Early Music REVIEW

Number 85 November 2002

ISSN 1355-3437 Price £2.50

Published on the first of each month except Jan. and Aug. by King's Music, Redcroft, Banks End, Wyton, Huntingdon, Cambs., PE28 2AA
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UK: £17.50 Europe: £22.50
Rest of World: £35.00 (air) £22.50 (surface)
Sterling cheques made payable to King's Music

French cheques in Euros (e36.00)
$US ($50.00 airmail, $33.00 surface)
Payable to C. A. J. Bartlett

I heard a few minutes of a talk on Radio 3 by the Dutch composer Louis Andriessen praising a Dutch opera company for not having its own orchestra. This undermines the perceived wisdom of the value of a permanent, cohesive ensemble in such institutions. But it makes sense in that specialist ensembles can be booked to match the music being performed; *Orfeo* can be done with a band of renaissance strings, sackbuts and cornetts and lots of pluckers, Handel's *Alcina* with a late-baroque orchestra, *Cosi fan tutte* with classical players, *The Ring* with a massive 19th-century orchestra (period players would be revealing, and far more possible without a staff orchestra to pay to stay at home) and *West Side Story* with a New York 1950's theatre band. All periods of music would receive suitable treatment (though the stagings will probably still be almost uniformly in accordance with the latest 21st-century fashion). This may seem bad for the welfare of the players, who will thus lose regular jobs. It might not work in the USA, where I gather that you need a salaried job to be able to afford health insurance. But it is interesting that in Britain small orchestras, whose players are free-lance and don't have a regular salary, seem to flourish, especially in the early-music world; even in symphony orchestras the players are no longer expected to play every date. There is a combination of the artistic desire for a varied career and a wish to have flexibility for family convenience, helped by the way our tax system seems to favour the self-employed.

The result is that in the early music world (as, indeed, in contemporary music) there is a wide variety of ensembles, mostly set up by a single conductor (the main exceptions are the OAE and, now, the AAM), each having a fairly steady core membership, but flexible enough to meet varying repertoires and clashing calls on loyalty. I don't know how consciously players change style when playing in different orchestras — it would be interesting to have some correspondence on the subject. But it seems to be advantageous to players, managements and to the music itself. So long may it continue. *CB*

BOOKS & MUSIC

Clifford Bartlett

ROMAN DE FAUVEL

Emma Dillon *Medieval Music-Making and the* Roman de Fauvel. Cambridge UP, 2002. xiii + 304pp, £50.00 ISBN 0 521 81371 9

Read the Prologue! I am normally suspicious of much of the (to use a ludicrous word) post-modern theorising of contemporary musicology. The way Emma Dillon sets her musings in a precise geographical setting and draws on a direct experience of the main Fauvel manuscript makes me far more sympathetic to the heavier ground that she later traverses – and traverses in as fluent a style as her material permits. Any musician trying to write a thesis could well take this as a model, and publishers' readers and copy-editors can use it as a standard that they should demand of their authors. (I'd have demanded a rewrite to avoid 'curated by' on p. 144, note 57, but some might object to my 'rewrite', so I'd better not comment on 'construct' as a noun!) The concentration on the details of the MS as a physical object and the directions the argument leads are fascinating. There is, however, a depressing side. BN Fr 146 is familiar from innumerable reproductions on CD booklets and music history books, let alone from the complete facsimile. The author argues that to understand it completely we have to experience the MS as a whole. So far, it has been published in isolation: even the music in Fauvel has the polyphony and monophony edited separately, with L'Escurel's works (an integral part of the MS as a whole) available elsewhere. The amazingly varied volume of *Fauvel Essays* separates rather than draws the disciplines together. Even with the facsimile, we are too far removed from the original work of art. I haven't had much experience of studying medieval MSS at first hand (though I did once have the Old Hall MS in a filing cabinet in my office for a month in the mid-1960s – I didn't know it was soon to be sold for a million pounds), but remember being struck by the sparkling clarity of a fragment of Notre-Dame repertoire that Christopher Page showed to the handful of people attending a PMMS meeting at Sidney Sussex College: it was small, but every detail shone out. Fr. 146 needs to be seen as an original work of art: like a Titian painting, a reproduction won't do. But books can only be seen a page at a time, and continual use causes deterioration. So even if you have the linguistic, and cultural knowledge, the MS can only be fully appreciated by a handful of scholars. We can all enjoy the music of Vitry and Machaut, but this particular version of *Fauvel* and its accompanying material can only be described, not experienced. Fine for those scholars who believe that most works of art require knowledge to be understood and are only experienced at a trivial level by those who traipse round galleries or always visit a CD shop on payday. But it is frustrating that an important object in the history of music, art and literature can only be experienced second-hand. I haven't written much about the book, but I urge that after you have read the Prologue you read the rest of it.

BORRONO'S INTAVOLATURA

Francesco Da Milano – Pietro Paolo Borrono *Intavolatura di lauto*. Introduzione di Franco Pavan. Milan: Arnoldo Forni Editore, 2002. xlvi pp+ 40 ff, e32.00.

Lutenists will welcome this as a good source of 11 fantasias by Francesco da Milano, as well (perhaps more) for the less accessible pieces by Borrono and anon. Beyond that, the lengthy introduction is valuable for its reassessment of the source as more significant than used to be thought. The publication reproduced here (Brown 1548_3) previously thought to be a reprint of a Venetian print (1548_2), is in fact its source, distinguishable by its notation of appoggiature by a special sign that was not on the font but added by hand (Pavan speculates that this was done by Borrono), but the Venetian version lacks this subtlety. He then deduces that a previous Venetian lute anthology (1546_8) is the missing vol. I. The reader will not realise that the work in hand is Vol. II, since, following over-pedantically my training as a library cataloguer, I have headed this review with what is on the facsimile's title page: the publication reproduced needs to be specified as *Libro secondo* of 1548. It is likely that the work will be listed inadequately in library and dealers' catalogues and in bibliographies. This bibliographical information is important because the contractual relationship between Borrono (soldier and spy as well as lute-composer) and the printer Giovanni Antonio Castiglione suggests that the volume may have been printed with some care, even apart from the MS additions. The facsimile is preceded with a thorough introduction, a list of concordances, and pages from the Venice reprint which cover those missing from the only extant copy.

MAROTTA'S MOTETS

Erasmo Marotta *Motetti concertati a due, tre, quattre e cinque voci... Palermo... 1635* A cura di Irene Calagna. (Musiche Rinascimentali Siciliane, XXII). Florence: Leo S. Olschki, 2002. xxvi + 147 pp, e43.00. ISBN 88 222 5101 6

Marotta isn't at all well known. He was born in Randazzo (north of Mount Etna) between 1576 and 1578, studied in Rome, then spent most of his life in Messina and Palermo, where he died in 1641. He became a Jesuit in 1612. His 1635 *Raccolta di motetti* contains 15 duets, 10 trios, 8 quartets and 4 quintets, the last of which has an optional sixth voice. All are with continuo. I've commented regularly on the sensible layout of the volumes in this series: here the music is presented legibly but compactly with the minimum of editorial fuss. As for its quality, the piece that I noticed first was a Christmas dialogue *Et pastores* with a soprano angel and SATB ensemble, all five voices singing the concluding Gloria: nowhere near as striking as Bouzignac's dramatic motets. I was intrigued by No. XV, *Santa Maria succurre miseris* 'supra un' aria siciliana' for SS or TT, whose origin is

explained in the notes. The music is often interesting, but tends towards a simplicity that after a while feels too bland to be really effective. Marotta is certainly competent — the cadential clashes are no doubt deliberate – but only erratically demands the listener's attention. Students of continuo playing will find the volume useful: the figuring is adequate but not excessive, making it good practice for learning what to do with unfigured chords. There is the thorough introductory material that one expects from the series, with biographical details, comments on the music, and separate edition and commentary on the texts. Not music of the first importance, but nevertheless nice to have.

MESSIAH WITHOUT TEARS

Handel's Messiah *from scratch* Artemis Editions, 2002. 160pp, £16.99 + 2 CDs.
[4 separate editions, for Soprano, Alto, Tenor and Bass]

This is designed for singers whose musical reading ability is limited. Its obvious use is for those who want to participate in unrehearsed performances and achieve some degree of accuracy, but it may also be useful to avoid communal note-bashing in choirs with members who have more enthusiasm than reading skill. The score comprises all four vocal parts, with soprano, alto, tenor or bass (depending on which book you buy) in larger print than the others. Pitching the entries is assisted by dotted lines to the same note in another part, and instrumental cues are given when helpful (though inadequately for 'But thanks be to God'). To enable the score to be used with other editions, page numbers in Prout, Watkins Shaw and Peters are marked (but not Bärenreiter or Oxford UP or any American edition, which may reduce transatlantic sales). One of the CDs contains a recording of the choruses with the relevant part louder the rest of the choir (though not ludicrously so). Sadly, the performance is of the sort that was thought to be stylishly baroque before genuine baroque-instrument orchestras existed, full of over-detached notes with an absence of phrasing. Even before playing it, I was puzzled by omissions from the specific comments on each chorus. Although there is much that is sensible, they fail to say anything about the shaping of each verbal phrase. Some advice is needed, even at an elementary stage, whether you are to sing

FOR unto us a child is born
For unto US a child is born
For unto us a CHILD is born
For unto us a child is BORN

All except the first could be justified musically and theologically, yet what we usually hear is the first, so surely singers should be warned against it. Yet no mention is made in the text of the need to float the *For* and the recording, while not emphasising it, cuts it off meaninglessly from the rest of the phrase. Obviously conductors will vary in their choice, but singers should be prepared to make sense of what they are singing. Perhaps when scratching in the Albert Hall, the excess separation of notes is necessary, but it is an unmusical idea for non-gargantuan performances. Elsewhere, too, the notes might have warned singers of possible variation in interpretation. For instance, if I were conducting a performance, I'd recommend that the double-dotting in 'Behold the Lamb of God' (incorporated in the notation here) should be lazy rather than spiky, to contrast with the next chorus, 'Surely he hath born our griefs', where it should be as jagged as possible. Having done their homework, singers should be prepared for the conductor to impose his own ideas.

The historical introduction is a bit misleading. Did Handel really know when composing the work that the first performance was to be in Dublin and for charity? And I would have thought that performances just with organ were less prevalent now than they used to be. I must have sung a score performances with organ back in the 1950s, but only one with other instruments; I suspect that is not a common experience now. I find the idea of cutting 'His yoke is easy' extraordinary: removing the chorus at the end of Part I destroys the form of the work – and its omission encourages the regrettable practice of having one interval, not two: Handel's form should not be treated lightly, even if elsewhere a few movements are cut.

The second CD has vocal exercises and practice hints for tricky corners of the work. My feeling is that the time spent working on them would be better spent learning to read music, and that choirs that begin rehearsals with vocal exercises should link them to reading practice. But I gather I'm in a minority, and the package here should be helpful, provided that it is seen as belonging to an early stage in studying the work. A minimally-rehearsed sing-through performance after the preparation envisaged here might be fun for the participants (if they are all at roughly the same level), but there's much more to discover in the music.

Incidentally, the book makes clear that 'Messiah from Scratch' and 'The Scratch' are registered trademarks and may not be used without permission. This seems odd, since I'm pretty sure that 'The Scratch Orchestra' antedates the first 'Messiah from Scratch' in 1976. We seem to be in the same ludicrous territory as the recent squabble on the copyrighting of silence, which showed that you can't offer humorous homage to another composer without paying his publisher. I wonder if it's OK to advertise 'Yet another scratch Messiah – and we're not paying anything to Gander Music'?

HAYDN QUARTETS

Haydn 6 String Quartets... Opus 20... Edited by Simon Rowland-Jones... Score and Parts. Edition Peters (7594), 2001. xviii + 101 pp & 4 parts, £27.50. ISBN 1 901507 21 1
Haydn 6 String Quartets... Opus 33... Edited by Simon Rowland-Jones... Score and Parts. Edition Peters (7595), 2001. xxii + 90 pp & 4 parts, £27.50. ISBN 1 901507 22 X

I suspect that more quartets players have used Peters editions of the Haydn quartets than any other, so it is good to see that, having missed editorial refreshment in the 20th century, they are taking the lead in the 21st. The tradition among quartet players is to despise scores, and the convention has been that scores are sold separately from parts – often, indeed, by different publishers. The market is as different as that for scores and recordings. There's a lot to be said in favour of the old ways, as we are finding with renaissance vocal music. But if you are preparing a critical edition, you need to work with a score, and similarly you need one to benefit fully from the result. I like the scores here:

nice and compact, with movements averaging three and a half pages. You can see the shape much more easily than with the Eulenburg miniature scores and they are more legible than the Doblinger ones, which are reduced from a larger size rather than designed for smallness. The parts too are well laid out, with no mid-movement page turns: where that would be inevitable, three-page spreads are provided. Their print-size looks good, though I'll get a report from players for the next instalment we have to review. The parts are slipped into the cover of the score, whose expanded spine feels to me as if it will soon split. The textual aspect of the introduction and the commentary concentrates on the main sources: the detailed collation has already been done for the Collected Works and there is no need to clutter an edition like this with details from secondary sources. The types of readings are divided into six categories, listed separately under each movement and cued by a number from 1 to 6 at the appropriate spots in the score and parts. There is, I suppose, a chance that a sight-reading player might confuse these as curiously-placed fingering signs (though not many will boast a sixth finger), but it shouldn't be a serious problem. There is also information on performance practice, broadly similar in each volume but directed to the quartets in question: another reason why players shouldn't begrudge getting a score as part of each package, which is anyway pretty good value.

MOZART ARIAS

Wolfgang Amadeus Mozart *Konzert-Arien für Sopran und Klavier* herausgegeben von Franz Beyer mit Kadenzen von Juliane Banse. Breitkopf und Härtel (EB8673), 2002. 127pp, €23.00

I've welcomed the previous two volumes, so there is little to say about the latest except to draw attention to it and indicate its contents. It runs from K418 to K579, 1783-1789. There are three arias which Mozart wrote for his sister-in-law Aloyisa (K418, 419 & 538) and one for her sister Josepha (K580), which he left incomplete but is completed here by the editor; it is the only item in the volume with German text. Of the seven others, the most unusual (and possibly the most often performed) is K505, *Ch'io mi scordi di te?*, with piano obbligato, which Mozart wrote for himself and Nancy Storace. It's a pity that the piano reduction makes no attempt to distinguish the solo piano part from the orchestra, since that might help the singer in rehearsal. Even more than the previous volumes, this should be in any ambitious solo soprano's library.

ITALIAN VIOL

The Italian Viola da Gamba: Proceedings of the International Symposium on the Italian Viola da Gamba, Christophe Coin & Susan Orlando directors, Magnano, Italy, 29 April – 1 May 2000. Edited by Susan Orlando. Edizioni Ensemble Baroque de Limoges/Edizioni Angolo Manzoni, 2002. 223pp, €45,00. ISBN 2-9509342 5 0 [European orders to Peacock Press (£30 + £1.50 post), USA c/o Boulder Early Music Shop ($45.00 + $5 post)]

Having been somewhat critical at a recent attempt to write a thorough survey of the viol and its music (*EMR* 82 p. 3), I'm pleased to welcome this collection of papers from a conference on a more limited aspect of the subject. It does not dispel the common belief that, although the early stages of the creation and development of the instrument took place in Italy, within a century or so the viol became a marginal part of Italian musical culture. Martin Kirnbauer's fascinating paper on the use of the viol consort for chromatic and enharmonic music in Rome in the 1630s focuses on one specific area with which modern players might like to experiment, though the wider list of publications involving the viol isn't so impressive as it might seem: there's only minimal call on the viol in Monteverdi's Book VIII, for instance, and the instrumental bass partbook in Cavalli's *Musiche Sacre* (1656) is headed *violoncino*: indeed, I don't remember noticing a viol in the publication and couldn't find one in a quick flick through my facsimile. Kirnbauer doesn't quote a source for the statement that Maugars' 1639 letter with the famous quote that no-one in Italy plays the viol well is probably a forgery (p. 35). James Bates brings together the evidence of Monteverdi as a player of the viola bastarda, and deduces from the pattern of court salaries that he must have played it throughout his Mantuan career. Does the absence of any trace of it in his published music says something about the difference in the conventions of performance and publication, or is the bastarda tradition linked to a historical repertoire of standards rather than contemporary music?

A problem with research on the instruments themselves is that collecting began long before scientific study of them (or, indeed, the revival of their use) and that forgers were very happy to make up for any shortage of originals. Italian instruments seem to have been particularly favoured, and our assumptions of what Italian viols were like need correcting once the true survivors have been segregated for hybrid instruments and forgeries. Several papers discuss specific instruments. Karel Moens, on viols in the Brussels collection, finishes up with the cautionary remark: 'When one cannot situate an instrument even approximately in a geographical or chronological way and/or when the instrument has been transformed to such an extent as these early viols, almost nothing is left to study of the true original and its value as a historical source is extremely limited. To obtain a better understanding of early Italian bowed instruments research must turn to other source such as iconography and archival documents for... a study of extant early viols often tells us more about the nineteenth century than about the sixteenth century.' However, later in the volume Simone Zopf retrieves from the 19th-century category three viols in Vienna (SAM 70-72), even if the signatures by Antonio Ciciliano may not be authentic. Thomas G. MacCracken describes the database of Italian viols established by Peter Tourin, and a paper by Myrna Herzog shows the use to which it can be put in her argument to open out our view on what exactly a viol was. Oliver Webber argues strongly for the use of equal tension of the right sort of strings. Luc Breton's account of viol acoustics finishes up with the idea that 'modern copies are almost impossible to construct because to do so one must be willing to embrace a concept of the world that gave birth to such eclectic works as the *Micrologus* or the *Musurgia Universalis*', but it is surely a fallacy demeaning to the variety of the past to lump all pre-industrial culture in a single cateory of 'ancient'. I haven't mentioned all 13 papers. Many are technical, but they add up to a stimulating book. All are in

English, some in excellent translations by the editor, and there is a useful quadrilingual list of terms, beginning with *viol.*

Also, a brief mention of the current Viola da Gamba Society of Great Britain Newsletter No 119, with a fascinating report of her visit to 'The Magic Knee Festival' by Susanne Heinrich. On the whole, the early-music world has escaped from the long-hair and no-shoes image of the late 1960s (and it was a significant day when a meat soup appeared at an Early Music Centre course in the late 1970s). But the choice of da gamba instruments as the theme for a popular international folk festival (at Rudolstadt in east Germany) brought together what was evidently a stimulating variety of instruments and music, with 70,000 participants. Susanne writes: 'virtually all the instruments which appeared... have a history older than that of the viol, but all except the Finnish *Jouhikko* managed to escape dying out and still thrive within their traditions. This seems to make players more open to further development of their instrument.' It raises the question of what to do with an instrument revived to play specific past repertoires; players of the other instruments she encountered presumably do not have the weight of musicology and the concept of authenticity hanging over them.

HARPSICHORD DECORATION

The Historical Harpsichord. Volume 4. General editor Howard Schott. Pendragon Press, 2002. x + 241pp, $54.00 (£38.50 from European distributor: Rosemary Dooley)

I feel sorry for Sheridan Germann. After 20 years work on the subject, for the last five years of which it has been the author's 'sole and obsessive preoccupation', she doesn't get a mention on the title page, and even in these days of computerised bibliographical information, it will probably diminish the impact (at least in circles that are peripheral to serious harpsichord makers and scholars) of what deserves to be an independent book. But publishers may have been unwilling to issue so specialised a monograph, and without the hospitality of Howard Schott's series it would probably have been exorbitantly expensive. The topic is surveyed in five broad national groups: Italy, Flanders, France, Germany and England, but there is another subdivision: the text and plates (96 pages of them, sharply reproduced in black and white). I naturally started at the beginning with the text, and was puzzled at the lack of references to the illustrations; but I was misunderstanding the book. With its substantial captions, the plates run in parallel with the text but are self sufficient. Our first review this month dwells on the different ways of reading a multimedia book: that is what we have here. I would, in fact, positively advise readers not to resist the natural urge to look at the pictures first. The author concludes with disquiet at the incongruity between the sound and appearance of many modern harpsichords. The final 26 pages are occupied with a study by Richard Rephann of a 1770 Taskin at Yale, which destroys the mythical history attached to it but finds instead points of considerable interest in the instrument itself.

CATHEDRALS & HARPSICHORDS

A Handbook for Studies in 18th-Century English Music XII
Edited by Philip Olleson and Mark Humphreys. Oxford: Burden & Cholij, 2002. 70pp, £6.50 ISBN 0 9531708 3 7

The latest issue of this useful publication contains two archival articles. Ian Davies provides a concise guide to English cathedral archives and a brief list of the location and extent of surviving records. Lance Whitehead and Jenny Nex study the insurance policies of keyboard instrument builders in London between 1775-1787, supporting documentation for their article in *Early Music* vol 30/1, Feb 2002. This issue has the first part of the alphabetical sequence, going up to Longman and Broderip; the conclusion, with indices, will be in the next issue. At first glance, the information looks to general to be helpful, but comparison with the article shows how much can be squeezed from apparently limited data.

WALTER BERGMANN

Anne Martin *Musician for a While: A Biography of Walter Bergmann.* Peacock Press, 2002. 198pp, £14.99. ISBN 0 907908 83 7

It is impossible to play the recorder and not come across the name of Walter Bergmann (1902-88): so many editions of the instrument's repertoire bear his name. He escaped from Germany in 1939, vulnerable because of his mother's Jewish ancestry, and at the end of 1941, thanks to the influence of Michael Tippett and Edgar Hunt, he became the London branch of Schott's in-house editor of recorder music. The relationship with the firm was not quite as cosy as one might have anticipated, but with that as base, he became one of the leading forces in the spread of recorder-playing in Britain for something like half a century. Other areas in which he impinged on British musical life were as a continuo player and as a propagandist for Telemann. Those of us involved in the early-music revolution of around 1970 found him an old-fashioned figure from an earlier generation who didn't adjust to change. My only encounter with him was at the Dartington Summer School, where one year in the early 1970s I joined in a continuo class he was taking. It was a frustrating experience. We disagreed completely over his belief that a continuo player should write out his part. He took great delight when I stumbled over a passage in a Handel recorder sonata, but instead of suggesting that I practise it, he took it as a sign that I should have played from a realisation. This must have been the year the summer school choir sang Domenico Scarlatti's *Stabat mater,* for which he had to write out a continuo part. In this case, it was essential, since the De Santis edition has a confusing three-stave organ version from which it is difficult to discern any continuo line. But generally one must assume that the many instances in the book where he is described as playing continuo it must mean playing a part he had prepared earlier.

He certainly deserves a biography, and this covers the facts with care. It doesn't come to life, and I sense from the way some titles are quoted that the author is primarily a recorder player not entirely familiar with other music. Whatever is Haydn's Concerto Grosso for oboe, for instance (p. 15), and who is the David mentioned with Henry Purcell (p. 114)? Flow is impeded by the use of the full name Walter Bergmann every time it occurs: if selecting one was thought either too formal or informal, why not compromise with WB? I'm not entirely convinced by the virtues of the two-column landscape pages and the type-setting is erratic (often no space after full stops, for instance). I'd love to have seen some extracts from the bilingual phase of his diary. Walter seems, from the remarks quoted, not to have been a particularly happy man. He suffered in the 1930s from a bad marriage and the Nazi regime, but he was lucky after his escape from Germany to become associated from 1941 with the stimulating group of musicians that clustered around Michael Tippett at Morley College during the war. Despite his increasing specialisation in the recorder world, they gave him links with contemporary music, while his early association with Alfred Deller (via Tippett) brought his name to the wider world of music-lovers who never touched a recorder or had heard of Telemann. He found it difficult to adjust to old age. In many ways, this is a sad book. But it needed to be written, and it is good that it has been done so well. When someone gets round to writing a history of the mid-century early music revival, this will be an essential, though in many ways frustrating document. One would like, for instance, to know what eight recorders did in *When night her purple veil* (p. 61) or a recorder ensemble in Monteverdi's *Vespers* (p. 65-6) or why the obscure recorder–player Susan Gosling is mentioned as many times as David Munrow (four entries in the index). I can at least answer the last of these, since I saw Sue at the recent Early Music Exhibition: Walter fancied her. Was he really a good player, or was the BBC right to have been suspicious?

The next issue will include a review of the biography of another early musician of the period, Noah Greenberg.

STAINER & BRETT

I was recently enticed by a couple of articles in Stainer & Bell's light-hearted house magazine *The Bell* to request review copies. I've already explained to a member of the firm why I'm not reviewing *Music of the Heart: John and Charles Wesley on Music and Musicians* by Carlton R. Young: I found the title misleading and, as so many writers on hymns, Young has too narrow an approach. He doesn't, for instance, note the similarity between John Wesley's simple (indeed, simplistic) approach to music and that of Jean-Jacques Rousseau. He quotes (without drawing attention to it) on pp. 72 & 75 a nice example of demanding that people sing exactly what is written but expecting unwritten trills to be added.

Another item discussed was an edition by Philip Brett of Taverner's *Western Wind* mass. This turned out to have been published in 1962: indeed, I bought my copy then. The current version has a glossy cover, but still bears the quaint series heading *Church Services N° 326* as if the Anglican tradition went back to Taverner. (I did once sing *Gloria tibi Trinitas* at an Anglican service). This was soon followed by an email from John Butt telling me that Philip Brett had recently died of a particularly nasty cancer.

I am sure that all our readers will be aware of Philip's magnificent work on *The Byrd Edition*, produced with musical and contextual understanding as well as the expected skill in purely editorial problems. My only close encounter with him was over Monteverdi's 1610 *Vespers*. He chose to open the first Berkeley Early Music Festival in 1990 with a performance of it and used my edition (probably one of the last to do so in its pre-computerised state). Sadly I missed the concert, arriving a few days later — the first of many transatlantic trips, made at the invitation of the Butts. I had several chats with Philip and a convivial meal. My next association with him (which of its essence meant that it didn't enable us to meet) was when I stood in for him to chair a discussion on early keyboard music at the Boston Festival. Philip was otherwise engaged at an event on the subject to which he devoted so much energy, sexual politics. Our final contact was a disapproving letter to *EMR*, which we published, complaining that I didn't know that an edition of Byrd published under the name of Thurston Dart had been edited by him. I suspect his disapproval was not so much my excusable ignorance but my flippant treatment of his attempt to bring sex into *chiavette*, since I had not taken seriously his objection (expressed in a once-notorious footnote) to the use of the word 'normal' in opposition to 'high' on the grounds that 'normal' was, to a homosexual, a loaded word. For a while I referred in conversation (though not in print) to the high clefs as gay clefs. In fact, though, Brett was (for non-sexual reasons) right, since in many repertoires the low clefs are as common as the high ones. I had also objected to his desire to make explicit the homosexual elements in Britten's operas which the composer had tried with considerable success to make universal.

Anyway, *de mortuiis*... He was a good scholar, and will be greatly missed in the worlds of Byrd and Britten scholarship. His edition of English consort songs (*Musica Britannica* xxii) brought to our knowledge a sparsely available body of fine music for which all who sing to the viol are grateful.

LINCOLN EARLY MUSIC FESTIVAL

This week of concerts in the summer, plus two single concerts in the winter and spring, has been amateur-run since its inception in 1995, but a professional administration has just been appointed. The following is a report on the summer 2002 concerts, together with an appreciation of Richard Still, the Festival's co-founder, who for health reasons has this year retired from its directorship.

The Lincoln Early Music Festival (12-17 August) was the seventh annual series of concerts of Medieval and Renaissance music, hosted mainly in the intimate and acoustically superb chapel of Bishop Grosseteste College. As usual, the intervals featured Margaret Sexton's tasty medieval snacks. The sociable friendly atmosphere and a loyal enthusiastic audience distinguish Lincoln from larger, impersonal festivals. However, size does not detract from the quality of the musical programme.

Monday's opening theme was 'Divinity, despair and delight', with a varied concert of mainly Jacobean vocal and instrumental music. The performers were Richard Lindsay (counter-tenor and recorder), Robert Foster (lute and renaissance guitar), Mark Hacking (viol) and Kathleen Berg (keyboard). On Tuesday the theme of 'The Hurdy-Gurdy Man' (Matthew Spring, hurdy-gurdies, and Phillip Craig, percussion and keyboard) was the vicissitudes of the hurdy-gurdy from the Middle Ages to the present. Highlights included a suite by Corrette and a taster from a Haydn concerto. Wednesday brought romance, 'Amors m'art', with Alba (Vivien Ellis, voice and percussion, and Giles Lewin, fiddles) in a varied programme of popular song from the Middle Ages and the Jewish Diaspora to the oral traditions of Britain and the Appalachian mountains.

Thursday was an unusual programme of 'the Jewish Musician of Mantua', featuring the music of Salamone Rossi, intertwined with Michelene Wandor's reflective verse. Rossi's music was played by the Siena Ensemble (Lisette Weesling and Jennie Cassidy, voices; Philip Thorby, recorder, viol and harpsichord; Michelene Wandor, viol, recorder and script; Layil Barr, recorder; and Richard Sweeney, chittarone). As well as traditional texts such as *Shir hama'alot* and the Kaddish, secular texts included *Cercai fuggir Amore*, with a *Sonata sopra l'Aria di Romanesca*.

Friday brought a Renaissance house party, a surprise concert given by the organisers of the festival (Richard Still, Jeni Clarke, Lesley Clarke, Jennifer Jones and Helen Mason). They played a varied programme of mainly wind music, ranging from de la Torres' *Alta* to Uccellini's *Aria sopra Bergamasca*. Each half included a bawdy tale from the *Decamaron*, enough to make Bishop Grosseteste's original young women student teachers blush, but thoroughly enjoyed by the Festival audience.

Saturday was the musical banquet to the week's feast, with 'Passion and Division', by the Palladian Ensemble (Pamela Thorby, recorder; Rodolpho Richter, violin; Susanne Heinrich, gamba; William Carter lute, guitar, chittarone), who lived up to the *BBC Music Magazine*'s description, 'a dazzling young ensemble'. Pieces ranged from a number of divisions by Bassano and Rognoni on *Anchor che col partire* to a suite by Cazzati and a chaconne by Merula. The encore, Uccellini's *Aria sopra Bergamasca*, was poignant because of its special associations for Richard Still, co-founder of the Festival. The varied festival had some excellent performances and amongst the fine music included composers such as Rossi and Cazzati who have too often been neglected. It was the last Festival to be organised by the founding team who have firmly established it as an important annual item in the early music calendar.

The core of the new Lincoln Early Music Festival team are keyboard player Timothy Roberts (Artistic Director), and Jane Beeson (Administrator), who has recently taken over from Arthur Boyars as advertising manager of *Early Music*. The 2002 Festival was a high point at which to hand over to the new team. Details of the 2003 festival will appear on www.LEMF.org. For readers who have not experienced Lincoln, I can thoroughly recommend a week's holiday in mid-August, with daytimes spent exploring the historic city and nearby picturesque villages, and evenings in a convivial atmosphere enjoying concerts of first-rate early music. *Frank Davies*

Richard Still almost single-handedly created the highly successful Lincoln Early Music Festival, and made it an unmissable cultural event in the eastern counties early music calendar. Unlike so many festivals, he made a point of favouring Medieval and Renaissance acts, and of incorporating smaller and possibly riskier ensembles. A performer and enthusiast of the Munrow generation, he liked to encourage young talent, yet never lost his enthusiasm for strange instruments and novelty events.

One year Sirinu were booked to perform a concert based on the compositions of Henry VIII. At an early stage it was decided that we should have the Ghost of Old Henry there in person, listening and reacting to the music as it charted his progress as a young king and composer. There was only one person we knew who would fit this role — who came with costume, theatricality and the sort of kingly cuddliness that made you think that one wife was not going to be enough to satisfy — that was Richard. How many other festival directors would have been so willing to don cod piece and gold chain and in true professional style put together the performance on the day?

Over the years Richard was persuaded to take all manner of performance from us, ranging from a two-man thousand-year history of the hurdy-gurdy to early medieval English song. In every case he was the perfect festival organiser. He ran a tight ship, mobilised and enthused, dedicated and committed support team who were willing to lend forgetful artists concert jewels (an on one occasion a rubber duck), and whose talents allowed privileged audiences to sample exquisite medieval delicacies, got his programme together early and publicised it well. For the performer he was perfection — a sparklingly kind man who was on site when you arrived and who made sure you were well looked after during the day. Wonderful real food was provided and you were paid on the night. Most important was Richard's presence at the concert. You knew that the reason he had started the Festival was that he loved the music and he could provide the personal warmth that could glue together and maintain a loyal audience. *Matthew Spring*

MUSIC IN LONDON

Andrew Benson-Wilson

It was only just over two years ago that the Royal Opera House put on a production of *La Clemenza di Tito* bought in from the Salzburg Festival and now they have another new production, this time from The Dallas Opera. I had a number of problems with their 2000 performance, largely to do with what I perceived as the lack of a meeting of minds between the conductor and the ROH performers. To an extent, the latest production has solved that issue, but not quite in the way that I would have liked. Although Nicholas McGegan brought some strong 'early music' credentials to the 2000 performance, the musicians never quite fell into line. On the other hand, Sir Colin Davis, although clearly influenced by the back-to-basics brigade, is stylistically far closer to the generally unreconstructed ROH singers and instrumentalists, and this led to a much greater integrity in the performance. Although it is now clear that Mozart did not, after all, compose the whole thing in 18 days, there are signs that his mind was otherwise occupied. Whether this was intended to be a brave move towards a new style of late-classical opera or harkens back to the more or less dead *opera seria*, Mozart somehow ends up falling between the potential stools of both camps. In the final stages of his life, he was surely not overcome by the occasion (the coronation in Prague of the Hapsburg Emperor Leopold II as King of Bohemia), and he might not have known that he was the second choice of composer for the affair – the hapless Salieri being far too busy. But the cringingly fawning plot is not the most seductive: three hours of a Roman Emperor going round being nice to all and sundry does leave one yearning for a bit of blood and savagery, and I wonder if he just didn't manage to lift it above the everyday. That makes any production difficult. Colin Davis certainly relished one of the most distinctive musical features – the powerful orchestrations and range of tone colour that Mozart used. He accepted the orchestra and singers as they were, moulding the pulse to that of the singers in a way that McGegan was not minded to do. The singing cast was strong, with Brindley Sherrat giving a very human face to Tito, and Vesselina Kasarova portraying a powerful Sesto, although her voice was not always comfortably in register at the bottom of her range and she was allowed to take wild liberties with matters of pulse and precision of attack. Barbara Frittoli's unremitting vibrato put me off, and I also found her harmonically rich voice rather hard-edged at times. Anna Netrebko made an impressive ROH debut as Servilia and Katarina Karnéus showed us that opera singers are capable of behaving themselves vocally. The starkly coffered ceiling, walls and floor were probably influenced by the Pantheon (although it was built well after the death of the Emperor Titus) and in practice it reminded me more of the foyer to some grand 1950s town hall. The grey/blue generality of the costumes added to the rather bleak atmosphere, despite splashes of colour in Tito's gold foil costume. The gloomy presence of a guillotine on stage during much of Act II was at best incongruous but also led to other imponderables. As ever, there were some production oddities, the worst of which was the ridiculously staged ending to Act 1. Unlike most of his operas, Mozart allows the pace to relax towards the end of both Acts, but having all the singers slowly walk off stage in silence added nothing that Mozart had not already provided, and just left the audience in confusion. For some reason the harpsichord sounded strangely tinny and artificial – although it wasn't loud, perhaps it was over amplified (or even electronic?)

The new season of Wigmore Hall early music concerts got underway with the return of the excellent Akademie für Alte Musik Berlin with mezzo soprano Bernarda Fink (4 October). There are not many bands that can claim the involvement of a toothpaste tube in their artistic development, but it was money smuggled into what was then East Berlin by means of such a container that enabled members of the band to first make contact with the early music world in the West. They have gone on to receive well deserved plaudits from reviewers around the world. The programme they set themselves this time was a testing one, with works by Alessandro and Domenico Scarlatti, Corelli, Veracini and Bach. The music was not well-known (or even known at all to many in the audience): even the concluding Bach Cantata *Gott soll allein mein Herze haben* (BWV169) with its distinctive obbligato organ contribution, is hardly one of his most appealing. The highlight was Francesco Maria Veracini's flamboyant Ouverture in G minor, with its opening scurrying flurry of descending notes set against a deceptively simple oboe countermelody, and a swaggering, if incongruous, concluding Menuet - a composer worth hearing more of. D. Scarlatti's *Salve Regina* allowed Bernarda Fink to give full reign to her lush voice although at times her vibrato, which normally allowed the note to shine through, became just a bit to overpowering. It is a curious work. The frequent long pauses at the end of phrases (after the opening *Salve*, and *Ad te clamamus*, for example), and the hesitant pulse of *O clemens*, rather breaks up the flow, and the ending to the slightly out-of-kilter jollity of the final *Salve* is a trite procession of open 5ths. In the Bach cantata, Bernarda Fink came close to the bottom of her register and there was a bit of a buzzy edge to some of the lowest notes, but her expressiveness was particularly apparent in the work. I wasn't sure about the texture of the first aria – with a solo organ part and continuo cello supporting the singer it took the form of a trio, with few added harmonies. The gentle stirrings of the organ were most effective in the beautifully lyrical second aria. Corelli's *Concerto Grosso in F* (Op 6/2) is not his best of the genre – the opening sequence is a late exercise in the *stylus phantasticus*, and the four-square phrase-structure of the final Allegro is little more than burlesque. But despite some misgivings about the programme, this was a first class concert given to a packed hall.

With only four events (one of them a free preview concert and another a Choral Evensong at the Cathedral), the Winchester Early Music Festival does rather underplay itself;

the impressive audience-numbers at the two events that I attended suggests that a much larger festival could be viable. The preview concert (2 October, Milner Hall) featured Joseph Schlesinger *countertenor*, with Jacqui Robertson *viola da gamba* and Micaela Schmitz *harpsichord* in a mixed programme of music from Monteverdi to Bach. It wasn't clear whether they were a coherent group or were brought together for this occasion but, if the latter, it might explain some of the uncertainties and lack of consistency that was apparent in many of the pieces. This was particularly noticeable at section endings in the opening piece, Monteverdi's *Laudate Dominum*. The American Joseph Schlesinger has a clear and steady voice with good intonation. The biggest problem was that many of the pieces severely tested the lower end of his countertenor register, with frequent breaks into the tenor register. Both registers were solid, but it was the breaks between them that jarred. The most successful of the vocal works was the lilting aria *Propter veritatem* from Niccolo Jommelli's *Missa Nec virgine nec martyre*. The version for soprano of *Ich habe genug* and *Schlummert ein, ihr matten Augen* from the Anna Magdalena MS was taken at a pace that made it difficult for the potential emotional depth to be demonstrated. The two harpsichord solos were not without their problems – playing the repeat louder than the first time in Handel's Overture to *Flavio* sounded a bit strange and the unsteady timing and finger control in the little Air in B-flat rather spoilt things. But it is good to be able to say that I thought the viola da gamba playing was very good – notably in *Virgam virtutis* from Handel's *Dixit Dominus*.

The final concert of the festival was given by the five male voices of Opus Angelicanum in Winchester Cathedral (6 October) together with a reader, and was a rendering of the Song of Songs interpolated with medieval and renaissance music based on the same texts. This was an imaginative and well-presented programme, aided by the magnificent architectural and historical surroundings and the lush acoustic. Interpretations of these ecstatic and erotic love songs have varied from the allegorical to the literal. Although the composers of the music performed must have presumably taken the allegorical interpretation seriously, there were times during the recitation of the text when it was hard to believe that these words had formed such a fundamental part of Jewish and Christian life. Even the singers allowed themselves a wry grin at the thought of the description of the beloved's hair as being as like a flock of goats. I did wonder how impressed I would be with a young lady whose breasts could be described as like unto clusters of grapes. But what matter. The contrast between the sometimes earthy words and the sublime music was one of the fascinating things about the concert. The music included a chanted Cistercian Offertory and Psalm antiphons, extracts from the 13th-century Worcester Antiphoner and Salisbury Processional, and works by Johannes de Lymburgia (*Descendi in hortum meum*, with gentle ornamental inflexions to the principal voice and a distinctive repeated Alleluia), Dunstable, Palestrina, Josquin, Lassus, a beautiful setting of *Anima mea liquefacta est* by Martin de Rivaflecha and two modern works by Gabriel Jackson and Howard Skempton – the latter consisting almost completely of a curiously lugubrious repetition of the words 'The Song of Songs, which is Solomon's'. Although it did eventually cadence, it sounded for a long time like a piece that should be sung in recessional until the sound just fades into nothingness. There was some occasional rather exposed slithering up to notes, and the rather tripping articulation of the Alleluia of *O quam pulchra es* from the Salisbury Processional seemed a bit out of place, but the singers of Opus Angelicanum were generally most effective. Many of the pieces were set quite low, with bass intonations to chant settings. They fielded a particularly sonorous bass and a countertenor that managed a clear and steady tone with little of the buzziness or prominence that can affect this type of voice. A delightful evening in wonderful surroundings.

If Winchester is a very obvious venue for an early music festival, a clutch of Suffolk villages is far less so. Over the past fourteen years or so, Peter Holman and a dedicated team of supporters have built up an annual festival to be proud of. The participating villages have changed over the years, the latest team being Stoke by Nayland, Nayland, Hadleigh and Boxford. Past festivals have normally had a theme, and this year's (23-26 August) was 'The French Connection'. It shows something either of the sophistication of the Suffolk village residents, or perhaps their willingness to support a worthy local venture, that they turned out in impressively large numbers for the two rather specialist opening concerts – the first of music by Charpentier and the second an entire concert of bass viol music.

In his early years, until the death of the last member of the family in 1688, Marc-Antoine Charpentier worked for the Guise family in Paris, and the opening programme (23 August, St Mary's Church, Stoke by Nayland) was of music from that period, whether written for the Hôtel de Guise chapel or the convent of the Abbaye-aux-Bois. An excellent pre-concert talk by Dr Shirley Thompson set the scene for this snapshot of Parisian musical life. Peter Holman directed a group of eight singers with support from three viols and organ. Charpentier's *Caecilia virgo et martyr* was an appropriate work to open the festival, particularly as, in this shortened version of the full story, Cecilia is still very much alive at the end of the work. The emotional highpoint of the concert was the extended setting of the *Première leçon* from *De Lamentatione Jeremiae prophetae*, with soprano Philippa Hyde and Mark Caudle, treble viol, as joint soloists. Notwithstanding the intense emotions that Charpentier wrings from the words, Philippa Hyde manage to retain an entirely appropriate air of innocence in her voice, particularly apparent in the beautifully sung extended melismas that start each section. A very minor general quibble (but particularly noticeable in this piece) was the habit of the upper voice of the organ continuo to follow the singer's line – a practice that is rarely required for pitch purposes and is equally rarely successful. [But there is good evidence for it in some parts of Europe, and I would be interested if any of our learned readers can offer evidence from France. *CB*] Charpentier's expressive use of dissonance was revealed in the settings for three voices of the *Salve Regina* and *Flores, O Gallia* and the evening ended with *Miserere mei Deus*, another intense work full of suspensions and harmonic tension.

Mark Caudle, a regular performer at these festivals, introduced his lunchtime recital 'The Noble Bass Viol' (24 August, St James Church, Nayland) with the admission that this was

a rather esoteric form of entertainment. Esoteric or not, he managed to attract an impressively large audience and his sensitive and expressive playing and informative introduction to the pieces would have easily swung round any doubters. The opening *Fantasia in Bastart* by an anonymous North German composer of c. 1620 provided an energetic start to the concert, with its vigorous scale passages and sequences and Italianate trills at the end. A selection of pieces from the Sieur de Machy's *Pièces de violle* of 1685 opened with a *Prelude* that floated above the frets before diving into the depths of the instrument's range. The underlying structure of the dance movements that followed were often at risk of being clouded by de Machy's fanciful figuration, although Mark Caudle managed to retain a sense of the structure of phrases with his refined playing. The English composer William Young moved, probably via The Netherlands, to South Germany and Austria: his *Prelude* was from a suite found amongst French pieces in a manuscript from Poland. The tentative mood of the opening had been chased away by the time of the confident chordal sequence towards the end of the piece. A *Prelude* by Sainte-Colombe was a far more free-range affair, overflowing with ideas and motifs. More ordered was a sequence by Marin Marais, ending with *La Polonaise,* a movement clearly close to Caudle's heart.

Most of the Suffolk Village Festivals have included an opera. This year it was a double bill of Monteverdi's *Il ballo delle ingrate* and Blow's *Venus and Adonis* (24 August, St Mary's Church, Hadleigh) with Psalmody and the Essex Baroque Orchestra directed by Peter Holman, preceded by a talk by Jack Edwards on the staging of baroque opera. Although *Il ballo delle ingrate* was written and first performed for the Mantuan court, it is the version amended for performance in Vienna that has survived (in the eighth book of madrigals), with its rather incongruous references to the German Empire and the River Danube. The not altogether politically correct story line tells of Cupid's complaints to Venus that his arrows of love are failing to ignite the passions of high-born ladies. Cupid and Venus go off to remonstrate with Pluto who, as a warning to any less than passionate women who might be looking on, unleashes from hell a pitiful array of women who, in life, had ungratefully shunned potential lovers. He then sends them all back from whence they came, with a parting impassioned plea from one of them closing the work. Richard Wistreich's commandingly solid and resonant (and extraordinarily low) bass voice made for a most effective Pluto, notably in his extended solo towards the end with its wonderfully evocative word painting. The instrumental ritornellos that punctuate this section suffered from some lapses in intonation when more than two violins were playing. Jennie Cassidy (Venus) was particularly good in her lower register, although she also had some intonation problems further up her impressively wide range and her articulation of runs lacked the required clarity. Claire Tomlin was a suitably mournful ingrate and Philippa Hyde was a delightfully coquettish and sprightly Cupid, a role she retained in Blow's *Venus and Adonis,* alongside Claire Tomlin, promoted to the role of Venus, and Eamonn Dougan, an impressive last minute replacement as Adonis. One matter of awkward stage etiquette was noticeable: the chorus were arranged in an arc to the right of the stage, all facing towards the conductor, except for one who consistently turned to sing direct to the audience, complete with the sort of facial gestures that soloists can get away with but chorus members should really try to suppress.

The flagship concert of the festival was undoubtedly Gothic Voices (25 August, St Mary's Church, Stoke by Nayland) and their 'Celebration of Machaut and Dufay – Champagne and Burgundy'. In practice, it was more a celebration of the musical development that took place between Machaut and Dufay rather than of their work itself, with a demonstration of some of the English influences that helped in the move from *ars nova* to the *countenance angloise.* Philippe de Vitry's motet *Gratissima virginis / Vos qui admirami / Gaude Gloriosa* opened the concert, with the lively free-floating upper voice beautifully sung by Catherine King. The elusive Solage was represented by the virelai *Tres gentil cuer,* and showed an early example of one voice taking the melody and text over two vocalising parts. His *Joieux de cuer* gives the melody and text to the second voice although, on this occasion, Steven Harrold overemphasised the solo aspects of his part rather than being one of four equal voices who just happened to have the melody and text. However, his light high tenor voice had been ideal for the beautiful anonymous *On doibt bien aymer.* A clutch of anonymous 14th–century English pieces opened with the extraordinary *Singularis laudis digna* which, in true English fashion, called upon the Virgin to persuade the French to come to their senses and accept an English King. Catherine King again excelled in the solo carol *Lullay, lullay: als I lay,* and the section ended with *Stella maris illustrans omnia,* with the anonymous composer gleefully slithering around in thirds and sixths getting deeper and deeper into hitherto uncharted harmonic territory. The pieces by Machaut himself included *C'est force, faire le weil* (with Julian Podger successfully managing to overcome a slight frog in his throat) and the motet *Fins cers doulz / Dame, je sui cilz* with its remarkable vocal collisions. The second half ventured into a period when a prominent solo line was becoming more appropriate, with Binchois' *Adieu mon amoureuse joye* – probably one of the first pieces of the whole concert that was in a musical language that would have been familiar to many in the audience. A plainchant *Veni creator spiritus* acted as an introduction to Dunstaple's [inconsistent spelling intentional] isorythmic motet on the same theme – probably the audience favourite of the evening, with it's impulsive build- up of energy. Three pieces by Dufay concluded an excellent concert, the final piece being a curious choice liturgically, the *Kyrie* from his *Missa: La mort de Saint Gothard.* From their viewpoint looking down the length of the nave of this impressive Suffolk wool church, the singers had a fine view of the magnificent rapier thrust of the huge slender tower arch – added to this early-14th century church in the early 15th century, and therefore covering almost exactly the same historical period as the music just performed.

A bank holiday lunchtime concert (26 August, St Mary's by Boxford) featured flautist Rachel Brown demonstrating her exquisite delicacy of touch, tone and expression, supported by Mark Caudle's elegant bass viol and Steven Devine's sensitive continuo realisations on harpsichord, in an outstanding performance of music by La Barre, Blavet, Couperin, Lully and Leclair. Although her spoken introductions wandered rather lengthily off message at times, Rachel Brown's playing was of the best, with superb control

of articulation and the structure of phrases and a vocal style of playing that made her flute sound like an extension of her breath. The latter was particularly apparent in Hotteterre's arrangement of Lully's *Dans ce deserts paisibles.*

Rachel Brown was also billed as the featured soloist in the final concert of the festival (26 August, St Mary's Church, Boxford) in a concert with the Essex Baroque Orchestra directed by Peter Holman. However, in the event, following the lengthy (30') and not very convincing performance of Couperin's *Concert dans le gout théatral* that opened the concert, we were told that there was not enough time for Rachel to play the whole of the Buffardin *Concerto in e.* Quite apart from the curious etiquette, the audience would clearly have loved to have heard a lot more than the delightful *Andante* from the concerto, with its plucked cello arpeggios and the lute stop on the harpsichord evocating a wonderfully serene atmosphere. Rameau's rather basic *Ouverture to Pygmalion* gave the orchestra a chance for some forthright hammering to conclude the first half. Rebel's *Les Élémens* opened the second half. It was not a work I was familiar with and it didn't really impress. The weird opening movement depicted chaos with a chord made up of every note of the harmonic minor scale that eventually collapsed into a single note. There were some sweet moments when two flutes started pouring balm on the tumult, but from then on the seemingly endless sequence of rather basic dances showed little sign of harmonic imagination or, indeed, *bon gout.* Perhaps it is a piece that needs to grow on me. Michel Corrette is usually seen as a light and frothy composer, but his lugubrious *Concerto 'Le Phenix'* showed another side to his musical character. Written for four bass instruments and continuo, it was performed as a bassoon concerto with three cellos in a largely accompanimental role. Sally Holman was an impressive bassoon soloist, making much of the doleful melody in the central *Adagio,* although she would have a struggle to convince me that this was great music. By far the most musically compelling piece of the whole evening was the concluding *Concerto in C* by Leclair, at last giving Rachel Brown a more extended chance to show her wares. This piece was in a different league altogether, with a lovely lilting melody in the central *Adagio* contrasting with a forceful bass motive, and an attractive violin solo (played by Judy Tarling) in the final movement. As in their earlier appearances, it has to be said that the largely amateur orchestral players demonstrated rather more enthusiasm and dedication than technical ability, with string intonation being one of the most frequent casualties; but that must not detract from their willingness to work so hard to make a festival like this the success it clearly was. The audiences for all the concerts were impressively large, particularly as the music was not obviously chosen to pull the crowds in, and they gave the impression of enjoying the amateur concerts as much as the professional ones. These annual village festivals have built up an impressive band of friends, both listeners and performers – there are many London concert performers who would love to have audiences like these. It certainly made a change from London concerts for the electronic interruptions to be coming from hearing aids rather than mobile phones.

The Festival's Christmas concert is on 8 Dec. Details in diary. The ensemble includes CB as continuo organ.

AAM at CAMBRIDGE

The Academy of Ancient Music's concert in Cambridge University's newly refurbished West Road Concert Hall was apparently (quite surprisingly, given the strong association the group has with the city) their first official engagement there, the beginning of a formal residency, sith two concerts next term. The programme included four works by Vivaldi (including two violin concertos played by the leader, Andrew Manze, and one for cello, which was possibly Alison McGillivray's debut as soloist with the ensemble), and one each by Handel, Geminiani and Biber, who was represented (as the closing piece of the first half) by his perhaps tongue-in-cheek Battalia. As well as the usual chaos of every part playing a different folk song in a different key, the performance was enhanced by some cross-platform pizzicato from the violone to the cellos in the eponymous movement, which worked quite nicely. I was not so taken by the antics in Geminiani's arrangement of Corelli's set of Follia variations. As the author of a treatise on good taste, I'm not sure he would have smiled as much as the performers did at the note-bending and gypsy trills, not that the majority of the audience minded – in fact, they loved it, but I'm not afraid to state my opinion honestly. To be fair, it was a remarkable feat of cool, considering the memory lapse in the previous piece which had brought the concert to a stumbling halt. The concert didn't end there, though; there was another movement from Handel's Op. 6, which was so full of the virtues I believe Geminiani would have approved of, and rather led me to reflect on why it's thought necessary to spice up what is already rather an exciting piece. The printed programme listed two more concerts at this venue in the early part of next year (details are listed in the Diary section of this magazine), and I hope the hall will be as full as it was for this one. *Brian Clark*

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EARLY MUSIC EXHIBITION

The 2002 Exhibition was held at the new Trinity College, that is the old Royal Naval College at Greenwich, on 25-27 October. It is an exciting site, with two fine 18th-century buildings (the Chapel and the Painted Hall) for concerts. The exhibition area was rather scattered, and some rooms felt very cramped. There are teething troubles to be sorted out, but I think most of us will be happy to return. There was, though, one big snag: the weather. The high winds on the Sunday dislodged the scaffolding on the old part of the site. Stall-holders in that area were evacuated soon after opening, and were allowed back only to remove their wares. A few set up in another room, but many (including Kings Music) had too much stuff for that to be sensible. So our apologies if you came hoping to see us and failed. I managed to meet the Hungarian gentleman who was asking for me, but not the Portuguese one. I enjoyed chatting to the early-music students who were on guard duty at the door: they seemed so much more interested and interesting than those doing similar jobs at the RCM in previous years. The ample bar was useful for the party to celebrate the retirement of Arthur Boyars, the inimitable advertising manager of *Early Music* for thirty years.

CD REVIEWS

MEDIEVAL

Gautier de Coincy ***Songs of Ecstasy*** New London Consort, Philip Pickett 72' 37"
Decca 460 794-2

I was once surprised to come across an LP by the Studio der frühe Musik that contained just two troubadour songs, the surprise being at the length to which the performers could stretch them out, not the brevity of the record. A gratifying feature of this CD is that the eight songs it contains are treated spaciously, lasting between four and twenty-one minutes: monophony need not be short-winded. The tunes are mostly pre-existing ones borrowed by Gautier; many of them relate to the complex of sources linked with the Notre-Dame repertoire of the period. 'S'amour don't sui espris', for instance, links with *Carmina burana* and the Florence MS, whence the three-part texture on the recording, and there are two and three-part versions of 'Hui matin' in the Wolfenbütel MSS. 'Hui enfantez' is a sequence (*Laetabundus*): it is a bit odd that the alternation of verses is more complicated than the form. This is sung as unmeasured chant; surely the liquescent note at the end of each section should be sung to the consonant rather than as a half-length vowel? The other pieces are notated rhythmically. Pickett produces a wide range of textures, including choral unison singing, a rarity on medieval discs. Sometimes it is perhaps a bit too kaleidoscopic, and I was at times irritated by phrases following on each other too quickly. But it's an entertaining disc: you don't have to be a specialist to enjoy it. *CB*

15th CENTURY

The Call of the Phoenix: Rare 15th-century English Church music The Orlando Consort
Harmonia Mundi **HMU 907297** 70' 50"
Music by Dunstaple, Forest, Frye, Lambe, Mowere, Plummer, Pyamour, Trouluffe & anon

Listening to the contrast between the angular and the smooth styles that coexist here (the former exemplified particularly in Benet's *Gloria* and *Credo*) gives some idea how the new, suave English sound must have entranced continental musicians. That is just to pick out one lesson to be learnt from this delightful anthology of 19 pieces ranging from the reign of Henry V till about 1480. But don't think of it as a didactic programme: enjoy the music and the marvellous singing that flows from the experienced quartet of Robert Harre-Jones, Angus Smith, Charles Daniels and Donald Greig. *CB*

16th CENTURY

Antonio de Cabezon ***Works for Organ.*** Jose Gonzalez Uriol *org* (5 historic organs in Spain, Portugal, Italy and Austria)
Motette **DCD 12291.**

This two-CD set covers a wide range of Cabezon's extensive collection of organ works, using five historic instruments from four countries — Spain, Portugal, Italy and Austria. The use of Italian and Austrian organs to play Spanish music is not as curious as it might seem, as the links between the countries was strong in those Hapsburg-dominated times, and the transfer from one organ to another is done very neatly. Appointed organist to the Empress Isabella at 16, Cabezon's life revolved round the courtly life of the Spanish Hapsburgs, notably Philip II, with whom he travelled extensively. Whether Cabezon influenced, or was influenced by, the composers of the countries he visited often comes down to how patriotic the writer is to his own country, but he was certainly an important part of the astonishing flowing of keyboard music across Europe in the early to mid 16th century. One feature of these CDs is the inclusion of many of the simpler pieces (duos, hymn settings and fabordones) alongside the great Tientos and variation sets. Anybody wanting to understand Spanish music of this period would do well to study these simple pieces, for they demonstrate the importance of ornamentation and rhythmic flexibility and fluidity in the interpretation of the Iberian repertoire. Jose Gonzalez Uriol is an extremely accomplished interpreter, his refined sense of touch allowing the ancient and characterful pipes to sing beautifully. Although there is virtuosity aplenty for those who like that sort of thing, the overall mood of this music is reflective and thoughtful, and the registrations are chosen appropriately for this mood. Highly recommended.
Andrew Benson-Wilson

Gombert ***Magnificats 5-8*** The Tallis Scholars, Peter Phillips 58' 23"
Gimell **CDGIM 038**

The sceptic may wonder whether the enthusiasm for vol. 1 among the musical press at large was chiefly for the discovery that Magnificats were worthy of attention rather than for the music of Gombert in particular. It is certainly extraordinary how rarely Magnificats are programmed: their short sections with alternating chant make them a natural contrast to long-lined polyphony, and there is certainly no shortage of material — 100 by Lassus for a start. I didn't hear vol. 1, but vol. 2 justifies most of the enthusiasm. It is interesting having the chance this month to compare Gombert with the slightly-earlier Mouton. Put naïvely, Mouton sounds nearer Josquin, while Gombert (here less archaic and thick than in some of his other music) comes nearer to Palestrina. Fine, unrecorded music well sung, so don't hesitate to buy it. You also get for your money a catalogue of Tallis Scholars' CDs with four superfluously similar pictures of Peter Philips and two more varied ones of the singers, and a cover with the group singing in the Sistine chapel with an unplayed harp (presumably symbolising heaven) on one side and a photographer in black (hell?) on the other: at least, that's my unprofessional iconographical interpretation. *CB*

Mouton ***Nesciens mater*** The Gentlemen of St Johns 77' 45"
Quilisma **QUIL402**
Missa Dictes moy (+ Compère chanson); In omni tribulatione, Missus est Gabriel, Nesciens mater, Salva nos Domine, Sancti Deus omnes

The one piece by Mouton that listeners are likely to know gives this disc its title and a disappointing start: the words are barely recognisable even with a score to show what they should be, one voice obtrudes, and there is a lack of movement. It is also quite difficult to hear the canon (one four-part choir follows four beats after the other throughout). These faults do not entirely vanish, but things improve greatly so that the disc as a whole gives a valuable presentation of the variety of Mouton's work in convincing performances, with a fine booklet note by Jeffrey Dean to focus the mind. *CB*

Rore ***Missa Praeter rerum seriem*** Huelgas Ensemble, Paul Van Nevel *dir*
Harmonia Mundi **HMC 901760**
Not released until January 2003

As I started to play this disc, words such as 'turgid' and 'muddy' came to mind, in the performance of a lugubrious eight-voice French chanson, *Mon petit cueur,* full of very English-sounding false relations, and a Latin motet, *Plange quasi virgo,* that is incredibly low in tessitura, for male voices, sung (in 'French' Latin) in a lethargic way appropriate to the words, but boding ill for the remainder of the programme. However, the next piece, an Italian madrigal, raised the level of interest, with much clearer diction; this then leads into a stunning performance of the Mass, which is based on a Christmas motet by Josquin, and described by Van Nevel as 'one of the monumental works of the Renaissance'. Swinging along in large-

scale time schemes, the performers bring out every nuance of rhythm, building up speed and excitement in some places, and restraining both pace and volume in others. The parts are mostly doubled, but this makes the smooth agility of the voices even more apparent in the single-voice sections. Even the long cantus firmus lines are sung with purpose and direction.

The madrigals illustrate the range of Rore's output, and are in a much more complex style than the Mass. The singers seem less committed to the chorally-performed pieces, though they obviously relish the strange modulations (*Schiet' arbuscel*) which were admired by Monteverdi, among many others of Rore's contemporaries and successors. They also respond well to text and to changes of mood, and are not hampered by sticking to a single tempo. They make good use of silence, and know how to get softer as well as louder. I felt proud to notice two former Hilliard Summer School students among the group of fourteen: this is an exemplary recording. *Selene Mills*

The Art of the Lute Player Jacob Heringman
Avie **AV0011** 78' 55" (rec 1995-99)
Music by or arranged by Bakfark, Fuenllana, Gintzler, Holborne, Milán, Mudarra, Narváez, Newsidler, Ripa, Waissel

This is an anthology from five discs that appeared between 1995 and 1999. Jacob assures us that they will not be reissued (though he has a few copies left: contact heringman@lycos.co.uk). His criterion for choice is to balance his best recordings, the best music and variety, and to this listener at least the selection works well; unlike some lute discs, you really can sit down and listen right through, shutting your eyes and imagining that Jacob is at hand to entertain you in the most refined way. The list above misses the most prominent composer, Josquin, since I've named the arrangers rather than composers; the intabulations are not to be scorned. *CB*

Sevilla circa 1560: secular polypohny of the Andalusian school La Trulla de Bozes, Carlos Sandúa 53'08"
Passacaille **PAS936**
Music by Cevallos, Guerrero, Morata, Mudarra, Navarro, Palero, Vásquez,

The English madrigal singer isn't likely to encounter much Spanish repertoire — a quick check through various popular anthologies turned up only Vásquez's *De los alamos* (in an edition bearing my name) — so this should whet the appetite. The style is more up-to-date than anything written in the earlier decades of Elizabeth I's reign. I was relieved that the list of performers omits the obligatory drummer that gives a superficial application of touristic hispanicity in so many recordings. In fact, the singers probably go a little too far in the serious direction, but one might argue that the freedom that developed among the specialist court singers in Italy in the second half of the 16th century is irrelevant here. The five voices are joined by organ and harp, whose solos are livelier. There is much beautiful music here, but it's a bit sombre. *CB*

17th CENTURY

Frescobaldi, *Fantasie Book I, Ricercari, Canzoni Francesi* Sergio Vartolo, hpscd & org 132' (2 CDs)
Naxos **8.553547-48** £

It is good to be able to welcome a keyboard recording by Sergio Vartolo, whose vocal recordings have caused controversy over the years. The 1608 *Fantasie* have been the subject of a recent article by Claudio Annibaldi ('Frescobaldi's early stay in Rome (1601-1607)', *Recercare* XIII, 2001, p. 97) and were composed for the salon of Francesco Borghese, brother of Pope Paul V. They are highly intellectual pieces, as are the later *Ricercari*, full of contrapuntal ingenuities and cross-references. Vartolo lets the music speak for itself, if anything erring on the safe side rather than letting it break out occasionally. The mixture of harpsichord and organ adds variety to two generous CDs. The organ is a 1664 Hermanns in Pistoia and, apart from an odd use of the Italian *voce umana* in one of the Canzonas, is sensitively registered. Not a pair of CDs to play from start to finish perhaps, but one well-worth having and dipping into for the relief of the ears, just as Frescobaldi's dedication says the music did for Francesco Borghese. *Noel O'Regan*

Kerll Sacred Works *Missa in fletu solatium obsidionis Viennensis* Johann Rosenmüller Ensemble, Arno Paduch *dir*
Christophorus **CHR 77249** 75'42"

Kerll's music continues to attract wider attention and this superb disc from the Johann Rosenmüller Ensemble (the best I've ever heard from them) will contribute in no small measure to the revival of this and hopefully church music from other composers of the period. The Mass which makes up the first five tracks of the CD has the most chromatic writing I've ever heard (not in the sense of Gesualdo-like harmony, but chromatic scales used as contrapuntal material, which can be quite shocking). The other mostly large-scale church pieces reveal Kerll as more than master of his medium, and the chamber music (from libraries as far away as Uppsala and Bologna) is likewise very enjoyable. Another project sponsored by the German State — will the UK ever follow suit *BC*

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

Marais *Folies d'Espagne* Jonathan Dunford with Sylvia Abramowicz *gambas* Stéphane Fuget *hpscd* Benjamin Perrot *guitar and theorbo* 67' 00"
Accent **465 946-2** (2000)

If you think Marais' five published books of pieces for one and two viols are not enough of a good thing, this disc is just for you: it contains an extended version of the famous *Folies d'Espagne* and 15 unpublished pieces from a manuscript now in the Panmure Collection in Edinburgh. Unlike the published books, this anthology has no basso continuo, so stylish bass parts have been ably reconstructed by Barnabé Janin. The 12 'new' variations in the *Folies* are interspersed among the published ones: some are so technically demanding they almost sound avant garde, others are touchingly simple. Dunford and his continuo team go for a highly orchestrated approach, changing instruments for every variation; tempo differences are often exaggerated too, and the solo viol sometimes becomes swamped by torrents of continuo sound in the faster sections. The remaining pieces are arranged in two suites, the music coming off best when presented most simply: a sweetly yearning sarabande and joyfully swaying menuet are highlights. Some movements have virtuoso doubles that Dunford despatches with bravura, though the rather close miking provides moments of aggression that don't quite tally with my notion of the elegance and nobility of Marais' style. Sonic relief is provided in a prélude very successfully transferred to solo theorbo, showing that Marais' music is not just the preserve of violists. *John Bryan*

¡Ay que sil Suzie LeBlanc, Les Voix Humaines 65' 17"
ATMA **ACD2 2244**
Music by Fernandez de Huete, Guerau, Hidalgo, Machado, Marín, Ortiz, Repilado, Sanz & anon

Suzie Leblanc's annual recital disc is always a delight, and this programme of 17th-century Spanish songs (*tonos humanos*, to use the Spanish term) accompanied by two gambas, harp, guitar and percussion (the last touched very lightly) is equal in quality but very different in style from its predecessors. The names listed above may be obscure to many of us (though Hidalgo and Marín are beginning to be recorded), but don't worry: just buy the CD and enjoy it — for the instruments as well as the voice. Incidentally, the practice implied by the cover of going to bed with your string instrument has 17th-century authority. *CB*

Music from Renaissance Portugal II Cambridge Taverner Choir, Owen Rees *dir*, Stephen Farr *org* 74'39"
Herald **HAVPCD 277**
Duarte Lobo *Missa Cantata Domino* + motets by **Pedro de Cristo** & **Pero de Gamboe** and organ pieces by **Cabezon** & **Correa de Araujo**

Most of the disc is presented as a Mass for the 16th Sunday after Pentecost in Lisbon Cathedral, and the programme is built round a fine double-choir mass (to be published soon by Mapa Mundi). Appended are two responsories for Matins of the Dead, a *Salve Regina* for 11 voices (an unusual number) and two motets. A consequence of the long survival of the Renaissance in Iberia is the way polyphony is is interrupted by sections with more extrovert rhythmic impulses. The singers here negotiate that to get a balance between vigour and melodic continuity. I don't know whether such Spanish practices as accompanying voices with instruments were as pervasive in Portugal, but the vocal items here are sung unaccompanied, and are effective thus. *CB*

LATE BAROQUE

Albinoni ***Trio Sonatas Op. 1*** Parnassi musici 78' 13"
cpo **999 770-2**

Recorded in April 2000 by one of Germany's state radio companies, this recording of Albinoni's Op. 1 set was actually released in 2001, but we somehow missed it. The players sent us a copy, and I'm more than happy to commend it to our readers. Albinoni's concertos have been widely performed and recorded, but his chamber works and operas have remained largely unknown, so Parnassi musici are to be thanked for their work. To be honest, though, the music is not outstandingly original. It is, of course, one of those publications issued as some sort of 'end of apprenticeship' statement and as such, it manages both to pay due compliment to Corelli (as all composers of the age felt obliged to do) and to demonstrate that Albinoni, indeed, has an independent voice. Most of the movements last less than two minutes, but he still manages to squeeze in a degree of counterpoint, and some skilfully handled harmony. All in all, a pleasant hour's entertainment. *BC*

Bach ***St John Passion*** Tessa Bonner, Emily Van Evera, Caroline Trevor, Rogers Covey-Crump, David Thomas *SSATB*, Taverner Consort & Players, Andrew Parrott 109' 22" (2 CDs) (rec 1990)
Virgin *Veritas* 7243 **5 62019 2 7** ££

Bach ***Saint John Passion, Mass in B Minor, Easter Oratorio, Ascension Oratorio*** Taverner Consort & Players, Andrew Parrott 278' 48" (5 CDs in 2 boxes) (rec 1985-94)
Virgin Classics 7243 **5 62068 2 3** £

It seems a bit odd to market both of these reissues virtually simultaneously, since there is really no point in buying the St John Passion by itself unless you have the other discs but not that one. The Taverner performances of the Passions and the Mass were significant features of the early-music revival: indeed, the founder of the Early Music Centre Festival felt that his job was done when that had been achieved. These recordings are somewhat later, which is probably to the good, since it allows for the improved standards of playing and the impact of Joshua Rifkin's ideas. There is no need to make a direct comparison with other versions, since they are important documents and certainly rank among the best performances available. The original scholarly booklet notes are replaced by shorter ones, that of the separate St John Passion being even briefer than in the boxed set. There are no texts; the Passion is available on www.virginclassics.com, we are told, but if it's there, it isn't at all easily signposted, and there is no such reference in the other set. *CB*

Bach ***The Ascension Oratorio and two festive cantatas*** **[BWV 34 & 51]** Ann Monoyios, Daniel Taylor, Frederick Urrey, Christopheren Nomura *SATBar*, The Bach Choir of Bethlehem, The Bach Festival Orchestra, Greg Funfgeld 62' 45"
Dorian **DOR-90306**

Forget, for a moment, the debate about the size of Bach's chorus. Here the 95-strong Bethlehem Bach Choir tackles the Ascension Oratorio. The choir is admirably disciplined, but its sound is inevitably broad and distant. As a result, the choral parts lack the necessary focus and agility: Bach's vocal writing belongs to the concerted style and is fundamentally soloistic in conception. I also disliked the organ continuo in BWV 11; it unyielding tone and equal weighting of chords reminded me of a cheap electronic instrument. But the rest of the orchestra play stylishly and spiritedly (on modern instruments) and there are detailed booklet notes by Robin Leaver. An exciting performance of the solo cantata BWV 51 gives relief from the choral sound. Nonetheless for *EMR* readers this may seem more like a vanity release than one of wide appeal. *Stephen Rose*

Bach ***Trio Sonatas for organ, arr. Gwilt***
London Baroque 74' 38".
BIS CD 1345

Generally I have found attempts to perform Bach's six Organ Sonatas as ensemble chamber music rather disappointing, but I am fast deciding that all depends on both the skill [and partly the modesty] of the transcriber and the persuasive ability of the performing group. London Baroque have been going since 1978, and the recent necessary change of harpsichordist to Terence Charleston has probably rendered them even more cohesive. Here he plays organ continuo in nos. 4 and 6, while Richard Gwilt adapts apparently with no strain to play viola to give an *en taille* dimension to Sonatas 2 and 4. The playing tends to be rather strong on the legato side (with few breaks in the upper lines, at least, but it really is all most beguiling. A bargain on one disc, this. *Stephen Daw*

Bach ***Goldberg Variations BWV 988*** Ketil Haugsand *hpscd* 77' 54"
SIMAX **PSC 1192**

Although Ketil Haugsand is experienced as a maker of harpsichords, as a teacher, as an adjudicator of contests and as a performer he is comparatively unknown today. This is ridiculous: he is outstanding in all of these respects. His choice to play a Zell [Hamburg] copy by Martin Skowroneck itself confers on that expert modern manufacturer a further compliment, and, as we might expect also from SIMAX, this recording of Bach's outstanding Variations certainly seems to me to be sonically a breathtaking surprise. For years now the benchmark performance of this work has been one or other of Gustav Leonhardt's Teldec or DHM recordings. Leonhardt's own Skowroneck instrument, built after Dulcken, itself suits the Variations well and he, too, is an executant of established mastery. Haugsand's reading is somehow infinitely clearer in sheer sound. In some ways it makes me yearn for the sheer luxury of colour which Leonhardt exploited in his earlier recording (actually the second of his three). But I shall also treasure the new Ketil Haugsand reading for its sensitive and unaffected directness. It feels a privilege to have these alternatives. *Stephen Daw*

Bach French Suites, BWV 812-817 Blandine Rannou *hcd* 101'13" (2 discs)
ZigZag Territoires **ZZT020401, 2**

Blandine Rannou has already won a number of contests, including, recently, that of Bruges. An earlier recording of distinction featured the excellent keyboard music of Rameau. Her rendering of the French Suites on a fine, strong-charactered Hemsch/Ruckers strongly reminds me of an earlier account made around 1975 by Huguette Dreyfus, since the instrument is similar in tonal character and the interpretation also is somehow just a little pianistically precious. Many listeners may like all of this, though, and the general impression is certainly acceptable, if at quite a high price. *Stephen Daw*

The Young Bach Margaret Phillips 70' 24"
Regent **REGCD158**. 70:24
On organ BWV 550, 566, 590, on harpsichord BWV 912, 989, 992

The most recent addition to the instruments at the English Organ School and Museum (cf CD reviewed last month) is a new 16/20-stop, two-manual organ by Peter Collins, built in a broadly eclectic pre-1750 German style with a few concessions to the French repertoire. Designed as a teaching instrument, it makes its presence felt as a recital instrument in this CD of works by

the young Bach. Housed in a small converted chapel, the acoustic is not as helpful as it could be, but Margaret Phillips manages to balance the (sometimes conflicting) needs of large-scale phrasing as well as clarity and detail. Given the size of the organ and the acoustic, the lighter registrations of the opening Prelude and Fugue and Partita work slightly better than the pleno passages in the concluding Toccata, although the organ has been well voiced to suit the space. Once or twice the speeds become a little frenetic, particularly in the fourth partita, but the beautifully paced penultimate variation more than makes up for it. The three interspersed harpsichord pieces are played on an impressive Michael Johnson instrument, and balance the sound of the organ well. *Andrew Benson-Wilson*

Bach *Brandenburg Concertos, Orchestral Suites, Chamber Music* Musica Antiqua Köln, Reinhard Goebel 547' 51" (8 CDs in box)
Archiv 471 656-2 (rec 1981-87) £
BWV 1013-35, 1046-50, 1066-70, Anh 153

This is an amazing collection. I seem to have missed most of Goebel's J. S. Bach (although one of my favourite sets is of vocal music by the older generations of the family): perhaps I feared it might sound a bit too extreme. It may have done so in the 1980s, but now it seems just right. Goebels' flair for the unexpected gives the music-making a vitality and unexpectedness that continually delights. I wouldn't want to play these performances too often: but at the price, you can afford to buy this box to supplement other fine but more predictable recordings. *CB*

Bach *The Early Overtures* Nova Stravaganza, Siegbert Rampe 101' 40" (2 CDs in box)
Dabringhaus und Grimm **MDG 341 1131-2**)
BWV 97a, 119a, 1066, 1067a, 1068a, 1968a

This is a most interesting and thoroughly enjoyable release. Rampe's reconstructions involve stripping both of the D major suites of their brass contingent (and the third suite of the oboes, too), transposing the 2nd suite down a tone and replacing the solo flute with a solo violin, and performing the first suite one to a part. In addition, the opening movements of two cantatas are re-worked to cover the voice parts and remove the brass. The whole thing is played (very stylishly!) at 394 Hz and, I have to say, most of the recording is absolutely first rate. The publication of the editions (said to be in preparation) will reveal which of the added embellishments are Rampe's and which were added in performance. My only slight reservation, in fact, concerns the decoration of the famous 'Air on the G string', which consisted mainly of getting ahead of the familiar tune by around a quaver's length – most of it works (harmonically, I mean), but it was very disconcerting. This is one set I'll listen to again and again. *BC*

Caldara *Trio Sonatas – Cello Sonatas* Parnassi musici 67' 04"
cpo **999 871-2**

This is one of two CDs by Parnassi musici I have for review this month, and from a musical point of view it's the more interesting. There are five sonatas from the composer's Op. 1 (slightly more original than Albinoni's, reviewed above), a lovely Chiacona from his Op. 2 (recalling, probably deliberately, Corelli's *chaconne*), and two sonatas for cello and continuo from the end of the composer's career, in a totally different musical style. The playing is, as always with these performers, a delight – the interplay between the fiddles is beautifully handled. The cello sonatas emancipate Stephan Schrader from the accompaniment role, and he seems to relish the limelight. Anyone still uninspired by my continuing championing of Caldara's music should try this for size. *BC*

Dandrieu *Premier Livre de Clavecin vol 1* Iakovos Pappas *harpsichord* 65'56"
Ogam 488014 2

If he is known at all, it is from his organ music that Dandrieu is most likely to have made any impact on a non-specialist. So a welcome on principle is the least one can offer to this release. However it does deserve rather more than that as the music is full of inventiveness and character and has some quite spectacular effects such as the cannon shots in the lengthy battle *divertissement* that concludes the first suite. Unusually for the *clavecinistes*, there are also two fughettas in the *Premier Livre*, though we'll have to wait for Volume 2 to hear the other one. Pappas is a thoroughly competent and committed player though his rubato in slower music can sometimes distort the pulse beyond my particular taste boundaries. I also find the recorded sound rather harsh and dry, though this does have the benefit of clarity when the semiquavers are flying. The booklet is a disappointment. Although the somewhat eccentric notes appear in three languages there are no translations of the movement titles and no information about the artist. There is plenty of room for both as well as a re-write and a re-think of the main essay, which needs to be more directly informative and less of a quasi-philosophical rant when such unfamiliar music is under consideration. *David Hansell*

Stölzel *German Chamber Cantatas Vol. 1* Dorothee Mields, Jan Kobow *ST*, Les Amis de Philippe, Ludger Rémy 62' 39"
cpo **999 814-2**

This disc has confirmed that it is possible to enjoy more than an hour's singing, accompanied only by continuo. Having had trouble with a Vivaldi disc last month (and not for the first time), I was beginning to doubt that it was even a remote possibility. There are eight pieces on this delightful CD, some set in Arcadia, others enjoying the colourful language of Mother Nature's realm, the remainder full of that good old cantata topic, love... I asked for this disc, because Stölzel figured large in Fasch's career and I've long wondered if the one surviving chamber cantata attributed to the latter might actually be by the former. On the evidence of these lovely pieces, though, I doubt if Stölzel could have penned such nonsense either. It seems quite strange having two soloists in some cantatas (the source uses 'discant clef'), but, in fact, the idea works well. Initially I was slightly disappointed that Les Amis de Philippe consisted of only continuo for this recording, but, in the event, the stylish playing and intermixing of cello, theorbo, harpsichord and organ worked beautifully. The two voices are well known from Rémy's other recordings and require no recommendation from me – they're excellent. *BC*

Telemann *Chamber Music* The Chandos Baroque Players 53' 11"
Hyperion Helios **CDH55108** £

Christmas has come early! This is one of my all-time favourite recordings, and I'm so happy to have it on CD. It's one of my benchmark sets, and anyone brave enough to record any of the six pieces on the disc inevitably come up against some stiff comparisons. Indeed, I don't think I've heard a single superior performance of any of them pieces since I bought the tape (yes, the tape!) 16 years ago. That's a little fuzzy now, so the CD will be put in an extra-easily-accessible part of my library for frequent listening. If for whatever reason you have no idea what I'm talking about, buy this CD and find out – you won't regret it. *BC*

Vivaldi / Corselli *Farnace* (RV 711) Furio Zanasi *Farnace*, Sara Mingardo *Tamiri*, Adriana Fernandez *Berenice*, Gloria Banditelli *Selinda*, Sonia Prina *Pompeo*, Cinzia Forte *Gilade*, Fulvio Bettini *Aquilio*, Le Concert des Nations, Coro del Teatro del la Zarzuela, Jordi Savall 175' 17" 3 CDs in booklet
Alia Vox **AV 9822 A/C**

This is a live recording from a theatrical production in Madrid, largely free from audience noise, but with sound levels occasionally affected by movement on stage. It gives a more favourable impression of Vivaldi as an opera composer than Alan Curtis's condensed version of *Giustino* (see *EMR* 83, p. 21), partly because the arias are generally of a higher and more consistent quality – one ('Quel torrente') actually appears in both operas – and because Lucchini's libretto is better designed to generate a variety of strong emotional conflicts. Even so, music and dramatic situation are uncertainly matched. Farnace, the defeated king of Pontus (the historical

Pharnaces II, son of Mithridates Eupator), is assailed not only by invading Romans but also by a vengeful mother-in-law (Berenice) who takes their side; his sister Selinda attempts to seduce two Roman officers to help his cause; and his wife Tamiri (a role created by Vivaldi's companion Anna Girò) nobly defends him and their young son. The production was one of several cultural events fostered by the Spanish government 'to celebrate the third millennium', for which reason it presumably had to include a patriotic element. This takes the form of the insertion at the start of each act of an excerpt from a setting of the same libretto by Francesco Corselli, performed in Madrid in 1739 and preserved in a score in the Madrid Municipal Library. (I guess Corselli was not thought famous enough or his music good enough to justify reviving his opera in its entirety. The extracts confirm the latter view, though they are sensibly chosen to make sense in their context, and as they are placed at the start of each CD, they are easily skipped.) The singing is of high standard, with Sara Mingardo especially sympathetic as Tamiri, and Cinzia Forte delectable in the secondary role of the Roman captain Gilade. The dry and occasionally forced tone of the baritone Furio Zanasi as Farnace is less appealing, though he is a powerful presence. Savall conducts with a sure feeling for tempo and mood.

But, Corselli's contributions apart, what exactly is the opera presented here? It is not easy to find out. The discs come in slip-cases at the ends of a well-produced CD-size book, with colour illustrations and the libretto in six languages (including two varieties of Spanish). Unfortunately, the accompanying notes, by four different authors, are inadequate and inconsistent, more concerned to plug Corselli than to explain the background to Vivaldi's opera. (The information on Corselli is itself muddled, one author stating that his *Farnace* was first performed in Naples in 1737, others claiming that the 1739 Madrid production was the first.) In regard to Vivaldi's *Farnace*, Savall says that the recording is complete, 'including all the arias and choruses from the 1731 version, as well as restoring Tamiri's *recitativo accompagnato* from the 1738 version' – a puzzling statement, since the existence of these versions is not otherwise mentioned, and Tamiri has two accompanied recitatives. The other authors refer only to the original production of the opera in Venice in 1727. There is an extra puzzle for anyone acquainted with an earlier recording of the work, taken from a Genoese production of 1982: the roles of Farnace and Aquilio are there sung by mezzos, though on the new recording they are baritones. Moreover, Farnace's very striking F minor aria 'Gelido in ogni vena', a musical cousin of Vivaldi's 'Winter' concerto, appears as a mezzo number on Cecilia Bartoli's Vivaldi recital disc, and the original cast list for the 1727 *Farnace* (reproduced in Michael Talbot's Master Musicians *Vivaldi*, p. 56), shows the singer of Farnace to be female.

The Vivaldi work-list in the revised *New Grove* hints at an explanation, though one has to delve into the specialist Vivaldi literature to get the details. The 1727 version of *Farnace* is lost. What survives is a complete MS score (partly in Vivaldi's hand, partly the work of copyists) corresponding to the libretto of a production in Pavia in 1731, and Vivaldi's autograph of a version of just Acts 1 and 2, dated 1738 and thought to have been prepared for a production at Ferrara which never took place. In the 1731 score the roles of Farnace and Aquilio are in tenor clef, and some of the arias are taken from earlier operas. ('Gelido in ogni vena', for example, has a text from Metastasio's *Siroe*, and probably comes from Vivaldi's otherwise lost 1728 setting of that libretto.) It therefore seems that Savall has simply based his edition on the 1731 score, but in Act 2 has inserted an *accompagnato* for Tamiri from the 1738 score to replace the 1731 *secco* setting of the same passage. There are a few oddities in the story line which make me suspect that some recitative has been cut, but otherwise Savall's decisions seem to be entirely proper and sensible. So why not explain them clearly? *Anthony Hicks*

Vivaldi ***Sacred Music 8*** Susan Gritton, Tuva Semmingsen, Nathalie Stutzmann *SmSA*, The King's Consort, Robert King 68' 23"
Hyperion **CDA66829**
Cur sagittas RV 637, *Laudate pueri* RV 600, *Salve Regina* RV 616 *Sanctorum meritis* RV 620, *Sum in medio tempestatum* RV 632

Vivaldi wrote many of his solo motets for teenage girls at the Ospedale della Pietà. The orphanage prized virtuoso singing, which swayed visitors to make bequests and perhaps also distracted attention from the misery of the average foundling. The young singers sought, like opera stars, to amaze their audience by painting dramatic scenes and using special vocal effects. Their singing conjured up storms (as in *Sum in medio*) or the stillness of sunrise (*A solis ortu*). And Vivaldi's musical style added further drama to the repertory. His motets are built from the simplest musical figures, which are combined and opposed in daring ways; sometimes he piled up a tiny figure in a sequence to get the same sweep as in an actor's calculated gesture. This distinctive musical world is captured by The King's Consort with panache and virtuosity. The three singers on this disc are all excellent and their different vocal characters are expertly matched to particular pieces. The richness of Nathalie Stutzman's alto is ideal for the *Salve regina* with its lush scoring for double strings and flutes. Meanwhile, the girlish purity of Tuva Semmingsen enhances the fripperies and delicate coloratura in the galant writing of *Sum in medio*. The strings are alert to every quicksilver change in Vivaldi's textures and accompany with sensitivity and style. An outstanding addition to an exciting series. *Stephen Rose*

Vivaldi & Friends ***Concertos for four violins and four harpsichords*** Apollo's Fire, Jeannette Sorrell 64' 00"
Eclectra **ECCD-2059**
RV 315, 531, 580, BWV 1065, *Duchiffre Concerto in d*

If the marketing is slightly strange (I don't think Bach would ever have been thought of as Vivaldi's friend, and there is a lot more on the disc than the two concertos picked out for top billing), there's no faulting the performances. Apollo's Fire is not a group I've heard before [we reviewed an interesting *Orfeo CB*] but, as first encounters go, this was pretty spectacular. Beautiful recorded sound means almost perfect balance of strings and harpsichords, violins 2 and 3 against 1 and 4, and the two gambas in what has to rate as one of the highlights of the disc for originality are wonderfully rich and dominant. Duchiffre is the pen name of René Schiffer, somewhat unfairly labeled 'continuo cello' in the Vivaldi, since he has several important solo contributions, who added a tango to his pseudo-Baroque concerto! I'd like to hear some of the choral/vocal recordings the group has made before making any general pronouncements, but this is definitely worth having, even if most of the repertoire is available elsewhere. *BC*

Zelenka ***Complete Orchestral Works*** Das Neu-Eröffnete Orchestre, Jürgen Sonnentheil 177:49 (3 CDs in a box) (rec. 1996-1999)
cpo **999 897-2** ££

Unlike the Bach compilations reviewed above, these reissues have the original booklets enclosed in the box with extensive notes by Wolfgang Horn. BC was enthusiastic about the original issues, and my reaction is equally favourable. *CB*

Nightmare in Venice Red Priest (Piers Adams *rec*, Julia Bishop *vln*, Angela East *vlc*, Howard Beach *hpscd*) 65'54"
Dorian **DOR-90305**
Castello Sonata X; **Cima** Sonata a3 in a; R. Johnson *The Flatt Masque, The Satyr's Masque, The Witches Dance*; **Leclair** *Scylla et Glaucus* (suite); **Purcell:***Fairy Queen* (Suite); **Vivaldi** *La Notte* (RV 439, op. 10/2), RV 522 (op. 3/8 in a)

A strange disc. Brilliantly played, these performances would probably be very entertaining as a live show, especially if there was some extravagant behaviour to watch or more evidence that the players' tongues were in their cheeks (difficult for a recorder player!). But heard just as music, it all seemed over the top. This is probably the first time I've found Castello overplayed! I'm also worried about the use of a recorder in music that I associate (probably rightly) with violins. The higher instru-

ment, in particular, seems to remove the music into a dolls-house world where speed is the equivalent of miniaturisation. Fun as a souvenir of a concert, but listening makes me feel a bit of a sour puss. *CB*

CLASSICAL

J. C. Bach ***Complete Symphonies*** The Hanover Band, Anthony Halstead 309' 58" (5 CDs)
cpo 999 896-2 (rec. 1994-2000) ££

This reissue comprises a slip-case with five discs with their original booklet. Four contain individual sets: op. 3, 6, 9 & 18; the remaining disc has seven miscellaneous symphonies: for details see *EMR* 29 p. 14. You don't, however, get the disc with the original scoring of op. 9 (on which there's a revealing article in last February's *Music and Letters*) Listening again confirms my original comment: 'The Hanover Band and Anthony Halstead make the best possible case more music that is at times predictable though always delightful.' I don't know if the package is a marketing ploy to move aging stock, but if it draws fresh attention to the series, it is worth while. *CB*

Corselli ***Oberturas, Arias, Lamentaciones, Marchas*** Nuria Rial *S*, Emilio Moreno *dir* El Concierto Español 62' 30"
Glossa **GCD 920307**

The CD is named in full 'Francisco Corselli, Maestro de la Capilla del Rey de España' – which is helpful, as he is hardly known, and is absent from the current RED Classical Catalogue. His dates are 1705-1778. The well-chosen programme contains overtures to two of his operas and an oratorio, marches from the operas, two small cantatas, and two passages from settings of the Lamentations. The music is never less than melodious and well-constructed, with interesting sonorities; the performances are stylish and affectionate, with Nuria Rial displaying a lovely, flexible light soprano voice and Emilio Moreno shining as solo violinist as well as conductor of the excellent little orchestra of 25 players. Full texts in Latin and Spanish as well as translations into French, English and German are included in the attractive booklet (though the layout of the texts could have been more helpful). The recording is atmospheric and clear, the whole a thoroughly pleasing introduction to a composer whose mixed French and Italian roots were encouraged to flourish at the Madrid court, following his move from Parma in 1734. Don't switch the CD off too soon at the end of the closing march: an unannounced extra track has the treat of a few moments' bird song! *Peter Branscombe*

Gluck: ***Alceste (Paris Version, 1776),*** Anne Sofie von Otter *Alceste*, Paul Getroves *Admète*, Dietrich Henschel *High Priest & Hercule*, Yann Beuron *Évandre*, Ludovic Tézier *Herald & Apollo*, Nicholas Testé *Oracle & A god of the Underworld*, Monteverdi Choir, English Baroque Soloists, John Eliot Gardiner
Philips **470 293-2** 134'56" (2CDs)

I was fortunate enough to have attended one of the performances at the Barbican Hall in 1999 from which this impressive recording was made. It was an occasion made memorable not only by the telling vocal articulation of the soloists but by the wonderful, hard-edged playing of the period instruments of the English Baroque Soloists – the brass in particular – and the consistently high quality of a chorus, the Monteverdi Choir, who play an unusually leading role in this most austerely elevated of Gluck's operas. John Eliot Gardiner not only has a captivating feel for the expressive character of the composer's deceptively simple musical language but, as shown in the illuminating essay he has written to accompany this issue, he understands the subtle way in which the rhetoric of Gluck's drama continues, albeit in an altered idiom, the distinctive theatrical ambition of French *tragédie lyrique* in the tradition of Lully and Rameau. *Alceste*, in both its original Italian incarnation and the radically different French reworking given here, is a work that is less often staged than it is discussed as the programmatic embodiment of Gluck's ambitions to reform the operatic language of his day. A performance such as this reminds the listener that, quite apart from this, its undoubted historical significance, *Alceste* remains a vital artistic creation of considerable emotional impact able to move a contemporary audience just as deeply as it continues to provoke debate among historians of music. This surely is sufficient reason to recommend this most welcome set both to those who already admire Gluck's music as a whole and to those who have never previously ventured beyond the more familiar shores of *Orfeo ed Eurydice*. *David J. Levy*

Haydn ***Mass in F, Hob. XXII:1; Mass is C, Hob. XXII:5*** Choir of Trinity Church, Wall Street, Rebel Baroque Orch, Owen Burdick
Hänssler Classic **98.392** 76'12"

A lively, perceptive pairing of the little Missa Brevis of 1749 and the great St Cecilia (or *Mariazell)* Mass that was begun in 1766, but probably not completed until some years later. The performances are urgent, well-balanced and, especially considering that the often taxing solos are all sung by members of the 22-strong choir, of exemplary standard. The Rebel Baroque Orchestra really gets the bit between their collective teeth in the big work, where the timpani, wind and organ come into their own. The recording benefits from the appropriate church acoustic, the sound forward yet never overwhelming, and the booklet (German, English and Spanish) contains useful essays. The forces of this 300-year-old church see to it that the reputation of Wall Street is enhanced by this fine issue. *Peter Branscombe*

Haydn ***Symphonies 42 – 50*** The Hanover Band, Roy Goodman *dir* 223' 57" (3 discs)
Hyperion Helios **CDH 55117-19** £

Admirers of Roy Goodman's previous Haydn recordings will not need to be told twice to secure this reissue of symphonies from the late 1760s and early '70s on three separate, generously filled CDs. In these period-instrument performances, the fast movements leap out of the speakers at you, propelled with almost aggressive vitality. Tempos are generally on the swift side, including the menuets and 'slow' movements; just in the first Adagio of the 'Farewell' did I sense a slightly plodding pulse. One either likes or dislikes the insistent harpsichord continuo (compare the Hogwood series, where it is absent); on the other hand, the observance of repeats is indubitably a welcome feature. The recorded quality is very high, with clarity in the part-writing and lively impact (too lively in the opening chord of the finale of 42, which sounds smudged). It is a pity that, with so much attractive playing, the members of the orchestra are not listed. The good notes (English, French and German) include a brief statement by Roy Goodman on his performance practice; these CDs provide clear justification for his approach — try 47 in G for a start. If you lack a top-class set of these marvellous middle-period symphonies, buy these discs and make good the gap.
Peter Branscombe

Goethe and the Guitar. Songs and Ballads, c1800 Café Mozart on period instruments
Danubia Discs **cm002** 68' 43"

Here is a fascinating issue – and let no one be put off by the seemingly flippant name of the group: Café Mozart (Proprietor Derek McCulloch). What we are offered here, in clear, well-balanced performances, and introduced by a good booklet with full texts (but lacking timings), are two dozen songs by mainly little-known composers. Apart from the variety that four Schiller texts provide, the lyrics are all by Goethe (one or two of them of uncertain authority, or arranged). There are very attractive numbers here, including settings of texts that Schubert and Wolf set incomparably – after minor composers such as Jusdorf and Methfessel, Harder and the delightfully named Streitwolf had tried their hands. One or two of the musicians represented here – Zelter and Zumsteeg – enjoy some distinction. The performances are full of charm and spirit. Rogers Covey-Crump and the young Hungarian soprano Noemi Kiss are the most frequently employed of the singers; Ian Gammie with his guitar is heard in all but three of the tracks. Katharine May on a fine square piano of 1796 and Jenny Thomas on a sweet-toned flute copy are heard to advantage in several numbers; Michael Sanderson (second tenor) and Derek McCulloch make telling contributions, the latter an almost Quint-like Elf-

King in Bernhard Klein's setting (one of two here of this chilling ballad). This CD is strongly recommended. *Peter Branscombe*
Available from Café Mozart (Derek McCulloch), Corda Music (Ian Gammie) and Lindum Records.,

La Danza de los Poetas: Harpsichord Dances Christian Brembrek, harpsichord and clavichord 63' 37"
Arte Nova **74321 85298 2** £
Music by C.P.E. Bach, Falla, Milan, Picchi, Sanz, A. Scarlatti, D. Scarlatti, Soler

Despite the title, some of the best playing here is on the clavichord (Sanz, Bach and de Falla). The thread unifying this eclectic collection is Spain and, more especially, the Follia di Spagna. Brembrek is an extremely accomplished player but a feeling of restlessness and a sense of virtuosity for its own sake left me somewhat less than enthralled with some of these performances. However, he does present an interesting mix of styles and it is good to hear three pieces from Falla's *Three-Cornered Hat* played on the clavichord and harpsichord in the company of earlier Spanish music. *Noel O'Regan*

Divas of Mozart's Day **Arias by Martín y Soler, Mozart, Righini, Salieri and Storace** Patrice Michaels *S* (with Peter Van de Graff *B*), Classical Arts Orchestra, Stephen Alltop, *fp, dir* 76' 15"
Cedille **CDR 90000 064**

Here is a fascinating issue: thirteen scenas and arias from the repertoires of five of Mozart's most famous sopranos: Catarina del Bene, Luisa Laschi Mombelli and Louis Cavalieri, Nancy Storace, Adriana Ferraresee Villeneuve. Eight of the tracks (including Mozart's accompanied recitatives to two insertion arias) have not been recorded before. There isn't a dud among them; indeed, Salieri, Martín and Righini emerge with considerable credit, and it's fun to hear a jolly number for Nancy Storace written by her brother Stephen. Mozart of course soars above his contemporaries, and it's a great treat to hear them shoulder to shoulder with him here. There is fine playing from the orchestra, especially its wind, and Stephen Alltop is equally accomplished as pianist in Mozart's 'Non temer, amato bene', and as conductor. What of Patrice Michaels? — bold lady, to attempt to rival five of Mozart's most celebrated *prime donne*! She comes out of it with great credit; there is the occasional touch of edgy tone and uneven vibrato, but she characterizes very different genres with applomb, fine breath control, and stylish ornamentation (apart from a miscalculation in the aria from Salieri's *La cifra*, where she provides an almost Donizettian cadenza). We get an excellent, detailed booklet by Dorothea Link, the instigator of the enterprise, full texts in English as well as the original languages and a fresh, well-balanced recording. What more could one want? Order it at once, and play it often! *Peter Branscombe*

DVD

Pergolesi *Livietta e Tracollo* (Nancy Argenta, Werner Van Mechelen), ***La Serva Padrona*** (Patricia Biccirè, Donato Di Stefano), La Petite Bande, Sigiswald Kuijken (rec. 1986) 94' 58"
TDK **DV-LTSP**
Includes interview with Sigiswald Kuijken

Musically (and theatrically, I guess), this is a thoroughly enjoyable and pretty faultless recording. Each of the singers has great fun with the farcical arias and duets they're given, the band is superb, and the staging very much in character — ridiculous cross-dressings, swooning anti-heroes, much Tom-foolery to amuse everyone. There's an interview with Sigiswald Kuijken in French, discussing the Intermezzo genre and Pergolesi in particular. The failings come in the technical side – the English subtitles are terrible (at one point, rather than saying 'I'll marry you' the text reads 'I shall do my wife to you'), I wasn't sure that the French were that better (and it struck me as absurd that those for Kuijken's interview were different from what he actually said – that was a real mind-boggler, subconsciously translating what he said and the subtitles at the same time!) The German, however, seemed fine. Nice to have a listing of the players in the band, by the way. *BC*

Brian Robins enthusiastically reviewed the CD version (cpo 999 515-2) in EMR Feb 1998

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As the major companies reduce the number of interesting new CDs, so the quantity of bargains increases. A glance at the Bargain Selections catalogue that arrived in the post this morning is bewildering for the mixture of what are probably outdated or second-rate performances with what are artistic as well as financial bargains. We haven't received or reviewed any of the Bach sets from by Brilliant Classics, but the general consensus is that, while not up to the Suzuki standard, they are certainly worth getting: you can buy 160 CDs for £225. Only last night a famous conductor (crawl, crawl!) recommended with less irony than I expected the complete Haydn symphonies from the Austro-Hungarian Haydn Orchestra (33 CDs for £55). There are also 40-disc sets of Handel (£65) and Vivaldi (£55): *caveat emptor*. Not everything in the catalogue is cheap, however: you can get my OUP *Messiah* cheaper from me (£6.50).Going out of our period, I found in a Calais Carrefoure a set of 20 well-packed CDs of jazz classics from the 1920s onwards for 15 euros — about £10; we will be using them as background music as we staple this issue, and are already surprising ourselves what tunes we know really are. There were also similar sets of rock and classical music: the latter looked a bit too obvious, but my education of popular music might have been expanded had we bought the former. *CB, 1-11-02*

2003 CALENDAR

We regret that, owing to pressure of work, our cartoonist is unable to produce a series of monthly cartoons for a 2003 calendar. Also, next month's cartoon will, for the moment, be David's last regular contribution. We hope that occasionally, when he is smitten by an idea, he will email a drawing to us, and when he has needs a change from Roman glass, he might take up his pen more regularly. We are most grateful for the entertainment he has given us and our readers; also for the fund of gossip and practical information about the countertenor and lute which has underpinned several of my reviews. We shall miss him, but I hope only temporarily.

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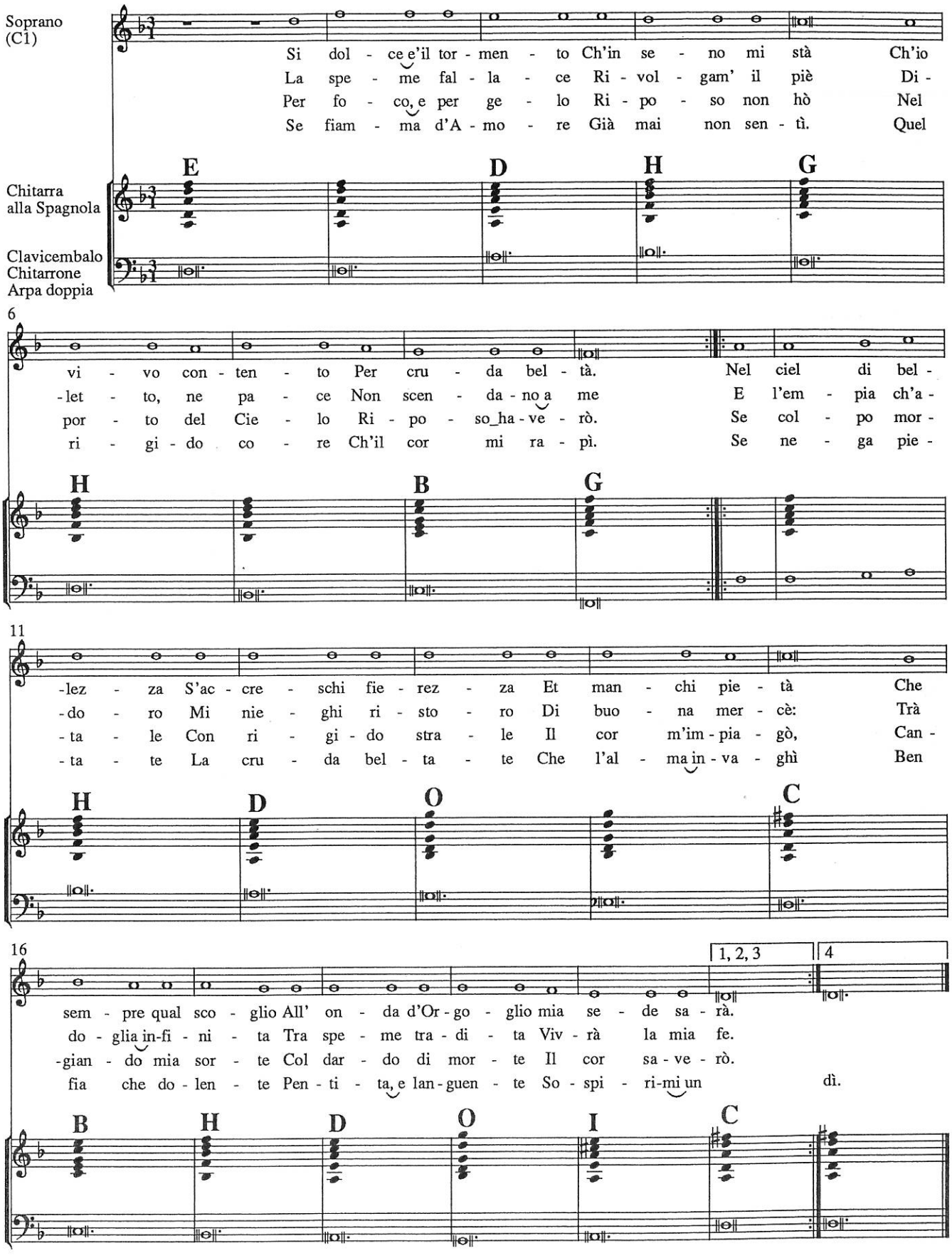
I enjoyed two CDs sent by Dale Higbee, one of our subscribers, of concerts by Carolina Baroque earlier this year. One contains Handel's *Apollo and Dafne* with excerpts from *Acis and Galatea*, the other is a Bach-Handel programme that finishes with Cantata 208. Although the performances are a bit variable and not quite of international standard, I'm sure that regular members of their audience will enjoy them, as I did, and send them to their friends. Full marks to the Bach-Handel disc for making it obvious who the people photographed really are: too often names are not linked to faces. (Even worse is the picture that doesn't actually represent the group listed — four players when there are six on the CD, or even worse, six instead of four). But I suppose that if we get too critical, all we will see is an arty shot of a well-groomed conductor.

C. Monteverdi – Si dolce e'l tormento



The guitar part is a realisation from the *alfabeto* signs.

KM850

Carlo Milanuzi *Quarto scherzo delle Ariose Vaghezze*, Venetia, 1624
Bar 14: Original chord symbol I is clearly a misprint