

# Early Music

## REVIEW

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In view of the lateness of this issue, it is likely that the November issue will also be delayed and will appear just after the beginning of the month.

On the whole, radio and TV in the USA are infuriating: even if there is a decent programme, it is broken up intolerably by adverts. On the trip whose existence has caused the late publication of this issue, the only radio we could stand was the public service channels, on one of which I heard Stephen Wolfram talking about his book *A New Kind of Science*, which argues that the rules for creation could be expressed in a line (or few lines: he was inconsistent) of computer code. I'm suspicious of the assumption that the model for creation is the latest technical gadget; it was once the clock: what will follow the computer? But he made one interesting point: that his 1200-page book explaining his theory was written in non-technical language, partly to achieve a wide readership, but also so that he himself could be sure that he understood what he had written. There is a lesson for musicologists there.

We warned readers that this issue might be late. We have had several problems. First is a human one: having got used to ten hours in bed every night in American hotels, we are finding it very difficult to get back to five or six. Also, we decided to continue what was forced on us last month: to run off the main magazine as well as the diary at home. We hoped that the scanner and printer which recently replaced our oldest copier would enable us to run high-quality prints direct from the computer. But there have been various technical snags, and it was 29 Sept. before we discovered that there was a problem in running the pages in the order 20, 1, 2, 19... on A3 paper, so what you are reading is still a second-generation copy. A further problem was learning the ways of Microsoft: my fingers still follow the conventions familiar from the programme we've used for over a decade on our Acorns; sometimes they work, but often they have a completely different effect. Fortunately, BC is much more experienced than me, and we are extremely grateful for his expertise and patience.

We hope that as many readers as possible will come to see us at the Early Music Exhibition at Trinity College (alias the Royal Naval College) Greenwich on October 25-27th. BC and I will be there. Please introduce yourself: Brian is less likely to know you, and I suffer from *amnesia onomastica* (if such a condition exists) so forget the names of people I've known for years, especially if I have to introduce them! Sadly, there seems to be no exhibition in Paris this year. Clare and John will miss their biennial visit to Eurodisney.

CB

## BOOKS &amp; MUSIC

Clifford Bartlett

## PALESTRINA REVIVAL

James Garratt *Palestrina and the German Romantic Imagination*. Cambridge UP, 2002. xiv + 318 pp, £50.00 ISBN 0 521 80737 9

Starting the book before reading the acknowledgments, I was puzzled that the opening two pages suggested that the topic had been neglected by non-Germanic scholars, since I remembered reading several articles on the subject recently. Then looking back I read that three articles by the author of material presented in this book had been published in journals to which I subscribe. If I had bought the book rather than received it free for review, I might have felt cheated. It is an interesting subject, but the republication might have been more justifiable if the author had moved on from the musicological style of his periodical articles to present his ideas and discoveries in a language which reaches out to members of chamber choirs who sing Palestrina or to non-musicians interested in a topic with wide cultural ramifications. Further weaknesses are the erratic presence of references to theology and the liturgy and the minimal comment on the connection between the chant revival and the catholic cultivation of Palestrina. But the differences shown between the use of Palestrina in Protestant and Catholic Germany is valuable, and the list on page 3 of the six types of music that could be described as such makes us readily aware of the variety of style clustered together under the term 'Palestrina'. What comes over clearly is that Catholics in particular found in Palestrina's music something that was untypical of what now seems to be the important aspects of Palestrina's style. (The same happened with the contemporary Anglican revival.) Apart from works of dubious authenticity, the key work was the *Stabat mater* which, like most double-choir music, tends towards homophony;\* and it was these that were most often used for imitation by those whose ideal was to 'reproduce' early music — an addition to the six styles mentioned above. Garratt notes that the theorists (even Jeppesen) did not understand the rules for double-choir counterpoint: it is still under-researched. I see nothing odd in Haberl's completion in the Collected Works of items that were only partially extant, like the three choir motets, whose third choir has only recently emerged (they have now been edited by Noel O'Regan); it's part of an editor's job if enough material remains to work on. John Butt was right to suggest that the author's dissertation be shaped into a book but it would have benefitted from being reshaped more fundamentally.

\* Some years ago, I came across a copy of Wagner's edition of Palestrina's *Stabat mater* and included a reproduction in our catalogue. Sadly, as far as I can remember no-one has bought a copy. Apart from the music, it's fascinating for the vast amount of forgotten music advertised on the original covers.

## CIMA &amp; MARINI

Andrea & Giovanni Paolo Cima *Capriccio e due Sonate a due (e Basso) für Violine (Flöte/Oboe), Violoncello und Basso continuo* [edited by] Friedrich Cerha. Doblinger (*Diletto Musicale* 415), 2001. 20 pp + parts, £13.90.

Biagio Marini *Sonata e due canzoni per due flauti dolci e basso continuo* Editor: Miloslav Klement. Edition Bärenreiter Praha (H 7838). 12 pp + parts, £6.50

The Cima set contains the three pieces for violin, organ and a slightly independent violone (violoncello is as anachronistic as the alternative editorial suggestions for the violin part). Thanks in part to the accident of publication in 1610 and being the earliest Italian music explicitly for the violin other than the more famous publication of that year, these have sometimes been used as antiphon substitutes in Monteverdi's *Vespers* and are quite widely played otherwise. SPES has a facsimile of the whole publication (mostly vocal but with the instrumental pieces in score in the continuo book as well as in parts), and there have been several editions of the two sonatas by G. P. Cima; both London Pro Musica (LPM CS8) and Broekmans & Van Poppel (1621) are fine. Andrea's contribution is the *Capriccio*, worth playing but lacking the flair of his brother, especially the G-minor sonata with its striking violin opening. But if you don't have the other editions of the sonatas, it's worth buying this to have the *Capriccio* as well. The editor draws attention to the fact that a few bars for organ right-hand are included in the *Capriccio*, but doesn't say that in the original organ score there is no indication that bars 75-80 are for organ, not violin; is the implication that the organist is playing that line anyway, so is doubling the violin, not trying to avoid doing so, as we used to try to do? The editor's realisation in this piece (though less so in the sonatas) mostly doubles the violin.

The Marini issue contains *Canzon quarta* and *sesta* and *Sonata sesta*. It is one of those regrettable editions that conceals information that would in fact make it useful to a wider market, since (although playable on a recorder in F or, for that matter, one in C) *Canzon IV* is actually scored for *Doi violini o Cornetti e doi Tromboni ad libitum*, as is *Canzon VI* except for the omission of violini. The two trombones are here lost without trace, and the separate bass part of the modern edition is the original keyboard continuo part. *Sonata VI* is *per doi Flautini, ò Cornetti alla Quarta*. (The *alla Quarta* probably means that cornetti play it down a fourth, since the upper parts only use the instruments' top octave and the continuo part is in F3 clef.) The source is the *Sonate* op. 8 of MDCXXVI[III] (the last three strokes are added by hand, causing it to be cited as 1626 or 1629 depending on the whim of editors). Musically, it is Marini in predictable rather than startling vein, but introduces the 1620s style for student players in a fairly gentle manner.

## MARAIS &amp; TELEMANN

**Marin Marais** *Pièces a une et a deux violes. Premier Livre 1786; Basses continues des Pièces a une et a deux violes 1689.* Fuzeau (5829), 2002. 2 vols in folder, £ 63.00.

**Georg Philipp Telemann** *Harmonischer Gottes-Dienst: Cantates. 1er volume: 1725-1726.* Présentation par Susi Möhlmeier et Frédérique Thouvenot. Fuzeau (5732), 2002. xxxvi + 324 pp, £ 78.00

Any serious player of French viol music will want to play from facsimile, not a modern edition, so it is excellent that Fuzeau has now completed all five books. The introduction is a general one relevant to all the books, without detailed information on, for instance, whether there are any minor differences between reprints. The copy of the viol part here cannot be an original issue, since its final page — a verso if the original layout is preserved, so not just slipped in at the binding stage — contains adverts for Book II (1701), III (1711) and the trios (1692), Alcione (1706) and *Sémélé* (1709). It is recommended that the purchaser either numbers the pieces or adds the page numbers of the solo part to the continuo part to avoid fumbling and delay when it is used. To add to the confusion, the continuo part ends with some pieces in score that are not in the solo book. These are minor problems: the print is big and legible, and the books open flat on the music stand, though the soloist will need something more substantial than the traditional folding metal type. Congratulations to Fuzeau for completing the series. Good value at around £40.00; \$US is roughly the same as the euro.

The Telemann is of less practical use, since it is a score and only usable for performance with some further copying or typesetting. Fortunately, although mostly out of print, vols 2-5 of the Collected Works (which include parts as well as scores) are widely available in academic libraries. For the scholar, and as a comparatively cheap way of buying a score (about £50), this facsimile is extremely welcome. There are 26 cantatas (out of a total of 72 in the whole set), running from New Year to Whitsun, omitting the first five Sundays of Lent and the five Sundays after Easter; one subscription option involved receiving each cantata in time for its performance date. All require voice (printed in treble or soprano clef, though Telemann approves of use by voices an octave lower) with continuo bass and a treble part which alternates almost regularly between violin, oboe, flute and recorder through the cycle, though wind instruments can be replaced by the violin and tutti violin parts can be added in forte sections. Almost all have two arias separated by a recitative. Telemann's preface says 'Some printers errors will undoubtedly occur' (as a publisher, I can confirm their inevitability!) and he appends four pages of errata. The editors give a short introduction and explanation of aspects of performance practice; particularly useful is the three-column version of Telemann's own Preface, his text accompanied by French and English translations. The facsimile is clear to read, and it should be possible for a treble instrumentalist and a singer to read over a keyboard player's shoulders at least to try the music through. [For more Telemann, see below under PRB.]

Other recent Fuzeau facsimiles include Boismortier's *Les Quatre Saisons* op. 5 and his solo motets op. 23, Guilain's organ Magnificats, Quentin's sonatas a3 & a4 (c.1742), Kauffmann's *Harmonische Seelenlust* for organ, Moscheles studies op. 95 and Liszt's *Huit variations* op. 1.

## BACH VIOLIN SOLOS

**Johann Sebastian Bach** *Sei solo a violino* Edition and Facsimile by Tadeusz Wronski PWM (6634), x + 103 pp, £23.95.

There is Polish edition of Bach's Cello suites which printed a facsimile opposite a modern, though admittedly not Urtext, edition; this was useful until the marvellous Bärenreiter edition appeared. Seeing this in a recent Universal/Kalmus new-issue list, I hoped that it would be a helpful publication for violinists. But it isn't a new publication — the preface is dated 1970, and the 2001 on the colophon presumably is just a reprint date — and the editings are not in accordance with the best current practice on the modern violin, let alone for the baroque instrument. So the main virtue of the edition will be to show Polish violinists (perhaps despite their teachers) that Bach's notation doesn't necessarily imply what this or any other editor suggests.

## VIVALDI &amp; HAYDN

**Vivaldi** *Gloria RV 589 for soprano and alto soloists, SATB choir and orchestra.* Vocal score edited by Jasmin Cameron. Novello (NOV078441) 2002. 54 pp, £5.95.

**Haydn** *Wind-Band Mass Harmonie-Messe (Hob. XXII: 14) for soprano, alto, tenor and bass soli, SATB choir and orchestra.* Vocal score. Revised by Michael Pilkington. Novello (NOV078507), 2002. 103 pp, £8.95.

I suppose that it is a good idea that there is competition between publishers for the major choral works: it keeps them on their toes, even though the market for classical music, as for CDs, is probably contracting — though I'd love someone to produce statistics to show my hunch is wrong! If you check the Music Sales online catalogue, you find that they already have an older American edition of Vivaldi's *Gloria* listed at a pound cheaper (Novello is part of the Music Sales empire). I haven't a copy at hand, but from my recollection, it would be worth spending the extra pound for the new Novello version. But the Oxford UP edition also costs £4.95; it is prepared by a distinguished Vivaldi scholar, Paul Everett, and is editorially as good as the new Novello, even if some people do not like the OUP vocal-score format. OUP has excellent orchestral material available for sale and for hire, whereas the Novello material is for hire only. The OUP full score is expensive: £30.00. So you may prefer to go abroad to Carus Verlag, which has a fine edition and the cheapest, with a full score at 11.80 (£7.50), vocal score 7.50 (£4.75), chorus score 3.60 (£2.30) and parts at 25.50 (£16.15) for a basic set. (I quote the prices I'd charge; most shops add a further surcharge for imports.) Personally, I try to avoid recommending editions whose orchestral parts I have never seen, and most of our customers would rather buy than hire. Musically, the differences are minimal. There is, as the Novello editor says, only one source, whose interpretation



presents few problems. She draws attention to notes invisible in the gutter of the binding (Vivaldi wrote straight across the sheet, not page by page). Curiously, the very detailed annotations to Everett's edition makes no mention of this, so I wonder whether he consulted the MS directly and she just used a microfilm. But there is no problem. The music size is a bit small, but clear. One quibble with the introduction: rather than say that Vivaldi does not indicate where or whether solo voices are used, it might be truer to say that he doesn't specify that a choir is needed. Although it seems likely from the normal practice at the Pietà that four-part vocal music with orchestra is for chorus, there is no reason for a quartet not to perform the work. There is also an example of two mixed versions of the same sentence surviving proof-reading in the last paragraph on performance. The edition is excellent, but it is pushing it to expect concert programmes to acknowledge its use: I defy anyone from Novello to listen blind to a performance and detect whether it is from their edition or from the other two I've mentioned!

That request is even more odd for the Haydn Mass, since there is no claim to editorial originality, it being explicitly based on the Collected Works full score, which is readily available from Bärenreiter. So there is no musicological reason for preferring the new edition and choice must be on grounds of the price and legibility. I'm puzzled by the word 'revised' on the title page: the only fresh input here seems to be the piano reduction, which Michael Pilkington has done with his accustomed skill. Novello certainly has the edge in price (£8.95 as opposed to £11.50), though if you want to buy the orchestral score and parts you will need to go to Bärenreiter; Novello's are only on hire.

#### PRB

**Giovanni Bassano** *Motet 'O doctor optime' for six voices or voices and instruments* edited by Richard Charteris. PRB (BO29), 2002. 6 pp, \$2.50. ISBN 1 56571 209 9

This is a bit disappointing after Bassano's *Dic nobis Maria*, which we reviewed in July; the music only comes alive in the closing Alleluia. The text is proper to St Jerome and other doctors. In terms of original clefs, the setting is for SATTTB, with the alto notated in octave treble. Both upper parts have ranges of only an octave (from the D above middle C and the A below), so it fits a male-voice ensemble as comfortably as a mixed one. The editor has added a continuo line, with a few odd figures: in bars 10 and 74 he uses 8 to show the beginning of a melodic line in a way that might confuse a player without a score, and if the player has one, the figuring isn't needed. (Bassano himself only provided a continuo part for pieces in seven or more parts.) I also wonder, in view of bar 36, whether there should be a major followed by a minor chord in bar 43, and the first note of bar 46 should be an E with no figures.

**John Jenkins** *Three-Part Airs for two trebles, bass and continuo. Vol. II: Airs in A minor and D major.* Edited by Andrew Ashbee. PRB Productions (PRB VCO21), 2002. 27 pp + parts, \$23.00. ISBN 1 56571 102 5

This includes VdG Society nos 35-44 and 15-21. There is no need to say more than that those who bought vol I must by now be eagerly awaiting the continuation and should not hesitate to buy it.

**Christopher Simpson** *Little Consort: Suite II in G major* edited by Ila Stoltzfus. PRB (VCO43B) 2002. 18 pp + parts, \$12.00. ISBN 1 56571 203 X

One of four sets/suites in Bodley Music School MSS E. 430, 'prickt & given mee by Mr Francis Withye: 11 Jan: 1672/3' The 'me' has not been identified. The scoring is for treble (the editor labels this Treble Viol in the score but adds 'or Violin' in the part), lyra viol, bass viol and bassus continuus (mostly unfigured). The lyra part is in both tablature and one-stave transcription in the score, but just in tablature in the part. A welcome addition to the ensemble music with lyra viol now available to the non-specialist market.

**Georg Philipp Telemann** *Chorale Cantata 'Du, o schönes Weltgebäude' (O World, alluring edifice) TWV 1:394...* Edited by Ann Kersting-Neulmann. PRB Productions (PRB BO21) 2002. 36 pp + parts, \$38.00. ISBN 1 56571 193 9

One of a group of cantatas based on chorales that Telemann sent to Danzig in the 1750s, this was performed there in 1759, though composed in 1754. Confusingly, the two dates are given in different parts of the preface. As befits an archaic form, the text (Johann Franck) and melody (Johann Crüger) were both over a century old. The musical style, however, is as up-to-date as one might expect from an aged composer. There are opening and closing choruses and a verse each for SATB solo. The scoring is for a pair of flutes, oboes and oboes d'amore (perhaps the same players), strings and continuo. The price given above includes full score, vocal score and parts; additional vocal scores are \$6.00, extra strings \$2.50. It might have been better to have begun the series with a cantata based on a better-known chorale, but otherwise the enterprise is a welcome extension of PRB's chamber cantata cycle: I hope it gets performed.

#### SCARLATTI'S BELLA DAMA

**Alessandro Scarlatti** *Bella Dama di nome Santa* edited by Rosalind Halton. Saraband (SM43), 2002. 15 pp + parts. \$25.00.

This isn't the cantata that I selected as the most memorable from the editor's CD of 11 of them (*EMR* 73, p. 22) last September, but it is certainly worth publishing and buying. One of two latish cantatas scored for recorder as well as the more usual two violins with continuo, it begins with a two-section *Introduttione*, and Adagio followed by a triple-time binary-form *Lento alla francese*, probably lilting rather than over-dotted; then come two recitative-aria pairs. The only reference to the type of voice required is in the acknowledgment to the counter-tenor James Sanderson who recorded it. I assume the vocal part was originally in the alto clef; the compass is an octave up from middle C. The edition comes with four instrumental parts and a keyboard realisation. A pleasing work, though not one that plumbs the depths of human emotion, except perhaps in the recitatives.



## MUFFAT HARPSICHORD CONCERTO

Gottlieb Muffat *Konzert C-Dur für Cembalo, 2 Violinen und Bass* herausgegeben von Martin Haselböck. Universal Edition (UE 32 591) 2001. 24pp, £13.90. ISBN 3 7024 1259 X

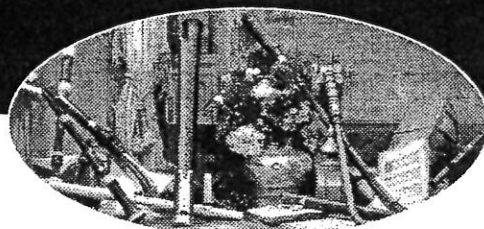
It was the Bach MSS that got the publicity and presumably inspired the secret deal by which the Singakademie library returned to Berlin recently. But the collection also included music by the younger Muffat, including a MS set of three keyboard concertos, historically interesting since they are probably the earliest from Austria. They are, moreover, attractive enough to be performed without any need for historical justification. The editor wonders whether the bass figuring implies a second keyboard, but in the piece at hand, they only occur when the solo is silent, so probably show that the soloist also plays continuo. I wonder whether the MS was written on 5 staves (as printed) or four and whether the rests in the solo part are in the source. According to the title, the accompaniment is for *Due Violini e il Contra Basso*: explanation of the latter would be helpful. The abbreviation Vc in the edition apparently represents Violoncello in the original, so the *contra basso* must be an 8' instrument. *Cembalo* in the preface is translated as piano! Two corrections: bar 29 last note and bar 36 note 3: lower note #.

## LOCATELLI'S ART

Pietro Antonio Locatelli *L'Arte del Violini: XII Concerti per Violino Solo, Archi e Basso Continuo con XXIV Capricci per Violino Solo ad libitum* edited by Arlbert Dunning. (*Opera Omnia* Vol. III.) Schott, 2002. clxxxvii + 421 pp. ISBN 0 946535 33 7

This is the last volume of music to appear in the series. We reviewed the rest (except op. 7) in *EMR* 64; still to come is a volume containing a thematic catalogue, letters, documents and iconography. The substantial introduction (in Italian and English) concentrates chiefly on the *Capricci*; however the edition is chiefly valuable for including full scores of the concertos to which they belong (two to each concerto). As far as I know (the extensive documentation here does not extend to modern editions), there have been no Urtext editions previously, though the parts have been available in facsimile (solo & Bc from Saul Groen, the tutti strings from King's Music) and used for recordings, which also deserve listing. The sources are not very divergent, as the detailed commentary shows. The later history of the *Capricci* may be followed in the appendices, which give in facsimile the relevant pages from the original Amsterdam solo partbook and various early 19th-century interpretations, together with 17 cadenzas by G. D. Reber of 1743. Quite what Locatelli meant by Cadenza at the end of most of the *Capricci* isn't clear: perhaps some sort of lead-back, functional as much as an increase of virtuosity, and Reber's solutions get that balance right. Serious students of the baroque violin will already have the solo part; the presence of the score makes orchestral performance that much easier. The price is probably over £200, so the volume is more likely to be studied in the library than on the music stand — it would need a hefty stand to bear its 2.5kg anyway.

## Well worth the Pilgrimage!



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## MUSIC IN LONDON

Andrew Benson-Wilson

Trinity College of Music is now resident in the splendid surroundings of the former Royal Naval College in Greenwich, but they moved back into central London and the equally splendid surroundings of St Bartholomew the Great for their staging of Monteverdi's *L'incoronazione di Poppea* (12 July). Recent performances by other student groups have often led to reservations about the over-operatic vocal style of many of the singers, so I was very pleasantly surprised to find the Trinity singers had few such failings. In fact, the standard of their singing was quite exceptional for a student production, with good diction, clear vocal lines, more-or-less perfect intonation and, generally, a lack of operatic vibrato. They fielded two casts over the four-night run, so I will be wary of naming individual singers from the production that I happened to see, but I can reveal that I was particularly impressed with Ottone and Nerone. Setting the stage at the west end of the Norman church gave the organ case the role of backdrop, its gloomy pipework acting as a distant colonnade from which Fortune, Virtue and Love issued their challenging prologue and then remained to oversee and, through a few telling facial expressions, comment on the rest of the proceedings — one of a number of nice pieces of direction by Richard Williams. Not content with fine singing, these students also turned in some commendable acting performances. There were some particularly memorable dialogue sequences, not least the final duet where Poppea and Nero both wrapped themselves in the same cape. With pressures of time, there were some cuts, unfortunately removing a number of the more attractive cameo roles in the process. A heavily censored translation was projected onto the side of the nave. There was an Edwardian, if not Ruritanian, courtly feel to the costumes and the design, and the lighting matched the standard of the singing and direction. Although there were one or two weaknesses in the small group of instrumentalists, they acquitted themselves well, although it was a shame that they could not have found a student theorbo player. The teacher who did play was in competition with some rather emphatic continuo harpsichord playing just in front of her — I would have preferred to hear more of the theorbo in a number of the gentler numbers, not least the final duet. Philip Thorby conducted with his characteristic agitated vigour.

Any readers who haven't yet managed to visit the Handel House Museum should aim to visit on a Thursday evening, when the museum stays open until 8pm and small-scale concerts take place in the performance room. This is the room that Handel is believed to have used for his main rehearsal space and which must have witnessed many a musical drama. There are contemporary records of performers suffering both Handel's musical temperament and the heat of a crowded room — the latter factor was certainly apparent on the sweltering evening that I attended. The performers at these informal concerts are players or

groups who have been using the museum for their own practice, so they are used to the acoustic problems of performing in a small space. Programmes are generally of about 45 minutes, start at about 6.00 pm and are repeated at 7.00. Most of the concerts feature the fine harpsichord commissioned by the museum, although it is a shame that the similarly commissioned chamber organ has not found a place in the museum itself (it is currently in St George's, Hanover Square). Although programmes usually include music by Handel and his contemporaries, a few seem to almost perversely avoid that repertoire. For example, the Crucible Consort, who performed on 15 August with a programme for viol and voice, 'Music of Sundry Kyndes', stuck to the earlier English repertoire from Taverner to Purcell, although they did manage to include the very 18<sup>th</sup> century harpsichord in Dowland's *Lachrimae Antiquae*, producing a novel sound.

### THE SPITALFIELDS FESTIVAL

The past 26 years has seen the Spitalfields Festival develop into London's leading community-based music festival, with an ever-increasing range of innovative concerts during the summer and winter festivals, and community and educational events throughout the year. Its roots are in the complex series of cultural communities that have traditionally made up the area of Spitalfields, nestled against the might of the City corporations. This year the festival concentrated on Jewish music — representing just one of the many communities that have made this part of London so vibrant.

One concert that grew out of this interaction with the local community and its traditional music was given by Alba (13 June, Christ Church, Spitalfields). Alongside music from the more usual Jewish Sephardic and Ashkenazi roots, singer Vivien Ellis had also worked with local residents to discover some of the more recent Yiddish songs that have grown from London's East End. References to a local kosher street market and the Yiddish street singer and violinist, 'Old Solomon Levy' reflected both the memories of many older residents and a traditional East End knees up — a far cry from the austere chant of *Mi al har chorev* (the Eulogy of Moses) by the 12<sup>th</sup>-century Jewish convert, Obadiah the Proselyte, that opening the programme. An 11<sup>th</sup>-century melody, set to 16<sup>th</sup>-century words and regularly sung as a hymn during the Eve of Sabbath service in a Spitalfields synagogue in the 19<sup>th</sup> century, *Lekhah didi*, was a lively wedding song in honour of the forthcoming 'bride' of the Sabbath. A sequence of Sephardic songs featured an imaginative range of fiddle accompaniments from Giles Lewin, notably in *Tres hermanicas eran*. This ballad is preserved in a manuscript in Sarajevo and stars three sisters and, in the final verse, a young man who throws himself into the sea for reasons that are not immediately apparent, but which probably had something to do with the youngest

sister. The following lullaby *Durme, durme, hermoso hijico*, like *Tres hermanicas eran*, demonstrated just how seductive some of these melodies can be, albeit with their inevitable tinge of sadness or even tragedy. The final love song of the sequence showed one of the characteristic melodic twists with its haunting descending augmented 2<sup>nd</sup> at the end of the principal melodic phrase. The beautifully simple and unaffected singing of Vivien Ellis caught the mood of these songs to perfection.

Earlier the same evening, Ricordo gave a programme under the title of Sponsorio's publication of 1581: *Sopra Venetia: citta nobilissima et singolare*, although I think many of the actual pieces played come from other sources and cities. I have kept an eye (and ear) on Ricordo since their very first concert, and it is good to see them working their way up the hierarchy of concert venues. They deserve their success. In this programme, one of the key elements was the cornet playing of Fiona Russell – a player to watch out for. Her performance of Bovicelli's embellishment of Palestrina's *Io son ferito*, using the haunting sound of the mute cornet, was absolutely exquisite. Salamone Rossi (described as the most famous Jewish composer between King David and Mendelssohn) was a pioneer of the trio sonata. Fascinating works from his 1613 and 1622 publications allowed the gifted violinist Kati Debretzini to join Fiona Russell in dialogue. His *Sonata in dialogue detta 'La Vienna'* was reflected in the style of Cazzati's later *La Strozza*. Matthew Wadsworth gave one of his inimitably mesmerising solo spots, this time assisted by Alison McGillivray's nicely plucked cello in Kapsberger's magical *Passacaglia* of 1640. The blurred boundaries between the emerging trio sonata and the anarchic earlier sonatas of the likes of Castello was reflected in Turini's *Sonata a 3 seconda tuona* with its gentle overall mood enlivened by some lively cornet flourishes. Robert Howarth gave a very effective performance of one of Giovanni Gabrieli's Toccatas, using a slight lingering at the changes of direction of the flowing semiquavers to give structure to the piece. A talented group of musicians that work well in consort together.

Reviewing Gary Cooper's performance of the Goldberg Variations during the 2000 Spitalfields Festival, I wrote that it was one of the finest concerts I had ever heard. So it was no surprise that he was invited back for more Bach – this time performing Book 1 of the Well-tempered Clavier over two concerts on the same evening (24 June). I also heard him play the whole 48 over two concerts in 2000, so I suppose playing just one book was a fairly relaxing affair by Cooper's standards, but it was nonetheless an amazing feat of concentration. Even allowing for spreading them over two concerts, playing 24 separate pieces in a row, each with their own mood and format, demands that the player looks beyond the immediate to the larger architectural scale of both the work and the performance. These concerts showed a consummate musician at work. Although rather less daring than his 2000 Goldberg concerts, Cooper's playing was a model combination of attention to detail and excitement. In the first concert, the sprightly Prelude in C sharp minor and the almost painfully intense Prelude in E flat minor with its methodically unfolding fugue (in D sharp minor) were excellent examples at the extremes of the contrasts demonstrated. Not afraid to show

off his virtuosity when the occasions demands (or perhaps, allows) Cooper's playing of the Preludes in G major and B flat major were extremely urgent, although the voices were generally clear from towards the back of the church. I feel duty bound to make at least one critical point, so will mention that the pace for the final Prelude was a bit fast for Bach's marking of Andante and was also rather too marcato for my tastes. But it was getting near to closing time.

The Hilliard Ensemble gave one of their contrasting early/modern concerts featuring the music of Walter Frye and Arvo Pärt (27 June). Interspersed between the movements of Frye's *Missa 'Flos regalis'* were extracts from Christopher Bowers-Broadbent's organ collection *Duets and Canons*, written in the rather austere minimalist neo-classical style beloved of German organ composers (and Arvo Pärt) of a few years ago. The Kyrie (missing from Frye's mass) was provided by Terry Mann's *Kyrie fragments*. The Frye Mass has been recently linked with the marriage of Charles the Bold of Burgundy with the sister of England's Edward IV in 1468 at a time when English music was famed throughout Europe. The Hilliard singers are masters at interpreting music of this period, and they didn't disappoint. Although there were times when the bass line was less than firmly on note, and the occasional slither up to a note from the countertenor became noticeable, the overall clarity and blend of their tone was excellent. In the concluding *Agnus Dei*, for example, David James, losing some of his characteristic edge tone and initial transients, blended magically with Stephen Harrold.

#### THE BBC PROMS

This year's BBC Proms included a number of concerts of interest to early music fans, including Bach's St Matthew Passion, performed by The English Concert and its choir, occasionally supported by the New London Chamber Choir and the boys and girls of the Southwark Cathedral choir, all directed by Trevor Pinnock (Royal Albert Hall, 4 August). The opening chorus of such works usually sets the mood for the evening, and this was clearly going to be rather different to many of the period band performances. The pace and texture of the instrumental opening was steady and meditative, and this air of gently unfolding was the hallmark of this very fine interpretation. Christ even managed to use the utmost delicacy when smiting the shepherd. The usually subdued section that leads up to the end of the first part was given even greater emotional depth by this overall mood, although this was not a performance without drama. For example, the choir interjections in the duet *So ist mein Jesus gefangen* were explosive but their shock factor came not so much from sheer volume as from the crystal clear clarity of their articulation. The following *Sind Blitze, sind Donner* was made more powerful by the earlier restraint. Trevor Pinnock showed a masterly control of detail and phrasing, and the important matter of the timing between numbers and the movement of singers on and off the stage also seemed to have been carefully worked out. A strong cast of singers included Susan Gritton, Carolyn Sampson, Dianna Moore, Werner Güra, Sephan Loges and Brindley Sherratt, although Catherine Wyn-Rogers seemed a rather curious replacement for the indisposed Robin Blaze, her voice being



towards the opposite end of the alto scale. There were one or two shaky contributions from a few of the singers drawn from the choir for the smaller roles, although most did well.

In recent years there have been a number of Italian groups bringing their frequently robust interpretations of Vivaldi *et al* to these shores. Whether or not this style of performance is closer to the sound-world that Vivaldi might have known, it is certainly very different from the playing of many English ensembles. One of the such group, the Venice Baroque Orchestra, formed just 5 years ago by its director, Andrea Marcon, were honoured a well-deserved late night concert (9 August). Although not entirely avoiding the robust, their stylish and musical playing always kept within the bounds of decency. Indeed, their opening two movements of the Sinfonia from Vivaldi's *Il Giustino* showed a lightness and delicacy of tone and projection that worked extremely well in the vast space of the Royal Albert Hall, although they allowed themselves a degree of vigour in the final Allegro. The Concerto in G minor opens with a chaconne, unusual in Vivaldi. The tiny Largo revealed the only, and equally tiny, intonation problem of the evening, but made up for it by a stylish lute cadenza. The final movement is one of Vivaldi's sillier virtuoso showcases, with an overall impression of gusts of wind on a blustery day. Another Sinfonia, from *Dorilla in Tempe*, also featured a chaconne, this time in the central Andante, with its rather disjointed melodic line. The last movement provided the link with the main course of the evening, the Four Seasons – 30 seconds of Spring being borrowed from it. Some readers will know if there is any evidence of the use of glissandi in 18<sup>th</sup> century harpsichord continuo, but I view it as rather naughty. Anyway, we got one in the bustling Allegro. Violinist Giuliano Carmignola led the ensemble in a spellbinding and highly articulate performance of the Four Seasons. The viola's moment of glory in the second movement of Spring was rather overdone – most shepherds would have kicked any dog making so much noise; but otherwise, this was a faultless performance. Carmignola's control of tone and colour was exquisite and there were some nice interpretational touches, not least the gentle harpsichord arpeggios in the Adagio of Autumn. Andrea Marcon's direction from the harpsichord was refined, exacting and restrained. Excellent direction, excellent performers, and a fine soloist.

One of the lunchtime chamber concerts in the Lecture Theatre of the Victoria and Albert Museum featured the Orchestra of the Renaissance, directed by Richard Cheetham, in a programme of 15<sup>th</sup> and 16<sup>th</sup> Spanish music centered around the recently reconstructed *Missa L'homme armé* by Penalosa (12 August). In this country, we are weaned on unaccompanied choral music of the late Renaissance, so it made a change to hear the sound of the cornett, shawm, sackbut and dulcian alongside the singers. By turn mirroring the vocal lines or replacing them, the instrumental sound meshed beautifully with that of the vocalists. Morton's setting of *L'homme armé* was less bucolic than is generally heard. The Penalosa work was impressive, with some delightful moments of high emotion, not least the last phrase of the Benedictus and the final cadence of the Agnus Die, with its gentle insertion of the third into the final

chord. Two beautifully played lute solos by Eligio Quinteiro, one an instrumental version to introduce *Dezilde al cavallero* (nicely sung by Charles Humphries) and a forthright performance on the chamber organ by Alastair Ross of Cabezon's *Diferencias sobre El canto del cavallero* provided contrast. Although Richard Cheetham and his full-sized baton kept things more or less together, I am not convinced that he added much to the performance, and he blocked the view for much of the audience. Groups that rely only on mutual interaction often achieve that little bit extra that lifts a performance above the everyday.

We have heard a number of large scale reconstruction of Italian ceremonies, so it was interesting to see how the Brits managed it. Robert King provided part of the answer with his version of the Coronation of King George II, an apparently rather haphazard affair that took place amidst much grumbling in 1727. Before the Edwardians reinvented British constitutional heritage, coronations were the cause of much discussion and disagreement. Indeed, one of the pieces of evidence that King used in his version were the scribbled notes of an obviously disgruntled Archbishop – noting at one point 'The Anthem all confusion: all irregular in the Music', an accusation that The King's Consort could not be accused of. Although the music actually performed is not altogether clear, King's choice of pieces made for a well balanced programme of the familiar Handel Coronation Anthems and less well-known works by William Child, John Farmer, Blow and Purcell. Farmer's rather obscure hymn tune, loosely based on *Veni, creator spiritus*, featured some gleeful encouragement from Robert King for the audience to sing, which most of them did. I think we enjoyed yelling out 'God save the King' rather more though, not least for the wild gesticulations from the podium. The rather nasty electronic organ left over from an earlier Mahler concert evening made a distinctly unauthentic contribution to the hymn singing and, bizarrely, also joined in the louder bits of the following *Zadok the Priest* (and once, by mistake, to one of the more important quieter bits). The Albert Hall loudspeakers were also not up to challenge of the recordings of church bells that were played at the end, although the broadcast might have dealt with them better. For me, John Blow came over as one of the musical heroes of the event, for the sinuous harmonies of his anthem *Behold, O God, our defender* and the high baroque twists and turns (and the occasional false-relation of yesteryear) of *God spake sometime in visions*. He was followed closely by Thomas Tallis's exquisite harmonisations in the Litany and Orlando Gibbon's *Te Deum*. A vast gathering of trumpeters and drummers managed to find corners of the Albert Hall that I didn't realise existed from which to blast their wares – the weird acoustics of the hall were reflected by watching which direction people moved their heads to see the sound's source. There was rarely a consensus as to where it was coming from. Robert King kept magnificent control over the proceedings, setting a careful controlled pulse and keeping things flowing in a way that might not have reflected the actual proceedings. Subtle changes of lighting added to the atmosphere. One aspect of the original Coronation that was sadly omitted was the scattering of gold amongst the people, but that aside, this was a great evening of music and theatre.

## PERFORMERS GUIDES

David Hansell

*A Performer's Guide to Music of the Baroque Period.* Series editor Anthony Burton. The Associated Board of the Royal Schools of Music, 2002. x + 130 pp + CD, £14.95. ISBN 1 86096 192 4

*A Performer's Guide to Music of the Classical Period.* Series editor Anthony Burton. The Associated Board of the Royal Schools of Music, 2002. x + 110 pp + CD, £14.95. ISBN 1 86096 193 2

*A Performer's Guide to Music of the Romantic Period.* Series editor Anthony Burton. The Associated Board of the Royal Schools of Music, 2002. x + 110 pp + CD, £14.95. ISBN 1 86096 194 0

Through its internationally used series of graded examinations the Associated Board of the Royal Schools of Music has a major influence on the training of young (and not so young) performers and the methods and thinking of their teachers. For some years now the Board has been issuing or, via its syllabuses, recommending editions that conform to the highest scholarly standards and, in its own publications, including brief guidance towards 'stylish' performance. Now the bullet has truly been bitten with the issue of these guides 'aimed broadly at the AB's own constituency of students (especially at the higher grades) and their teachers — not to mention examiners!' Each volume has the same chapter headings — Introduction, Historical Background, Notation and Interpretation, Keyboard (including the organ and, where appropriate, advice on continuo playing), Strings (including, briefly, harp and guitar), Wind Instruments, Singing, Sources and Editions, Further Reading, Notes on the CD — but no index. The list of authors is a veritable galaxy of star names from both the academic and the performing worlds including Hogwood, Norrington ('if you are reading this book you are ahead of most other people in the musical world'), Davitt Moroney, Peter Holman, Andrew Manze, Robin Stowell, Duncan Druce, David Mason and, indeed CB (the Editions chapter in the Baroque volume).

These thoroughly approachable publications are sorely needed, for, as the preface candidly concedes, pre-college education has scarcely been touched by issues of historical style in performance, with many teachers unwilling to explore the concept at all and pupils perhaps baffled as to why they have to play like *this* when recordings that they hear consistently do it like *that*. And it is pupils that the writers have most directly addressed, with regular phrases such as 'when you are practising', 'you could try', etc. The teenagers who read various sections of these books for me (I read them as well!) did understand and appreciate the authors' points and were intrigued by them though the necessarily dense prose style was 'quite hard going' and 'you have to read it carefully'. Andrew Manze and John Potter scored well for enthusiasm and readability (interestingly, there is a narrative element to their contributions - 'Let us step back in time to the Amati workshop'), other writers were judged informative but dry.

A highlight is Robin Stowell's virtuoso *Strings* chapter in the Romantic volume, not least for its coda, and the same volume also boasts a fascinating *Keyboard*. These two sections are particularly well supported by the CD, which includes performances by musicians who 'were actually there at the time' in Joachim (minimal vibrato, lots of portamento) and Reinecke (hands frequently not together). The music on the complementary discs is generally chosen well to illustrate the text. Much of it features the authors playing 'old' instruments, the Baroque disc includes Bach on clavichord, harpsichord and modern piano and there are examples on all discs of performances including contemporary ornamentation. It has to be said, however, that in the overall context eight minutes of Alfred Brendel on the classical disc is, though in many ways very beautiful of course, a little odd. Potential buyers of the books should also note that the recordings are often extracts, not complete movements.

The books are well cross-referenced within themselves, though could benefit from some references between them; inevitably, from time to time they trip over their own feet. The 'edition' of the extract from Monteverdi's *Orfeo* used in the *Baroque* volume does not make it clear whether or not there are any figures in the original bass and the harmony suggested does not match that played on the recording. This in itself is instructive, though I have to say that I don't think anyone immersed in the idiom would ever play what is printed here. The following phrase also raised a sixth-form eyebrow: 'Each appoggiatura is in fact a discord' (*Romantic* p6). If they weren't discords they wouldn't be appoggiaturas. We are also told that for singers now to sing early 19th century opera as it was sung then is 'unthinkable'. Why? If they did, some of us might enjoy it more. I, for one, would love to be sung to, as opposed to shouted at. Another disappointment is the mediocre quality of reproduction for many of the illustrations, though all the music examples are perfectly clear and often generous in length.

But given the enormity of the task, it has to be said that the authors and editors have been remarkably successful and any musician reading them will learn a lot about the interpretation of their repertoire, often from chapters not directed at their own instrument. Points that particularly struck me included the use of portamento by singers of Mozart's time, the rhythmic separation of the hands in Romantic piano music and the constant opposition to perpetual vibrato from the string pedagogues — Kreisler has a lot to answer for! Time after time I found myself thinking 'I wonder who'll be the first to try that in a Grade 8 exam — and how will the examiner react?' and that will, I think be the acid test for these books. They deserve to be not only read but acted upon, and they make accessible material that could change the way in which a generation of musicians sees, thinks about, hears and plays its music and, indeed, the way in which those performances are examined.

**Tenor 1 (C4)**

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Ho - - - di-e Si-mon Pe-trus, ho - - - di-e Si-mon Pe-trus a - scen - di\_t - cru-cis pa-

8

-ti - - - bu-lum, a - scen - di\_t - cru-cis pa - ti - - - bu - lum.

6 4 4 6

**Tenor 2 (C4)**

Ho - di - e cla-vi-cu-la - ri-us re - - - gni

14

ho - di - e cla-vi-cu-la - ri-us re - - -

7 6

20

-ni

gau - - - dens,

gau - - - dens,

4 2

23

gau - - - dens mi - gra - vit ad Chri -

mi - gra - vit ad Chri -

4 2

29

-sturn, gau - - - dens,

gau - - - dens,

4 2

35

-sturn,

gau - - - dens,

Also extant in at least 9 other MSS, one of which scores it for 2 sopranos.

KM 844

Edited by Brian Clark from Lbl add. 31472, ff.25-27.  
Antiphon for 2nd Vespers of the feast of Saints Peter and Paul (29 June).

[illegible]



## CD REVIEWS

## PLAINSONG

*Cantus firmus: medieval monody for solo voice* Musica Ficta, Raúl Mallavibarrena dir  
Enchiriadis EN-2005 74' 33"

A strange disc, with 26 chants, selected because of their use as cantus firmi. So it will be useful for university music departments, since students can hear excellent performances of the Marian antiphons, the Sarum *Gloria tibi Trinitas* (*In nomine*), *Pange lingua*, *Viderunt omnes*, etc. The snag is that no regard is paid to their liturgical manner of performance. The chants are shared among three solo singers (Ruth Rosique, Miguel Bernal and Luis Vicente) with no respect to whether they are for soloist, chorus or antiphonal. I don't have the feeling for the liturgical propriety of chant of someone brought up in a pre-1970 Catholic environment, but I imagine that a choral chant sung by a soloist would feel as wrong as a solo performance of a Protestant congregational hymn does to me. The characteristic antiphony of a sequence is lost in *Victimae paschali laudes*, as is the exact pairing, thanks to the censoring of the anti-Jewish verse, which will puzzle those comparing it with the settings mentioned in the booklet. The other problem is that the singing is just too 'musical'. The inspiration of the disc was the singing of a *chanson de toile* by Vivian Ellis. I can't imagine that she would fall into that trap, especially with chant, which needs a degree of objective distancing. A good idea that doesn't quite work, but at least it shows that a cantus firmus needn't be thought of as dry and unmusical. CB

## MEDIEVAL

*Carmina Burana: Medieval Poems and Songs* Ensemble Unicorn, Michael Posch dir, Ensemble Oni Wytars, Marco Ambroini dir  
Naxos 8.554837 £ (rec 1997) 59' 08"

I was puzzled whether to place this under Medieval or 20th-Century. There is no doubt about the words, printed in full with English translation, nor the melodies, themselves, but the total effect is much nearer Carl Orff than any image I have of 13th-century Latin secular song, and the booklet notes (good on the texts) offer no justification. If you like free interpretations with the full panoply of modern medieval instruments, this is good entertainment, but I'd rather hear more of the excellent countertenor, Bernhard Landauer, singing alone. CB

## 15th-CENTURY

*Music from the Odhecaton: celebrating the 500th anniversary of the first printed music* Piffaro, Joan Kimball & Robert Weimken dir  
Dorian xCD-90301 65' 43"  
Music by Agricola, Bruhier, Busnois, Caron, Compère, Isaac, Mouton, Mureau, Obrecht, Stokem, Tinctoris & anon

This is the third disc we have received commemorating the half-millennium of Petrucci's *Odhecaton*. The first was by Les Flamboyants (Raum Klang RK 2005) which worried me because of its unrepresentative emphasis on the recorder (see *EMR* 70). The new ensemble of the time was the viol consort, and that is used by Fretwork (Harmonia Mundi HMU 907291). In terms of quality of playing as well as instrumentation, this is my favourite (see *EMR* 77). But *Odhecaton* was a retrospective anthology (hence our placing under the 15th-century heading) of music drawn from a wide geographic area, so a more varied instrumentation is plausible, especially when so well played as this. The wide range of instruments is not naively used to maximize contrast between each item. Pieces are grouped by scoring in combinations that are, as far as is known, plausible for the period. Three pieces are played on a trio of doucaines made after the specimen surviving on the Mary Rose: they make a pleasing buzz, less strident than crumhorns. This is a fine welcome back to our pages of discs from Dorian, absent this year thanks to the loss of a UK distributor. I hope the proposed arrangement with Metronome is successful. CB

## 16th-CENTURY

*Allegri Miserere; Lassus Missa super Bell' Amfitrit' altera; Palestrina Missa Veni sponsa Christi* Choir of St John's College, Cambridge, George Guest 65' 27"  
EMI 7243 5 75560 2 6 £ (rec 1990)

The Allegri is distinguished by having the solo choir extremely distant, an effect that rapidly wears off. If you want an Anglican choral version of the post-war English concoction of the work (the booklet dates it to as early as the 1930s), the classic King's one with David Willcocks and the young Roy Goodman is more satisfying; otherwise, go for Hugh Keyte's edition from the William Byrd Choir (Astree E 88460; *EMR* 77). In the masses, there is a lot to be said for the full-blooded sound that Guest developed during his long charge of the choir. But those accustomed to current

early styles will find the cadences and the tempo changes annoying. I'd be more enthusiastic if the Lassus mass were a less familiar one. The high chant that prefaces the Palestrina is a clue that the work is in *chiavette* so should go down a fourth or so, not the semitone it does here, so it sounds a bit shrill. CB

*Caravaggio Music of His Time* 75' 57"

Naxos 8.558060 £  
Music by Banchieri, Cavalieri, G. Gabrieli, Monteverdi, Palestrina; text by Hugh Griffith

This disc is a compilation of previous Naxos recordings - many of which have already been reviewed in *EMR*. The pretext is 'art and music' and therefore I was interested in how much had been made of this theme, as opposed to a marketing marriage of convenience between Caravaggio and the music. The revolution in visual art for which Caravaggio is renowned owed much to new Northern European influences. His paintings document the changing contemporary tastes in instrumental colour — with depictions of the fashionable guitar alongside the traditional lute, the violin alongside wind instruments. This could have sparked some interesting themes — perhaps the inclusion of Northern European madrigalists in Italy, e.g. Willaert and Rore. It may not be a coincidence that a page of the latter's *Anchor che col partire* appears explicitly in Caravaggio's *Still life with a violinist*. The disc opens with Palestrina's motet and the Kyrie from *Missa Hodie Christus natus est*. My memory tells me that the Schola Cantorum of Oxford has also recorded for Naxos the parody mass on Lassus' *Susanne ung jour*. Given the above, this might have been a more interesting choice, though as a Roman, Palestrina represents one of the more direct links. It is very doubtful that Caravaggio ever came across Giovanni Gabrieli. The brash performance on modern brass (which otherwise could have an integrity) seems to appeal to a totally different set of sensibilities from Caravaggio's chiaroscuro. The disc also comprises an extraordinarily leaden performance of Act III of Cavalieri's *Rappresentatione di anima et di corpo*, and entertaining and lively performances of Banchieri's *Il zabanione musicale* and Monteverdi's scherzo *I bei legami*; but excerpts from his 1610 *Vespers* are hard to take! Stephen Cassidy

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

*Elisa is the fayrest Quene* QuintEssential + Stephen Wallace, Timothy Massa, Julian Podger, Robert McDonald AATB, Elizabeth Pallet lute, Raf Mizraki perc 60' 18"  
Chandos Chaconne CHAN 0686  
Music by A. Bassano, Bull, Byrd, Coprario, Cutting, Dowland, Holborne, E. Johnson, Parsons, Wilbye & anon

We are familiar enough with cornets and sackbuts in foreign (especially Venetian) repertoire, but they are rarely heard in English music, despite a fair amount of evidence of their use here. So this disc is welcome in redressing the balance. Music that would have been known early in her reign, taken mostly from the mid-century French dance prints, tops and tails the programme. The English ensemble pieces include three dances by Holborne and a Pavana/Galiarda by Augustine Bassano. Parsons' In nomine a5 and even Byrd and Coprario Fantasies sound fine on wind. Elizabeth Pallett plays Cutting's lute *Walsingham* rather cautiously but Kathryn Cok is convincing in Bull's Chromatic Pavan and Galiard. The weakness of the disc is the vocal quartet's contribution, which is ruined by its highest voice, Stephen Wallace, a countertenor who cultivates a horrible vibrato, presumably to prevent type-casting as an 'early' singer. This is a pity, since it detracts from an otherwise excellent recording. CB

*Fire and Ice: Love Songs from 16th-century Venice* Musica Antiqua of London, Clare Wilkinson mS, Philip Thorby dir 70' 14"  
Signum SIGCD035

*Wordplay: madrigals and chansons in virtuosic instrumental settings from 16th-century Italy* Musica Antiqua of London, Philip Thorby dir 70' 14"  
Signum SIGCD031

*Fire and Ice* is an anthology based on a Venetian MS (Vnm Cl IV 1795-8) compiled c. 1520, with lute solos interspersed from contemporary sources. A valuable feature is the use of a matched consort of viols of early-Italian design, played with subtle flexibility by Philip Thorby, John Bryan, Alison Crum and Roy Marks; the voice of Clare Wilkinson matches perfectly yet the eloquence of the playing makes the voiceless versions real songs without words. The repertoire is, however, not to everyone's taste, and if you are counting your pounds, *Wordplay* is the disc to buy. It is unrivalled in its presentation of one aspect of Italian renaissance music, the paradox of lavish instruments in a word-dominated culture. The ethos is convincingly argued by Philip Thorby in his booklet notes to both discs. The key figure is Ganassi; here his idea that instrumental music speaks as if it were texted is shown at its most convincing. The performances are shaped

as if they had word, though with no extra-musical meaning: it is the shape of the phrase that is verbalised. The disc includes six of the 16th-century favourites for embellishment (*La Spagna*, *Ancor che col partire*, *Susanne un jour*, *Petit Jacquet* and *Vestiva i colli*). Instead of the cold virtuosity that is normally used for the divisions, here we hear them as intensifications of the musical expression. This is clearest on tracks 9 & 10, an instrumental version of Willaert's *Cantai or piango* that has an intensity that vocal consorts would hardly dare match, followed by a recorder version by Philip Thorby based on Ganassi's instructions in *La Fontegara*, complete with trilled thirds. The division playing (by Philip mostly on recorder, Alison Crum on viol and Jacob Heringman on lute, with contributions also from John Bryan, Roy Marks and Andrew Kerr) is less breathtakingly virtuosic than other recordings but far more musical and meaningful. Some writers have written off Ganassi as a bit of an eccentric: but buy this for a vindication, a genuinely new and imaginative approach to 16th-century instrumental music. This is an outstanding recording. CB

*Jane Pickering's Lute Book* Jacob Heringman Avie AV0002 74' 36"

Jacob Heringman makes characteristically impressive appearances in the two discs reviewed above; here he plays alone, and most convincingly Jane Pickering's MS (BL Egerton 2046) provided much of the basic repertoire of lute duets when I first started hearing them in the late 1960s. These occupy the first section of the MS; this disc contains a selection of 30 of the subsequent solo pieces. The programme is neatly arranged, with short pieces grouped around the more substantial items: pavan/galiard pairs by Rosseter and Batcheler, a fine fantasy by the latter, and a pavan by John Johnson. There is also a version of Byrd's *Roland* and Dowland's *Robin*. So the usual short-windedness of discs with so many items is avoided. I was sometimes worried by tempi which the presence of a live player may well have sustained but which seemed fractionally too slow as sheer sound with Jacob only present in my imagination — and for once I wasn't under any time pressure when listening but relaxing in a comfortable hotel on the Gulf of Mexico: time did almost stand still, to quote the title of another disc I played then (see below); but the greater momentum which I'd have preferred may have involved rushing or adjustment in embellished sections. This is a fine disc, with excellent booklet notes by Lynda Sayce. Lazy broadcasting stations would perhaps be more likely to use it if the timings for each piece had been given. CB

## 17th-CENTURY

G. B. Bassani *La morte delusa* Amanuela Galli, Daniela del Monaco, Philippe Jaroussky, François Piolinmo, Jean-Claude Sarragosse SAATB, Ensemble La Fenice, Jean Tubéry 62' 41"  
Opus III OP 30332

G. B. Bassani is best known for his trio sonatas, but he also published several collections of church music as well as composing operas (all lost) and oratorios (four extant). The oratorio *La morte delusa* (Death Outwitted) was performed in Ferrara in 1696 to commemorate those who had died in the wars against the Turks. The characters are mainly allegorical. Death and her henchman Lucifer are exposed as powerless by Justice, Glory and Piety, since those who die as good Christians will obtain eternal life. (An unpleasant subtext implies that unbelievers should not be treated mercifully.) Bassani adds a solo cornett part to otherwise conventional scoring for two violins and continuo, giving it a prominent and often brilliant part in many ritornelli. (There is also good use of its lower register in a gloomy aria for Death.) Obviously it was this feature that led Tubéry, a cornett virtuoso, to choose the piece for recording, and his secure playing is impressive. The music is pleasant but seldom adventurous, relying a little too much on repetitions or sequences of simple phrases, but Lucifer gets some lively numbers, as is his wont, delivered with relish by Sarragosse. The other singers are also mostly reliable, with the unfortunate exception of the weak mezzo in the title role of Death. An enjoyable and interesting disc nevertheless. Anthony Hicks

Biber *Unam Ceylum* John Holloway vln, Aloysia Assenbaum org, Lars Ulrik Mortensen hpscd 77' 19"  
ECM New Series ECM 1791  
Sonatas 2, 4, 6 & 7 (1681), sonatas 81 and 84 (unpublished)

The very best thing about this CD is that it's the first of two which will together form a complete recording of Biber's *Sonata violino solo* of 1681. From the very opening chord, it's clear that this is another Holloway recording of this repertoire to be reckoned with (after his wonderful Schmelzer *Unarum fidium* set on ECM). The continuo team provide a lavish backdrop to his fantastic realisations of Biber's music, with all its twisting and turning passagework, the increasingly intricate variations sets, the complex double-stopping in scordatura: it's all there, and it's all brilliant, in the true sense of the word. No-one interested in the repertoire should miss this — and you should already

start saving for the next issue! BC

*But if you don't have it already, first get John Holloway's marvellous recording of the Rosary Sonatas with Davitt Moroney and Tragicomedia, recently reissued as a Virgin x2 bargain.* CB

**Degli Antonii 12 Ricercate op. 1 D. Gabrielli 7 Ricercari** Jérôme Pernoo *vln* Ogam 488015-2 75' 55"

This CD contains all twelve of Degli Antonii's Ricercatas and Gabrielli's seven Ricercars. While it's interesting to have all of this early solo cello repertoire available on one disc, I'd have to recommend this as a reference document rather than as a listening experience. There are a wide range of compositional styles, and Pernoo has mastered most of the techniques involved (he even ventures into the French gambist wavering tuning at the opening of Gabrielli's last piece). But while he makes a lot of sense of the music, ultimately he failed to keep my ear engaged for the duration of any single piece. I suspect that may be mostly because these pieces weren't really intended to be used for entertainment, except for lonely individuals to play on rainy days. As for the *sul ponticello* in Ricercare 7, I'm definitely not persuaded! BC

**Demachy Pièces de Viole** [Suites 1, 4, 5, 7] Toshiko Shishido 62' 35"  
Assai 222252

Four of the eight suites in Demachy's single book, played with great flair and thoughtfulness, offer an intriguing and rewarding listening experience. The repertoire is well known to viol players but hardly at all outside this circle. In the preface to the book, published in 1685, Demachy famously compared playing a charming melody simply, that is without the harmony, with that of playing a melody with one hand on a harpsichord or organ. It may indeed be charming, but one would not describe it as harpsichord playing. His music reflects this. It is has no optional additional bass, as does Marais' first book, published the following year. Four of the eight suites are in tablature, and the style is very much that of the lute or harpsichord suite of the late 17<sup>th</sup> century. The variety is to be found in the different characters of each dance, as in J. S. Bach's suites for unaccompanied cello, and this, rather than technical demands, is the problem that these suites present the performer. Toshiko Shishido plucks some movements, very beautifully. Her playing is very free, inspired, I imagine, by the tradition of the solitary shakuhachi player. Listening is a contemplative experience. I prefer that dances sound as though they can be danced to. She plays the Allemandes

as she plays the Preludes, and even the Gavottes are slow and thoughtful. Where she does offer a dance style, as in the minuets and gagues, her playing is beautifully rhythmic. Robert Oliver

**Dowland Time stands still** Johan Linderoth T, Inger Alebo *lute* 51' 24"  
Euterpe EMCD 0207

It is pleasing to be able to welcome with enthusiasm a first solo recording by a subscriber and regular customer. Without any bias or hope of future orders, I can say that I enjoyed this enormously and was high impressed by the excellent singing and rapport between voice and lute. These are not the sort of strong-charactered performers who impose themselves so much on the music that it is Linderoth's Dowland that one hears. Dowland and his poets come first, but they are helped by sensitive and understanding singing and playing together with a well-selected programme: the duration may look a bit short, but it works as a whole. The English pronunciation is good. Highly recommended. CB

**Fontana Sonate a uno, due e tre** Icarus Ensemble (Hilde de Wolf *rec*, David Rabinowich *vln*, David van Ooijen *lute*, Ursula Dütschler *kbd*) 63' 26"  
Claves CD 50-2203  
Sonatas 1-8, 11, 14, 15, 17

There are three trios sonatas, three sonatas with three melody instruments (the third being a bass lute), and six solo sonatas on this disc. The treble instruments are violin and various recorders, a common ensemble nowadays, but less so in the early 17<sup>th</sup> century. Be that as it may, they combine well here, with some judicious use of treble and tenor recorders, which helps minimise the shrillness factor. With room for more music on the disc, it would be interesting to find out why the performers chose to omit certain pieces from the publication. Still, this is an interesting and enjoyable disc of some of the nicest music from the period. BC

**Hammerschmidt Ensemble** Sagittarius, Maitrise de Radio France, Michel Laplénie *dir* 52' 16"  
Assai 222152

Hammerschmidt, from the generation after Schütz, has not been very widely performed or recorded in modern times, so this French CD is very welcome. Cast in much the same vein as Schütz's *Geistliche Chormusik*, the eleven motets on the disc are for either Christmas or Easter, and are accompanied by continuo (gamba, theorbo and organ), and occasionally joined by cornetts and sackbuts. The seven solo singers of the Ensemble Sagittarius combine with the

young singers of the Maitrise de Radio France (boys and girls) in a programme recorded in two different churches in December 2000. I think it is just about the right length for this kind of material as, although there is nothing wrong with Hammerschmidt's compositional skills, the pieces were never intended to be listened to in sequences such as these, and they do simply become too same-y, even if the occasional instrumental sinfonia provides a change of timbre and style. I'd recommend this to anyone interested in the repertoire without reservation (although texts of the pieces are only given in German and French). BC

**Lully Le roi danse** [Film sound-track] Musica Antiqua Köln, Reinhard Goebel 75' 43"  
Deutsche Grammophon 463 446-2

Le roi danse explores the politico-musical relationship between Louis XIV, Lully and Molière. This disc includes no less than 35 tracks, most of which are, inevitably, dances from various ballets by Lully and makes enjoyable listening in its own right, though is most likely to appeal to those who have seen the film. The orchestra plays with the necessary stylistic elegance and beauty of tone (and a couple of outbreaks of Goebel-esque wildness), though the singers sound less relaxed — it is a shame that the relatively lavish booklet (with several stills from the film) cannot accommodate their words. David Hansell

**Marais Grand Ballet** Paolo Pandolfo *gamba*, Guido Balestracci *gamba*, Thomas Boysen & Dolores Costoyas *theorbo/gtr*, Mitzi Meyerson *hpscd* 90' 33" (2 CDs)  
Glossa GCD 920406  
Suites in d (Livre II), a & g (Livre III) + limited edition disc with improvisations & Folies d'Espagne

Enthusiasts for *la basse de viole* should all possess this recording — formidable technique, great variety of colour, underpinned by an astringency in the tone, like that in the taste of a really great red wine, yet capable of ravishing sweetness of expression. Pandolfo's approach is full of the rhetoric of gesture expressed in sound. The booklet notes focus one's attention on the dance, but so does the playing. At times perhaps too brisk for the actual dances, the rhythm is always palpably physical. He has great confidence in his instinctive approach, at times ignoring some of the indications, for example some *enflés* in some of the *sarabandes*, to my taste losing something with that; but I would rather he did and keep his flair and zest, for the overall impression imparts great enjoyment to the listener. Some of his choices of movement are unexpected, but he makes them work. In the 3<sup>rd</sup> book G major suite, for example, he passes by the *Allemande La Magnifique*,



but the 'lesser' *Allemande* is revealed as a marvellous piece. The *muzette* of that suite also has a version for 2 viols in the 4<sup>th</sup> book, which he does here, and instead of *La Guitare* he takes the g major *Chaconne* from the 5<sup>th</sup> book, somewhat to my regret, but no matter – it's beautifully played. The total time is over 80 minutes, which needs a second disc to accommodate it. This includes his three-minute improvisation to precede the *Couplets de Folies*, which in turn receives a 'Sturm und Drang' bravura performance. One might fear it could frighten the horses, except that it's full of zest and excitement and at times playing of such beautiful calm, poise and sweetness that one forgives the slightly predictable orchestration (harpsichord, two theorboes and bass viol) who come crashing in to great effect and even alarm. Spellbinding.

Robert Oliver

**Monteverdi *Terzo Libro La Glosa***  
GCD 920910 62' 35"

The madrigals of Monteverdi's Third Book are remarkable for their variety of style. The young composer shows his ability to set serious madrigal texts in the dark and tortured style of Wert, alongside flamboyant pieces suitable for the fabled virtuosi of Ferrara, as well as light-hearted pastoral canzonets. He shows he can write smooth polyphony, but also that he can sum up the spirit of the poetry in an epigrammatic chromaticism or sudden dissonance. *La Venexiana* might have done more to point up the differences in their approach: the sometimes over-mellow sound misses opportunities to point Monteverdi's more acerbic harmony or to sparkle in his more brilliant figuration. Eight different singers are used to cover the wealth of different ranges required for each five-part madrigal. The choices are intelligently made, with director Claudio Cavina's countertenor merging smoothly with the ladies or changing gear effortlessly to join the tenors, all underpinned by Daniele Carnovich's solid if rather nasal bass. The sopranos have noticeably contrasting voices: Rossana Bertini's sound is more trenchant than the warmer tone of Valentina Coladonato and Nadia Ragni. Balance between the voices is not always ideal, for whoever sings the second part appears to be performing from an antechamber. My biggest concern is with *La Venexiana*'s approach to tempo. While I have no problem with a subtle elasticity that allows the singers to respond to the ever-changing moods and imagery of the texts, there are so many *rallentandi* here that the overall structural design of some madrigals is endangered. A frequent feature of Book 3 is the opening voice singing a long unaccompanied phrase: all too often this is performed here as a rather liberal recitative, to be uncomfortably con-

tradicted by the imitating voices that take over in the strict polyphonic web that follows. *La Venexiana*'s concern for rhetorical detail is to be applauded, but they perhaps need a tighter control of the broader picture too.

John Bryan

**Moratelli *La faretra smarrita: Serenata***  
(c.1690) Verena Krause, Tissi Georg, Gunther Schmid, Hermann Oswald, Martin Steffan, Rufus Müller, Thomas Ruf  
SSATTTB, Salzburg Hofmusik, Wolfgang Brunner  
cpo 999 851-2

Sebastiano Moratelli (1640-1706) was court composer to the Elector Palatine Johann Wilhelm at Düsseldorf from 1679 to about 1696, when ill-health restricted his activities. None of his compositions was thought to survive until a score of this serenata came to light in a private collection of music recently deposited at the Bavarian State Library in Munich. The 'lost quiver' of the title is that containing Cupid's arrows, stolen from him by water-nymphs. Assisted by Mercury, he searches for them in the continents of Africa, Asia, America and Europe (each personified by a singer) and finally recognises them (or their qualities) in the face of Anna of the Arno – a reference to Anna Maria de Medici, who became the Elector's second wife in 1691. The serenata seems to have been written for a celebration of her birthday. It proves to be a charming piece, mixing arioso-style recitative and short da capo arias almost imperceptibly. In this performance it also displays an amazing variety of orchestral colour for its period, with contributions from oboes, recorders and even a solo trombone; but I would guess that the instrumentation (matched with equal variety in the continuo department) is the invention of the conductor. Otherwise Brunner's direction seems to be to entirely faithful to the spirit of the music, and he inspires a performance of great vitality from his players and an accomplished cast of singers. A libretto with English and German translations is provided, but the text is hard to understand in places, leading to suspicion that the Italian has sometimes been incorrectly transcribed. For example, in the episode involving America (conceived of as a thoroughly hostile place) the musical accent of the last two syllables of the line printed as *men sacrilega di te* indicates that they should be read as *Dite* (Hell). Also at least one line sung is not printed. But such quibbles hardly diminish the delights of this enterprising disc.

Anthony Hicks

**A. Scarlatti *Concerti e Sinfonie per flauto***  
Martino Noferi *rec*, Il Rossignolo, Ottaviano Tenerani 53' 24"  
cpo 999 856-2

From Santini (Münster) MSS: Concerto in A (2 rec, 2 vln, bc) Concerto in F (3 rec & bc), Concerto in F (rec, 2 vlns, bc), Sonata in g (2 rec & bc), Sinfonias in F & G (rec & bc). From Naples MS: Concertos in D & A (rec, 2 vln, bc)

This CD contains two of the seven sonatas by Alessandro Scarlatti for recorder, two violins and continuo from the well-known collection of such works at the Conservatorio S. Pietro a Majella in Naples, together with six sonatas or sinfonias from the Santini collection at Münster. The Münster works are a mixed bag. The F major sonatas (wrongly called 'concerto' here) for recorder, two violins and continuo and for three recorders and continuo could be authentic, though a G minor sonata for two recorders and continuo sounds as if it was written by a minor French composer in the 1690s – significantly, it is not listed in the *New Grove* work-list or in Rostirolla's catalogue of Scarlatti's works – and the sinfonias in G and F for recorder and continuo are much too feeble to be considered genuine. The A major 'concerto' (sonata) for two recorders, two violins and continuo is not unattractive, though it is rather aimless and sounds as if it was written by a German – Pepusch or Schickhardt come to mind. Incidentally, it is not made clear why the second recorder part of this piece is played on the transverse flute; to my knowledge, 'flauto' parts in this repertory are always for recorder.

Unfortunately, the performances are just not good enough. The tuning of the violins is often painful, and the fast movements tend to be a scramble. I could have tolerated that had the group been less affected and pretentious. Following current fashion, there is a large and unruly continuo group of no fewer than six players, deploying bass viol, cello, double bass, archlute, guitar, theorbo, mandolin and harpsichord in ever-changing combinations. At times they reminded me of a herd of stampeding elephants. Furthermore, Martino Noferi habitually uses ugly bulges on long notes, and ridiculous pauses before cadences. In short, I would recommend this CD only to those who want to hear how far con-temporary fashions in the performance of early music have strayed from historical performance practice.

Peter Holman

**Schelle *Sacred Concertos & Cantatas***  
La Capella Ducale, Musica Fiata, Roland Wilson 75' 44" cpo 999 841-2

This is a typical Roland Wilson recording. It gives a broad view of a composer's output, in this case, ranging from *Ah! quam multa sunt peccata* for alto, two violins and continuo, to his setting of the first five verses of Psalm 103, which has 25 parts. I've known Schelle's work through my work on Rosenmüller and through my collaborations with Robert King, and I have to say

that the pieces recorded here have increased my already high opinion of him as a composer. His chorale settings have a grandeur that equals anything by his contemporaries, and his smaller-scale pieces have some lovely melodic writing. It would be nice to have more Schelle, or maybe even some more Knüpfer, who Robert King has also shown to be a wonderful composer. BC

## LATE BAROQUE

**Handel Oratorio arias** David Daniels, Ensemble Orchestral de Paris, John Nelson *dir* 67' 23"

Virgin 7243 5 45497 2 4

Belshazzar *Destructive war, Oh sacred oracles of truth;* Jephtha *Up the dreadful steep ascending, Dull delays;* Messiah *He was despised;* Saul *Brave Jonathan, O Lord whose mercies;* Semele *Despair no more, Your tuneful voice;* Theodora *The raptured soul, Deeds of kindness, Kind Heaven, Sweet rose and lily*

Here David Daniels joins with a modern orchestra in a selection of 13 arias from Handel's English oratorios and the musical drama *Semele*. It's an odd programme, perhaps not designed to be heard as a continuous sequence despite being called a 'recital'. At its heart are four arias from the role of Didymus in *Theodora*, which Daniels sang memorably in the Glyndebourne production. They show him at his best, confidently fluent in the roulades of 'The raptur'd soul' and touchingly delicate in 'Sweet rose and lily'. The contralto-like quality of the voice also suits 'He was despised', delivered with appropriate emotional restraint, but it seems disrespectful to pull this number out of its well-known context and use it as a display piece. The disc begins with 'Destructive war' from *Belshazzar*, a short heroic aria again diminished by loss of context and further weakened here by over-reticent trumpet and timpani playing. The two numbers from the role of Athamas in *Semele* are usually omitted in performance, and while Daniels makes a good case for 'Your tuneful voice' (somewhat sentimentalised by a close-miked solo violin), it is hard to see why he includes the vapid 'Despair no more shall wound me', dispatched as a brisk vocal exercise. The choice of 'Up the dreadful steep ascending' from *Jephtha* (rather than the lovely but often ignored 'Tis heav'n's all-ruling pow'r') also makes one question Daniels' judgement. 'O Lord whose mercies numberless' from *Saul* gets ponderous treatment. Not, I think, an essential acquisition for those who already have good recordings of the works to which these arias belong. Anthony Hicks

**Telemann Trauer-Actus: Kantaten** Cantus Cölln, Konrad Junghänel 79' 49"  
Harmonia Mundi HMC 901768

*Ach Herr straf mich nicht, Ach wie nichtig (Trauer-Actus), Du aber Daniel, Schaffe in mir, Sei getreu*

I thoroughly enjoyed hearing some of Telemann's early church music. I particularly enjoyed the beautiful ciaccona which opens his *Schaffe in mir*. This reminded me of cantatas by Erlebach. Indeed, this is very much music in a late 17th-century style. The original of one cantata, *Du aber Daniel* (which is the only one of which I already had a recording), has recently become available again, thanks to the return of material to Berlin from Kiev. I expect there will be a great many such events, and I hope there will be more recordings! As usual, Cantus Cölln combine effortlessly beautifully singing and playing. For once, I found one or two interpretative ideas slightly mannered (in the Daniel cantata, for example), but, on the whole, I was very impressed, both by the music and by the performances. BC

**Telemann alla polacca: Concerti & Suites** Rebel, Jörg-Michael Schwarz *dir* 73' 02"

Dorian DOR-90302

*Concerto polonoise (str)* TWV43:B3, *Concerto (fl & str)* TWV5:1D2, *Suite (fl & str)* TWV 55:Eb2, *Suite (rec & str)* TWV 55:a2

This is a lovely disc. Two suites (one with *flute pastourelle*, the other with recorder), a concerto for traverso and one for strings only in what might broadly be called Telemann's 'Polish' style (only one of them is thus labelled, although one of the suites concludes with a Polonoise). Jörg-Michael Schwarz slightly betrays his Music Antiqua Köln roots in the string concerto, with stuttering phrasing and swells, but mostly it's all 'in the best possible taste'. The sound is considerably darker than a typical Goebels recording, for example. The various flutes are very interesting, and it is very nice to have some wonderfully stylish recordings of one-per-part 'orchestral' Telemann. Recommended. BC

**Vivaldi I concerti di Dresda** Freiburger Barockorchester, Gottfried von der Goltz *Opus III OP 30283*

RV 192, 569, 574, 576, 577

This is subtitled 'tesori del piemonte vol. 14' and 'Concerti per strumenti vari vol. 1', and is part of the Opus III *Complete Vivaldi* edition. It features four concertos and a sinfonia with Dresden connections, played in an altogether more exciting way than the Op. 3 set below — listen to track 12 for stunning string playing! It's not all a question of instrumental colour, either. The strings (4,4,2,2,1) make a brighter, stronger sound. The wind playing is excellent, with wonderful horns (showing that Zelenka wasn't alone in making demands on the players at the Saxon court). The continuo

adds harp to the now quite common combination of theorbo, harpsichord and organ. The solo violinists (von der Goltz, who has recorded concertos by Pisendel, the Dresden connection, and Anna Katharina Schreiber, who is otherwise principal second of the band) are fluent and sweet-toned, and at the same time as virtuosic as Vivaldi demands. Highly recommended. I do wish, though, that the record company would list the tracks on the outside of the packaging. BC

**Vivaldi L'Estro Armonico, op. 3 L'Arte dell' Arco, Frederico Guglielmo maestro al violino, Christopher Hogwood maestro al cembalo** 103' 18" (2 CDs in box)  
Chandos Chaconne CHAN 0689(2)

It seems like forever ago when I bought a boxed set of LPs featuring Christopher Hogwood and The Academy of Ancient Music, the four fiddlers gathered around the harpsichord in the booklet photos. This new set sees a slight expansion, in that current thinking on the continuo front means that two, or sometimes three, players are involved, two keyboards and one plucked. [How careless of Vivaldi's publisher, only to provide one figured part! CB] The recorded sound is slightly closer than that old set (which is still my favourite), so the violinists are under pressure to produce a beautiful sound, regardless of the difficulties. They are mostly successful, though there are some quirky moments, like the opening of the third movement of the F major four violin concerto, Op. 3 No. 7, where, for some reason, there are mini-echo passages within a few bars. Generally, the lower strings are slightly less sharply focussed, and the cello solo doesn't always come to the fore as I believe he should. BC

**Vivaldi Complete Recorder Concertos** [RV 95, 441-5]. László Kecskeméti, László Czidra *rec*, Nicolaus Esterházy Sinfonia 63' 51"  
Naxos 8.553829 £

This is a nice CD of the three concertos for flautino, here a sopranino recorder, two for treble recorder and strings (one played by László Czidra, who died in 2001, and who was one of the teachers of the other soloist, László Kecskeméti), and the chamber concerto *La Pastorella*. The playing is quite stylish, the strings never over-powering the recorder, and the harpsichord continuo generally unobtrusive. Very occasionally Vivaldi's virtuosic demands, combined with the perceived need to differentiate between phrasing styles of repeated patterns (or mostly stylish ornamentation), prove a little too much, and fingers and tongue are no longer absolutely synchronized. On the whole, though, this is five pounds which would be well spent by parents of budding recorder players. BC

Vivaldi *Concerti e cantate da camera* Laura Polverelli mS, L'Astrée 54' 56"  
Concerti RV 97, 104, 105; Cantatas RV 654, 670, 671

This is volume 2 of the Chamber Concertos sequence of the Opus III set. Three cantatas for contralto and continuo feature the mezzo, Laura Polverelli, who has a rather larger voice than I've been enjoying of late. It is powerful, and she can easily sing the bottom notes. Personally, I found the vibrato a little too omnipresent and, particularly in sequential passages, I felt she tried slightly too hard. I should probably confess, too, that I found the cantatas slightly boring and that has absolutely nothing to do with the performances, as these are very good. The concertos, on the other hand, I enjoyed tremendously. I suppose that there must be some discs within the context of a complete edition which will not set one alight. This, I guess, was one of those. BC

Weiss *Lute Sonatas, Vol. 5: nos. 38 & 43*. Robert Barto 68' 20"  
Naxos 8.554833 £

The incomparable music of Weiss, the technical and aesthetic mastery of Barto's performances, the informed scholarship of Tim Crawford's booklet notes, and, not least, the low Naxos price, make this disc, like its precursors, an indispensable item in the record collector's library. The earliest piece in the recital is the Tombeau for Baron Hartig, which dates from 1719, and the latest is the monumental sonata in A minor, running to nearly forty minutes and composed in the 1740s, which represents Weiss's style in its most ambitiously developed form. Like the rather earlier C major sonata, the A minor work ends with an extended Presto in concertante style that stretches the resources of both instrument and performer to scarcely imaginable limits. Needless to say, Barto surmounts the challenges of these concluding and climactic movements with consummate ease, while never sacrificing musical expression to the brittle brilliance of sheer virtuosity. These sonatas are works of considerable substance, comparable in their way to the best music of the greatest of Weiss's contemporaries, Bach not excepted; and Barto has the intelligence to know this as well as the technical capacity to convey it to a modern audience. There are many discs of lute music whose appeal is limited to an audience of enthusiasts for the instrument, and for these we should be duly grateful. But then there are those which, like the present issue, can legitimately hope to reintroduce the lute and the finest of its repertoire to a wider musical public and thus restore it to its once central position as an adequate means of expression for some of the highest artistic aspirations of

mankind. If you have already sampled the earlier volumes of Barto's recordings of Weiss, you will hardly need the encouragement of this review to buy this one. If not, then why not begin here and then acquire the others for a total cost that will scarcely match the price of a single meal at a half-way decent restaurant? David J. Levy

## CLASSICAL

C. P. E. Bach *The Solo Keyboard Music 8: Sonatas and 'Petits Pièces' (I)* Miklós Spányi clav 68' 59"  
BIS-CD-1087  
H. 78-82, 109-113, 117

Spanyi is the obvious modern champion of the clavichord as a solo instrument; he has now recorded eight CDs on various instruments and, jointly with Peter Szuts and Concerto Armonico, eleven of Emanuel Bach's Keyboard Concertos. These are all played, interpreted and recorded to unusually high standards, and by striving to show C P E Bach consistently at his best he is fast persuading me, and surely others, too, of the real importance of his keyboard music. Every track of the 15 on this disc is appeared for the first time on record, yet we are reminded by turn of his almost certain influence on all of his main successors in keyboard music — D Scarlatti, Clementi, Haydn, Mozart, Beethoven. The gigantic weight of double-octaves on the clavichord when played loudly is magisterial, the tenderness of delicate ensemble-textures is ideal in contrast. Magic moments abound in the hands of this masterly player.

Stephen F. Daw

W. F. Bach *Symphonies* Akademie für Alte Musik Berlin, Raphael Alpermann hpscd, Stephan Mai dir 65' 54"  
Harmonia Mundi HMC 901772  
F43, 64, 65, 67, Adagio & Fugue in f

The booklet notes by the fine German- and American-trained scholar Peter Wollny enhance this strikingly authoritative disc, an excellent guide to the music of the eldest of Johann Sebastian Bach's sons. The music shows Friedemann off at his best — by turns resolute, positive, sensitive and even tenderly emotional, but never so resourceful as to be entirely compelling. The positive harpsichordist Raphael Alpermann and the now long-established Berlin Akademie show touches of strong drama and galant poise, but this largish version of a late-baroque band still tends to play too similarly to modern-instrument ensembles of yesteryear. I cannot believe that musicians of taste in Leipzig, Dresden, Halle or even Berlin would have considered these timbres and balances to be truly reasonable, nor even to represent real good taste, in the mid-17th century. Stephen F. Daw

Leopold Hofmann *Oboe concertos, Oboe and harpsichord concertos* Stefan Schill ob, Jano Jando hpscd, Nicolaus Esterhazy Sinfonia, dir. Bela Drahos 73' 53"  
Naxos 8.553979 £

Full marks to Naxos for having the enterprise to record these obscure pieces, two each for oboe and strings, and oboe with obligato harpsichord and strings, edited and published by Artaria Edition's Allan Badley, who catalogued the pieces and wrote the notes. The music, though easy on the ear, is not staggeringly original. I found the solo oboe pieces more enjoyable, the involvement of the harpsichord giving the impression of a student having added cannot be faulted, with stylish playing from both soloists and by the orchestra. Badley's notes are very informative. BC

Mozart *Idomeneo* Ian Bostridge *Idomeneo*, Lorraine Hunt Lieberson *Idamante*, Lisa Milne *Ilia*, Barbara Fritoli *Elettra*, Anthony Rolfe Johnson *Arbace*, Paul Charles Clark *Gran Sacerdote*, John Relyea *La Voce*, Dunedin Consort, Edinburgh Festival Chorus, Scottish Chamber Orchestra, Sir Charles Mackerras dir 202' 05" (3 CDs in box)  
EMI 7242 5 57260 2 5

A magnificent performance of *Idomeneo*, splendid in every respect! Sir Charles Mackerras's 2001 Edinburgh Festival forces are in outstanding form, and as with all his recordings deriving from concert performances, one has the dual advantage of extremely thorough preparation and a vivid sense of occasion. Bostridge, little more than half the age of the original portrayer of the Cretan king, sings gloriously while conveying the anguish of a father who expects to be obliged to sacrifice his son. As that son, Lorraine Hunt Lieberson is equally master of the prince's public torment and his love for Ilia who, with Lisa Milne in meltingly beautiful voice, is no shrinking violet. Barbara Fritoli sends shivers down the spine with her violent yet superbly musical outbursts, and the three subsidiary male roles are very finely taken. Chorus and orchestra are inspired, and Mackerras controls every aspect of the drama with sure yet lively hand; the recitatives, especially the accompanied ones, are most sensitively paced, and the recording is expertly balanced. The leaflet contains full libretto with translations and helpful introductory essays, with Mackerras himself eloquent about the (very full) text he presents, which is, as far as can be divined, the one used at the 1782 Munich premiere. Of few opera recordings should one dare to say that this is the best of all time, especially with a work that has been very fortunate on disc (Davis, Gardiner, Levine, Pritchard and Schmidt-Isserstedt are all very fine). Nevertheless I put my



neck on the block (in this context I should perhaps say, enter the temple as potential sacrificial victim) and say that this Idomeneo has the mark of immortality upon it.

Peter Branscombe

**Mozart Don Giovanni** Håkan Hagegård *Don Giovanni*, Gilles Cachemaille *Leporello*, Arleen Auger *Donna Anna*, Della Jones *Donna Elvira*, Nico van der Meel *Don Ottavio*, Barbara Bonney *Zerlina*, Bryn Terfel *Masetto*, Kristinn Sigmundsson *Il Commendatore*, Drottningholm Court Theatre Orch & Chorus, Arnold Östman 154' 25" (2 CDs)

Decca 470 059-2 ££ (rec 1989)

This recording, made in Stockholm in July 1989 and first issued in the following year, is one of the splendid series made by Östman with his Drottningholm forces. Not the least of its many virtues is its inclusion in an appendix of three numbers written for the Vienna production of 1788 (the third CD of the original issue contained ten alternative pieces). The reissue, albeit with a leaflet containing just a track listing and three-language synopsis (shades of the original issue with its 242-page book!) will be warmly welcomed. Hagegård is a vivid Giovanni, lively in his exchanges with Cachemaille's splendid Leporello; van der Meel makes an attractive Ottavio, Terfel a vibrant Masetto and Sigmundsson a sonorous Commendatore. The three women are excellent, well differentiated, and the period orchestra and the chorus give much pleasure. Arnold Östman responds equally positively to the tragic and the comic elements of this *dramma giocoso*, and the clear, atmospheric recording is a further source of satisfaction.

Peter Branscombe

**Mozart Complete Church Sonatas** Elisabeth Ullmann *org.*, Concilium Musicum Wien, Paul Angerer *cond* 66' 04" (rec 1988) Dabringhaus & Grimm MDG 605 0298-2

There have been recordings before now that offer Mozart's 17 sonatas for organ and small orchestra, but I recall none as lively and stylish as the new D&G. These one-movement works, which last between two and five minutes each, were intended for performance during services in Salzburg cathedral. Here they are grouped from considerations of tonality rather than chronology, an idea that works well. The balance between the dozen players in Angerer's excellent period-instrument band and the delightful organ at Stift Altenburg, couldn't be better, and Elisabeth Ullmann is a very fine player. Apart from one or two over-fast tempos (e.g. for K69/41k, perhaps the earliest of the pieces), I have nothing but praise for these performances. The leaflet includes details of the specification

of the organ and the registrations chosen. A very attractive issue.

Peter Branscombe

**Nardini Violin Concertos** Mauro Rossi, Orchestra da Camera Milano Classica 65' 54" Dynamic CDS 392

Damned with faint praise by Leopold Mozart, who wrote 'The beauty, purity and evenness of his sound, and the refinement of his cantabile cannot be equalled, but he does not play very difficult pieces', Pietro Nardini spent much of his career giving concerts around Europe. Burney thought he was 'the most perfect violinist in Italy today'. This CD of four violin concertos (three of them unpublished) shows that there must have been much to enjoy in Nardini's performances. Every movement is full of charm, and some of the slow movements (the pieces each have three movements) are very attractive. Though not played on period instruments, there is certainly an awareness of style, and the harpsichord continuo is subtle and inobtrusive. Very pleasant, and recommended to anyone looking for something different.

BC

## 19th CENTURY

**Rossini Sonate a quattro** Ensemble Explorations 55' 16" Harmonia Mundi HMC 901776

I just loved this CD! The music was all new to me, and it was an utter revelation, especially to someone who thinks of Rossini solely as a composer of ridiculously long operas full of interminable, virtuosic arias. These are every bit the equal of the young Mendelssohn's achievements, and these are fantastic performances, even Love Persson, the contrebassiste, gets in on the laughs! The fact that only four of the six are performed (the third and sixth pieces are omitted, and the others are played out of order) made me wonder what was wrong with the other two, given that the CD is a little on the short side. I wonder if they're part of some future plan for more? I hope so.

BC

## REISSUES

**Boyce Symphonies, Op. 2** Academy of Ancient Music, Christopher Hogwood 60' 48" Decca 473 081-2 (rec 1992) ££

**Boyce 12 Overtures (1770), 3 Concerti Grossi** Cantilena, Adrian Shepherd 124' 05" (2 CDs) Chandos CHAN 6665 (2)

**Corelli Concerti Grossi, Op. 6** Cantilena, Adrian Shepherd 143' 58" (2 CDs) Chandos CHAN 6663 (2)

**Handel Complete Organ Concertos** Simon Preston *org.*, The English Concert, Trevor Pinnock 198' 24" 3 CDs in box Archiv 469 358-2 (rec 1982-3) ££ op. 4 & op. 7 + HWV 295, 296, 304

Having failed to find anyone else who wanted to review the Cantilena reissue of Hebden in the last issue, and finding it so disappointing myself, I had no desire to request review copies of performances that would almost certainly be found wanting. But we list them as information for readers with different tastes. Far better is the AAM Boyce, brilliant performances of the only set of English 18th-century orchestral works to have achieved international popularity. (Our facsimiles were on a list of music requested for war-ravaged Sarajevo a few years ago.) There are rival sets, but this is at least as good as any. It is utterly stylish in its expression of Baroque orchestral manners, yet gives an impression of Boyce as having an English restraint, not susceptible to the excesses of continental fashions. The reappearance of the reliable Preston-Pinnock set of the Handel organ concertos is most welcome. The thorough booklet notes (by Anthony Hicks) remain from the original issue. Like the boxed set of the Mozart symphonies from Pinnock and the English Concert, to be acquired if you don't have them already.

CB

## ARSIS

**In ictu oculi: Spanish music of the 17th century** Los Musicos de Su Alteza, Luis Antonio Gonzalez *dir* 59' 41"

ARSIS 4110141 (1996)

Music by Berges, Falconiero, Navarro, Patino, Roldan, Samaniego and anon

**Cuerdas, aunque disimiles, aunadas: Spanish music of the 16th and 17th centuries** Banchetto Musicale viol quintet

ARSIS 4110105 (1996) 71' 68"

Music by Alvarado, Arauxo, Badajos, Bruna, Cabanilles, Cabezon, Guerrero, Heredia, Morales, Robledo, Victoria and anon

**Arte ingles de diferencias** Pere Ros *gamba*, Jan Willem Jansen *hpscd* 73' 26"

ARSIS 140159 (1999)

Music by Butler, Byrd, Dowland, Jenkins, Johnson, Norcombe, Polewheele, Simpson and anon

These three very different CDs were sent to us by Geaster A. S., a Spanish company which produces the label Arsis. Its web site lists more recent releases (which we hope to have for review in due course), and they are actively seeking a distributor in this country.

The booklet for *In ictu oculi* has interesting information on the composers and details of the sources. The notes are in Spanish, French, German and English, but unfortunately there are no translations of the texts. Falconiero is introduced as some purely instrumental music for variety's sake. The singers are not of the very highest calibre, but this is an enjoyable disc of unknown music.

The CD of viol consorts was my favourite. There are 17 arrangements of motets, organ pieces and songs by a variety of

composers. The fact that some of them are lacking their words does not diminish the quality of the music, or, in my opinion, the effectiveness of the pieces. How many times have we listened to vocal or choral music without being able to make out the words anyway? The playing is beautiful — a rich tone, wonderful blend and balance, and meticulous tuning. I'd recommend this one very highly (although the notes are in Spanish and German only).

On a different level again, Pere Ros and Jan Willem Jansen's disc of divisions is the newest of the three discs. There are a variety of pieces from ten sets strictly based on grounds to the other four which are more like Spanish *diferencias* (according to the notes: the link is that Henry Butler worked in Castille and Cabezon visited England.) The playing is, as one would expect from this pairing, excellent, in a clean acoustic. The booklet notes are in four languages, with details of the sources, and Spanish-only biographies of the performers.

All in all, a nice set of discs, featuring music which is mostly unknown and unrecorded. I hope that Geaster will find themselves a distributor and we will soon be able to enjoy their other offerings. *BC*

#### MEDITATE with NAXOS

*Classical Music for Reflection and Meditation* [anthologies of movements from Naxos CDs]

Kyrie 8.556707 59' 37"

Credo 8.556708 71' 04"

Salve Regina 8.556709 67' 03"

Magnificat 8.556710 66' 48"

Dixit Dominus 8.556711 77' 18"

Miserere 8.556712 70' 13"

These six CDs are subtitled 'Classical music for reflection and meditation'. I had rather expected, from that kind of marketing, and the serene angelic images on their colour-coded covers, to put my feet up, crack open a bottle of wine and let the music wash over me of an evening. Instead, I found myself listening to them while painting our new abode in St Ives. CB was slightly concerned that they would not find any consistent market because the range of music included was far too diverse. While I take his point to a certain extent (Mozart to Howells to Geoffroy to Rheinberger to Willaert on the Magnificat CD, for example, was interesting), it was instructive to hear how different composers reacted to the same text, and most of the music did fall within the Early Music Review remit. There is generally a broad mix of Renaissance and Baroque material, with some classical (Haydn or Mozart) and small amounts of later material (Howells and Fauré). There is also some instrumental music thrown in for variety. With

an average duration of something over 65 minutes, they're good value. I wouldn't myself recommend using them for reflection and meditation, but for ironing, washing-up and house-painting, they are pretty good value. *BC*

#### ORGAN MUSEUM

*Voluntaries and Variations* Margaret Phillips plays organs, harpsichords and harmonium at the English Organ School and Museum)

Classical Recording Company CRC908-2

Bull, Cabezon, Sweelinck, Scheidemann, Buxtehude, Farnaby, Purcell, Reading, Rameau, Franck, S and SS Wesley and Hesse.

No fewer than nine instruments are used on this CD, all from the collection of the English Organ School and Museum in Milborne Port, Somerset. Clearly the aim has been to demonstrate the instruments by using the widest possible range of music, but this has led to a few conflicts between instrument and music, not least on the first two tracks - Bull and Cabezon played on a James Davis chamber organ c1795. But what matter. The programme is a nice one, the instruments generally make a convincing sound and Margaret Phillips' playing is a delight - clean and articulate, with a good sense of touch and some impressively nimble fingerwork. Of particular interest to *EMR* readers is the 1769 John Snetzler chamber organ in the collection, here demonstrated with Purcell's (or Blow's) Voluntary on the 100<sup>th</sup> Psalm Tune and 18<sup>th</sup> century pieces by Reading, Stanley, Prelleur and Robinson; the last three provided individual movements for a reconstructed 'voluntary'. These pieces really do show up the importance of correct temperament in organs of this period. The more-or-less equal temperament that the Snetzler finds itself in today does no favours either to the music or the instrument, giving an unnecessarily harsh edge to many of the chords and sounded particularly unforgiving in the Purcell piece with the thirds in the bass Sesquialtra and the clash of the thirds in the treble of final chord. William Gray's 1810 chamber organ is used for a voluntary by Samuel Wesley and his son, Samuel Sebastian, gets a hearing on an 3-manuel 1865 organ from Ireland. Those whose musical tastes venture into the 19<sup>th</sup> century will appreciate César Frank's Andante played on the 1861 Harmonium by Alexandre Père et Fils - a most evocative sound. A David Rubio harpsichord makes a nice sound in Rameau's Gavotte. A very pleasant CD, and a timely acknowledgment of the great efforts of Margaret Philips and her husband, David Hunt, in setting up this enterprising and worthwhile venture.

Andrew Benson-Wilson

#### DVDs

*Bach Four Orchestral Suites* The Amsterdam Baroque Orchestra, Ton Koopman dir Arthaus Musik 100 266 87'

*John Eliot Gardiner* The English Baroque Soloists & Monteverdi Choir 59' Arthaus Musik 100 292

*Handel Julius Caesar* Janet Baker *Julius Caesar*, Valerie Masterson *Cleopatra*, Sarah Walker *Cornelia*, Della Jones *Sextus*, James Bowman *Ptolemy*, John Tomlinson *Achillas*, Chorus and Orchestra of The English National Opera, Charles MacKerras 180' Arthaus Musik 100 308

*Vivaldi The Four Seasons* Julia Fischer, The Academy of St Martin in the Fields, Kenneth Sillito dir 105' BBC Opus Arte OA 0818 D

The latest DVD to come from Gardiner's Bach Pilgrimage is more of a documentary than musical entertainment, since there is no complete 'performance' as such. Rather, sequences of rehearsals are interspersed by Eliot Gardiner (and the company should note the spelling, please) talking about Bach, and two of the musicians giving their insights. Several points come across very clearly. In the first place, the conductor is every bit as exacting as his reputation, though he comes over as rather more of a cuddly, smiley teddy bear than the tyrant I've heard more than one of his former musicians refer to. Secondly, what a fantastic group he manages to assemble — the singers just start in the middle of phrases at the drop of a hat, the players look totally stressed at the slightest imperfection, and the thoroughness of their preparation just shines through. Thirdly, how well Gardiner knows his Bach, which (of course) reflects itself in his demands, and in the extremely high quality of almost everything he does. For some intangible reason, I felt I was watching a piece of classy propaganda, and, despite that, enjoyed it.

If you prefer seeing Bach performed to simply listening to it, the Koopman DVD is for you. Apart from a simple title sequence for each of the four orchestral suites, this is a no-frills effort, without camera tricks, follow-the-score gimmicks, interviews with the principal oboist, or even a set of out-takes. The performances are enjoyable, though it's a pity that Koopman's realisations (when he chooses to play at all!) are inaudible, and I'm not sure if that's the fault of either of the splendid rooms the recordings were made in, or of the recording engineers. The second suite is played one to a part (including double bass). There are some changes of personnel (apart from the

changes of scoring, that is) and it's interesting that it's the men whose hairstyles vary from session to session. One technical point, the aforementioned second suite is NOT in B flat minor, a fact that really ought to have been picked up by a proof reader.

Filmed in 1984, the ENO production of *Julius Caesar* has a distinguished cast led by Dame Janet Baker. Having never seen the opera before, and not having looked into its history prior to watching the film, I'm not going to make any comments about what cuts may or may not have been made, since, as an example of performance practice for modern readers, it doesn't haven't much to say for itself. There is some splendid singing, most notably, I thought, from Della Jones. The production is devoid of any modern directorial conceit. The costumes are magnificent, and possibly not too far from their 18th-century counterparts. Some of the cadenzas and decorated versions of the da capos of repeated sections (probably written by the conductor) are stylish, others rather haywire, unless Cleopatra was throwing in some Egyptian colouring, and the miking of some of the movements is strange (the tenors are unduly prominent in the final chorus, for example — it's not all bad news, though, because it cuts down on the warbling sopranos...) Handle with care, I'd suggest.

Julia Fischer is the disarmingly charming soloist in performances of Vivaldi's ever-green, filmed at the National Botanical Gardens of Wales. The booklet contains a sequence of poems by the curator (translated over six pages into French and German), two pages giving the sonnets that accompany the original along with an English translation, two more pages of poetry on the theme of the four seasons, and then three pages of biographical information. The performances feature Ms. Fischer in an assortment of appropriately coloured dress (although quite why the lady from AOL's dress is though suitable for Spring, I couldn't say). Technically she's very secure, and her violin has a lovely, singing tone. The small string orchestra is excellent in accompaniment, though I'd have expected more of a continuo player than someone who played along with the violins — the slightly different dottings in the final movement of Autumn, for example, would have been avoided if he or she had played chords above the bass line. Clearly not an *EMR* style performance, but one very much to enjoy, nonetheless. BC

Also received

Rossini *Semiramide* from the Met, 1990  
Arthaus Musik 100 222 (2 DVDs)  
Verdi *Il Trovatore* from The Royal Opera House, 2002  
BBC Opus Arte OA 0848 D

#### WAYSIDE PULPIT

*On our travels in September we were particularly struck by the ingenuity of the slogans outside the churches we passed on the way up the Gulf coast from Tampa: Louisiana proved rather disappointing in this respect. All were printed in the same typographic style as the adverts for gas, crabs, subs, etc. Here, to fill in a gap, are a few examples.*

This church is prayer conditioned.  
*seen at a temperature of 93°F*

When it comes to giving, some people stop at nothing.

Give others a piece of your heart,  
not of your mind.

By perseverance the snail reached the ark.

Exercise daily, walk with God.

Prevent burning, put on 'Son' cream.

If God is your co-pilot, swap seats.

A lot of kneeling will keep you in good standing.

Sugar-coating God's word causes truth decay.

A safe haven for hurting people.  
*Somewhat ambiguous at a time when the Boston diocese was busy discussing compensation for the activities of pederastic priests.*

*We were intrigued to hear the end of a sermon on TV in which the excited preacher declaimed freely at discrete pitch levels around (mostly above) a note, each phrase-end marked by a chord from the organ — a sort of dramatic recitative.*

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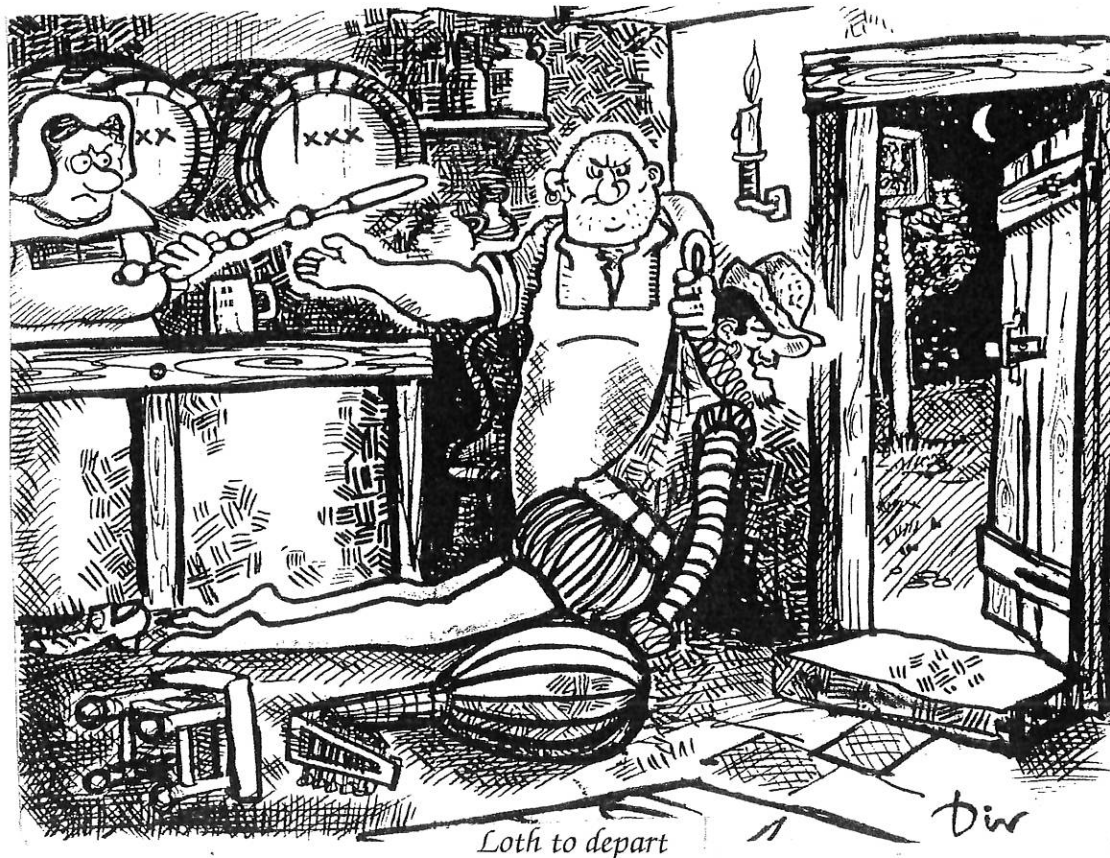
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