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Even more apologies for the lateness of this issue, especially to those for whom the information in the diary is important. Our own delays were exacerbated by machine failure.

First, apologies for the late arrival of the last issue, as well as the larger-than-usual number of spelling and layout mistakes. We had the best of intentions of getting ahead with it, taking advantage of the *EMR*-free January, but we were so inundated with order for King's Music that we have to apologise to customers for delays as well. By the time that half-term approached, we needed a break so, having failed to find any short cheap breaks to Mediterranean sun, booked instead seven days in rainy Seattle. Unfortunately, it wasn't clear until we had gone through all the booking procedure that the journey, though cheap, was a devious one via Dallas adding about six hours to the direct journey time.

One reason for choosing Seattle, apart from never having been there before, was that both the Seattle and Portland Baroque Orchestras are customers, we have several subscribers in Seattle (we met Doug Fullington, who gave me his latest shape-note disc, of Christmas music, which I'll write about when it is released), and Early Music America is based there. Normally we get no music on our travels, but I managed a concert in Seattle by the Baltimore Consort and one in Portland by the Portland Baroque Orchestra with Monica Huggett. The Seattle concert, one of ten of the 26th season of the Seattle Early Music Guild, was held in an intriguing 1922 former Christian Scientist domed church, now called Town Hall (not in the sense that Seattle is adminstered from it but because it is used for various town meetings) that seemed acoustically ideal with 900 seats round three sides of the auditorium. The stage was flat on the fourth wall so did not present the problems of performance in the round, though I was sitting in the centre section and have no experience of the sound at the sides.

I had assumed from their CDs that the Consort would be more effective live, but in fact I still have reservations. Technically, they are brilliant, but I was happy neither with their presentation nor their musical arrangements. They seemed not to have thought sufficiently seriously about the consistency of their stage deportment. Some players were mostly static, but others bounced around most of the time, especially the pixie-like flautist, who leapt

continued on p. 24

BOOKS & MUSIC

Clifford Bartlett

MEDIEVAL MUSIC FOR SCHOOLS

Angus Smith and John D. Williams *Let's Make Medieval Music... Classroom projects and performance materials for National Curriculum Key Stage 3 Music.* Stainer & Bell, 2002. viii + 197 pp + CD, £24.95. ISBN 0 85249 872 2

Key stage 3 is the current jargon for the first three years of secondary school, ages 11-14. The first point that struck me was the assumption that all children can read music by that age: if true, some good has come from the changes in education over the last decade or two. The book is designed as a textbook for the teacher, but the pupils' worksheets (pp. 31-194) can be legally photocopied. It is built round four themes, each with a main piece to work at, various related pieces with further exercises, and additional music to listen to. Pupils are given a systematic series of performance and creative tasks, with self-assessment sheets to fill in at the end of the project. I was amused at the heading 'Isorhyhmic composition evaluation worksheet', remembering the controller of BBC Radio 3 who banned the word 'isorhythm' from his airwaves as being too technical for his listeners: soon, if the book is successful, most children in the country should know it. I'm not in a position to write about the way the book fits into the current educational framework, and will be passing it on to a teacher for further comment; but I'll mention a few musical matters.

First, it is good that a variety of other medieval music is included on the CD for pupils to listen to, but surely teachers should have been given a score, if only in small print, to assist them in discussing the pieces. The linguistic aspect seems to be taken for granted: more information could have been given for teachers who want to take a cross-disciplinary approach. *Sumer is icumen in* is given in modern English (the underlaid text is 'Summer is a coming in', though the title preserves the old spelling), yet there is a facsimile showing the original text, which might have been transcribed to avoid the teacher embarrament if a pupil shows interest in reading it) while *Edi beo thu* is printed unmodernised. The guides to Latin pronunciation assume modern singers' church-Italian, which often adds difficulty and obscures the difference between long and short vowels. Does 'Benedictus' have to have the first two vowels sounding different ('Bah-nay-deek-tus', in itself an inadequate guide, since 'tus' shouldn't rhyme with 'bus'), and wouldn't it be helpful to mark the accent? (A general problem with singers' Latin is that it ignores the difference between long and short vowels, though awareness of it is one criterion for deciding whether the accent or a word is on the penultimate or antepenultimate syllable.) Not all texts are translated, and I'm puzzled by the translation on p. 2 of *Alle- psallite cum -luya*, which misses the wordplay: the word *Alleluya* should be split, as I have indicated by the hyphens. I like the idea of leaving out notes for the pupils to fill in, made more than just an exercise by linking to an editor's job of completing defective sources. The short bibliography reveals the lack of good, not-too-heavy but up-to-date books on medieval music. It's a pity the facsimiles are not better integrated: chant notation is mentioned in the discussion of *Dies irae*, so why not illustrate that rather than another chant; similarly, why an irrelevant bit of the Old Hall MS (which needs some dimensions added to show how enormous it is). But I won't quibble: this could be an extremely stimulating book in the right hands, though I wonder how many teachers there are with enough background to use it with knowledge and inspiration.

DU MONT MAGNIFICAT

Henry Du Mont *Magnificat*... Edité par Jean-Paul C. Montagnier. Carus (21.005), 2003. xi+ 52pp, £25.60.

The only Du Mont I have seen published have been small-scale pieces, so it is good to have available one of his *grands motets*. (Normally, one would avoid calling a Magnificat a motet, but it seems to be acceptable in this context.) There are a few Dumont enthusiasts around (see p. 10), and coincidentally an edition of the work that begins the concert previewed there has just been published in Germany. This is a large-scale piece, both horizontally (346 bars) and vertically (S mS A T B soli, S A T T B choir, 2 violins, 2 violas & bass violin, and organ). The edition prints the *petit-choeur* C3 part (*haute-taille*) in octave-treble clef but the *grand-choeur* C3 part (*haute-contre*) in normal treble and both C4 parts (*basse-taille*) in bass clef, which are reasonable decisions, even though the *basse-taille* solo is above the stave rather a lot. The editor treats as the main source the printed set of 16 partbooks of 1686 that contains 20 motets, which is supplemented by reference to two early MS scores. The printed books all have part names. I'm slightly puzzled by the opening movement (a *Symphonie* to which a bass soloist adds the Magnificat incipit). The edition, presumably following the partbooks, gives the bass line to the *basse-continue pour l'orgue*, not to the *basse de violon*, whereas the page of MS score reproduced here gives no hint that the *basse de violon* is tacet. If the organ part is also played by a *basse de viole*, there is no problem. The introduction describes continuo practice in the repertoire without relating it to the actual parts of the main source. The editor suggests that one continuo group (seven-string bass viol, organ, theorbo and perhaps a bassoon or two) accompanied the *petit choeur*, while all the low-pitched instruments, including the *basses de violon*, supported the choruses and certain ritornellos. This is what one expects, but it is odd that the 1686 parts are not laid out to permit this. While the solo vocal parts are marked to distinguish solo sections from those in which the choir is participating, there are no solo/tutti marks in the organ part, whereas the *basse de*

violon part is (apart from its absence from the opening *symphonie*) part of the string group, even in trio sections. It is normal enough for parts labelled organ or continuo to be treated as all-purpose bass parts (perhaps wrongly), but it does seem odd that a part labelled so explicitly is meant to function flexibly. So is the print in fact authoritative? Perhaps the omission of the *basse de violon* part at the opening is wrong; assuming that the edition represents the source correctly, it has another possible mistake at the voice entry, where the second syllable is placed a note too late, at least according to the facsimile of the MS page and normal chant usage (a discrepency not noted in the commentary). I wonder whether the editor should have questioned the priority of the printed partbooks. Anthea Smith tells me that the problems are discussed in her thesis. Anyway, it seems to be a very fine piece and it is good that it is available, with chorus score and parts available on sale (presumably at Carus's very reasonable prices). I hope I can get to the concert to hear it.

This is just one of an interesting batch of Carus issues; we will review the rest next month

CONTINUO PLAYING

Jesper Bøje Christensen *18th Century Continuo Playing: A Historical Guide to the Basics* Translated by J. Bradford Robinson. Bärenreiter (BA 8177), 2002. 155pp, £21.50.

This has been available in French and German for ten years; its appearance in this fine English translation is most welcome. There are two parallel chapters on French and German practice, which can be studied independently. The third and final chapter is on recitative and ornamentation. The period covered is 1690 to 1735. The instructions follow chiefly Dandrieu, Heinichen and Telemann, and are set out coherently and sensibly. The oblong format, with two-column text which allows longer examples to be spread across the page, works well. Any student working through this (and following the advice of transposing everything as well) will have a good idea of how the chordal system works and hands that will fall into the right patterns with minimal conscious thought, enabling all mental effort to be applied to playing with subtle musicality.

But the early writers are far less interested in subtle musicality than one might have hoped, and the user may be worried that the practice of the time seems to differ from preoccupations of modern players. Whether to avoid doubling the solo part or not is mostly ignored; there is no suggestion of varying the density of chords for dynamic and rhythmic reasons; the need to play the bass stylishly in conjunction with other bass instruments is not mentioned; there is nothing about the importance of the keyboard in giving rhythmic impetus. Nor is it stated that the main requirements of a player are a feeling for harmony and self-confidence. Before rejecting such considerations as anachronistic, we must remember that most early instructions are not just concerned with playing but also function as lessons in harmony, counterpoint and composition, and that they are aimed at domestic players of chamber music, not the professional performer accompanying orchestras and concerted music. This is not just a book for beginners but one which should make experts question their own practice. I happen have page 97 open; looking at the first chord, I would have avoided doubling the bass at the top in a first inversion. In fact, the impression given by several examples here is that my avoidance of over-prominent thirds at the top of final chords may be inauthentic. I usually play earlier music than this, for which there is less information. But I played some Corelli trio sonatas just after writing this, and it seems to me that the ideal way of learning to play continuo is to work at them: they are fully figured, the harmony is generally predicatable, and they are even better for learning hand-positions than the examples in the book.

BACH'S COUNTERPOINT

David Yearsley, *Bach and the meanings of counterpoint* Cambridge UP, 2002. xvi + 257pp, £45.00. ISBN 0 521 80346 2

For most of us, the music theory of Bach's day is fairly impenetrable: the writers were verbose, loved flowery metaphors, and were invariably at each other's throats. David Yearsley, however, understands this world perhaps better than any other English speaker. He shows there was a divide between the stalwarts guarding hallowed secrets of counterpoint and the modish generation of Mattheson and Scheibe, who wanted everything to be accessible to the *galant homme*. He explains the starting-point of these writers and translates their words into racy English, so they no longer seem irrelevant or incomprehensible. At the same time he retains a sceptical distance, for instance noting how Mattheson 'fiercely patrolled the publishing world for errors... that miscast his own role in history' (p. 40).

The result is to cast vivid light on Bach's late works, those that are often stereotyped as abstract or withdrawn from the world. The chapter titles are eye-grabbing: last month Clifford wondered what the one entitled 'Bach's taste for pork or canary' was about. It refers to Mattheson's advice that artful counterpoint should be succulent to the listener, just as a farmer might unknowingly swallow with his usual pork 'a roast canary that cost six thaler'. This leads to a discussion of how Bach, in pieces such as the Canonic Variations and the Four Duets, made rigorous counterpoint digestible to newer palates by treating it in a cantabile style. In other chapters Yearsley shows how a close study of counterpoint often coincided with an interest in the occult, noting the alchemical experiments of Bach's cousin J. G. Walther. He draws parallels between the mechanistic nature of the Art of Fugue's canons and a contemporary interest in musical automata. And he places Bach's 'deathbed chorale' in a tradition running back to Buxtehude of writing contrapuntal movements when contemplating death.

Yearsley can't prove that Bach subscribed to the views of his contemporaries: Bach expressed himself in music rather than words and his few letters, formulaic and clumsy in style, lack the extravagant metaphors of a Mattheson. Hence sometimes the book seems to surround its quarry without being able to pin Bach down, and I got a bit lost in the circling of chapter 4. But overall the book fulfils the aim of all good history: to confront and explain the bits of

the past that initially seem the strangest to us. It certainly changed my perception of Bach's late pieces; for performers, this book offers a colourful context that will enliven programme notes or pre-concert talks. *Stephen Rose*

MOZART'S PIANO CONCERTOS

John Irving *Mozart's Piano Concertos* Ashgate, 2003. xx + 274pp, £45.00. ISBN 0 7546 0707 0

The author has no need to justify his work (p. xiii): its good-sense and clarity plus the vast increase in our knowledge since the last comparable survey makes this an essential companion for players, students and listeners of this amazing body of music. There was no need, however, to be patronising about Arthur Hutchings' *Companion* of 1948, 'written in an age when descriptive narrative was all that was required'. Irving divides his book into two parts, of which the second has a section on each concerto which is concerned almost exclusively with sources and their dates; this is certainly valuable, but chiefly for specialist readers. Musical matters are covered in the seven chapters of the first part. The opening chapter, on Heinrich Koch and the classical concerto, is frustrating in that the most thorough contemporary account of concerto form is so inadequate a guide to Mozart's practice; it might have been better to have begun with a rather fuller discussion of the forms of concertos that Mozart might have known than is given in the second chapter, 'Origins of Mozart's Piano Concertos'. Mozart's formal practices are described in chapters devoted to each movement in turn. Then follow two particularly interesting chapters on 'The Listener's Perspective' and 'Performance Considerations'. In view of the lack of an adequate early account of what concerto form might be, it is difficult to know how listeners at the time might have perceived the music. Indeed, the fact that it has taken a couple of hundred years to understand how Mozart's concerto form works suggests that, from the listener's viewpoint, it is not particularly important. (I wonder if academic discussions of 'symphonic' music in general exaggerate how consciously listeners are aware of formal procedures.) Irving tries the fashionable rhetorical approach, but having shown that the way Mozart usually wrote out the score (like Handel, putting down the main parts first, then filling in later) goes against rhetorical theory, conducts some unconvincing special pleading to make it work.

Our readers will be particularly interested in the chapter on performance practice. It contains a useful survey of the number of extant orchestral parts; there seems to be some discrepancy between the single-string surviving sets and accounts of public performances (presumably because the surviving sets are from domestic, not public performances). Linked to this is a discussion of solo/tutti markings. The conventional assumption has been that they tell the back desks when to be silent. They also serve to warn players when they are accompanying, and it is a pity that Irving doesn't discuss the evidence to see whether they are like *forte* and *piano* markings in baroque arias and are functional rather than prescriptive. If solo strings are used, we are reminded of the current belief that in Salzburg a double bass might have been used without a cello, though with a bassoon playing at 8' pitch. There is no discussion of Richard Maunder's idea that in Viennese performances the piano may have been placed on stage with the orchestra in the pit.

The author is generally successful in avoiding unnecessary academic jargon, though I noticed a couple of fashionable 'valorisations' and he can't quote Rosen's 'The most important fact about the concerto form is that the audience waits for the soloist to enter...' without commenting on his 'reader-oriented approach, foregrounding the obvious element of sonorous contrast' (p. 38). Two incidental points struck me. First, the curious case of an *Eingang* to K. 595, rejected by NMA because of its 'disorganised and purposeless modulation scheme' but whose autograph has subsequently emerged (p. 163): the moral is that stylistic and analytic judgments are to be treated with suspicion, however clear-cut they may seem. Then a rare reference to someone taking delight in being able to read a score during a performance: since the piano part of K.466 wasn't available at Salzburg, the player needed to use a full score so required a page-turner: this was none other than Michael Haydn, who, according to Leopold Mozart, 'had the pleasure of seeing with what art it is composed, how delightfully the parts are interwoven and what a difficult concerto it is' (p. 223).

SARTI *MISERERE*

Giuseppe Sarti *Miserere A 5 E A 6 Concertato con strumenti* [Facsimile]. Note introduttive di Alessandro Borin. (*Bibliotheca Musica Bononiensis* IV, 93). Forni, 2002. €30.00

Giuseppe Sarti (1729-1802) was in charge of music at the Pietà in Venice for 16 months in 1766-67; the soloists named in this score link it with this period. The introduction gives information about the Pietà, but is lacking in details of the MS itself; the wrong entry of the oboes on the second page might have been a mistake caused by scoring from parts and I had to check with Grove to confirm that it was an autograph. It is a substantial work in G minor for SSATB, 2 oboes, 2 horns and strings with divided violas. 'Asperges me' has an additional soprano, two *traversi* and a *salterio* solo, for which a part is also reproduced on a loose sheet. The flutes also appear with strings in a solo soprano setting of 'Quoniam si voluisses sacrificium'. The following 'Sacrificium Deo' is for solo alto and strings with a pair of muted horns and two further parts for muted violins whose sound would probably be covered by the unmuted ones. The handwriting is clear enough, but it isn't an easy score to use, with clefs only notated at the beginning of movements. It is not clear whether bifolium 3 is a rejected draft or a replacement for 'Tibi soli peccavi'. It would have been a lot easier to refer to passages in the score if a modern pagination had been added, since there is no library foliation visible. The source is Faenza: Biblioteca Communale Manfrediana, Fondo Musicale Sartiano, Manoscritti autografi, Cartella 11; the last page of the score has what is presumably a previous number 163904. This is not a work that can be performed from facsimile, but it looks worth editing.

FUZEAU FACSIMILES

Méthodes & Traités.

12. Série I. France 1600-1800, réalisés par Philippe Lescat et Jean Saint-Arroman. *Clavecin.* Fuzeau (5834-5), 2002. 2 vols, £93.84 (separately £50.24 & £54.03)

13. Série IV. Italie 1600-1800. *Violon*, réalisés par Alessandro Moccia. Fuzeau (5826-8), 2002. 3 vols, £144.08 (separately £64.45, £64.45 & £52.13)

15. Série I. France 1600-1800, réalisés par Philippe Lescat et Jean Saint-Arroman. *Harpe.* Fuzeau (5831-3), 2002. 3 vols, £131.75 (separately £56.87, £59.72 & £48.34)

This invaluable series of raw data for those wishing to study the main sources is sometimes frustrating in extracting just the bits specifically relating to the instrument in question rather than giving complete treatises, but its advantages greatly outweigh such petty annoyances, except that it would be useful to give references to complete facsimiles when they exist. This applies to the very first extract in the Violin set, a few pages from Aurelio Virgiliano's *Il Dolcimelo*, which is published complete by SPES. This is followed by Zannetti's *Il Scolaro*, given complete, presumably because comparison of the staff notation and tablature is instructive. It shows, for instance, that the scoring (notated in the staff version in G2 C1 C2 F4 clefs) is for violin, two violas and bass violin with bottom note of B flat. There are also bowing signs *T* & *P* (= *tirée, poussée*). The work is available in facsimile from SPES and in transcription from London Pro Music. 8 pages from Bismantova follow; again the whole work is available from SPES. I don't know Tessarini's *Gramatica di Musica* (1741 – quite a jump from the 17th-century items included so far), so cannot say how much is included here. Then come the 38-variation version of c.1748 of Tartini's *L'Arte del Arco* (I don't have the Performers' Facsimile version of a c.1758 edition at hand for comparison). The rest of the volume (from pp. 213-319) is occupied by Geminiani's *Treatise of Good Taste* and *Art of Playing on the Violin*, both available from King's Music. This seems to be the least desirable of the volumes listed above: the information on 17th-century playing is scanty, the 150 pages of Zanetti is probably more than a student will need, while the later items are available in versions that will sit more comfortable on a music stand. I won't give so detailed a listing of vols. II and III. The former covers the period from 1760 to 1796, with Tessarini, Tartini, Signoretti, Lolli, Rangoni, Campagnoli and Galeazzi, while the latter has MSS copies of Tartini's rules and Campagnoli's *Nuovo metodo* of 1797. These are much more coherent volumes and essential reading for students of the classical violin. It is useful that individual volumes are available separately: not everyone will want all three.

Apart from quotes from Mersenne and Trichet, the three French harp volumes are devoted to sources from 1751 to just after 1800. I have no knowledge of harp playing, but with France as the centre of the harp world, they will be of enormous use to all players of the instrument.

The keyboard volumes also begin with Mersenne, with information on tuning, including a section on daily humidity changes. Denis's 1650 treatise on tuning follows. The main item in vol. I is Saint-Lambert's *Les principes de clavecin* (translation published by Cambridge UP). It is useful to have so many ornamentation tables assembled. Vol. II takes us from Corrette's method *Les amusements du Parnasse* of 1749 to Marpurg's *Art de toucher le clavecin* of c.1797 – probably less useful than vol. I unless you intend to play the later French keyboard music.

Ivan Evstafievitch Handochkine *Trois sonates pour le violon seule [op. 3]*, c. 1807 (édition posthume). Présentation par Pavel Serbin. Fuzeau (No. 5841), 2002. xv + 12 pp, £15.17.

Two Fuzeau facsimiles of music take us beyond our usual period, but are worth mentioning. The *Trois sonates pour le violon seule*, op. 3, by Handochkin (using the English transliteration without the final E) are the earliest examples of Russian music for unaccompanied violin. He lived from 1747-1804 and the edition seems to have been published soon after his death. There are only ten pages of music, but the facsimile, which presents no problems of legibility, comes with Fuzeau's usual multilingual introductory material. I got BC to sightread some of it to me: the music is very impressive. The first sonata has an Andante con variazione whose theme has as many demisemiquavers as any of the six variations. We can recommend the three sonatas to all violinists.

Franz Liszt *Étude de concert n° 1. Deux études de concert n° 1 et 2. Manuscrits et premières éditions.* Presentation Alex Szilasi. (*Collection Esther*) Fuzeau (5842), 2002. £18.34

Collection Esther is a new series devoted to romantic music. The package devoted to Liszt's *Étude de Concert* 1 (later called *Il Lamento*) and *Deux Études de Concert* 1 & 2 (*Waldesrauschen* & *Gnomenreigen*) contains four items: an introduction by Alex Szilasi in French, English, German and Japanese, a facsimile of S.144/1, *Etude 1* from *3 Etudes de Concert* (Kistner, [1849]), a facsimile of S.145/1-2 *Zwei Concertetuden* (Cotta, [1863]), and a facsimile of autograph versions of all three pieces. The introduction is a bit waffly, though eventually gives details of the differences between MSS and editions. The printed versions would seem to be authoritative, but comparison with the MSS is valuable for seeing how these versions were reached and make one wonder how freely the composer played the music subsequently.

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We have run out of both time and space. Material held over includes some publications from Fretwork, Three-Part Consorts by William Lawes, more from Carus, including an edition of Bach's St John Passion in the 1749 version by Peter Wollny – as BC mentions on p. 21, indeed a busy man, since he is also editing the 1725 version. Books include a collection of reprinted articles by Iain Fenlon and two whose subjects are rather too modern for review: Crossing paths: Schubert, Schumann & Brahms *by John Daverio (Oxford UP, £40) and* Music Drama at the Paris Odéon *by a distinguished medievalist Mark Everist (California UP, £40.00). One further item is reviewd on p. 9.*

LONDON MUSIC

Andrew Benson-Wilson

In recent months, a number of orchestras have been presenting concerts by just a few of their players. There were three such concerts this month, the first under the name of The English Concert as part of their 30th anniversary concert series. It featured just two of their number, Andrew Manze *violin* and Richard Egarr *harpsichord* (Wigmore Hall, 9 January). Andrew Manze gets frequent plaudits from me for his exciting and expressive playing, although I have noted his tendency to get close to going over the top. In this concert I am afraid that he hurled himself so far over that he disappeared way out of reach of my usual critical acclaim. This was a quite extraordinary concert. We had vibrato, rubato, portamento and accelerando. Oh! what a lot of issues for the authenticity police to have to cope with. And all in the first few bars to boot (of Corelli's Sonata Op. 5/3). The *sotto voce* of the opening is one of Manze's hallmarks, and it was done brilliantly. But the overall style of his playing throughout the entire concert was far removed from what we have come to consider as appropriate for historically inspired performance. In the first Allegro of the Corelli, his forceful bow strokes in the double stopped passages caused havoc with both intonation and tone and the helter-skelter second Allegro and concluding gigue were really little more than a parody. The wide variations in pulse and speed and Biber-like animal noises that dominated the following Corelli's Op. 5/3 were just silly. As pointed out in last month's *EMR* CD review of this pair playing all the Corelli Opus 5 Sonatas, there was little attention paid to the (possibly) Corellian ornaments, or indeed to any of the normal conventions of ornamentation of the period, and the habit of the harpsichord of doubling initial violin fugal passages just sounded odd, as did the jazz-like suspensions and harmonic intrusions. Manze was aided and abetted in all this by Richard Egarr, whose overblown and busy harpsichord accompaniments were impressive for the ability to fit all those notes in but seemed to show very little understanding of the continuo style of the period. His solo *Capriccio sopra Ut, Re, Mi, Fa, Sol, La* by Frescobaldi featured a marked hesitancy in the pulse. Rather like a fairground ride that gradually slows down before reaching the highest point and then plummets to earth, I found myself frequently wondering if we would make it up to *La*. Although it was nice to hear some piquant effects from the more-or-less quarter-comma meantone temperament in Handel's Sonata for violin and harpsichord in D, again the style of performance was just overdone. It was fascinating to hear all of Pandolfi's Opus 3 Sonatas played in the second half, not least because Manze style of playing seemed a little bit more suited to that repertoire. Although most of the audience seemed to love the concert, I fear that it left me windswept and irritated. It crossed my mind that Manze (and Egarr) might have been playing this repertoire for so long that they have just got bored with it and no longer take it seriously. Perhaps they should spend a couple of years touring Jazz Clubs to get it all out of their system. (Since writing this, I have heard a very different performance from Andrew Manze, which will be reviewed in the next *EMR*.)

Following her acclaimed 2001 debut with the Glyndebourne Touring Opera, harpsichordist Emmanuelle Haïm has been consolidating her position as a rising star in the conducting firmament. Two recent appearances gave several clues as to the nature of her appeal; the first with the Orchestra of the Age of Enlightenment (QEH 11 December) and then with her own Le Concert d'Astrée in Monteverdi's *Orfeo* (Barbican 14 January). The OAE concert was a comparison of the style of Lully, the founder of the French operatic tradition, with his later operatic successor, Rameau, in 'Love Scenes from the French Court' with Paul Agnew and Karine Deshayes (standing in for the disposed Anna-Maria Panzarella – a substitution that escaped the notice of at least one national press reviewer). 'Successor' is perhaps the wrong word, because Rameau was just four when Lully died, but he was the first to acknowledge his admiration for Lully, not least in his introduction to *Les Indes galantes*. Lully was represented by extracts from *Armide* (1685). This was music of richness and gravitas, reflecting the tortured emotions of the heroine and she struggles with her love for Renaud. The extended declamatory recitative of *Armide, vous m'allez quitter* showed his mastery at setting the French language to music. Only at the end do the two protagonists come together for a simple but moving duet. A brief frolic with a Naiad (*Au temps heureux* from Act II) acted as a palette cleanser before the monumental instrumental Passacaille and *Les Plaisers ont choisi pour asile* from Act V. In the first half, Rameau was represented by vocal music from *Dardanus* (the intensely despairing air *Lieux funestes)* and *Castor et Pollux* (the equally despairing, if less intense *Tristes apprêtes)* and instrumental music from *Les fêtes d'Hébé* (the forcefully played Overture) and *Zoroastre* (the bloodthirsty *Air grave* and the curious *Entrée de peoples différents)*. The second half consisted of extracts from Rameau's *Hippolyte et Aricie,* the lengthy passages of recitative given colour and variety by some very effective continuo realisations and some superb singing by Paul Agnew and Karine Deshayes – at last a soprano who manages to articulate French ornaments without an overbearing vibrato. The third scene, *Tempête,* featured some spectacular wind machine playing from, I guess, one of the OAE backroom staff. She was even given the luxury of a page turner.

Emmanuelle Haïm's other London appearance was at the Barbican with her own band, Le Concert d'Astrée, Les Sacqueboutiers and an impressive line up of solo singers for a semi-staged performance of Monteverdi's *Orfeo*. Ian Bostridge bought some fine singing but a rather austere stage presence to the title role. In Act III, he appeared to be more upset at the loss of Hope than of Eurydice.

Carolyn Sampson was a much more human Euridice after a quick change from La Musica. There were also very strong performances by Christopher Maltman (Apollo and Shepherd), Alice Coote (Messenger), Paul Agnew (another Shepherd with a chest infection), Sonia Prina (Speranza), Mario Luperi (Caronte) and Graeme Broadbent (Plutone). Although not billed, I think it was Philippa Hyde who was drawn from the chorus as a beautifully sung Nymph. The continuo instrumentation was rich and varied, with 4 gambas, 3 theorbos, a harp, 2 harpsichords, 2 organs and 2 regals as well as the brass consort, 2 violins, 2 recorders, viola, bass and percussion. The instrumental playing was excellent, with a particularly fine double harp solo from Siobhan Armstrong over the effective accompaniment of a single organ note. Despite the programme note comment about the 'rough sound' of the regals, in fact these two examples were remarkably sophisticated in tone, rather toning down Caronte's bluster. There were one or two instrumental oddities, not least two weird bass drum solos at the end of Act III and an astonishing, and really rather silly, jam session on the final chord (perhaps a nod towards the lost original ending where Orfeo is ripped apart by a crowd of women). There were also one or two staging oddities, including Orfeo singing his little head off right next to the ear of the sleeping Caronte, whose continuing sleep was his entrée to the underworld. In the following Act, Euridice sang 'See I am following you' (in Italian) when at that moment she clearly wasn't. But what matter. This was a powerfully wrought performance led with conviction by Emmanuallè Haïm. So what is it about her that has bought about so much critical acclaim? Firstly, as a youngish female conductor, she is sadly still something of a novelty. But there must be more than just that to inspire so many reviewers. She doesn't so much conduct as perform. Her style is curious, and extraordinarily physical. She punches the air, pushing her arms around in strangely angular movements, then leans in towards groups of players or moves away from her podium altogether. And then, in contrast, she becomes lithe and balletic, gracefully swaying along with the music. Her direction is punchy and direct, with an obvious interest in the continuo line, much of which she plays herself. She had wide experience as an organist, harpsichord player and singer before taking up conducting. Perhaps by personality alone, she seems to engage with her fellow performers. She is a director to watch out for.

A mini-series of music from the Elizabethan age opened at The Wigmore Hall with the baritone Peter Harvey and Concordia (16 January) in an excellent concert of music by Edward and John Johnson, Morley, Dowland, Allison, Holborne, Campion and Philips. Although I am more used to hearing Peter Harvey in oratorio or the Passions, his expressive voice and communicative style of aural presentation turned out to be ideally suited to this earlier repertoire. The gentle inflexions of tone and the subtle addition of ornaments added variety to the occasionally repetitive pieces and opened a way into the often tricky texts, all aided by perfect diction. There was also some impressive playing from Mark Levy and Alison McGillivray, treble and bass viols, the distinctive trio of Nigel North, Jacob Heringman and Richard Sweeney playing lutes, cittern and bandora, and Katy Bircher, flute – the instruments of the 'exquisite consort' that accompanied the singers during Queen Elizabeth's 1591 visit to Elvetham Hall in Hampshire. Many of the instrumental pieces and song accompaniments featured complex rhythmic entanglements and some virtuosic writing for the lute. There was one moment at the end of the first half when the tuning of the instruments had moved in different directions, resulting in the flute sounding a bit out of tune (unfairly, as there would have been little that the flute player could have done about it and it was probably all the other instruments whose pitch had shifted). An engaging concert.

Another pared-down concert was under the banner of Les Arts Florissants, but was in practice just William Christie, harpsichord, and Hiro Kurosaki, violin, (Wigmore Hall 18 January) the unusual placing of their names emphasising the fact that Kurosaki is the principal violinist in Christie's band. If nothing else, it made for an interesting comparison with the Manze/Egarr concert a few days earlier. The programme of Handel and Bach was obviously of a different school than the earlier concert, but there were other noticeable differences in the approach of the players. Although being musically of higher rank, so to speak, Christie was a most attentive and sensitive accompanist, always alert to the violin playing and waiting for the lead from the soloist. That is just as it should be. He was also circumspect in the intensity of his realisations and shared the limelight in the obbligato works. Although Christie's ornamentation occasionally interrupted the flow of the semiquavers in the Prelude to Handel's E major Suite for Harpsichord, his elegiac playing was appropriate. Some slight unsteadiness of speed in the Courante and untidiness in the final *Air con variazoni* didn't detract from a well thought out performance. Hiro Kurosaki's playing of Bach's solo Partita in E major was similarly masterful, with its display of rhythmic flexibility underlining the fact that this was art music with only a notional nod towards its dance origins. His beautifully warm tone and expansive phrasing were most impressive in the languid moments of, for example, the Largo of Bach's Sonata in G (BWV 1021), although some elements of romantic style, including portamento, filtered into Handel's Sonata in A Op. 1/3 (which also suffered a bit from one or two over staccato bass notes, seemingly unrelated to the harmonic or rhythmic pulse, from the harpsichord) and in the Adagio of Bach's Sonata in F minor (BWV1018). Handel's concluding Sonata in D (Op. 1/13) was exceptionally well performed by both players, from the wonderful opening upward sweep, through the dreamy *Larghetto* to the punchy final *Allegro*.

The tradition of lunchtime concerts in City of London churches is a long and honourable one, and it provides many younger musicians a chance to cut their teeth in relative safety. Sociall Musick was formed in 1999 to explore the repertoire for recorder and continuo, and their concert at St Anne and St Agnes (20 January) showed their interest in popular as well as art music. Jacques Paisible's four movement Sonata I opened, the Presto showing how what can appear as a flurry of notes can in fact have considerable interest in harmony and texture. A Sett of Ayres by Nicola Matteis featured a nicely judged crescendo

at the end of the concluding Jigg. Corelli's Sonata in F (Op. 5/4) was introduced by a solo Prelude by Biber and a selection from Playford's Dancing Master (some sung) separated that from the concluding well-paced and mercifully sensible performance of Corelli's *La Folia*. This was a most refreshing concert. The three young players worked extremely well together, avoiding the gimmicks that so often mar performances. Owen Morse-Brown (recorders) showed commendable control of breathing, tone, pitch and (critically, for recorder players) intonation. His gentle shaping and shading of notes was stylish but unmannered. Arngeir Hauksson's theorbo and guitar playing was suitably undemonstrative and provided a well-mannered supporting role. Patxi del Amo's expressive gamba playing showed good attention to the detail of phrasing, articulation and the colouring of individual notes, all within the bounds of the taste of the period.

A much reduced Academy of Ancient Music gave a concert of music for piano and wind instruments by Mozart and Beethoven (St John's, Smith Square, 21 January) with Robert Levin *piano*, Frank de Bruine *oboe*, Antony Pay *clarinet*, Danny Bond *bassoon* and Anthony Halstead *horn*. Robert Levin's pre-concert talk and Cliff Eisen's programme article focussed on the relationship between E flat major Quintets by Beethoven (Op 16) and Mozart (K452) that opened and closed the concert, the former being written just as the latter was published for the first time (in 1794). Widely hailed as the natural successor to Mozart, the young Beethoven found the shadow of Mozart hard to bear. Falsely claiming never to have heard a note by Mozart, despite a number of references to him not only hearing but performing his music, Beethoven also copied out a number of his works. Was the Op. 16 Quintet a direct challenge, or answer, to Mozart's K452? It is in the same key, has the same combination of instruments and broadly the same pattern of movements. Mozart considered it the best work he had ever composed – quite a challenge to the young Beethoven. What was apparent was the larger scale canvass that Beethoven chose to work on. Despite the first performance in Vienna's large Burgtheater, Mozart's Quintet rarely moves out of the chamber idiom, whereas Beethoven's Quintet, although probably first performed in a chamber context, clearly has the symphonic scale in mind. Whereas Beethoven elevates the piano to a more prominent role, Mozart is careful to share out the honours, even to the extent of teasing all the instrumentalists over who should have the final cadenza. Although there is a slight air of menace in the *Larghetto*, Mozart has the lighter touch, playful and sprightly, a mood that the players matched. I am normally careful not to criticise horn players as it is a beastly instrument to play cleanly. But in this case there were rather too many slips and funny noises to avoid mention. I wasn't too sure about the position of the four wind players across the stage behind a piano with the lid up. One or more of the instrumentalists would have been hidden from view from practically any position in the hall. Do we know how such chamber groups were arranged at the time? I was also not so happy with Robert Levin's performance of the 'Pathétique' Sonata. Inevitably for a work that is so well known, any departures from the text will be immediately apparent, so his reconstruction of the melody of the *Adagio cantabile* was pretty unforgivable, at least to me. Generally this consisted on joining up the 2nd and 3rd notes with a little slither up the scale, but when the same thing happened on every repetition this mannerism became frankly annoying. Levin's tendency to play all the fast notes even faster gave a rushed feel to many sections of the *Rondo*, and he held the very solid full-blooded bass chords in the first movement just a bit too long to allow the following section to have a clean start. But it was good that he was not afraid to use the *f* marking in the *Adagio*, and his overall sense of architectural structure was particularly effective in the first and last movements.

As a reviewer I try to be careful not to have favourite performers, but there will always be a few who so consistently give fine performances that I genuinely look forward to hearing them, knowing that I am most unlikely to be disappointed. One such occasion was the gathering together of four such musicians when soprano Carolyn Sampson and countertenor Robin Blaze were joined by Laurence Cummings, harpsichord and Alison McGillivray, cello (Wigmore Hall, 22 January) for a programme of Handel, Purcell, Alessandro and Domenico Scarlatti, Steffani, Pietragrua and Geminiani. I am obviously not the only person to like this lot, because their concert was part of the hand-picked Director's Festival and was also a complete sell-out, and deservedly so. The programme was a very well thought out exploration of the chamber duet. Anthony Burton's programme notes covered the historical background to composers and pieces and the links between them as well as mentioning each piece in the order it was performed – no mean feat. The two main influences on Handel's vocal chamber writing were Alessandro Scarlatti and Agostino Steffani, the latter a composer of Venetian origin who spent most of his life as a musician in Munich and Hanover, where he probably wrote his influential duets between 1688 and 1696. *Libertà! Libertà!* is a fine example of his duet writing, which includes sections for each of the solo voices. Carlo Luigi Pietragrua (aka Grua) did Steffani the honour of passing many of his own works off as those of Steffani. His tuneful *O felice l'onda* was resurrected from the British Library by Laurence Cummings for this concert and suggests that Pietragrua was quite capable of standing on his own merits as a composer, although some of his word painting became a bit predictable, notable in his 'sheep wandering about' music. The overlapping of the vocal phrases in the opening section was particularly good. From Handel himself, we heard *Troppo cruda, troppa fiera* with some far more effective word painting and a magically gentle little flourish from the singers in the final cadence – an example of the exemplary way Carolyn Sampson and Robin Blaze sang together. Sampson's singing in Purcell's *Tell me, some pitying angel* (The Blessed Virgin's Expostulation) was staggeringly expressive – I was amazed that Gabriel didn't turn up on the Wigmore Hall stage, such was the vehemence of her call for him to appear. The final phrase, 'I trust the God, but oh! I fear the child', was exquisite. Robin Blaze, having already stolen the show by announcing that his wife was expected a baby that evening, had his chance to shine as a soloist in Handel's *Vendendo amor*, one of his more exotic cantatas.

The continuo playing was particularly impressive in this piece, with its frequently expansive bass lines, one aria supported by the cello alone, and some effective countermelodies improvised on the harpsichord. Both instrumentalists had solo slots of their own, starting with Laurence Cummings playing two Scarlatti Sonatas in F minor. K466 was given a relaxed reading, the gentle inflexions of the pulse demonstrating Cummings' outstanding sensitivity. The wild and dramatic K467 was in complete contrast – an outpouring of Scarlatti's and Cummings' virtuosity. Alison McGillivray's playing of Geminiani's Sonata in D minor (Op. 5/2) was, as ever, excellent. The concert finished with one of opera's loveliest duets, Handel's bittersweet *Io t'abbracio* from Rodelinda. I hope this concert moves to CD.

And finally, a brief mention of a very moving concert that I went along to with the promise that I was there to listen and support and not to review. Given in a little village church, this was a benefit concert given by a group of nine well-known musical friends in support of a fellow musician who is fighting cancer. Apart from the obvious sentiments of the evening, this was a lovely little example of what many musicians do in their time off – just play together for the sheer enjoyment of it. I found the whole thing very touching. They know who they are, and I thank them for their music and the concern over another professional musician.

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HAYDN FOLKSONGS

Joseph Haydn *Volkslied-Bearbeitungen Nr. 151-268. Schottische Lieder für George Thomson* herausgegeben von Marjorie Rycroft in Verbingung mit Warwick Edwards & Kirsteen McCue. (*Werke*, XXXIII, 3). Henle, 2001. xi + 385pp, £186.00.

This is a magnificent piece of Germano-Scottish collaboration, with editorial work based at Glasgow University but issued within the authoritative Collected Works, thus becoming accessible to the world-wide musicological community more readily than a home-produced edition might have been. Most of the 118 songs are for solo voice of medium range, violin, cello and piano, though a few need an extra voice. There is a layout problem in that, with the songs taking up mostly a mixture of two and three pages, two-page ones sometimes involve a page-turn, and the non-underlaid verses are not always visible; but that is unavoidable without making the volume even heavier (singers will need a stand for its 1.7kg anyway). Realistically, performers will have to use photocopies, so perhaps the publisher should admit it and formalise conditions for it. I'm in two minds about the inclusion of 85 pages of editorial commentary: it would be easier to use separately, but we all know that, if not pushed ahead with the volume itself, they tend to get published years or decades in arrears! Also, the full page-size of the volumes is useful for the tabular listing of sources. We'll print a fuller review later by Mhairi Lawson, who knows the dialect and will have sung some of the music. *CB*

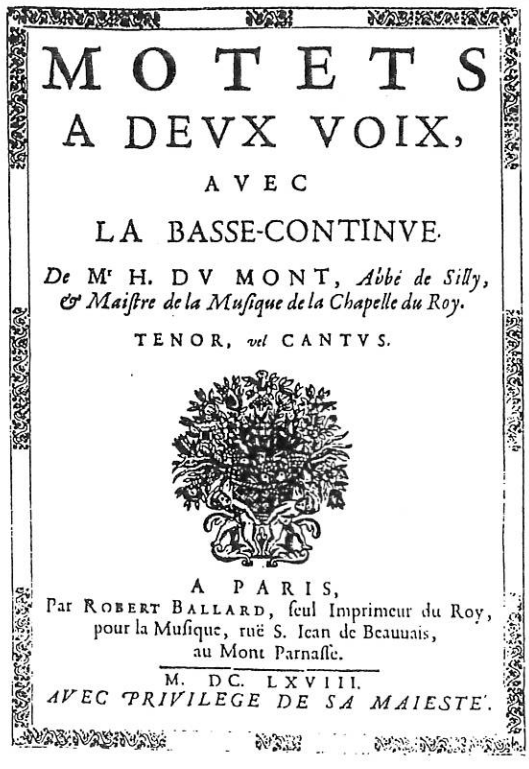
HENRY DU MONT

Paul Trepte interviews Anthea Smith

The music of Henry Du Mont is to feature in both liturgical and concert performance at Ely Cathedral during a special weekend of music and worship entitled 'Music for God and King' which runs from Friday 21st March to Sunday 23rd March, 2003. The cathedral choir will be joined by a small group of instrumentalists for a concert at 7.30pm on the Saturday evening. Among the players will be Anthea Smith who has prepared the performing editions of all the music to be heard. The project has been jointly planned by Anthea and Paul Trepte, director of Music at Ely cathedral. Paul Trepte asks the questions below; Anthea Smith gives the answers.

What first aroused your interest in the music of Henry Du Mont?

In the late 1980s I was about to start a MA course in Editing and Performance Practice at Bristol University and was casting around for a suitable topic for my dissertation. On a visit back to my *alma mater* of Hull University my former supervisor, Dr Graham Sadler, happened to play me a new recording of some unknown French Baroque music. I was bowled over by the sound and felt an immediate empathy with its composer – Henry Du Mont. I knew then that this music deserved further investigation and I have been working on it ever since. The piece that started it all was the large-scale setting of the *Magnificat* which will open Saturday evening's concert. I am hoping the audience is as enthusiastic about this piece as I was all those years ago.



MOTETS
A DEVX VOIX,
AVEC
LA BASSE-CONTINVE.
De Mr H. DV MONT, Abbé de Silly, & Maiſtre de la Muſique de la Chapelle du Roy.
TENOR, *vel* CANTVS.

A PARIS,
Par ROBERT BALLARD, ſeul Imprimeur du Roy, pour la Muſique, ruë S. Iean de Beauuais, au Mont Parnaſſe.
M. DC. LXVIII.
AVEC PRIVILEGE DE SA MAIESTE'.

Title page of the source of the music on pp. 12-13 and of some of the music in the concert previewed here.

Who was Du Mont?

Henry Du Mont was born near Hasselt in the Walloon region of Belgium in 1610. After a musical education as a chorister (and later organist) at the cathedral school in Maastricht he moved to Paris in the early 1640s to take up a position as an organist at St Paul's, one of the larger Parisian parish churches – a post he held until his death in 1684. Following various appointments to members of the royal family, he became a *sous-maître* at the Chapelle Royale of Louis XIV in 1663 – an important post which gave him the responsibility for writing and directing the performance of music for the King's daily mass. In his twenty years' service at the chapel, Du Mont was at the forefront of developing the style and format of the French Baroque motet, creating a tradition of sacred music that was not only devotional but also reflected the splendour of the French Bourbon kings.

How much would you say his music is performed these days?

Du Mont's plainchant settings of the mass were regularly used in the catholic churches of both France and England up until the early decades of the 20th century. His music was known to 19th century English composers (have a look at Walmisley's setting of the *Magnificat* and *Nunc Dimittis*), indeed surviving sources for several of Du Mont's motets are now held in various British libraries. However, most of Du Mont's output was ignored after his death, and a great many of the sacred pieces were lost. Following on from Philippe Herreweghe's recording of three of the large-scale motets in the 1980s there was some interest in reviving Du Mont's music, but as most of the surviving pieces were only available in the original printed part books held in special collections performances were (and are still) few and far between. It is only in recent years that French musicologists have embarked on a complete edition. As this was not even begun when I started working for a PhD, I decided to compile my own edition of Du Mont's works – all 232 of them! It is these editions that will form the basis of the performances during the weekend.

Is it appropriate for an English cathedral choir to investigate this repertoire?

Because of his life-long association with the church, Du Mont developed a great understanding and feeling for musical settings appropriate for liturgical use. He also wished to make the published collections as flexible as possible in their usage, ensuring he included a wide variety of settings for everything from solo voice to full choir (many with alternative voicing and optional instrumentation) and pieces suitable for church, convent or concert. Although the pieces were written in the French Catholic tradition of the liturgy, Du Mont's sensitivity and diversity of expression makes much of this repertoire ideal for use by a modern church choir.

How did you arrive at the choice of music for the Ely weekend?

It was not easy! I was looking for a blend of pieces for a variety of performing combinations, including purely instrumental items – always bearing in mind that the weekend falls during Lent. However, I simply could not resist inserting a couple of my personal favourites into the programme and one of them, a triumphant setting of *Cantemus Domino*, finishes the concert.

What have been the challenges in editing the music for performance in the 21st century?

The first problem arises out of the lack of surviving scores. The pieces were originally printed only in part-books and therefore needed to be assembled into a performing format we are more familiar with – a task I could not have undertaken without the aid of a computer and music setting software. Transcribing the pieces into score also helped weed out the various errors in the originals. The second challenge comes in recreating the sound of music as it would have been in 17th century France, since we no longer employ the same vocal forces and the French *violon* family of instruments has all but disappeared. However, vocal and instrumental parts lend themselves perfectly to modern day alternatives – and Du Mont's skill in composition makes these pieces easily approachable with a style much simpler than that of the 18th century French Baroque we are perhaps more familiar with. Here is a treasury of French sacred music just waiting to be explored!

For further details of the Du Mont weekend at Ely, which also includes a residential course (with accommodation in the Diocesan retreat center), see Diary, p. 5.

TED PERRY, MBE
(1931-2003)

One day, management students will write theses on how Ted managed, with few formal business skills, to set up a small record company which, in nearly every aspect that matters, competes successfully with the major players in the industry. He trained as a printer and had some experience at the lower end of the record industry in the 1950s, operated an ice-cream van through the 1960s, then worked for Saga and Meridian in the 1970s. The break-through came in 1980, when he set up Hyperion, initially subsidised by nightly work as a minicab driver. His first disc was the Finzi and Stanford clarinet concertos, at the initiative of Thea King. One night in his cab he heard on Radio 3 Christopher Page's Hildegard programme *A Feather on the Breathe of God* (produced by Hugh Keyte). Hildegard was then unknown, but Ted's flair and confidence that something which had an impact on him might sell to others was the basis of the Hyperion catalogue; it became a best-seller, and many years later, one of his famous 'parties' (lavish dinners for several hundred people) was paid for out of the proceeds when a German publisher bought a large number of copies to circulate with a book.

Most record companies need meetings and paperwork to decide what to record: Ted reacted instantly. In some cases, regular performers, once accepted, just carried on, like Robert King's Handel Oratorios or The Parley of Instruments' *English Orpheus*. Other series (like the Purcell Anthems and, amazingly, the complete Schubert Songs and the piano music of Liszt) were planned at least to the extent of Ted's commitment to seeing them through.

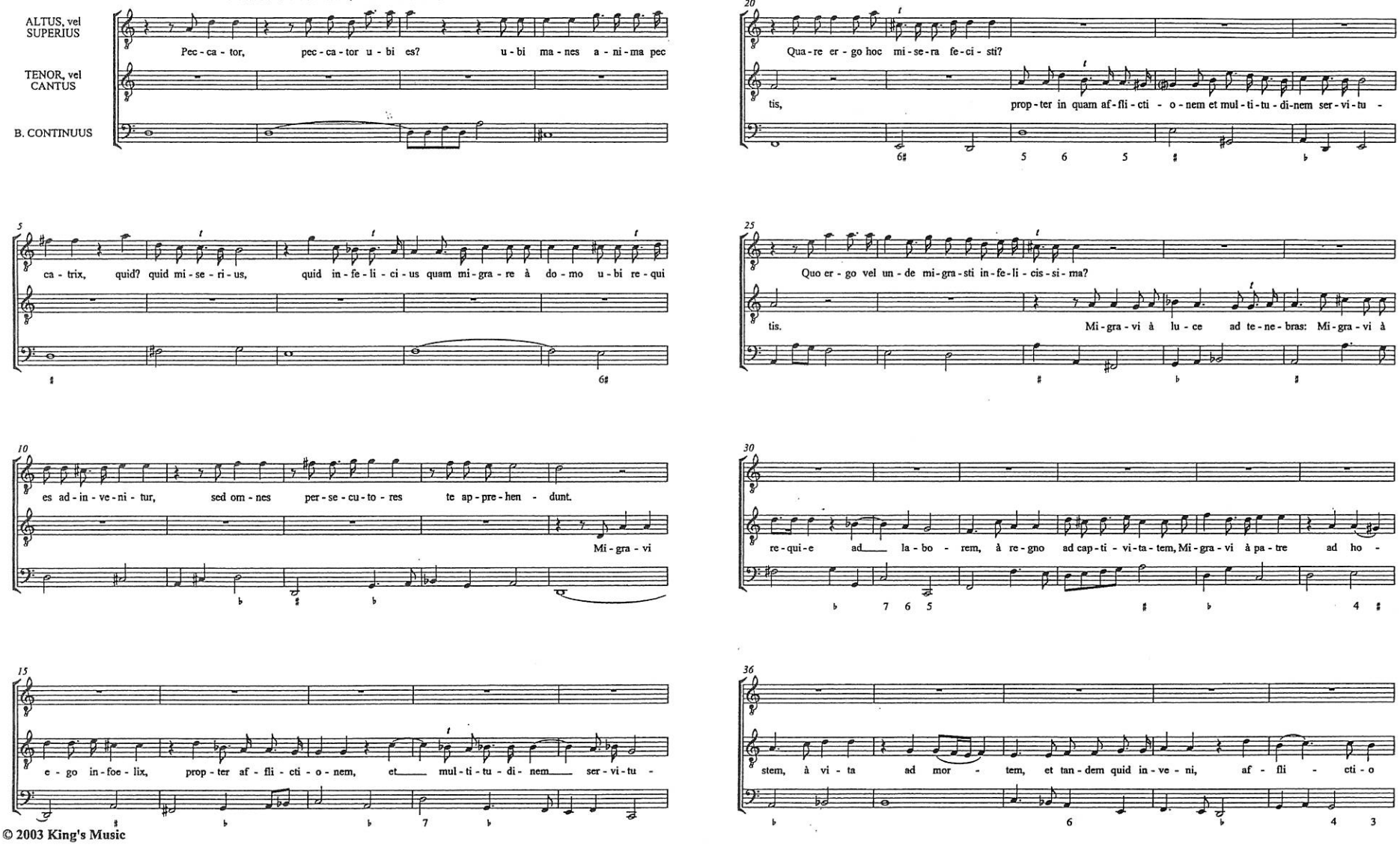
I don't know how much music Ted recorded that he didn't like, but what always came through in the dealings I had with him was his enthusiasm for the music and for the people he was working with. I've provided quite a lot of music for various recordings (mostly quite cheaply: part of his technique was the impression he managed to give that he was really only doing it for the music, which is part of the King's Music image as well) and written various booklet notes. It may seem ageist to say so, but it is unusual for people in the music trade who are older than me to be comfortable with historically informed practice; but Ted accepted it from the start.

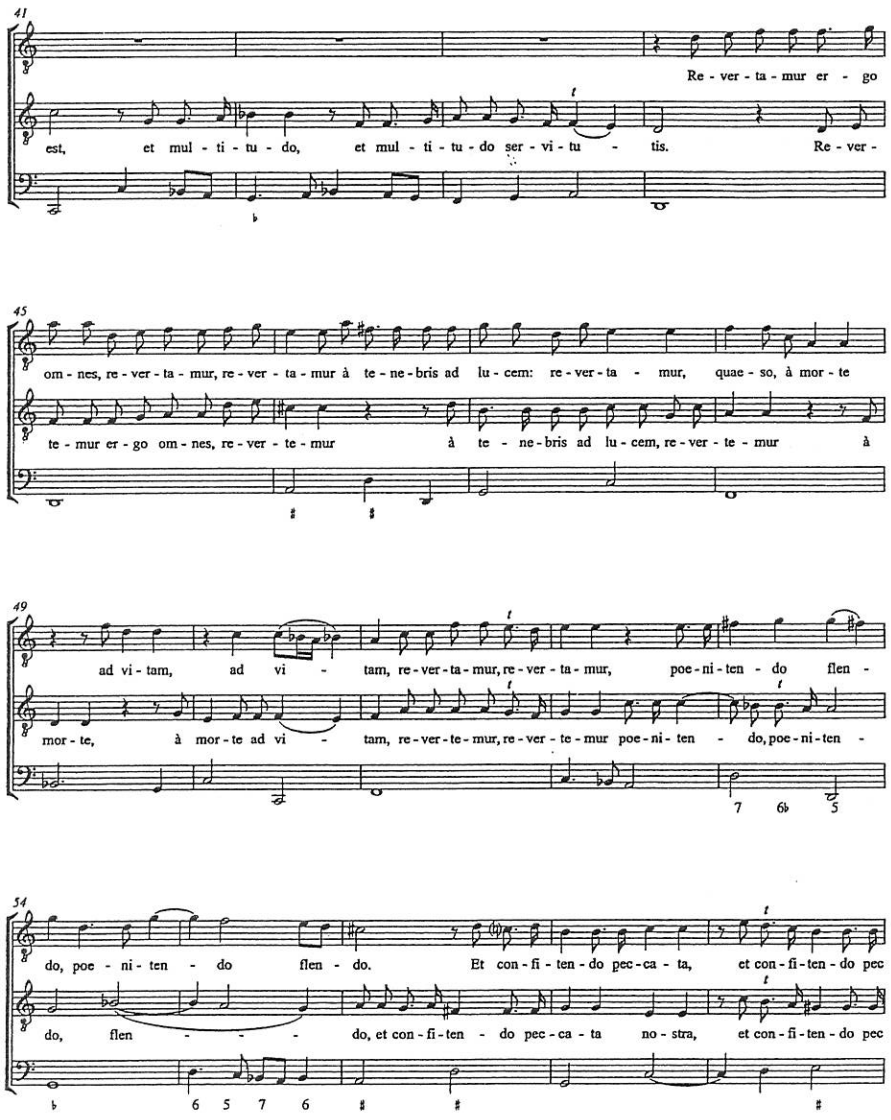
His success in the recording world was recognised by his 24 *Gramophone* awards, including 3 Records of the Year. I can't remember reading reviews of his output that were highly critical or even seemed to damn with faint praise. Technically everything he did was of a high standard and he only employed musicians whom he felt had something distinctive to offer. Fortunately, a team exists to carry on what he so brilliantly began.

He died on Sunday February 9: he had been working two days before. I remember him as a gentle but fundamentally determined man. Was Hyperion the result of a burning, life-long ambition or did it stare by accident develop by instinct? Whichever, all of us are the beneficiaries of his judgment, taste and entrepreneurial skill. *CB*

H. Du Mont: Peccator, peccator ubi es?

***DIALOGUS** ANGELI, ET PECCATORIS*

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ca - ta no - stra. Ut re - gna - re pos - si - mus, re - gna - re pos - si - mus cum De - o in coe - lis, re -
ca - ta no - stra. Ut re - gna - re pos - si - mus cum De - o in coe - lis, re -
♭ 6 ♭ ♯
67
gna - re pos - si - mus, re - gna - re pos - si - mus cum De - o, re - gna - re pos - si - mus cum De - o in
gna - re pos - si - mus, re - gna - re pos - si - mus cum De - o, re - gna - re pos - si - mus cum De - o in
♭ ♯ ♭ 6 5 ♯ 6
75
coe - - lis, re - gna - re, re - gna - re pos - si - mus cum De - o in coe -
coe - - lis, re - gna - re, re - gna - re pos - si - mus cum De - o in coe -
4 ♭ ♯ 6 ♭ 7
82
Lentement
lis, ut re - gna - re pos - si - mus cum De - o, cum De - o in coe - lis.
lis, ut re - gna - re pos - si - mus, re - gna - re pos - si - mus cum De - o in coe - lis.
5 6 ♯

Haydn's English Trios Hob. IV, 1-4

Derek McCulloch

Finding an unambiguous title for the Divertimentos for two flutes and violoncello is easier said than done. Long before his eventual arrival in England on New Year's Day 1791 Haydn had already presented William Forster in 1784 with a set of *Six Trios for two violins and a violoncello or a german flute, violin and violoncello* [Hob IV, 6-11]. These were published, somewhat confusingly, as opus 38, 59 or 100 with differing titles in different places. Half of the movements are adaptations either from his opera *Il mondo della luna* [1777] or arrangements from the baryton trios. This may dilute their Englishness, but the move to the flute as first melody instrument is characteristic of Haydn's chamber output in works written in or for London. In addition come some fifteen accompanied sonatas for harpsichord/pianoforte with violin and violoncello, and a further three with flute instead of violin, these having been composed prior to his arrival, and published in London in 1790 with flute parts conceivably adapted from pre-existing violin parts.

The most popular of the trios without keyboard are indubitably those dubbed by Leo Balet in 1931 the "London Trios", by which name and in Balet's numbering they have continued to be known. In more recent times Peters (1959/1987) and Amadeus-Verlag (1990) have published new editions, while Bärenreiter has recently reissued Balet's from the now defunct *Nagels Musik-Archiv* series. In the very near future Corda Music Publications will launch a new edition as a Café Mozart team enterprise edited by the present writer and the flautist Edwina Smith. And by the end of the year the Joseph Haydn-Institut in Cologne will bring out yet another version as part of the ongoing complete edition (*Joseph Haydn-Ausgabe*, Henle-Verlag, Munich).

Why this plethora of editions of what no less a scholar than Karl Geiringer dismissed as 'short pieces void of any claim to importance' (in a monograph dedicated to 'ENGLAND, the country that brought out the best in Haydn')[1]? Robbins Landon, in an account otherwise riddled with inaccuracies, wryly observed: it is astonishing to see with what care Haydn worked on these little Divertimenti, and how many problems, textual and otherwise, these four pieces have managed to create'[2].

It would be easy to suggest that Balet's popular edition, from an earlier era and climate, is simply outdated. In fact this is hardly the case. It is a reliable and usable publication, flawed mildly only by the fact that he was not aware of all available published and unpublished sources of the works. Balet relied solely on the autograph and manuscript scores currently held in Berlin and Kraków. 'Trio 1' and 'Trio 2' in the numbering given them by Balet, subsequent editors, and of course Hoboken[3], are to be found in draft autograph scores in Berlin[4], as is also a copy of Balet's 'Trio 4', identified as by Haydn's amanuensis Johann Elssler. This is not an autograph, but is catalogued as such by the library, despite being marked years ago as 'kein Autograph' [not an autograph]. This would not matter were it not that autographs and manuscripts are listed in this particular library in separate catalogue systems. A frustrating search through the manuscript holdings will yield nothing, other than finally a moralistic retort from a dour duty librarian that it is futile to consult the wrong catalogue. Sometimes one really does prefer traffic wardens! Balet's 'Trio 3' is in the *Biblioteka Jagiellońska* in Kraków, a pawn in the diplomatic tug of war over cultural objects held in alien locations since the end of the war in 1945.

The occasion for which 'Trios 1 & 2' were written is most probably that entered by Haydn in his lost 4th Notebook, but recorded by Griesinger[5]:

> *Den 14ten Nov. 1794 fuhr ich mit Lord Avington nach Preston, 26 Meilen von London, zum Baron von Aston; er und seine Gemalin lieben die Musik*
> *(On 14th November 1794 I went with the Earl of Abingdon to Preston, 26 miles from London, to visit Baronet Aston. He and his wife love music)*[6].

From Monzani's publication of these works in 1799 we gather that 'No 1' had been written for Baronet Aston and 'No 2' for the flute-playing Earl of Abingdon. The combination of two flutes and a bass is characteristic of the earl's own compositions, as Haydn will have known. It was the earl who, having donned the London Bach's mantle as concert promoter for two seasons in 1783/84, first extended an invitation to Haydn to come to England. Knowing the earl's predilection for the flute, Haydn may well have changed the top melody instrument from violin to flute for the 1784 publication mentioned above, and have had published those three accompanied sonatas that designate the flute as melody instrument.

The Abingdon connection is intensified by the fact that 'Trio 2' is a single-movement work comprising Variations on a song identified by the present writer as one of the earl's many vocal compositions. The new Corda Music edition underlays the text of the three-part catch in the instrumental parts for other performers who, like Café Mozart, might be persuaded to sing rather than play the opening theme! 'Trio 1', contained within the same manuscript as 'No 2', has two versions for its *Andante* second movement. Appended to 'No 2' is an *Anhang*, giving what looks like a compositional DIY kit, with a mass of often barely decipherable instructions relating back to the original version. Balet responded to the challenge and came up with a decent reconstruction, but made no mention of the editorial nature of the movement as published. However the instructions were clearly not for players or publishers, but represent Haydn's second thoughts and are there for his benefit and for his copyist. When Monzani published the work in 1799 he will have done so on the basis of clean parts written out for their lordships to play from. In other words, Monzani's printed version is not a *reconstruction* but a *copy* of the parts given to him. Balet, according to his short preface, was not aware of Monzani's publication,

and in a sense went to great trouble that was not strictly necessary, Monzani and Haydn between them having done the job already. Our Corda Music edition gives the second version in the main text, with the original as an *Anhang*. In Monzani's wake, Artaria (1805) and Clementi (c. 1810) also published these two trios during Haydn's lifetime or very shortly after.

But mystery still shrouds these works. Artaria and Clementi both followed Monzani in appending to the Variations ('Trio 2') the final *Allegro* from the otherwise unpublished 'Trio 3'. This is hardly satisfactory, since the concluding section of the Variations moves from *Andante* to *Allegro*. To follow that dithyrambic coda with another extended *Allegro* is anti-climactic. The reason for Monzani's decision to insert this movement is not hard to find. 'Trio 2' in all three parts occupies but one or two lines of the final page, leaving virtually a whole page otherwise blank. The alien *Allegro* fills the space admirably, but is not organic to what went before it. Why Monzani never published the whole of 'Trio 3', and for what purpose or for whom Haydn wrote it, remain unanswered questions. And there is yet another. The autograph clearly defines 'Trio 3' as *Trio per due flauti e Violoncello. Nr 2.* Compounding the confusion a librarian has assigned it the designation *Mus. ms. autogr. Jos. Haydn 3 (i).* Of four trio works Haydn gave a number to only this one. Organisationally 'Trios 1 & 2' belong together, and Monzani, Artaria and Clementi published them as a pair. However only 'Trio 1' has the concluding *Fine Laus Deo,* as if the following 'Trio 2' were a mere afterthought[8]. But the second version of the *Andante* of 'Trio 1' is given after "Trio 2", as an afterthought, perhaps, to an afterthought.

None of this would matter if Balet's and Hoboken's numbering were chiselled in stone. But it is not, and their numbering system is not authorised by Haydn, though it has become time-honoured. The forthcoming scholarly edition of the *Joseph Haydn-Ausgabe* will fly in the face of usage, and designate what was hitherto 'Trio 3' as 'Trio 2', with no less authority than that of Haydn himself. Concert promoters and recording companies: Beware. The piece in question may not be the one you think!

And so to 'Trio 4'. This is a single movement. Like Balet's 'Trio 2' and 'Trio 3' it is in G major. Robbins Landon states categorically that it is 'obviously a fragment', its layout betraying it as an opening movement to something else[9]. The manuscript is labelled: *Mus .ms. Jos .Haydn 3(2),* reminding us that it was once a bed-fellow in Berlin of 'Trio 3'. For the ill-fated Breitkopf & Härtel *Gesamtausgabe* the Austrian scholar Eusebius von Mandyczewksi had the idea nearly 100 years ago of deploying this trio as the first movement of 'Trio 2', the single-movement set of Variations on a song by the Earl of Abingdon. He designating the composite work 'Trio 3', the reverse of the numbering later adopted by Balet[10]. In this way the trio currently housed in Kraków was allocated the number (2) given on its title page. While not convinced that the primary intention of this single movement was ever to open Balet's 'Trio 2', the editors of the new Corda Music version name it simply the 'Additional Trio' and place it in front of the Variations, leaving it to performers to decide whether it and 'Trio 2' should stand on their own as independent movements, or whether they are best heard as one composition. Even within Café Mozart opinions are divided. While not the ultimate justification, the new juxtaposition may result in this one-movement piece being more often heard than hitherto.

So much for the 'macro' problems. What of the 'micro' problems in the form of the textual differences? The autograph draft scores show the extent to which Haydn himself undertook revisions and expressed his second thoughts. The three early prints by Monzani, Artaria and Clementi differ from the autographs, some times in minor detail but also in major differences of rhythm and pitch. Some of these differences may have been made to facilitate performance and may represent Haydn's final thought after discussion with the Earl of Abingdon, or may have been undertaken unilaterally by Monzani, himself a notable flute virtuoso. Significantly, however, the early prints also differ from each other, mostly in questions of articulation. Our job in preparing the new edition was to exercise our value judgement in stating what we postulate is the composer's preferred text where discrepancies arise. In general, but not inevitably, primacy has been given to the autographs. The decision-making process devolved primarily upon my co-editor, the period flautist Edwina Smith in York, a long-standing friend and member of Café Mozart. Ours is in the last resort a 'practical' edition, with a clear and generally unequivocal text from which to play. However a detailed commentary points to the various options from the sources, allowing performers to make informed decisions for themselves. Inevitably these may differ from the preferred text we have offered.

There are now four responsible editions of these 'short pieces devoid of any claim to importance'. And a fifth will be with us by the end of the year. All seek implicitly or explicitly to answer the same questions, all coming up with different answers. One question still remains. In Haydn's own catalogue of works written in England, as found in Griesinger, we find these trios under *'Zwey* Divertimenti *für die Flöte'* [= Two flute Divertimenti].

Which 'two' indeed? Your guess is a good as mine.

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1. Karl Geiringer: HAYDN, A Creative Life in Music. London 1947, 277-8
2. H.C. Robbins Landon: HAYDN, Chronicle and Works, Vol.3, London 1976/1983, 405-409
3. Anthony van Hoboken: Joseph Haydn. Thematisch-bibliographiches Werkverzeichnis, Mainz 1957-71
4. Staatsbibliothek Unter den Linden, Musikabteilung und Mendelssohn-Archiv
5. Georg August Griesinger: Biographische Notizen über Joseph Haydn, Leipzig 1810
6. Preston is a small village just outside Hitchin in Hertfordshire. Admittedly 'The Hitchin Trios' would not have enhanced sales of Balet's edition, but ironically that is the location of its current publisher!
7. Derek G. McCulloch: *Die charmante Dame im Spiegel.* Zu dem Lied Hob.XXXIc:17, *Haydn-Studien,* Band vii, Heft 3/4 (Munich 1998), 398-403
8. Robbins Landon, loc. cit. manages to get this completely wrong.
9. ibid.
10. Op.cit

For details of these "English Trios", Corda Music Publications CPM 480, contact the publishers at

orders@cordamus.demon.co.uk

RAVENS' VIEW

Simon Ravens

Occasionally, I see a bemused customer staring at the ranks of new CD releases in my shop, and I feel genuinely sorry for him. He (yes, the kind of customer I have in mind is of a certain gender and, more significantly, a certain age) will scan across the CD covers and see a series of composers, genres and performers (Saariaho, Zarambeques, Uri Caine) which might as well have recently arrived from another planet. There will, of course, be rare CD covers on which these various elements fuse into something recognisable (Chopin, Etudes, Perahia) but I don't expect the sight of such a new release to inspire much enthusiasm. He already has that Berezowski recording of the Chopin studies, and paying £16 for something which will at best make that earlier buy worthless, and at worst be worthless itself, is a mug's game. Off he trots to the re-issues section, only to see that his Berezowski CD is now there at a third of the price he paid for it. So to home, where he probably pens a dispirited letter to the editor of *Gramophone*.

Having devised and directed them, produced them, and written notes for and reviews of them, I now feel as if I have completed the CD jigsaw by actually selling them. Not a career move I had planned when I stumbled into it five years ago, maybe, but as I now look at my musical peers daily having their intelligence insulted in academic posts, or at those performers who risk snow-blindness when they look in their diaries of freelance work, I feel a strong urge to sink to my knees in devout thanks.

I think of musical communication as a relatively innocent form of evangelism. When true performers (or reviewers, or promoters, or even retailers) find themselves in receipt of the good news of a musical discovery, they want to share it. As a performer, I know that before I can clamber onto the platform to preach, I first need to convert a promoter, a broadcaster or a recording executive – a test of anyone's musical faith. As a reviewer, I know that however much I might shout 'must buy', mine is only one voice amongst many – all proselytising different messages. As a retailer, I feel unhindered by these obstacles – I simply put on the disc, make a few encouraging noises and leave the music and musicians to state their case.

Viewed through the eyes of the older, traditional CD buyer, it would be easy to authenticate the gloomy picture which the media love to paint of the recording industry. And yet my shop is not a gloomy place, and the vast majority of my customers wander round like spoilt children in a sweet shop. The combination of diversity and cheaper prices, which a traditional buyer might find himself irked and cheated by, will be manna from heaven to an inquisitive spirit with a little loose change.

No-one stands to benefit more, in the current climate, than the early music buyer. For Naxos prices or less, those new to the game can begin building their libraries with the cornerstones of pre-nineteenth century repertory, in in highly durable performances by Kuijken, Norrington, Parrott, Savall and similar luminaries. Of course, however beneficial it may be for the listener to buy yesterday's recordings for next to nothing, if this were the extent of the recording industry's interest in early music, we should all be worried. A fortuitous series of coincidences, however, leaves me feeling happy about the present and reasonably confident about the future.

Across the globe, the new generation of performers have a familiarity with the musical language and techniques of their specialisations which, twenty years ago, their pioneering teachers could only dream of. This facility and stylistic grounding may be of limited value to a rank and file player in a Beethoven symphony (it may even be counter-productive to the composer's struggle and a conductor's vision) but in a *Folias* by Santa Cruz it's imperative. Having ticked off the a-list of major works by major composers, the straitened recording companies now find themselves exploring cosmopolitan repertoire which, without the imagination and sympathy of native performers, would probably be better off not heard. The final link in this chain is the well-travelled younger customer, to whom unheard-of composers and national idioms present an opportunity and not an obstacle.

The only person I can see this being bad news for is the English performer. The voice of an Oxbridge choral scholar is not the instrument of choice for a Neapolitan tarantella, and neither, I suspect, is it indefinitely so for a Palestrina Lamentation. This may be a source of selfish regret, but when I look at the faces of a new, and newly inspired generation buying into early music – in all its guises – I'm prepared to believe that the trade-off may be for the greater good. *Simon Ravens*

The first of a regular column from Simon, who is director of Musica Contexta and manager of Grove Music in Ilkley. He will comment from his viewpoint on, as they say, the interface between the producer and the consumer, and maybe also give a second opinion on some the recordings we have reviewed in previous issues. When trying to think of a title for the column, I was racking my brains for the collective term for ravens, and came across it an hour or so later as a title on a bookshelf in Tesco's: an unkindness. But to use it would be too unkind. CB

CD REVIEWS

16th CENTURY

The Byrd Edition 8 ***Cantiones Sacrae 1589, Propers for the Purification of the Blessed Virgin Mary*** The Cardinall's Musick, Andrew Carwood, David Skinner 70' 35"
Gaudeamus **CD GAU 309**
1589: Aspice Domine, Domine secundum multitudinem, In resurrectione tua, Laetantur caeli, Ne irascaris, O quam gloriosum, Tribulationes civitatum, Vigilate

I am doubly embarrassed about this. First, we missed it when it appeared several months ago. Now, having been kindly sent a belated review copy, a few nights ago I picked the scores from their shelf and settled down to listen, only to find that there was no disc in the box. I'm not necessarily blaming Gaudeamus: I may have loaded it into the cartridge of the car CD player and put it away in the wrong box unheard. Luckily, there will be a review in the Annual Byrd Newsletter. I can only say that the booklet is as informative as usual. *CB*

Lobo ***Missa O rex gloriae, Missa Simile est regnum, Lamentations, [Motets]*** Choir of King's College London, David Trendell 75' 21"
Gaudeamus **GAU 311**

A whole disc of Alonso Lobo is most welcome. Unknown to all but specialists, he made an impact on the small world of renaissance polyphony singers a quarter-century ago with his double-choir canon *Ave Maria*, one of Mapa Mundi's early discoveries. The music on this disc is all taken from their publications except for the *Missa O rex Gloriae*, edited by the conductor for Faber. Both masses are for four parts, sung by an SATB choir of 9-6-5-7 voices. They make a fine sound – and sing well in tune. Both are in *chiavette* and are sung (as notated in the modern editions) down a tone, as is the motet in high clefs; this conventional modern English church transposition is matched by putting the low-clef *Ecce ascendimus* up a minor third, but *Ego flos campi* (C1C3C4F3) sounds very unconvincing up a fourth. There are two other church-choir traits. One is the excess braking at cadences, particularly annoying in the Lamentations. The other is the abandonment of what are good tempi to give expression to emotional bits of text, despite the music showing no stylistic change or having a different effect embodied in the notation. In the *Missa Simile est regina*, for instance, the first semibreve (using the edition's halved values) draws attention to 'Et incarnatus est', then minims gradually replace crotchets, culminating in the regular minims of 'Et homo factus est'. 'Crucifixus' begins with the only minim contrapuntal entries in the movement. There are similar features in the other mass, the long chords, for instance, at 'et homo factus est'. These points are lost when tempo changes over-ride the notation. This is a pity, since much of the disc is very enjoyable and introduces us to some fine music – try the six-voice closing Agnus Dei of either mass to be convinced. *CB*

Palestrina ***Missa Dum comperentur*** Westminster Cathedral Choir, Martin Baker *dir* 71' 10"
Hyperion **CDA67353**
+ motet *Dum complerentur a6, Alleluya Veni Sancte Spiritus (chant)*, hymn *Veni... a4*, motet *Veni... a8, Magnificat VI toni a6, Spiritus Sanctus replevit a8*

A few phrases in Ivan Moody's booklet notes ('lyrically exuberant music' and 'vivid pictorial evocation') led me to expect a rather histrionic and, if I may put it this way, madrigalian take on Palestrina. In fact, the interpretative approach here is a lot less pictorial or affectively demonstrative than you might hear from one of the distinguished one-to-a-part advocates such as Parrott, O'Reilly or McCreesh. But as choral performances go – especially English ones – these are richer in colour and more assertive in style, with more pronounced contrasts of tempo and dynamics, than one would expect from any Oxbridge choir of 40 years ago or from most of their successors even now. I particularly admire this choir's ability to sing softly without going wimpy. The boys' voices are keen-edged (does one still call this 'Continental'?) but not grating in timbre.

Unfortunately, the soundscape itself – the choir's texture and sonority, in its particular home acoustic – approaches monotony if you play the CD straight through. This is in large part owing to the way the music is selected and ordered. The programme is (as Moody cautiously puts it) 'built around the theme of Pentecost' but without being a 're-creation' of any one service for that important feast. After a lively reading of the six-part motet *Dum complerentur*, the ordinary of the parody mass is sung without interruption (like – as someone said not long ago – a five-movement choral symphony), offering far less variation in texture and timbre than if it were placed in a liturgical context. The second half of the CD programme – with the *alternatim* settings of Magnificat and *Veni creator Spiritus*, and two double-choir motets – presents a more enjoyable 'concert'. *Eric Van Tassell*

Titian: Venice and the Music of Love Concordia, Mark Levy *dir* 59' 24"
Metronome **MET CD 1052**
Music by G. Bassano, Donato, A. Gabrieli, Ganassi, da Milano, da Modena, Ortiz, Parabosco, Rogniono, Rore, Silvestrino, Verdelot, Willaert

A major exhibition of Titian's work runs at the National Gallery (London) until May, and the occasion has led to the commission of this CD. Musical instruments in some of his paintings have prompted Concordia to compile a menu of Venetian secular music for instruments and voices. So we have five Willaert madrigals (sonorously *a cappella*), three fantasias by da Milano (delicate lute renditions), three versions of *Ancor che col partire* (after Rore), and a couple of pieces by Verdelot. Interspersing these are some tiny, delicate gems – treble viol divisions by Ortiz on *O felici occhi miei* and Ricercare no 3 for bass viol by Ganassi – rarely heard, and here sneakily put up by a tone (if I am not mistaken) to make the mode more user friendly. There is also the extraordinary *Cantate Domino* by Andrea Gabrieli, here given a lively performance by harpsichordist Gary Cooper. The sparse booklet enables us to credit him and David Miller, the lute player, but gives no information about other solos – a pity. The love song is clearly the staple of this secular repertoire, though there are a couple of tributary pieces in another A. Gabrieli work, *Ecco Vinegia bella*, and in the rousing *a cappella* finale, *Italia mia* (Verdelot). Apart from that, admirable though the programmatic intentions are, claims to hear (as the blurb puts it) 'the love of fine clothes... depicted in the glissando on a harpsichord' stretches the imagination a little too far. This is another valuable Concordia recording, and we should be grateful to the National Gallery for that.
Michelene Wandor

17th CENTURY

Biber ***Battalia a10, Requiem a15 in Concerto*** La Capella Reial de Catalunya, Le Concert des Nations, Jordi Savall *dir* 57' 23"
Alia Vox **AV 9825**

This disc contains tracks from two different sessions, one for each piece. The *Battalia* was recorded in a relatively clean acoustic, while the *Requiem*, I'm afraid, suffers from the big, boomy interior of Salzburg's cathedral. Whether or not that was the location of the original performance to me seems irrelevant, and even if the recording was made in the context of a concert, and so one might have expected to hear the proof of the

commonly held theory that a large body of spectators dampens the effects of such large spaces, but here the sound-space simply doesn't work. Arguments about tempo being restricted by acoustic considerations and the inevitable lack of musical detail will dog this recording. I am not criticising the performers, who I believe have Biber's best interests at heart, and who clearly enjoy the music. Nicholas Harnoncourt's DHM recording maybe lacks Savall's fidelity to the sources, but the clearer recorded sound means it will remain my preferred option for the Requiem. The *Battalia* is a lot of fun (of course) and this version is among the best around, so the disc as a whole is a mixed bag. *BC*

Trabaci, *Keyboard Music (Book II, 1615)* Sergio Vartolo, harpsichord and organ. Andrew Lawrence King, harp 205' 24" (4 CDs)
Naxos **8.553553-56** £

This four-CD set completes Naxos's recording of the keyboard works of the Neapolitan Trabaci. The second book has many of the same features as the first, but Trabaci includes a toccata, a madrigal intabulation (Arcadelt's *Ancidetemi pur*) and four out of a set of twelve variations for harp on which he was a performer. As well as their performances by Andrew Lawrence King, Vartolo performs the same music on the harpsichord, offering a fascinating contrast. We are also usefully provided with a version of Arcadelt's madrigal for solo tenor (a rather mannered Mario Cecchetti) and harpsichord. King's playing seems to have galvanised Vartolo's own toccata playing which is more interesting here than in Book 1 – though still missing the excitement which the harp glissandi produce. Much of this Book is taken up with 100 organ versets in the eight church modes, provided for use in *alternatim* items in Mass and Vespers. Vartolo gives them a quasi-liturgical context by having a contratenor voice do some plainsong set to a text describing the characters of the modes. While the somewhat disembodied high falsetto voice of Michel van Goethem takes some getting used to, the contextualisation is very important. The versets are quite short, and the cumulative effect of these and the variation set is somewhat bitty, but Vartolo varies registrations well and Trabaci's music is endlessly inventive. *Noel O'Regan*

Trabaci *Organo Napolitano* Michèle Dévévité (organ by Carlo Russo, Naples 1713) 76' 07"
Arion **ARN 68584**

Trabaci is clearly enjoying something of a rediscovery just now. This extended CD presents all 100 of his 1615 versets, together with a Toccata, a Ricercare and some Canzone and Gagliarde. Unlike Vartolo, Dévérité presents no plainchant with the short versets, making it difficult to contextualise them. The playing is clean and intelligent, letting the music speak for itself; the sound of the Neapolitan organ of 1713 suits the music wonderfully. I really enjoyed the opening Toccata and wished for more in that idiom (Dévérité has issued a companion CD of Trabaci on harpsichord: Arion **ARN68538**). The harp and plainchant on Vartolo's CD set gives it the edge in terms of variety but I have found the sound of this organ and Dévérité's playing growing on me with repeated hearing. *Noel O'Regan*

Musica Britannica: Instrumentalmusik am Englischen Königshof Oman Consort
ORF **CD 308** 64' 05"
Music by Adson, Byrd, Carr, Coprario, Cutting, Farnaby, Ferrabosco II, Ives, R. Johnson, Jenkins, W. Lawes, Mell, C. Simpson, S. Thomas, Van Eyck & anon

The 31 short tracks on this disc represent the main instrumental forms popular in 17th-century England – dances, fantasias, masque tunes and divisions on grounds, featuring recorder with a wide range of continuo instruments. The players are clearly all accomplished and imaginative musicians, and despite recorder being the only high melody instrument, there is plenty of variety in instrumentation amongst the short pieces, and some lovely solos from the continuo team. In particular there is excellent gamba playing by Christoph Urbanetz in Simpson's Divisions in E minor, and some creative continuo improvisation in the various divisions from *The Division Flute*. From the group as a whole, the Matthew Locke Suite is particularly beautiful, with sensitive phrasing, luscious sound quality and a real sense of melancholy. Michael Oman's recorder playing is generally at its best in the slower pieces and on the lower instruments, at other times having a tendency to push up in pitch and sound a touch forced.

The repertoire is tricky to pull off on a full-length disc. There is some attempt to group pieces together, but the scant booklet notes give little clue as to the reasons behind the groupings (for example the enigmatic quote 'Nothing is more of an unpublished work than a published one', is cited as the idea behind a section entitled 'A Sweet Repose'). The lone non- English piece, Van Eyck's *The English Nightingale*, whilst well played, is bizarrely grouped with Tollet's *Irish Ground*. In fact the booklet as a whole provides little useful background information and the group's biography is not afforded an English translation. This is a shame, as there is much on offer from these fine musicians. *Marie Ritter*

LATE BAROQUE

Das Alt-Bachische Archiv Cantus Cölln, Concerto Palatino, Konrad Junghänel
ORF **CD 317** 152' 55" (2 CDs)
Music by Johann, Georg Christoph, Johann Christoph, Johann Michael & Johann Sebastian Bach

This ORF set of two CDs contains performances of music from the Alt-Bachische Archiv, as worked through by Peter Wollny, who has re-attributed some of the works, benefitting from the new accessibility of the collection, which resurfaced in Kiev in 2000 and has now returned to Berlin. The performances, as one would expect from Cantus Cölln under Konrad Junghänel, are absolutely incomparable with anything that has gone before. They had already recorded several of the motets for deutsche harmonia mundi, and this set will, in fact, appear in April 2003 as a French harmonia mundi publication. As well as Wollny's typically informative booklet notes, the booklet includes the German texts and reproductions of pages from the collection. There are no less than five pieces for solo voice, solo violin, three gambas and continuo, all of which involved extreme virtuosity from the fiddler, although the ladies of Cantus Cölln have no difficulties. If you read German, this could be the set for you. If not, you should perhaps wait for the multi-lingual hm release. In any case, though, don't miss it! *BC*

Having so often been disappointed by the Cantus Cölln CDs that I have reviewed, I am delighted to add that I completely share BC's enthusiasm for this set. CB

Bach *Cantatas [vol.] 20* Bach Collegium Japan, Masaaki Suzuki *dir* 61' 50"
BIS-CD-1271
BWV 44, 59, 173, 184

These four cantatas depart from the usual style of Bach's Leipzig church music. Two are based on secular pieces written for Cöthen, replete with elegant minuets and passepieds. Suzuki nicely captures their tuneful urbanity; in duets such as tracks 2 and 10, you can imagine the delight that these pieces gave to modish Leipzigers. The other cantatas were newly written for Leipzig but have unusually light textures and no big choruses. In BWV 44 the tumultuous second movement recalls the turba effects of the Passions while in the final aria the soprano rides triumphantly above stormy string lines. With these chamber scorings it's particularly incongruous that Suzuki uses his 16-voice chorus for the closing chorales. But he finds inspiration even in the most lightweight movements. The dances never become trivial; the soloists never get distracted by vocal display that would

detract from a sense of the whole. Such musical commitment makes this series a continued pleasure. *Stephen Rose*

Bach *The Art f Fugue* BWV (+ interactive CD-Extra) József Eötvös *guitars*
Artisjus **EJ-06WZ** 89' 11" (2 CDs)
(http://www.spinnst.at/Gitarre/Eoetvoes/JE_CD.html)

The Hungarian guitarist József Eötvös, artistic director of the international Guitar Festival of Esztergom, specialises in extension of the guitar repertoire, with arrangements of Chopin, Brahms and, particularly, Bach. His newly released version of The Art of Fugue is a real tour de force and an amazing realisation of an extraordinary conception, though lacking the benefit of recent research. He has arranged the Henle edition for two guitars, tuned differently to encompass the full range of a work originally for harpsichord. They are recorded on two eight-string guitars, overdubbed with consummate artistic and technical skill and incorporating subtle phrasing and articulation. You can listen to a complete performance of the whole work on two guitars, following the scores in Eötvös's edition, and aspiring guitarists can 'play along' with Jozsef Eötvös, who has recorded separately the first guitar part of Contrapuncti 3 & 4 and the Canons *alla Ottava* & *per Augmentationem in contrario Motu*. The result of it all is an idiomatic and lively rendering of The Art of Fugue, persuasive and untiring to hear at length. Warmly recommended. *Peter G. Woolf*

Handel *Ouvertures* Orchestre Baroque de Montréal, Joël Thiffault 70' 42"
Atma **ACDE 2 2157**
Athalia, Alcina, Judas Maccabaeus, Lotario, Ottone, Il pastor fido

Handel *Sacred Arias* Daniel Taylor cT, Arion, Monica Huggett *vln/dir* 59' 15"
Atma **ACD2 2222**
Overtures and arias from *Messiah, Saul, Solomon & Theodora*

Handel *Love Duets* Suzie Leblanc, Daniel Taylor *S cT*, Arion, Stephen Stubbs *dir*
Atma **ACD2 2260** 57' 28"
Duets from *Giulio Cesare, Rinaldo, Rodelinda, Serse, Tolomeo*, + Ouverture in D, HWV 337

The CD of seven Handel overtures (made in 1997 and issued in 1999, but apparently only now distributed in the UK) has a didactic purpose: to challenge the practice of 'overdotting' in the opening sections. It's a slippery topic, since the real question is when to start the upbeats, not how long to hold the dotted notes (rests, notated or not, may intervene), and the problem extends to other passages in which isolated upbeat notes occur, whether preceded by dotted notes or rests. Thiffault's interpretations do not, I think, upset the accepted view that upbeats should normally be shortened, since they seem to me to demonstrate that when the notation is obeyed 'literally' the results are implausibly bizarre, and they are also useful reminders that the treatment of rhythm cannot be considered in isolation from tempo and overall style. Thiffault's approach is highly mannered. In the slow sections (usually taken fairly fast) heavy accents punctuate legato lines (the quaver upbeats in the opening of the *Alcina* overture are given strong cross-accents), there are many added dynamic gradings, and occasional long appoggiaturas and other simple embellishments are added. The treatment of the faster movements (often slower than one usually hears) can be even more unexpected: the minuet of the *Jephtha* overture is droopily melancholic, the main Allegro of the *Judas* overture is lovingly caressed throughout its length, and in many movements adjacent notes without marked phrasing may be separated or slurred in quite unpredictable fashion. It is not clear whether the spreading of the staccato chords in the first movement of the *Athalia* is intended or the result of uncertain ensemble. Two of the overtures are presented in Chrysander's defective texts, that to *Ottone* following the fortuitous way in which the autograph is bound, and that to *Il pastor fido* lacking its second bassoon and the full version of the Adagio. (King's Music produced a new edition of it last year.) I nevertheless found the performance of the *Pastor fido* overture the most natural and pleasing of the set. In general the playing, eccentric though it is at times, has great panache, and I would recommend this disc to anyone interested in the 'overdotting' question, if only for its curiosity value.

The second ATMA issue (recorded in 2000) contains three more Handel overtures, directed by Monica Huggett in the crisp and bright style now generally preferred, and six vocal numbers from four of Handel's oratorios, with the first movement of the concerto Op. 3 no. 6 (originally a sinfonia in *Ottone*) oddly inserted between two arias from *Messiah*. It is an unsatisfactory and not very generous compilation, perhaps derived from a concert series; why the recording should have received financial support from the Canadian government beats me. The selection of arias is biased towards soft and slow numbers, allowing Daniel Taylor to show beauty of tone but not much else; only the fast sections of 'But who may abide' present him with a tougher challenge, not quite met (the switch to baritone for the low notes of bar 72 doesn't work). In the alto version of 'If God be for us' Huggett plays the violin part as a solo, reducing its majestic sweep to prissiness. Other uncalled-for solos occur elsewhere, and in general the inadequate number of strings in the Arion ensemble (3-3-2-2-1) creates an overall sound only tenuously related to Handel's own practice, especially when a strummed guitar appears in the continuo.

I wrote the above before receiving the third ATMA disc, entitled 'Love Duets'. It didn't look promising: another rather short mixed-bag recital, mostly of repertory pieces, and, despite its title, containing only four duets among its twelve numbers. Two years have passed since the previous recital was recorded, and the lutenist Stephen Stubbs, then responsible for the strumming, has become director of the Arion ensemble. Happily, he has made a difference. His own role on the continuo is a shade less prominent, and, with a few extra instrumentalists, Arion now sounds like a small orchestra rather than an augmented string quartet. The robust and stately style which Stubbs adopts for the openings of the two overtures seems to me exactly right, and his treatment of the dotted rhythms no less exemplary. Melodic lines are phrased intelligently. Suzie LeBlanc has a pure and radiant soprano, blending well with the instruments and with Daniel Taylor's ardent and firmly-focussed countertenor. Both separately and together they are sensitive to the elegiac qualities of several of the numbers chosen, and LeBlanc also shows a flair for brilliance in 'Da tempeste' from *Giulio Cesare*. I wish they could have included the wonderful duet 'Per le porte del tormente' from *Sosarme*, for which I would gladly have sacrificed Taylor's unnecessary 'Ombra mai fu'. The so-called Overture HWV 337 needs an explanation regrettably not supplied by CB's otherwise satisfactory notes*. It is a spurious combination of an isolated opening of a French overture (rewritten as the opening of the *Giulio Cesare* overture) and two movements (Adagio and Allegro) originally composed to follow the *Ottone* sinfonia mentioned above. The D major opening movement ends on a half-close in the dominant, and therefore does not provide a correct preparation for the B minor Adagio. But it is good to have this offbeat extra in an unusually desirable recital. *Anthony Hicks*

** I was amused to read of the second section of French overtures 'wallowing without a break': I haven't dared check what I submitted in case it was my misprint!* CB

Handel *The Sonatas for Violin and continuo* Rachel Barton *vln*, David Schrader *hpscd*, John Mark Rozendaal *vlc* 68' 07"
Cedille **CDR 90000 032** (rec 1996)
HWV 358, 359a, 361, 364a, 368, 370-2 408, 412

Rachel Barton's survey of the Handel violin sonatas was recorded in 1996, two years before Andrew Manze's much-praised account on Harmonia Mundi, the

most obvious comparison. Both include three of the four spurious sonatas of the Walsh editions, omitting one on grounds of quality, but the rejects are not the same: Barton drops the E major sonata, HWV 373, Manze the G minor, HWV 368. Barton's approach is more vigorous – her timings are consistently faster than Manze's – and she brings tender expression to the slow movements without adopting Manze's attractive waywardness. Both views are valid, and as a reference recording for this repertory, Barton's is good as any. *Anthony Hicks*

Quantz *Flute Sonatas* Mary Oleskiewicz, Jean-Francois Beaudin *fls*, Stephanie Vial *vlc*, David Schulenberg *hpscd, fp* 60' 19"
Naxos **8.555064** £
Solo sonatas QV 1:9, 42, 116, 128 and Trio sonatas QV 2:15 and 17

This disc contains four solo sonatas and two trio sonatas, with harpsichord and fortepiano as the continuo keyboard instrument. I've been reading Mary Oleskiewicz's PhD on Quantz and his flutes, and have to say that the disc (which might well have been the one she submitted as part of her thesis) has confirmed everything she said in the sections concerning the choices of instrument and instrumentation. The music has also proved a revelation. I don't know why, but Quantz had always been a composer I'd overlooked during my Fasch researches, but for once having the opportunity to hear his music (in fact, I've had a disc of concertos lying around for a few days too, which are possibly even more relevant to Fasch, but that's for next month's magazine), that's a situation I'll have to revise. Clearly, he made an impression on Frederick the Great (and everyone else, for that matter), because he writes beautiful melodic lines, is a more than competent contrapuntalist and harmonist, and, everything considered, not at all the virtuoso show-off that I'd always imagined he was. The playing (of all four musicians) is excellent, and it's particularly interesting to hear fortepiano used as a continuo instrument, especially in the darker keys Quantz seemed partial to, like E flat major. Recommended. *BC*

Telemann *Matthäuspassion 1750* Ulrike Staude *S*, Elisabeth Wilke *A*, Martin Wölfel (Judas) *A*, Marcus Ullmann (Evangelist) *T*, Jörg Hempel (Jesus) *B*, Egbert Junghanns *B*, Magdeburger Kammerchor, Dresdner Barockorchester, Hans-Christoph Rademann, dir. 94' 13"
Raum Klang **RK 2002** (2 CDs)

I've put off writing this review until last of all this month, as I've desperately wanted my impressions of it to change. There is essentially nothing wrong with it: the chorus sings well, the orchestra plays well, and most of the soloists are very good (though wobbles in the female department did upset my ear from time to time, I have to confess). The piece is a strange mixture of baroque Passion, with extended passages of recitative (sometimes interrupted by the instruments), chorales (beautifully phrased and judged by the choir), and a succession of arias (some more gallant than baroque, with the violins doubling the voices, for example, and lots of triplet writing). There was (for me) no overall shape, though, and as a result the piece did not gel together. Maybe in a live performance this would not be a problem. Despite having been recorded at the first modern performance in March 2000, the sound is remarkably clear and audience participation virtually eliminated. I'm pleased that Telemann's larger pieces continue to make their way on to CD – and now that more have turned up in Kiev, there should be further plans: we can only really understand his impact on later generations if we have a broad awareness of his incredibly wide range of musical output and styles. *BC*

Vivaldi *Concerto di Amsterdam*. Combattimento Consort Amsterdam, Jan Willem de Vriend, Gordon Nikolitch 59' 11"
Challenge Classic **CC72115**
RV 169, 208, 243, 562a, 583, 725

I have nothing against modern instrument performances of baroque music per se. Indeed, since the notion of 'historically informed practice' has been become popular, several chamber orchestras around the world have downsized the string section, broadened the range of continuo instruments (and calmed down some of the more wayward harpsichordists), and even experimented with period brass, recognising that their modern counterparts simply cannot produce the same natural sounds. This CD is not bad. The soloist is exceptional, with meticulous tuning, brilliant passagework and tasteful, stylistic cadenzas. It's the orchestra that lets it down – for me, at least. Everything is slightly exaggerated to the extent that one can almost visualize the marked up parts they're playing from, dynamics ranging from ***ppp*** to ***fff***, this kind of accent here, that kind there, and a communal breathmark at figure C. In a word, it's too fussy for my liking, and over-interpreted. A pity really, as the music doesn't need such treatment, and the orchestra is very good at what it does. *BC*

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

Rather more discs than usual have been held over and will be reviewed next month.

Vivaldi *Bassoon Concertos* Michael McCraw *bsn*, Seattle Baroque, Ingrid Matthews, Byron Schenkman, *directors* 64' 47"
Centaur **CRC 2538**

The sound of these performances could not possibly be further from the Concerto di Amsterdam set reviewed above. I hope this will be the first of a series featuring the many pieces Vivaldi composed for what was either a favourite instrument of his, or one for which someone commissioned an awful lot of pieces. Michael McCraw is a wonderful soloist, making his instrument sing out in the more lyrical sections, and effortlessly negotiating the virtuoso passagework. Seattle Baroque accompany excellently, and themselves give a fully characterised account of the two-movement Concerto in C minor RV114. The other soloists (Ingrid Matthews on violin and Washington McCain on oboe) are also outstanding: clearly a disc which all fans of the Red Priest should add to their collection. *BC*

Per Monsieur Pisendel La Serenissima (Adrian Chandler *vln*, Gareth Deats *vlc*, Robert Howarth *hpscd*) 79' 09"
Avie AV0018
Sonatas by Albinoni (So32, 33), Pisendel (in D & e) & Vivaldi (RV 2, 6), Saraband in C by Pisendel or Vivaldi

Johann Georg Pisendel served the Dresden court as their resident virtuoso violinist from 1712. His technique and artistry attracted widespread admiration and many works were written for him including, some suggest, Bach's sonatas and partitas. Albinoni and Vivaldi were particularly generous in this regard and from their legacy two sonatas each are recorded here alongside two by Pisendel himself. This makes an attractive, balanced programme for this group's first disc, which they play with great flair and confidence. The pyrotechnics of the violin writing are despatched with panache, including some very well tuned double-stopping and a particularly impressive extended passage of bariolage. Adrian Chandler receives firm (though never dull) support from the continuo – and what a relief to hear an ensemble willing to stick with just one sonority throughout: in case anyone had forgotten, it does work! A well-written and informative note complements the playing and makes this an auspicious debut. *David Hansell*

CLASSICAL

bachiana double concertos Musica Antiqua Köln, Reinhard Goebel 77' 19"
Archiv **471 579-2**
CPE, JC, JCF & WF Bach

Most CDs concerned with members of the Bach family concentrate on JSB's

forefathers. This one breaks the mould by presenting one piece each by his four most musical sons: 'double concertos' is a little unfortunate as a subtitle, as the WFB flute concert (the same one as is recorded on the cpo disc of flute concertos I review below and which appears as a 'first recording' on another disc to be reviewed next month) is clearly not a double concerto. There is absolutely no doubting the quality of the four pieces, though, nor the great range of music by the progeny of a single composer – and, by all accounts, strict task-master in their early musical education. I don't think most listeners would have any difficulty in recognising the four from these pieces. There is something slightly more mannered about MAK's reading of the music – comparing the two versions of the WFB piece reveals more delicacy of touch among the Austrians, more attack and cross-beat accents from Goebel and Co – so it will come down to a matter of personal choice. I'd have the present disc as it includes my favourite CPE Bach piece, the concerto for fortepiano and harpsichord. *BC*

J. C. Bach *Gioas Rè di Giuda,* Kai Wessel *Gioas*, Ulrike Staude *Sebia*, Mechthild Georg *Atalia*, Markus Schäfer *Gioiada*, Monika Frimmer *Ismaele*, Tam Sol *Matan*, Rheinische Kantorei, Das Kleine Konzert, Hermann Max, 134' 09" (2 CDs)
cpo **999 895-2**

This superlative recording of J.C. Bach's only oratorio is a welcome continuation of the retrieval of Bach's vocal output that Hermann Max is presently accomplishing, most recently with his issue, also from cpo, of the opera *La Clemenza di Scipione*. On its first presentation in London in 1770 the oratorio was coolly and cruelly received, not because its music was anything less than first rate but because the English audience was still understandably addicted to the oratorios of Handel and found Bach's style, welcome enough in the opera house, inappropriate and even, one suspects, a trifle blasphemous in the area of sacred drama. Bach had foreseen the ghostly Handelian obstacle he would have to surmount and not only opened his overture with a few bars of dotted rhythm reminiscent of the old-style French overture but, more significantly, interpolated in his Metastasian text of alternating recitatives and arias a large number of substantial, contrapuntally rich choruses such as the most diehard traditionalist might have been expected to admire. Among these the two choruses of the followers of Baal, the first vindictive and the second fearful, are particularly impressive. At the same time Bach was too much his own man, steeped in the style of contemporary opera seria, to abandon the musical language of which he had become an acknowledged master for any sort of post-Handelian pastiche; and though the mixture of styles he achieves in Gioas seems coherent enough today, the juxtaposition of ancient and modern, sacred and profane, displeased its original audience, and the posthumous domination of Handel left no interest for further hearings.

Today, distanced as we are from the rigidities of late Georgian taste in sacred music, we can admire both the expressive power of Bachs's admittedly operatic arias and the unaccustomed contrapuntal skill of his choruses which reveal more surely than anything else how much he had absorbed of his father's art – a legacy he was able to retrieve with ease when he felt, as rarely he did, that it might be still required. As expected from Hermann Max and his Rheinische Kantorei this is a supremely accomplished performance, convincing in every way, and the sound quality is as good as we have learned to accept as normal from cpo. Despite its miserable initial reception Bach's ill-fated venture into the hallowed ground of oratorio requires no special pleading: it is, quite simply, a masterpiece and deserves to be received as such. *David J. Levy*

W. F. Bach, C. P. E. Bach, Leopold Hofmann *Flute Concertos [in D]:* Christian Gurtner *fl*, Wiener Akademie, Martin Haselböck *dir* 55' 38"
cpo **999 888-2**

This CD is the first of a series to appear on the cpo label called 'Treasures from the Sing-Akademie Archive', which was recently returned to Berlin from its erstwhile home in the Ukraine. Why an Austrian group has been chosen to make the recordings and not a German or Ukrainian one is a mystery. One good thing about the project is that Ukrainian musicologists will be involved in the editorial and preparation side, so the edition of the W. F. Bach concerto which appears on both this at the Musica Antiqua Köln disc above is jointly edited by Peter Wollny (who also wrote the sleevenotes for this and the other recording – he's a busy man!) and Sergej Kudriachov. Interestingly, the titlepage of the edition has a legal copyright statement requiring performances and recordings to be registered. I found the playing very satisfying: I did wonder why the performers had chosen three pieces in the same key, but in practice, that wasn't a problem. The Hofmann piece showed the composer in a slightly better light than the recent series of Naxos recordings, possibly simply on account of the use of period instruments. *BC*

Galuppi *Il Filosofo di Campagna,* Alessandro Calamai *Nardo*, Giorgio Gatti *Don Tritemio*, Paola Antonucci *Eugenia*, Patrizia Cigna *Lesbina*, Sonia Prina Lena, Patrizio Saudelli *Rinaldo*, Cristiano Olivieri *Notaio*, Intermusica Ensemble, Franco Piva, 173'37" (3 CDs)
Bongiovanni **GB 2256/58-2**

While Galuppi's best remembered opera has been recorded before, this is the first version to make use of the complete and restored text which Franco Piva has prepared on the basis of a manuscript surviving in the British Museum. *Il Filosofo di Campagna* (Venice 1754) was Galuppi's most widely played work during his lifetime, performed from Dublin to Riga, and today it retains its musical appeal, as well as its theatrical viability, by virtue of the masterly consonance between an above average libretto, by Goldoni, and a genially inventive score that displays the composer's innate gift for melody alongside his notable talent for comic characterisation. This is the third Galuppi opera that Piva has recorded for Bongiovanni – the others are *Il Mondo della Luna* and *Il Mondo alla Roversa* – and its issue allows us to appreciate yet more fully what can be done when a gifted musician combines sensitivity to the expressive demands of his art with a sustained scholarly interest in restoring the integrity of a previously bowdlerised text. Piva and his band of soloists have a refined sense of what is needed to articulate a style of music that can, in other hands, sound uncomfortably stuck between the extended, intentionally formal contours of baroque melody and the direct, even naive, emotional modalities of many later operatic creations. Galuppi's music succeeds by the deceptively artless skill with which it conveys human individuality, even when this takes the form of caricature, and, especially in his works of comedy, it does so in a way on which later artists were to build but few were ever to surpass. He was a gifted craftsman, perhaps more, who took care to provide variety and well-considered textures in his music while never losing sight of the need to provide a vehicle exactly fitted to the words. In *Il Filosofo di Campagna* he found a near perfect text, playful but not altogether trivial, that enabled him to realise as artfully as he could a form of theatre that is as engaging today as when it first seduced audiences across Europe. This is an opera that has an immediate listener appeal but which repays repeated hearing, and this new issue is certainly the one to get. *David J. Levy*

Haydn *Violin Concertos* Marc Destrubé, Pacific Baroque Orchestra 59' 35"
Atma **ACD2 2287**
Hob VII a: 1 in C, VIIa: 3 in A, VII a:4 in G

This is an interesting release. The first thing that struck me – and it's amazing, since I've played two of these pieces in

public and never realised! – is that the accompaniment is for strings only. Somehow the notion that Haydn limited himself to writing 'orchestral' pieces without wind is very surprising. Like the Biber I wrote about above, my concern with the disc is not the performances, which are excellent from soloist and orchestra alike, but the acoustic; to me, the whole thing is too closely miked, or the high ceilings of the box-shaped room ring the sound around too much (in fact, it was recorded in a Vancouver church). It's not muddy in the slightest, but every slight sound is captured, so the unison violins are ever-so-slightly not so – there are no 'mistakes' as such, but someone's violin is slightly louder than the others, or starts a new bow just before (or after) the others. Don't hesitate to buy this if you fancy hearing first rate performances of the three violin concertos, but possibly a good book and a nice glass of red wine might be ideal accompaniments. *BC*

Mozart ***Flute Quartets*** Jed Wentz *fl*, Musica ad Rhenum 63' 40"
Challenge Classics **72016** (rec 1998)

The Mozart Flute Quartets themselves need no introduction, and here is a fine new recording which also includes the quintet in C minor for flute, oboe, viola, cello and fortepiano, K 617. The latter is a posthumously published work in two movements, offering the intriguing alternative scoring of glass harmonica instead of fortepiano (but performed here on the latter). Jed Wentz and the members of Musica ad Rhenum admit to trying to find a new approach to these works, and have come up with a convincing interpretation which owes something to the German 'expressive' style, exploiting every nuance in key and phrase structure and making inventive use of rubato. Nevertheless, nothing is lost of Mozart's clear-cut classicism or freshness and the performances benefit from faultless intonation and technique, and tight ensemble; the result is vigourous, playful and compelling. Jed Wentz's booklet notes offer a personal and insightful view of the music, but without delving into the familiar historical background. Excellent all round. *Marie Ritter*

Piccinni ***La Cecchina ossia La Buona Figliuola*** Serena Farnocchia *Cecchina*, Grazialla Merring *La Marchesa Lucinda*, Eun Young Oh *Il Cavaliere Armidoro*, Danilo Formaggia *Il Marchese della Conchiglia*, Eugenia Pont-Burgoyne *Sandrina*, Larisssa Schmidt *Paoluccia*, Piero Terranova Tagliaferro, *Davide* Pelissero Mengoto, La Lyra di Anfona, Vito Paternoster, 152'48" (2 CDs)
Bongiovanni **GB2293/94-2**

It would be a hard soul who did not warm to this new recording of Niccolò Piccinni's most enduring comic opera. Recorded in the composer's home town of Bari to commemorate the bicentennial of Piccinni's death in 1800, the director, Vito Paternoster provides a celebratory reading of a work, long seen as a landmark in the development of *opera buffa*, that employs an extravagant continuo group of assorted plucked instruments – theorbo, tiorbino, mandolin, colascione and guitar – together with assorted percussion, alongside the more historically warranted combination of cello, double bass and harpsichord that evidence suggests was normal in a work first given in Rome in 1760. Paternoster uses period instruments to support his excellent cast of singers but in ways that are as musicologically speculative as they are musically effective in a reading of an unfailingly lyrical score that may offend historical purists while clearly giving unalloyed delight to its first South Italian audience as well.

Piccinni was, in his day, a highly successful composer who wrote almost one hundred operas in a variety of modes each attuned to its intended audience. In an inevitably uneven output that includes works written for many of the greatest theatres of Europe, notably Paris, where he was lured as an unwilling competitor to Gluck, *La Cecchina* was one of the most successful achievements of this most versatile of musicians, not least because of the astute way he responded to a libretto that Carlo Goldoni had adapted from the plot of Samuel Richardson's novel *Pamela*. Alone among Piccinni's operas, *La Cecchina* has maintained a modest foothold in the established repetoire of musical comedy and, in recent years, has often been revived and recorded. Having heard many of these performances, at least on disc, I can say that this version is among the best, even if the purist in me sometimes carps at the conductor's liberal use of drums and tambourines to create an atmosphere redolent as much of the music hall as the opera house. But this, after all, is a recording of what is a notable work of vivid theatrical effect as well as a fine piece of pure, early classical music so all such doubts must bow before my strong urging that the reader should banish puritan scruples and buy these excellent discs. *David J. Levy*

Piccinni ***Le Donne Vendicate*** Letitzia Calandra *Lindora*, Rosanna Casucci *Aurelia*, Vincenzo Sanso *Il Conte*, Giovanni Guarino *Ferramonte*, Orchestra da camera Collegium Musicum, Rino Marrone 69'14"
Bongiovanni **GB2282-2**

Le Donne Vendicate was first presented as a two act intermezzo at Rome's Teatro Valle in spring 1763. The one act version, issued here as part of the celebration of the composer's work attending the 200th anniversary of his death, seems to have been revised for performance in Naples in summer 1767 and is apparently the only form in which the opera survives today. This live recording from Bari is probably the first time the piece has been heard since 1779 and proves once more that even among Piccinni's least remembered pieces there is much spirited and melodious music to be found. The libretto of the opera, derived at second hand from Goldoni, tells the story, thin but coherent, of the female protagonists' triumph of esteem against the intolerably narcissistic Count Bellezza – a reversal of the misogynistic tenor of many of the playwright's better known comedies. The four characters of the drama are well characterised in Piccinni's score, each having a mildly distinctive melodic style expressive of his or her individuality, and the result is an enjoyable if brief experience of the world of 18th century Italian comic opera during what was, by any standards, one of its most productive and, more important, musically appealing periods. The singing of the soloists is good if not outstanding and there is an agreeable absence on these discs of those stage noises that are so much a part of the live theatrical experience but trying on recordings intended for repeated listening. Bongiovanni have considerable experience with productions such as this and here their engineers have got the balance between stage presence and musical content exactly right. All in all this is an engaging issue that is sure to give pleasure to anyone who enjoys the stage music of the era. *David J Levy*

MISCELLANEOUS

Portrait Maurice Steger *rec* with various accompanists 74' 27"
Claves **CD 50-2208** (rec 1994-2001)

This is a full length sampler featuring a selection of pieces from Steger's earlier five albums on the Claves label, several of which have received reviews in these pages. The music is mainly late renaissance to high baroque, and includes two complete Vivaldi concerti (RV108 and RV434) as well as pieces by Telemann and Purcell and a number of grounds with divisions. Steger is obviously a buoyant and gifted musical personality, and the overriding feeling one gets on hearing his recordings is one of intensity and precocious virtuosity. He is never lost for ideas, and his fellow musicians gracefully follow his every flight of fancy. One can also trace a gradual development in the playing, from the very beautiful through to what some may regard as utterly tasteless (intentional percussive finger technique, 'choice' intonation, etc). One thing you may be sure: it is certainly not boring. Probably for recorder players only. *Marie Ritter*

LETTERS

Dear Clifford,

I read with interest your review of David Ledbetter's book on the 48. I shall want to dip into it, but on the strength of your review I would like to comment on some points.

To refer to the association of the German word *Clavier* with clavichord as a mistranslation is going a bit far. I accept that in J. S. Bach's time *Clavier* was still very much a general term for any keyboard instrument, but this changed very soon after the mid-century point. By the 1770s the numerous title pages announcing *Sonaten fürs Clavier oder Fortepiano* would indicate to me that by this time at any rate, the word Clavier was synonymous with clavichord. To confuse things further the word *Flügel*, in today's German used to indicate a concert grand, meant harpsichord.

The statement by Ledbetter that 'the only instrument which was available through the whole period 1720-40 which can cope satisfactorily with everything [the whole 48] is the harpsichord' is sweeping, and needs some elaboration which I hope Ledbetter gives in the book. A number of the pieces work better on the harpsichord than on either the clavichord or the organ, but similarly some are pure clavichord music. The implication of the statement as it stands is that no clavichord existed on which it was physically possible to execute the works, whereas the truth is that the unfretted C - d''' clavichord was around since at least the beginning of the 18th century. All 48 are as physically possible to play on the clavichord of the time as on the harpsichord.

I wonder if the book acknowledges the most recent discovery regarding 'Well-tempered' tuning? I refer to Andreas Sparschuh's discovery that the squiggles on top of the title page of the 1722 edition of the WTC conform to a memory aid for tunings discussed by Werckmeister in his treatise. Sparschuh was unable, possibly due to preconceptions as a modern piano tuner, to translate his findings satisfactorily into practice, but a musician, Michael Zapf, has come up with a convincing interpretation of the system, which produces a most satisfying unequal tuning, suitable for all 24 keys. I wonder why this has not received more publicity. *Paul Simmonds*

Dear Clifford

In Ian Graham-Jones's Corelli/Manze review, in *EMR* 87, you've glossed an allusion to 'the gigues' '[*Gigas* sounds wrong, *Gigi* even worse]'. But presumably the singular was *Giga*, a feminine noun whose plural would surely be *Ghe*?

The problem with 'gigues' is that the word's strong French flavour immediately evokes Corelli's reputed reply when Handel corrected his playing in a certain piece: viz., that Corelli had no experience of the *stile francese.*

Eric Van Tassel

Dear Mr. Bartlett,

Together with my group TALISMAN I had the modest pleasure to read a review of our recent release *Music of Russian Princesses at the Court of Catherine the Great*, Dorian 93244, published in a recent issue of your magazine by Mr. David J. Levy (*EMR* 86, December 2002). Although I wouldn't call Mr. Levy's review particularly enthusiastic, I have to confess that I do agree with him on a number of points. For example, his expression 'nothing on the disc approaches the great music' rings a certain bell among us, performers; of course, Mr. Levy, especially if you place a stress on the word 'great'. We were not after GREAT music, or else we would have chosen a Bach or Beethoven recital. We were curious in, to borrow your reviewer's words, 'gaining entry to a place and time of musical creativity that is wholly unfamiliar'. Working under such a constraint, how many Russian 18th-century composers of any gender does a Western critic know? We tried to create an interesting and entertaining program. Of course, we cannot push on Mr. Levy our taste and our idea of what an entertaining program is – but wouldn't it be nice for a reviewer at least to mention the name of the singer on the disc (Anne Harley)? Or to study the liner notes enough to know that the Russian-language 'pieces that tastefully imitate the style of the indigenous folk music' are actually the songs written by the aristocrats and only lately adapted as 'indigenous' folk songs? Or re-read his own review to notice that at the beginning the only songs on the disc seem to be 'in French and, in one case, Italian', while towards the end the mentioned songs in Russian come out from nowhere?

In short, we are grateful to Mr. Levy for his mild enthusiasm and promise him (now I will reverse his words) something still quite approachable although truly exotic: our next album will be of the Russian-Gypsy music from the 1820s, with the real Roma musicians from Moscow! *Oleg Timofeyev, Artistic Director, TALISMAN*

Dear Clifford,

In the February issue, Andrew Benson-Wilson expresses disappointment with the performance of the B minor Mass by Sir Roger Norrington and his comments deserve sympathy. Now we are wiser about the origins of the work from the researches of Rifkin and others, it might be better to refrain from performing it in its entirety; but if it must be so performed, much of the dissatisfaction felt by the critical listener would be obviated by abandoning the quite unnecessary addiction to the Roman mass.

The 1662 version of the Book of Common Prayer of the Church of England places the Gloria at the end of the service rather than at the beginning. This alteration would make sense musically, as then the Dresden-dedicated originals (the Kyrie and Gloria) would start and finish the

originals would start and finish the mass, with the parodied Credo, Sanctus and Agnus Dei in the middle. The order also gives the choir a much-needed respite between the Gloria and Credo. The balance of the work would be altered and an exhilarating ending provided.

Robert Smalls

The virtually-unique Anglican placing of the Gloria actually goes back to 1552. According to the perhaps-outdated reference work I have at hand, the only other liturgy in which it has such a position was in use among Irish monks of Lexovium (Lisieux) in 7th-century Gaul. Lutherans followed the normal order, though usually without musical elaboration for the latter parts of the ordinary. The problem with the proposed reordering is that it makes the repeated music in Dona nobis pacem *irrelevant. I'd favour performing the original* Missa *in the first half of the concert and the later movements after the interval.* CB

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Continued from p. 1. *[Blame the influence of The Seattle Times for the use of this device, which we normally eschew: I thought I'd never seen a paper which uses it so much until I noticed the front page of* The Sunday Times *back home.]*

around flaunting a miniskirt that made her look as if she was still in her teens – I later heard that she was the mother of five and about 50. The singer, Custer LaRue, swayed in a manner that was neither expressive nor alluring. She has a beautiful voice, but by the end of the programme I wondered whether she could only sing quiet consort songs. Scorings were odd: the programme was Scottish, so a fiddle might have been more plausible than a flute. And with so many instruments of the time having been developed specifically for plucking, it seemed perverse to play the bass viol pizzicato so much. But it was an interesting programme, performed with panache. The CD is due soon: I'll let James Ross place the Scottish accent.

The following day, we drove down to Portland for an afternoon concert by the Portland Baroque. Thanks to a stop at a marvellous homely bakery/café at Eatonville (as near as we got to the 14,000-foot Mount Rainer) and a subsequent rainstorm, I missed the Biber sonata with which Monica Huggett began a programme entitled '1688'. I had not been told that there was a preliminary lecture to justify the title, but the music didn't seem particularly related to that year. I enjoyed hearing Locke's *Tempest* music interspersed with his songs for the play: I've already tried to persuade someone else to imitate the idea (though might have more success if we had a companion edition of them). The highlight was a group of three, vigorously sung and played Mexican villancicos. I'm not sure that a one-to-a-part band should be called an orchestra: in normal usage, the word implies more than one string to a part, and I can imagine a disappointed and litigious native of that most litigious of countries saying 'give me my money back or I'll sue!' But they played well, though was the harpsichord inaudible so that the Richard Savino's theorbo and guitar could stand out better? Sadly, we had no opportunity of hearing the native Seattle baroque band, praised by BC for the Vivaldi recording on p. 20. *CB*