,

Emilia Benjamin, the McGillivray sisters, Sarah Groser and Matthew Halls) is as good as you can get and this is an entirely enjoyable recording. *CB*

Bartolomeo Cristofori: Sei Sonate di varij Autori Luca Guglielmi *gravecembalo col piano e forte* 79' 22"
Stradivarius **STR 33608**
Sonatas by Caija, Giustini, Handel (HWV 448),B. Marcello, D. Scarlatti (L81), Zipoli

The best feature of this disc is the instrument itself, a very beautiful copy of the 1726 Cristofori *gravecembalo col piano e forte*, sensitively played by Guglielmi. But it illustrates the difficulty with Cristofori's amazing invention: being both expensive and too delicate for anything but solo work and accompaniment, the piano did not catch on until later in the century when more robust models by Backers and Stein became available. Consequently few composers of Bach's and Handel's generation took much interest in it, and the only music in this recital actually written for piano is Giustini's fine and idiomatic sonata in D, Op. 1 No. 5. Otherwise the choice of music seems rather odd, even perverse. When Scarlatti almost certainly played the mid-century Iberian piano, why choose the early K. 81 which probably wasn't written for keyboard at all? The programme booklet says 'we will never know if Haendel appreciated the new instrument', but actually we do: his friend and librettist Charles Jennens possessed a Florentine piano specially shipped to him (with a copy of Giustini's sonatas) in 1732. On 16 May 1740 Handel went to a dinner-party given by Jennens, at which he 'played finely on the Piano-forte'. We don't know what he played, but a thoroughly French suite with an Ouverture followed by the usual dances and a Chaconne seems unlikely, somehow. One could, perhaps, make more of a case for Marcello's weird sonata (he is said to have acquired a Cristofori in 1724), but Zipoli's sonata *per Organo, e Cimbalo* was published in 1716, probably before Cristofori had developed the final version of his action as on the 1726 instrument. To my mind it would have been better to have recorded the complete set of Giustini sonatas.

Nevertheless this is a most interesting disc, and the instrument is a credit to its makers. It's only a pity that the booklet rivals even that for the Schornsheim concertos in its garbled English translation. My knowledge of Italian is virtually non-existent, but even I know that *settecento* means 'eighteenth century', not 'seven hundreds'. The translation of *concerto grosso* as 'important concert' is a classic howler: how abysmally ignorant can you get?
Richard Maunder

Fiorenza – Barbarella ***Concerti – Sinfonie*** Accademia per Music, Christoph Timpe
Capriccio **10 881** 70' 13"

This is one of favourite new recordings this month: three pieces for three violins and continuo and a sinfonia for four by Fiorenza and two concertos by Barbella, both of whom were active in Naples around the middle of the 18th century. The solo violinist in the concerto is the German Christoph Timpe, who has been based in Rome for 20 years, where he founded this one-per-part group in 1995. The playing is very good, indeed, and serves the beautifully crafted music well. The recorded sound is remarkably clear, with each of the violins coming through easily, and the harpsichord slightly in the background. This is described as Vol. III – what a pity we missed I & II. *BC*

CLASSICAL

Abel ***Ouvertures & Sinfonias*** Il Fondamento, Paul Dombrecht 60' 33"
Passacaille **903**
op. 1/2, 4/3, 5/4, 7/3, 14/5, 17/2,

From the opening bars, this CD is a winner on all scores – the music is lovely, the playing is dramatic and resonant. As I wrote when it was first issued (*EMR* 13, p. 21), 'this is a disc which will delight'.I've listened to many times since its previous appearance and it still does. *BC*

C. P. E. Bach, J. C. Bach ***Magnificat*** Elisabeth Scholl, Ruth Sandhoff, Andreas Karasiak, Gotthold Schwarz *SATB*, Dresdner Kammerchor, La Stagione Frankfurt, Michael Schneider 59' 37"
Capriccio **67 003**
CPE Bach *Magnificat Wq 215*; **JC Bach** *Magnificat* (1760), *Tantum ergo* (1759)

CPE's Magnificat (1759) is a splendid piece in its own right, but also a tribute to his father's famous setting. JC's (1760), like his two other settings, predates his removal to London -- as indeed does this *Tantum ergo* (1759), the earliest and most elaborate of his three settings of the text. JC's pieces are not otherwise available; so attractive are they that they are very welcome, especially in these sprightly, stylish accounts from Michael Schneider and his period-instrument band, with a very good team of soloists and the talented and enthusiastic Dresden Chamber Choir. If the CD is on the short side, the liveliness of the performances and the warmth and clarity of the recording, not to mention the high quality of the music, are compensation enough. *Peter Branscombe*

Boccherini ***Giuseppe Riconosciuto*** Barbara Vignudelli *Giuseppe*, Laura Crescini *Beniamino*, Nicolo Mugnaini *Giuda*, Mario Zeffiri *Simeone*, *Tanete*, Barbara Di Castri *Asnete*, Polifinica Luccese, Orchestra Nasermusici, Herbert Handt 117' 14" (2 CDs)
Bongiovanni **GB 2298/99**

This is the second of the two oratorios that Boccherini wrote for Lucca in 1765, both of which have been recorded by the same director and company, though with a different cast of soloists and another orchestra. *Giuseppe Riconosciuto*, like its predecessor *Gioas Re di Giuda*, is a distinguished work by a youthful composer already a master of a vocal style and scale of composition to which he would not return in his later years of residence in Spain. No doubt Boccherini's greatest achievement lies in the realm of chamber music (see below). However, this should not lead us to ignore the fact that it was circumstance and not inclination that led him to concentrate quite so much of his compositional energies on such intimate musical forms. With this recording and its companion *Gioas*, Herbert Handt has enabled a contemporary audience to savour an aspect of Boccherini's music far removed from the works on which his reputation rests but hardly less enjoyable for that. Anyone with a modicum of taste for Italian oratorio of the classical period will get considerable pleasure from this welcome revival of a work that has remained undeservedly unheard since its first, and last, performance in Lucca almost 250 years ago. *David J Levy*

Boccherini ***Quintets vol. 2*** [G. 273, 283, 295, 314, 349] Quintetto Boccherini 77' 21"
Testament **SBT 1244**

This reissue of recordings made between 1954 and 1957 will be an extraordinary revelation to anyone who never heard the original discs. No group has better conveyed the spirit of Boccherini's music than the quintet which adopted his name in post-war Italy; and here they are heard in a generous selection from his voluminous output that fully illustrates the unexpectedly broad emotional range that the best of his music is able to express. Listen in particular to the Largo from the Quintet in F, op.11 no.3 and you too will wonder if posterity has not been too hasty in dismissing the musician from Lucca as no more than a minor master of the classical style. This is a wonderful disc, brimful of performances lively by turns with a Mediteranean light and then imbued with an overtone of heartfelt melancholy that is unmistakably the composer's own. The digital remastering of these old recordings fully captures the warmth of the original performances and should allow a new generation to enjoy the playing of musicians who were clearly emotionally committed to a repertoire of which they remain to this day the unsurpassed interpreters. Highly recommended – and not only to listeners and performers already familiar with Boccherini's rich stylistic universe. *David J. Levy*

Bortnyansky ***Sacred Concertos for Double Choir. Vol 6: nos. 1-10*** Russian State Symphonic Cappella, Valeri Polyanski 74' 30"
Chandos **CHAN9922**

We tried this on a new reviewer, who heard it and was disinclined to write about something that he didn't like, his first objection being that it sounded too much like Tchaikovsky. That has also been my worry about most Russian recordings of their earlier church music. *CB*

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

Haydn *Schöpfungmesse,* Ruth Ziesak, Bernarda Fink, Christoph Prégardien, Oliver Widmer *SATB* ***Harmoniemesse*** Joanne Lunn, Sara Mingardo, Topi Lehtipuu, Brindley Sherratt *SATB;* Monteverdi Choir, English Baroque Soloists, John Eliot Gardiner 84' 23" (2 CDs)
Philips **470 297-2** ££

These Masses have been very well served in period-instrument performances by Richard Hickox and Nikolaus Harnoncourt; readers with longer memories will probably own, and still enjoy, George Guest's series from St John's, Cambridge (available in a seven-CD set). Gardiner, it seems to me, moves to the top of the merit list with these stimulating, beautiful accounts. The two teams of soloists, that for the *Creation* Mass marginally the more distinguished, give much delight, the chorus and orchestra are in splendid form, and Sir John brings out the wonders of Haydn's scoring as well as the disturbing undertow in these magnificent late masterpieces. They were recorded nearly four years apart, but in both cases the sound quality is a match for the fire and delicacy of the performances. We look forward keenly to the issue of the remaining four late Masses. *Peter Branscombe*

Soler *Sonatas for Harpsichord Vol. 8* Gilbert Rowland 76' 26"
Naxos **8.555031** £
Nos 7-9, 20-21, 40, 47-8, 59, 98, 115

Soler's music is not as well-known as that of his older contemporary and possible teacher, Scarlatti. On the evidence of this recording the quality of his writing can be a bit variable but, at its best, is full of vitality and harmonic interest. Rowland's playing is at the other end of the spectrum from Vartolo's on the Scarlatti disc reviewed on page 22 above. Where Vartolo waits too long between phrases, Rowland rushes on too quickly; his playing, even in the slower sonatas, can sound a bit rushed and lacks expressive nuances of tempo. These are even more necessary in Soler than in Scarlatti, given the abundance of Classical-style figuration which might have been conceived for the piano and which can sound, dare I say it, 'typewriterish' on the harpsichord. That said, these are technically impressive performances; those on the second half of this generously-timed CD are more convincing (especially the four-movement Sonata op. 8 no. 2) and, at budget price, they should be in everyone's library. *Noel O'Regan*

Clavier Concerte; Fortepiano Concertos Christine Schornsheim *fp* (J. A. Stein, 1788), Berliner Barock-Compagney 48' 35"
Capriccio **67 002**
Naumann in B♭, **Rosetti** in G, **Wolf** No; 1 in G,

First, the good news: here are three very interesting but totally unknown keyboard concertos by contemporaries of Mozart, each certainly worth reviving. My favourite is the Rosetti of c. 1783, which has a first movement rather like those of Mozart's K. 413-415, a 'Romance' slow movement that anticipates K. 451, and an interpolated minuet in the middle of the bustling Rondeau. Wolf's concerto is more in the post-C. P. E. Bach manner, with some good ideas but also some of his (to me) irritating discontinuities at 'expressive pauses'; Naumann's is an attractive piece, if a bit old-fashioned for the 1790s. All three are well played by Schornsheim on a genuine Stein of 1788.

And the bad news? Minor quibbles aside (mainly about the style of the cadenzas, and the size of the band), the orchestral playing is heavy-handed, with too many aggressive accents and not much finesse. The bass department, in particular, is apt to bash out every repeated quaver, even in the Wolf where the strings are reduced to one-to-a-part except for an elephantine double bass (why add one at all?) 48 minutes is not terribly good value for money – they could easily have got a fourth concerto onto the disc. Worst of all is the programme booklet, whose English version is execrable. The translator appears to be ignorant of both German grammar ('gegangen ist' is perfect tense, so can't be rendered as 'is taking') and music (how many more times does it have to be said that 'B-Dur' does NOT mean 'B major'). What on earth is the point of printing an English translation that's such gibberish that you have to go back to the German to see what it's trying to say? Are record companies so hard up that they can't pay a pittance to someone with a working knowledge of both languages and an elementary acquaintance with musical terminology? *Richard Maunder*

19th CENTURY

Musik für Zar Alexander I und seine Familie Playel-Trio St. Petersburg (Yury Martynov *fp*, Sergej Filtchenko *vln*, Dmitri Sokolov *vlc*) Christophorus **CHR 77241** 76' 37"
Beethoven *Vln sonata in c* op. 30.2; **Hässler** *Trio in e* op. 15/2; **Hummel** *Cello sonata in A* op. 104; **Pleyel** *Trio in F* op.47/1

This is a splendid record by the excellent Playel (sic) Trio of St. Petersburg. All the music is dedicated to Alexander I and his family; some, like the Beethoven, is well-known (though Hummel's fine early-Romantic sonata is not as familiar as it should be), but the Pleyel and Hässler trios are real ear-openers, showing that some first-rate and unjustly neglected music was written by such men after they had settled in Russia. The Pleyel, in particular, is a substantial and most attractive piece by a composer with an undeserved reputation for unrelieved triviality.

The performances are outstanding. Balance is excellent, and there is scrupulous attention to details of articulation and the like, coupled to a full-blooded Russian fire and passion. Full marks, too, for the use of two different fortepianos: a copy of a Könnicke of the 1790s for Beethoven and Pleyel, and a rather later and fuller-toned Dulcken for the Hummel, written in the 1820s. I look forward to hearing more discs by this distinguished trio. *Richard Maunder*

Musikfreund Mörike Michael Schmohl *bar*, Margrit Ohm, Harald Streicher *fp*, Alexander Köhrer *speaker* 56' 01"
Cornetto **CORN2003**
Songs by Louis Hetsch & E. F. Kauffmann

Eduard Mörike, diffident country parson and marvellous poet, is best known in the UK through Hugo Wolf's incomparable lied settings, and almost as well known for his long novella, *Mozart auf der Reise nach Prag.* This CD is the product of a recent recital in Mörike's native Swabia. It contains 11 settings by the poet's friend Ernst Friedrich Kauffmann and three by the – on this evidence – rather more talented Louis Hetsch (both make it into the latest Grove). Further, there are two short, apposite speeches by a local Mörike expert and a four-hand rendition of the Don Giovanni Overture on a cottage piano once owned by a friend of the poet, this last being a tribute to Mörike's lifelong devotion to Mozart (his garden gate even squeaked the melody of 'Ah, perdono' from *La clemenza di Tito!*) I wish I could say more about the recording and performances than that they recall the pleasures of domestic music-making of a former age: sincere, and a bit dull. There is extensive German introductory material and a briefer note in quaint English; most potential buyers will note and regret the lack of sung texts. *Peter Branscombe*

20TH CENTURY

Lou Harrison *Complete Harpsichord Works & music for fortepiano and tack piano* Linda Burman-Hall
New Albion **NA117CD**

Lou Harrison (b. 1917) dedicates this CD to apostates of the 'dull grey' of equal temperament, claiming the 'natural right to tune pieces in ways to enhance musical beauty'. A one-time friend and associate of John Cage, Harrison studied with Schoenberg and Henry Cowell and remains active as a music explorer, with a particular interest in early temperaments. This is a fascinating CD, which will give pleasure at several levels. The music dates from the 1940s to 1999, with six sonatas which evoke the world of Scarlatti and Falla, and several pieces played on a tack piano (i.e. with drawing pins stuck into the hammers). The presentation is exemplary, with a compendious booklet showing graphic representations of Werkmeister III, Kirnberger ½ Syntonic Comma, Stanhope Well Temperament tunings, and Harrison's own 1955, 7-limit Just Intonation; exotic and arcane mysteries which are beautiful to see and to sharpen listeners' ears.

Linda Burman-Hall is a cultural musicologist and versatile performer based in California, director of the Santa Cruz Baroque Festival. She plays four instruments here with verve and aplomb, and her other CDs leave no doubt that the scene is a lively one. Boismortier's music for 1-4 flutes (Leta Miller with L M-H & the Santa Cruz Baroque Festival Ensemble)

is on Musical Heritage Society MHS 514082Z, and her CD of Haydn and The Gypsies (Solo and Chamber Music in style hongrois) features Monica Huggett and is a sheer delight: Kleos Classics KLS101.

Peter Grahame Woolf

MISCELLANEOUS

Early Music for Recorders and Harp Bois de Cologne 56' 30"
Marc Aurel Edition **MA 20005**

This contains one of the most bizarre tracks I have heard on an early music record: Thomas Preston's quirky *Uppon La Mi Re* with treble and bass several octaves apart and seemingly completely unrelated, the bass having a sound more like a distant foghorn than a musical instrument. The first version of Landini's *Questa fanciull amor* is also odd, with the tenor line played by itself in fifths. But the main problem is that that the days of issuing a mixture of music from the *Lamento di Tristano* (not very effective on a bass) to William Croft on an ensemble that is uncharacteristic for most of it, however well played, have passed. Were I writing for *The Recorder Magazine*, I would be more enthusiastic. There is some fine music here that works well, e.g. Salamone Rossi's *Ruggiero*, and the excellent playing often makes the combination of recorders and harp convincing. *CB*

The Healing: Scottish lute and cittern music 17th to 21st centuries Rob MacKillop *Scottish lute, oud, mandour, cittern*, Steve Player *rattlesnake gtr*, James Robertson *poet* 54' 16"
Greentrax **CDTRAX 227**

With an unerring ear for a good tune, Scotland's premier lutar Rob MacKillop takes us on another revelatory tour of the lute, mandour and cittern manuscripts of 17th- and 18th-century Scotland. However, as the opening track illustrates, he has cast his net further than usual on this occasion, and the disc includes lute performances of an early 19th-century fiddle lament by Neil Gow and an air by James Oswald as well as some contemporary compositions for lute and improvisations on oud to a spoken text. The playing throughout is of MacKillop's usual very high standard of technical accomplishment and musical sensitivity and the Greentrax engineers have captured the sounds with exceptional vividness. If the disc's genesis in the events of 11/9/01 leads to a tendency to the melancholic in the choice of repertoire, some dynamic pieces for cittern ensure an appropriate balance, and the music for mandour, engagingly supported on this occasion with a rhythmical strumming accompaniment, supply good cheer in ample measure. While the contemporary material of the final four tracks may not be of prime interest to *EMR* readers, it certainly merits investigation. *D. James Ross*

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All other discs full price,
as far as we know

Tibia ex tempore Norbert Rodenkirchen *fl*
Marc Aurel Edition **MA 20010** 40' 55"

This is an attempt to reconstruct medieval improvisational practice. The booklet lists eight melodies used as models, all except one vocal. I listened before seeing the list, and the plainsong that came to mind was none of those, but that is not suprising in view of the formulaic structure of much medieval music. I was, however, worried about the length. It may be short-value for a CD, but it is long for a single-movement piece, and I would have thought that the concept of creating so long a single structure was much more recent, at least within the Western musical tradition within which the performance operates. It is certainly a *tour de force*, with an audible shape and melodic coherence. But I suspect that it will appeal more to the minimalist and the meditative than the medieval market. *CB*

Van Antwerpen tot Parijs, De la Seine à l'Escaut Rans & Flagel 70' 36"
Eufoda **1307**

I am not at all sure where to place this in our chronological sequence. The overall impression is 16th century, and the bulk of the songs come from that century or the 50 years before or after. But on the whole the musicians treat the surviving material freely (even when early settings exist), approaching it within the framework of modern folk or world-music performers – though fortunately without following the latter in mixing traditional music with ·American pop. I found it entertaining, though prefer period instruments to be used in a more disciplined way to try to set the songs in a particular time and place. I've no objection to folk music being treated as part of a continuous, changing tradition, but it seems odd to mix that with archaic instruments. In fact, many of the tracks are as 'historical' as performances that claim 'authenticity'. I particuarly liked the violin play-out on a four-note descending bass for track 6, even if 1576 is a bit early for it. This is well worth getting, but you need to know French and Dutch to enjoy it fully. The historical notes on each song are translated into English but the song texts are only given in the original language. *CB*

RUSSKI PARTES

Josquin *Elizabeth Mass* [*Missa Faisant regretz*]; *Early Russian Polyphony* Russki Partes, Igor Juravlenko *dir* 69' 49"
Pavane **ADW 7324**
+ **Josquin** *Tu pauperum refugium* & 17th-century Russian monody & polyphony

Palestrina *Missa L'homme armé*; **Pekalitski** *Mass The Divine Service* Russki Partes 67' 09"
Pavane **ADW 7343**
+ **Lassus** *Ecce Maria genuit nobis, Timor et tremor*; **Palestrina** *Alla riva del Tebro* & music by Diletski, Stepanov, Tretiakov, Tolstiakov

Both of these discs begin with a catholic Mass and motets (with the odd exception of a Palestrina madrigal) and follow them with slightly-later Russian church music. The Josquin Mass is sung in an edition based on the Jena MS, differing in some details from the Smijers Collected Works (which presumably follows Petrucci). The tenor line is unnecessarily prominent – presumably an attempt to bring out a cantus firmus, but the four-note tag is too obvious to need it and, like the references to mass chants, permeate the other parts anyway. The booklet does not explain the realationship of the words 'Faisant regretz' to the music. The approach is somewhat heavy, sounding very old-fashioned to ears attuned to current fashions.

The Palestrina disc is has a lengthy booklet-note hypothesising a relationship between choir and organ pitch that shows Russian musicology as out of touch with current Western ideas as the performance style. The mass is in high clefs for reasons connected with modality and the normal notation of the borrowed melody; the pitch used here (down a major third) is fine, though for irrelevant reasons. It must be difficult for Russian choirs to get the feel of Latin, but the dullness of the verbal enunciation deadens the music and the solid texture hides the unusual feature of the cantus firmus being in triplets in the second Kyrie.

These discs are, however, worth hearing for the Russian music they contain, which is interesting in itself and is more stylishly sung (perhaps a bit heavily, but that may have been the Russian style even in the 17th century: do we know?) The Palestrina disc has a series of examples of Westernised Russian church music; I was particularly impressed by Simeon Pekalitski's Liturgy (late 17th-cent), while Tretiakov's operatic 1951 *Ave Maria* would not sound out of place in a programme of popular operatic arias. The Josquin disc keeps to the pre-Bortniansky period, with both traditional and westernised music.

It is not helpful having a whole mass (nearly half-an-hour) on one track, and the booklet notes need editing as well as more knowledgeable translation. The explanations of voices in the Palestrina note is even more curious than the writer and editor's unawareness of *chiavette*. The discs are worth acquiring as curiosities for the Palestrina and Lassus: hearing the music in a competely different style from what is fashionable should make us wonder how ephemeral current practice might be. But more positively, the variety of Russian church music they contain is fascinating. *CB*

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Our congratulations to Sanctuary for issuing Songs for Alexander (**CD WHL 2135**), *an anthology of traditional songs performed by an array of famous musicians (Galway, Glennie, Harle, Isserlis, Kovacevich, Lill, Little, Lott &Rattle) with Christine Cairns and the Orchestra of St, John's conducted by John Lubbock. John and Christine's son Alexander is autistic, and 60% of the proceeds of the disc will be devoted to a charity the Lubbocks have set up, Music for Autism. If such a programme appeals to you, do buy the disc and contribute to this life-enhancing cause.*

LETTERS

HASSLER

Dear Clifford,
I am usually an admirer of your reviews in *EMR* as being thorough and insightful. It was with some dismay that I read you review of Hassler's *Orgelwerke* in issue 80. Despite your admission of unfamiliarity with the music, I thought your treatment of these volumes was somewhat diffident. Also, in light of your unfamiliarity, how can you say that Scheidt's music has 'always a flair that Hassler lacks'? Hassler was a highly significant musician, described by Wethmuller as 'the most significant German organ master of his time'. Despite his German origins, he studied in Venice with Gabrieli and transferred this Italian influence back to (especially Southern) Germany, in many ways laying the foundation for the South-German organ school and influencing Froberger (who anyway had direct Italian influence) and followers at least up to Pachelbel. He had significant positions in Augsburg and for the Elector of Saxony. Having studied some of the Magnificat sets and having the opportunity to play same on appropriate organs (albeit in Italy as nothing much from this period remains in Germany), I can attest that the music is exciting, well written and exhibits at least as much 'flair' as Scheidt or Sweelinck. These versets do not suffer from the tendency to repetition or lack of invention that can come from sets of variations. They sit well in their instinctive modes and are marvellous adjuncts to the liturgical position of the Magnificat when performed alternatim. These new volumes may be bulky and, as such, will probably mainly be used as reference. But, they do allow ease of access to material that has not been available before. (Maybe in time, more accessible sub-sets will be published.) I had to rely on hand-written manuscripts from Christopher Stembridge, who had transcribed them from the Turin tablature, that I then set them myself using Sibelius; well worth the effort. One of the Magnificats I was able to perform *alternatim* on the magnificent 15th-century organ in Arezzo Cathedral. Surely the main object of such a review is to assess the quality of the publication from a musicological point of view rather than a more subjective assessment. I hope you may come to know this magnificent music better and perhaps recommend this publication more positively. *John Liddy*

Dear Clifford,
I've just got the May issue so I'm afraid this is staleish. However, good to know that Hassler is out, some of it. But could I ask you to tell us more? In particular what the overall plan of the edition is. What it costs. What the edition is like. It is not clear from your comment about not being inspired whether the edition is at fault or 'just' the music. As regards the latter may I make a few comments?

From the music I know from old Denkmäler editions and from much that I have transcribed (especially Magnificats) I think it is very fine. Hassler was next to Giovanni Gabrieli the most important organ student of Andrea Gabrieli and undoubtedly the most significant link between Italy and Germany in the organ world. He designed the famous Fritzsche organ (see Praetorius) for the Dresdner Hofkapelle, whose completion sadly he did not live to see. Fritzsche then modified it a little, removing some of the more Italian aspects of Hassler's design (some of which seems to have been partly reinstated under Schütz – G. Gabrieli's student – many years later). The Fritzsche organ, which many will know from the famous woodcut of Schütz directing the Hofkapelle, was placed above the altar, while its predecessor was installed at the west end. One can only presume that Hassler wanted to emulate San Marco with two large organs opposite each other – though on the other axis – although of course we have no documentary evidence. So please tell us more about the music when you have time to digest it – but to do that PLEASE treat yourself to some hours on a proper instrument. As you say, a clavichord will do.

Apropos oblong format for Scheidt: it depends which way you put the oblong. Never occurred to me that JSB Clavierübung I or d'Anglebert were biased towards organ performance by their format. Much to be said for it. As a player you can hear the harpsichord better. And shouldn't we really be playing Scheidt from his 'tabulatura nova' or open score. An analogous case to Frescobaldi's *Fiori*. Incidentally Forni is certainly much better than Fuzeau. But even Gregg (Frescobaldi *Recercari et Canzoni* 1615) and SPES (*Toccate e partite* 1615) have produced 'fake-similes'; Gregg removes inked-in corrections from the CKc copy and unsuccessfully tries to pen in the original printed slurs (which are errors anyway – the inked-in corrections are fine), while SPES mixes up pages from the earliest 1615 print with pages from 1637, even within the same Toccata without telling anyone – or even being aware that they were doing just that! Since several corrections were made to the engraved plates after the first print this is not very useful. *Christopher Stembridge*

I have devoted time to playing some (not alas all 20,000 bars) of the Hassler to which I promised in my May review to return. I'm a little more impressed by it, but however catholic ones taste, everbody has blind spots. Mention of Giovanni Gabrieli reminded me of a previous occasion when Christopher questioned my taste over a review of a disc he made of organ music. My admiration of Gabrieli's vocal and ensemble music is as great as anyone's (there's a passing reference on p. 3 above) and there's nothing I enjoy more than playing organ along with a body of singers, cornetts and sackbuts. But I have little feeling for Gabrieli's organ music, so it is not surprising that I was left cool by this monumental collection of the organ music by his pupil. My loss, and I might feel differently had I been able to play the music on suitable instruments. In answer to the practical points, all the music is from the Turin tabulatures (as the title says), but not all*

of the music by Hassler in that source is included: pieces extant also in other sources will be edited in vol. XIV and intabulations of Hassler's vocal pieces are omitted. The transcriptions are on two staves: shouldn't those concerned with original layout be playing direct from tablature? I have the price only for vol 2, which is €169.00: apologies for not printing it in the heading.

Serious players of early music may not be affected by the format of editions, but most music intended by publishers for organists is issued in landscape format while piano (and hence harpsichord) music is portrait. There are good practical reasons in some parts of the repertoire – the desks of multi-manualed organs may not take the upright format whereas many upright piano and harpsichord music stands are not wide enough for oblong scores to be secure. It is nice to be given further examples of inaccurate facsimiles. The desire for a clean image on the part of modern facsimile publishers is unfortunate, and it is also a shame when early MS markings are deleted (as is normal practice: Performers Facsimiles is explicit, but other firms are not). I've mentioned the topic in my review of facsimiles of Monteverdi's Selva morale *elsewhere in this issue. The King's Music facsimile is in normal publishing terms the least desirable, but at least the user knows that no evidence or show-through have been cleaned away.*

** I am, however, fond of some of his other music. I included a couple of partsongs in my recent Oxford UP volume and have enjoyed the Intradas from* Lustgarten *for many years – I copied out parts of some of them back in 1965.*

GAMBA NOT CELLO

Dear Clifford,
I've just read BC's review of our recent Buxtehude sonatas Op 1. His 'bother' about the use of a cello instead of a gamba is, I fear, my fault. In fact it is a gamba on the disc and we stupidly failed to realise this before the booklet went to print. (These things are prepared before we get 'first edits'). Richard was justifiably very put out at our slovenliness for which we are suitably chagrined. *Ted Perry*

Dear Brian,
What a thing! Richard was playing a beautiful gamba, beautifully!!!!!!!!!! You were thoroughly misled by the cover! Please listen again, fully in the knowledge of R's Gamba playing. Those sounds were sweet, and intimate, natural to a gamba, very hard for a cello to reproduce in any way with success... Hyperion have really made a mistake here, rare I know, but very significant for us, as we totally lose our integrity as ourselves in the field of early music, if it is to be believed we used a cello in these works!!!!!!!!!
I am really upset, dear Brian..... *Libby*

ROSSI

Dear Clifford,
I think 'damned with faint praise' best describes your review of Siena Ensemble's CD *Salamone Rossi Hebreo Mantovano*. It is, of course (as I know professionally), the reviewer's prerogative to provide whatever s/he thinks is a relevant critique, and I would not ever dream of telling anyone how to read or listen to either my writing or my music; *pace* Taruskin *et al*, I believe that authorial/artistic intentions are irrelevant to the reading (or hearing) of a work of art. Consequently, I only write in response to reviews where there are inaccuracies to be corrected or – dare I say it – where lack of knowledge leads to mistaken conclusions. So here goes.

Corrections first.
1. Nowhere is Rossi's music 'compared' to that of Monteverdi.
2. Nowhere do I say that Hebrew is boustrophedon.
3. The absence of a chitarrone had nothing to do with a limited budget.

Next, illumination. You seem to have problems with the words, which take the form of a poem, both in the booklet and in the style and rhythms with which it is read on the CD. It is both revealing and something of a pity that you devote over half the review (with, admittedly, a compliment about one stanza) to the poem, while on the CD it takes up only about ten per cent of the total playing time.
4. You don't like the 'repeats' in the poem. What do you think the function of repeats/refrains is in music?
5. Poetry often does not use language to provide literal meanings (your queries about vespers/evening, Hebrew/musical direction). Communicating literal meaning is usually done via prose, and the CD booklet also has a prose introduction which provides facts, contexts and ideas.
6. For the information of anyone who knows little about 20th-century poetry, breaks with 'normal' printing and grammatical conventions are commonplace. The use of lower case has spin-offs in terms of sense and rhythm.

I suspect that the real target is the CD's mix of music and words. This does not surprise me hugely since, while early music concert-goers accept the convention that concerts may include commentaries/explanations/contextualisations from the stage, they are more used to their music 'pure' on CD. Siena's Rossi programme, in concert and CD, provides a different dramatic and listening experience, providing a closer link between concert performance and recording. This is bound to challenge the dominant expectation of what a CD is/can be.

My interest here is not merely bandwagoning. Because I work with both .word (poetry and drama) and music, separately and together, I am interested in both in the distinctions between different art forms and the many ways they can be combined.

So, to repeat. The poem is a small (though vital) part of the CD. The rest is music rather than silence, and I do hope potential listeners will decide for themselves.
Michelene Wandor

Perhaps I shouldn't have reviewed the Rossi disc, since I find that I try to avoid the charge of favouritism by being harder on performances by friends (which in this case included Jennie Cassidy, Philip Thorby and Michelene herself). But I was eager to hear a wider representation of Rossi's music than the uninspiring

CDs of the Songs of Solomon *which I mentioned at the beginning of the review. Re-reading what I wrote, I see that it does need a concluding sentence of recommendation or praise, but I specifically commend the players, even if James Johnstone could take his compliment as backhanded. But I found the continual use of harpsichord a little monotonous and assumed that the cause was economy rather than judgment: single continuo performances of music of this period are rare these days. Instead, I devoted the peroration to admiration for Michelene. A brief review doesn't have room for a double peroration.*

Michelene is right that, in general, I have problems with discs that mix speech and music, chiefly because the degree of repetition we accept for them differs. Most people, I think, will play a piece of music more often than a poem. In this case, the mix worked. As I wrote, the introductions 'are well judged in length and spoken with the right degree of formality by John Shrapnel'. My days of literary criticism are too far back for me to want to attempt a definition of poetry. (I was intrigued to find, when I first encountered Michelene in a long phone conversation about a decade ago, that we both read English at Cambridge at about the same time, though didn't knowingly meet each other.) But particularly as the innocent ear isn't necessarily aware that it is listening to poetry (as I wrote, I heard it as rhetorical prose), it is reasonable to expect the words to have a literal meaning as well as a metaphorical one. So the stanza I quoted in the review made me question my belief that Hebrew is written from right to left. The same applies to the time of vespers: should not one expect words to be used in poetry with even greater awareness than in prose? Your metaphors have developed a life of their own, but it is not clear to every listener when they abandon literality.

Your points 1 & 4 are linked. It is not that I objected to the repetition in itself – a perfectly acceptable rhetorical device – but specifically to the repetition of the name Monteverdi, which by reminding me of Rossi's great contemporary invited comparison with his music; and Monteverdi had a way of setting Italian that Rossi does not match.

As for punctuation, the text sounded perfectly normal, so why try to disguise it visually. Does the unpunctuated version reveal a different set of meanings from what one heard on the recording? The record industry is already infested with designers who try to impede the reader by fancy layouts, printing red on pink, or breaking the normal typographic rules. Let the literate stand against them!

BRANDENBURG 3

Dear Clifford,

Does the last movement of Brandenburg 3 *really* depict the sea? There is nothing in Bach's manuscript that suggests this. If I follow Pavlo Hrechka (June 2002) correctly, it is not the common image that explains the similar musical expression, but vice versa. That's too big a leap of faith for me, but I agree that people tend to take the last movement of the concerto too fast. The similarity that has struck me is with the last movement of the Pastorella for organ BWV 590. The latter is in 6/8 time. Its theme is identical with that of the concerto movement, but in inversion. In the second half, Bach inverts the theme; and then, of course, it corresponds exactly. It simply does not sound musical at the breakneck speed often employed for the concerto – let alone in a church acoustic. The *affekt* of the two movements is very similar, so perhaps they ought to be taken at roughly the same speed. *Jason Smart*

QUI SAPIENTORES SUNT?

Dear Clifford,

It would be interesting to hear the opinion of the 'distinguished and highly informed' members of the 14-strong audience rather than the five signatories to the letter published in your June issue. The skills needed to be a good critic are quite different from those needed to perform well, although there is obviously a large area of over-lap. Some excellent musicians make good critics, others do not – and vice versa, so VIVAT A B-W, critic! *Judy Tarling*

I was a little surprised that we were not deluged with letters on this topic, considering how much heat it had raised before publication. Apart from one letter received before the issue became public that was trying to pour oil on troubled waters, this is the only comment we have received for publication. The matter has cropped up in several conversations and emails not for publication; they were mostly sympathetic with Andrew and in favour of his reviews, though one distinguished performer claimed that every time he had been in the audience of a concert Andrew reviewed, he found that he disagreed with him. CB