

Early Music

REVIEW

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- 2 Books and music
- 6 Kate Brown *On performing*
The Indian Queen
- 8 *Medieval Music Festival*
- 10 Purcell *Nymphs & shepherds*
- 12 Purcell Discoveries
- 15 Morag-Anne Elder
Scottish harps
- 16 CD reviews
- 20 Information please

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Several readers expressed interest in my comments on European Community copyright changes last month; it was particularly interesting that people who ought to have known about it seemed unaware of its possible ramifications. I came across another one recently in a Cambridgeshire Community Council handout.

'Implementation of the European Directive on Copyright may sweep away the charitable exemption under Section 67 of the Copyright Designs and Patents Act 1988. This exempts charitable or other organisations concerned with the advancement of religion, education or social welfare from having to obtain a licence if they play sound recordings in public, provided that they observe certain conditions.'

Discussions on the matter are now taking place. Musicians may well have ambiguous feelings, in that as performers they could benefit but as parents or supporters of charities they may suffer. The matter has been taken up by the National Union of Students; further information from their solicitor, Michael C. J. Mawle, NUS, Mandela House, 461 Holloway Road, London N7 6LJ (0171 272 8900).

If you have not realised it previously, you will see from the advert on page 20 that the London Early Music Exhibition has changed its date and is now the second weekend in September. This has some advantage for non-European exhibitors and enthusiasts, since it is a week after the main Utrecht exhibition; so it could well be worth travelling from the USA or Australia to take in both events. We find the London exhibition the busiest of those that we attend and we look forward to meeting subscribers there. Our other main exhibition appearance will be in Boston (June 14-17). We will be touring the Eastern USA before then, probably covering Washington and the Carolinas before sweeping up the Appalachians to Boston; we would be delighted to meet any readers en route.

C. B.

BOOKS AND MUSIC

Clifford Bartlett

ANTICO

It has been regrettable that there have been at least three unpublished transcriptions of the works of Scotland's most important composer but none published. There have been several recordings; as with the Purcell discussed on page 12, here is another example where print lags behind recording. So the edition of Isobel Preece of Carver's *Missa Sine nomine* a6 is greatly to be welcomed (RCM19; £10.00). One advantage of the delayed publication is that it now appears with long bars, unreduced note-values and untransposed. The last is particularly important because the proper pitch is by no means clear. The clefs are C1C3C3C3C4C5, but there are some changes within parts during the work and the ranges are very wide. In fact, the usual way of allocating a part by glancing at the initial clef doesn't work, and as a matter of editorial technique, I would have thought that, since the initial clefs are part of the edition, not the commentary, changes should be shown in the main text (or footnoted on the page), not buried away with details of MS accidentals. Otherwise, all that is missing is a guide to old Scottish pronunciation of Latin.

There are two more of Nigel Davison's edition of the seven motets by Josquin in the Augsburg 1520 edition, *Miserere mei Deus* (RCM12; £7.00) and *Benedicta es caelorum Regina* (RCM13; £6.00). The original clefs are C1C3C4C4F4 and C1C3C4C4F4F4, so they may need transposing up a bit if sung by mixed choirs. Both seem to have been popular during the 16th century, the former having a duo section which entered the bicinium repertoire and was reprinted as late as 1609. The editor points out the emotional intensity of the work and quotes a commendation from 1538 on how the word-setting helps understanding of the text. I suspect that the editor does not believe in the number symbolism that Macey finds in the work, but it would have been fair to refer the reader to the appropriate article. There is little I need say except commend these editions to singers.

Petrus de Domarto is a figure of much less importance and only one biographical fact is known about him: he was a singer at the Lieve-Vrouwekerk at Antwerp in 1449. One of the two masses attributed to him is referred to by Tinctoris; this, a *Missa sine nomine*, and two short songs (with incipits only) are edited here, with the *Missa Spiritus almus* left for a subsequent volume (RCM9; £8.50). The Mass is for three voices, original clefs C3F3F3, giving a slightly awkward top part: it probably needs either to go up a bit for countertenor and two baritones or down for tenor and two proper basses. The wording of the first sentence of the introduction is unfortunate: Fétis can hardly have suggested anything in 1874 since he died in 1871.

We turn back 250 years or so to vol. 2 of Ann Buckley's anthology of *Lyric Lais* (AE33; £8.00), which contains five sets of words but only three groups of melodies. The intertwining of the Lai repertoire is complex. The first item, *Lasse que devendrae gé*, is based metrically on the *Lais du Kievrefoel* (printed in vol. 1). *Ar ne kuthe* is a contrafactum of *Eyns ne soy*, with both dependent on the widely-circulated *Planctus ante nescia*, while *Flos pudicitie* and *Flur de virginité* are both set to a melody called *Cantus Aaliz*. The music is set out clearly, even lavishly (the MS manages to set out the Anglo-Norman and Middle English texts of *Eyns ne soy* together – see the facsimile in *New Grove X* p. 366 – while here they are separated), preceded by texts, metrical analysis and introduction. Editorial practices change. When I transcribed *Ar ne kuthe* as a student in 1960 I squashed the rhythm into a modal pattern; in 1979 Harrison made each note a quaver and added a harp accompaniment; Buckley sensibly just has black blobs and slurs. We occasionally hear performance of the English example: the others are also worth trying.

MUSIC FOR VIOLS

The latest batch from PRB avoids the contentious area of Gabrieli and returns to the safer repertoire of Dering, Ives and Hingeston. There are only two fantasies a6 definitely by Dering; a further fantasy is ascribed to him in its only source but is thought on stylistic grounds to be of dubious authorship; there are another three anonymous fantasies generally thought to be by him. All six are edited by Virginia Brookes (Viol Consort Series 24). The set includes score and 6 parts (TrTrTTBB), there is no organ. While No. 2 does indeed look different, I am puzzled at it being called vocal: it seems more in the style of a canzona.

Viol Consort Series 20 contains the nine Fantasia Suites (Fantazia + Almande) for treble, tenor, bass and organ by Hingeston. Hingeston is a composer who was generally missed out when the English consort repertoire was first discovered, perhaps in part because of bewilderment over what to do with the organ parts. Although mostly doubling the viols, they can hardly be considered superfluous since copies survive in the composer's hand. PRB luxuriously prints a separate organ part as well as score and viol parts. The music can be played without organ, so the set is worth having even if you lack a keyboard instrument: the trio writing is of considerable interest and skill.

Simon Ives' Ayres for two bass viols (Viol Consort Series 11) were published in 1991 and have been reissued in a revised form, with fewer clef changes and some misprints corrected.

PURCELL SONGS

Considering that he is generally recognised as Britain's greatest song writer (with the possible exception of Dowland and Britten), the shortage of competent and stylish modern editions of Purcell's songs is astonishing. Novello has reissued vol. 22 of the *Collected Works* in four comparatively cheap volumes, but they are not ideal: they only include single songs, not items from plays, a distinction as irrelevant to the modern singer as it was to those who bought the various editions of *Orpheus Britannicus*. The quantity is indigestible, there is a wasteful four-stave layout and the accompaniments are neither imaginative (like Britten or Tippett/Bergmann) nor in the style of the late 17th century. So a hearty welcome to *Thirty Songs in two volumes* edited by Timothy Roberts (Oxford UP; £9.95 each). They come in two forms, high-pitch, the original key, and low voice, which I haven't seen. Each volume contains a mixture of songs, so you need not lash out and buy both at once (though in fact it is worth doing so). The editorial matter (introduction and notes) is scholarly, but I hope not too off-putting to non-specialists. The musical text is clearly legible and the realisations simple and stylish.

I had already decided to include what, for anyone over 50, is probably Purcell's best-known song as our musical supplement this month (my wife, 49 today, says that it is the only Purcell song she knew before she met me), so I was interested to compare it with Tim Roberts' version. The main difference, of course, is that he adds a realisation, though I include the string prelude. We have taken different MSS as source, yet there is only one minor musical variant: Fitzwilliam 119 has a tie between bar 56-7 (using my numbering) which confirms what Roberts adds editorially. He follows modern conventions for slurs while I have followed the MS; it was common practice to omit long slurs. Orthography differs, in that Roberts has modernised whereas I prefer, when there is a version that seems to have been fairly sensibly edited in a 17th-century printshop, to follow that. That does, however, mean abandoning the 'Holy day' of both MSS, though Roberts notes it in his commentary. *Orpheus Britannicus* lacks several ties. Here, it doesn't matter much, but it is a salutary warning that using the facsimile does not give you a more 'authentic' text than using a good modern edition. In this particular case, OB has virtually no figuring, but when it does, it is almost certainly editorial and does not derive from the composer. But OB is correct at the first note of bar 25, where the MSS have E instead of D. Roberts begins his note with a brief comment: 'Sung by a soprano at the start of a scene of rustic revels...the song gives no hint of the shepherds' grisly fate; they are later to be massacred by the companions of Don Juan.'

I chose this example merely because it was at hand; it confirms the care taken over the edition, which should be acquired by every singer (and especially singing teachers), not just those with an antiquarian bent.

PURCELL'S STYLE

I had great problems with *Henry Purcell: the origins and development of his musical style* by Martin Adams (Cambridge UP; £40.00). Excluding notes, bibliography and index, there are 350 tightly-packed pages of stylistic comment and analysis which I found virtually unreadable. It didn't help that there is a double chronological survey; having reached 1695 with a discussion of influences, one then leaps back to 1675 for 'analytical and generic studies'. I expected, from that title, to find a handful of typical works selected for detailed analysis, but these are embedded in another chronological survey. I don't like analysis in general, so readers who do can discount my remarks. But I did find it very difficult to read so dense a book that lacked any strong direction. One could study Purcell's stylistic development to contrast it with that of his contemporaries (unless possible influences, they are barely mentioned), to learn how to write imitation Purcell (either as an academic exercise or to supply missing parts) or as an aid to understanding chronology (to date *Dido and Aeneas*, for example). One could examine how the changes in instruments or in concert life affected the sort of music Purcell wrote. Any such argument would give the book some degree of tension, suspense or motivation that might lead the reader through it. But all we have is the dull concept of stylistic progression, with an assumption that progress implies improvement – an idea that needs to be treated with caution for a composer who could write the *Fantazias* and (probably) the early *Funeral Sentences* by the time he was 21.

I'm also puzzled by the details. Take the comments on the first strain of the Pavan a3 in A minor (p. 92). What is the point in labelling all the top part *b* and the bottom part *p*? The movement of a phrase in thirds hardly warrants labelling the lower part as thematic as well as the upper. In virtually any piece in A minor the note E will start as sounding like a dominant and come, by the double bar, to sound like a tonic. He marks the Es in bars 9 and 12 as significant, though that in bar 12 is merely the '4' of a predictable 3443 cadence; that in 9 is more interesting, as being both the resolution of an implied suspension but also the first note of a new statement of the theme. Similarly, in the bass he mentions the B in bar 12 but not the tension created by the first semibreve to appear in that part in the previous bar. I won't bore my readers further. There is a lot of naming of parts here but a certain confusion between wood and trees. I wonder how many people will voluntarily read this and whether hard-copy publication by a prestigious university press is the best way to circulate such esoteric material.

FAT KATE

No such doubt about another Cambridge book, *Musical Theatre at the Court of Louis XIV: Le Mariage de la Grosse Cathos* by Rebecca Harris-Warrick and Carol G. Marsh (£70.00). The basis of the book is of infinitesimally small worth compared with any of Purcell's major works, a short

ballet by André Danican Philidor (better known as a copyist than a composer) produced in a small room in Versailles in February 1688. But it is important because the dance notation survives as well as the score, and from that it is possible to recreate, not just the dance, but the movements of the singers and instrumentalists. This is as near as we are likely to be able to get to find out how a 17th-century work was performed. The general title of the book is perhaps misleading, but the authors call a wide range of knowledge to bear on their fascinating and valuable discussion of the MS and their conclusions reflect back to the performance of Lully and beyond to the operatic and balletic world in general.

No doubt dance experts were aware, but for most of us it will be exciting news that we have here a complete work choreographed in a pre-Feuillet system of notation made on a five-line music stave. This is the only example, though there is fortunately a crib in a previously-mystifying article under the title CHORÉOGRAPHIE in *L'Encyclopédie*, which is reproduced here. Surviving Feuillet choreographies are only of isolated dances, so this presents a vast amount of new information. The great strength of the book is that all aspects of the piece – its historical context, music, staging, dance – are thoroughly covered in a way that is sufficiently non-technical for those skilled in only one of the relevant disciplines to be able to follow the discussion. It may seem obscure and expensive, but the 200 pages of text (A4 size) are essential reading and they are supplemented by complete facsimiles. (The music is on the London Oboe Band CD reviewed by Robert Oliver in February.)

PERFORMERS FACSIMILES

There have been several interesting new titles in the last few months. First, a couple of Purcellian items. *Thesaurus Musicus II* (PF146; £14.00) was issued by Henry Playford in 1694 and includes 20 songs plus some recorder duets. Purcell items include two later additions to *Dioclesian*, *Sawney is a bonny lad* ('A New Scotch Song Sung at the Consort in York-Buildings, at the Entertainment of the Prince of Baden'), *Cynthia frowns where're I woo her*, *Sound a parley*, *How happy's the husband*, & *Leave these useless arts*. Other composers include Eccles, Finger, Henry Hall and Robert King.

The Second Part of Musick's Hand-maid (1689) (PF102; £14.00) has Purcell as proof reader, if not editor, as well as a major contributor. The use of six-line staves may be a handicap to many players, and there is a good and complete modern edition (Stainer & Bell), but it is a fascinating little book to have. There is something odd in the page order towards the end which the introductory comments confuse rather than clarify. As printed, *Motleys Maggot* interrupts a Suite in C (ascribed by Dart to Purcell since the Almond is by him); however, it clearly belongs two pages earlier, and the signature is right. This, incidentally, is the collection that contains Purcell's version of *Lilliburlero*, as mentioned in our comments last month.

The first part of *Musicks Hand-maid* (PF101; £14.00) is much earlier, 1678, and in addition to lessons by Bryan, Jackson, W. Lawes, Locke, Mell, Moss, Pratt, Rogers, Sandley & anon has a four-page 'Instructions for Learners' by J[ohn] P[layford]. This disappointingly says nothing about technique at all, for which 'a little assistance from an able master' is required, and is just a guide to reading music. There are 77 short pieces, plus four psalm tunes with chords laid out rather differently from the four-part harmony of modern hymn-books.

Synopsis Musicae or The Musical Inventory, published by Thomas Cross in 1693 (PF131; £12.00), is a collection of unaccompanied recorder pieces (or perhaps melodies transposed to a suitable key and printed without their basses), concluding with half a dozen songs similarly presented. Some items are assigned to James Hart, the rest are anonymous. The solitary player may find the contents entertaining, but otherwise the interest is mainly bibliographical and sociological. Like the two *Musick's Hand-maids*, the format is small, pocket-sized then (though pockets are now usually too small).

More substantial music is offered in Godfrey Finger's *XII Suonate* for two recorders and bass, an amalgamation of op. 4 and 6 published by Roger in Amsterdam in 1703 (PF143; £20.00). There is no editorial information, so it is not clear whether the inclusion of an edition number (a practise begun in 1716) has any implication beyond the title page. Some of the smaller facsimiles in the series seem quite expensive, but here you get plenty of music for your money and Finger is usually well worth playing. There are no difficulties of legibility and the bass is fully figured.

Six Sonatas or Solos for the Violin with a Through Bass for the Harpsicord or Bass Violin, three each by Finger and Daniel Purcell (PF108; £12.00) were published by Walsh. This is a publication with a complicated history. The Finger sonatas come from his set of three violin and three recorder sonatas dedicated to the Earl of Manchester, Lord Lieutenant of the County of Huntingdon, and first published in 1690 (the title page is reproduced in W. C. Smith's Walsh catalogue, pl. 8). This edition, with D. Purcell violin sonatas substituted for Finger's recorder sonatas, dates from 1709. (This information is not given in the facsimile.)

It was time we had Vivaldi's violin sonatas available in a more useful and economic way than the Ricordi Collected Works, so the Roger edition of op. 2 is most welcome (PF138; £14.00): let's hope op. 5 soon follows.

Finally, another Roger print, *Ouverture Chaconne & Tous les autres Airs à jouer de l'opera d'Armide*, arranged for string quartet (PF113; £24.00). As a representation of what Lully wrote, this is utterly inauthentic. But it is interesting to see how the music circulated and is probably entertaining to play, provided that your viola player can read C2 clef. The bass is not figured and keyboard seems not to be required.

IN BRIEF

Several items have accumulated over the last few months that have not fitted into any section, so I mention them here briefly.

Palestrina *Fratres ego enim accepi* (Breitkopf ChB 5213; £1.10) is a double-choir motet (SATB x2) edited by Rudolf Ewerhart. Originally for high clefs, it is here put down a tone. The introduction concludes that the work was continuously in the repertoire of the Sistine choir until 1870; it had three places in the annual liturgy and was also sung after the Elevation at the consecration of a pope. As far as I know, there isn't a modern-clef edition, so this is a welcome addition to the repertoire.

Vierdanck *Capriccio* 26 for 3 cornetti and bassoon ('mit großem Fagott' is the heading on the score, but it is not made clear whether that is from the source, the 1641 set of *Capricci*, etc) is a short piece with some flair. Since each part fits one side of a sheet, this could be useful for outdoor events on windy days with clothes-pegs. The three top parts are more-or-less equal and not too difficult. (Musiche Varie; DM15. Other sonatas from the set are also available.)

Marais *Suite en ré mineur* (Book IV, Suite 1) and *Suite en si mineur* (Book IV, Suite 4) have been arranged by Jean-Claude Veilhan for flute or oboe and continuo; Marais himself makes it clear that, although it is so idiomatic for the bass viol, he was happy to have his music played by other instruments. And since it has a substance and maturity that is lacking in much French music for treble instruments, these versions are welcome (Leduc/UMP; £9.20 & £11.25). The copies I have seen have two staves only, without realisation; an alternative version with realisation is also available. The introduction includes concise suggestions on gracing.

Michel de la Barre *Suite in G* for descant recorder and continuo (with other treble instruments offered as alternatives: Amadeus/Schott £8.50) is Suite 9 from his 2nd book, 1710. If the title *Sonate L'inconnuë* really belongs to the whole piece, not just the first movement, it seems silly not to put it on the cover, since a piece with a title is likely to sell better than one without. This alla-breve *Sonate* is followed by a 6/8 *Vivement* and the work concludes with a lengthy *Chaconne* – so long that players will need to photocopy the last page of their part to avoid an impossible page-turn.

Boismortier's *Petites Sonates pour deux Flûtes traversières* op. 13 (Broekmans en Van Poppel/Kalmus; £11.10) show that prolific composer's skill at writing attractive but unpretentious music: were he alive today the Associated Board would keep him busy and he would probably be able to write music in a current style that did not offend anyone! The editor, Jane Bowers, provides a more substantial and interesting introduction than such editions usually have. Mirjam Nastasi is the editor of his *Quatre Petites Suites* for

the same combination without opus number published in 1733. These are much more didactic in intent. The introduction does not explain why the title page mentions that they are for those who want to play from the G2 clef.

Sigr. Garzaroli sounds more like a cheese than a composer. A set of 6 sonatas survives in Vienna, and he may have been an oboist in the court orchestra from 1732 to 1759. *Due Suonate da Camera a Flauto e Basso* (Doblinger/Kalmus *Diletto Musicale* 1159; £11.50) contains nos. 3 & 4, both in minor keys. Flauto here means treble/alto recorder. The music looks rewarding without being too difficult.

W. F. Bach *Drei Duos für zwei Violen* (violas, not viols) appear in an edition by Yvonne Morgan (Amadeus/Schott; £8.50) that has no editorial information whatsoever apart from a footnote giving the source. They are genuine pieces, not arrangements, and could well be among the best music written for a pair of violas. I would have thought two scores would have been cheaper to produce than score and two parts, since there are no turns.

NEWSLETTERS

I receive a variety of newsletters and magazines of interest to early-music specialists, so am taking this opportunity to draw attention to a few of them.

Both the Lute and Gamba Societies of Great Britain issue annual Journals and more frequent Newsletters. The latter are valuable in particular for the reports on meetings, since both give quite detailed summaries of talks and discussions in a more informal way than the more academic papers printed in their journals. The quality of the latter is very high, and in both the close relationship of scholarship and performance is commendable. The *Viola da Gamba Society* Caroline Wood, 56 Hunters Way, Dringhouses, York YO2 2JI tel 01904 706959. The *Lute Society* Stephen Haynes, 103 London Road, Oldham, Lancs OL1 4BW. tel 0161 624 4369

Both the Recorder and the Harpsichord Magazines have come under new management, with a stronger commercial base and new editorship. Early issues have been lively, with useful articles and reports. *The Peacock Press*, Scout Bottom Farm, Mytholmroyd, Hebden Bridge, HX7 5JS. tel 01944 422 882751

A new subscriber has sent a sample copy of *Early Keyboard Studies Newsletter*. The April 1994 issue of this quarterly magazine has articles on improvised ornamentation in Chopin and Bach's 'expressive' keyboard instruments. *The Westfield Center for Early Keyboard Studies*, One Cottage Street, Easthampton MA 01207

I have a conscience about not discussing John Byrt's *The case for inégales in J. S. Bach*; I have chickened out because I can't make up my mind what I think about it. But it is worth paying £2.00 to be on the mailing list for his *Newsletter 4 Melbourne Cottages, Tiverton, Devon EX16 5LE*.

ON PERFORMING THE INDIAN QUEEN (part 1)

Kate Brown

One of the features of last year's Glasgow International Festival was a new production of Purcell's *The Indian Queen*. Our priorities were to produce a show that did the piece justice but that could also speak to an audience without benefit of footnotes. We based our performing text on a thorough consideration of the sources and hoped that it was in some ways closer to what might have been originally intended than a version that followed the extant sources more slavishly.

The source material is terribly muddled. Apart from the usual problem of the disappearance of theatrical ephemera, the history of the first performance was obscured by two shattering events. Not only did a massive quarrel split the theatrical establishment, leaving the production without its director and leading actors (who set up a rival company) but the composer himself, soon after the premiere, shockingly and unexpectedly died. The result is that all the sources contain serious flaws.

The play text was originally published in 1665 under the name of Sir Robert Howard, though subsequently his friend John Dryden claimed part authorship. The text used in 1695 seems to have been unaltered except for cuts and for some rewriting of the lyrics. It is unclear whether the wedding masque at the end was an essential feature of the operatic adaptation or whether it was an afterthought: in the best musical MS (BL Add MS 31453) it is headed 'Last Act by Mr Daniel Purcel (Mr Henry Purcell being dead)'. The principal source for the work as a whole, however, is BL Add MS 31447, which is at first sight the answer to a producer's dream: a score interleaved with a libretto, apparently complete and in sequence¹. But it dates from about 1700, after the deaths of Purcell (1695), Howard (1698) and perhaps Dryden (1700) and there are no signs of it ever having been a prompt copy or having had any other theatrical use. It has a partial cast list, reflecting the company after the split, but no singers are mentioned apart from Mr Bowen (Jemmy Bowen, 'The Boy') as the God of Dreams. It has long been recognised that the music of this MS is full of mistakes. The spoken text is that of the 1665 print, but with extensive cuts. There are no other sources for the 1695 text, so I initially assumed that the MS version would be the basis for our performance; but a closer reading revealed some serious drawbacks, both in substance and in the ordering.

I first compared texts. The MS is identical to the 1665 print except for many cuts. At first these seemed totally inept; as Andrew Pinnock pointed out, it seems odd to cut the vow of Zempoalla, the usurping Indian Queen of the title, to the God of Vengeance when this is one of the pivots of the

plot. The extent of the cuts also seems unnecessary: even uncut and with Daniel Purcell's masque, the show is shorter than either *King Arthur* or *The Fairy Queen*. A very little pruning keeps the performance under three hours. Oddly, my own small cuts were frequently within the MS's larger ones; but these had removed nearly all the really interesting interaction between the protagonists – wholesale amputation rather than a little liposuction. The original play may not be a masterpiece, but the characters are strongly drawn and neither predictable nor unsympathetic. There is real feeling between the two young men, between father and daughter, between mother and son, between queen and discarded but politically expedient lover. Several characters have moments of insight into their own motives, most telling the Inca princess Orazia, who realises with horror that she would rather see her lover dead than in another's arms. All this was excised, leaving effective but undermotivated bombast.

Could this have been because the newly-recruited or promoted actors were not up to the emotional subtlety of the vanished company? This is, I am sure, part of reasoning behind the cuts in the role of the conjuror Ismeron. The music was doubtless written with John Bowman in mind. He was as accomplished an actor as singer, and bravura pieces such as 'Let the dreadful engines' (*Don Quixote*) had been written for him. He also played heavy father roles in straight plays. Bowman, however, went with the rebels to Lincoln's Inn Fields and his place as a singer was taken by the young Richard Leveridge. I suspect that explains the revisions of the music of 'Ye twice ten thousand deities' and the fact that nearly all Ismeron's speeches have been cut: Leveridge subsequently never took parts with speech. Our Ismeron, David Thomas, had a particularly good speaking voice, so we were able to restore the speeches. This not only helped characterisation for him and the Queen but revealed an unexpected structural element: the speech describing the murky dwelling of the God of Dreams is itself constructed very musically and builds naturally to the recitative which in turn then develops into song. This must have been effective even with John Banister's music for the original 1664 production and is astonishing with Purcell's.

Another series of cuts is bound up with the problem of the precise distribution of the music. Something is very wrong with the placing of the Masque of Fame and Envy. In the MS, and in all modern editions based on it, Act II begins with the capture of the Inca and the princess by Montezuma; Traxalla, the Queen's general and lover, attempts to claim the prisoners on behalf of the Queen but is summarily dismissed by her son Acacis on a point of honour – even if Montezuma is a stranger, he has captured

the prisoners fairly. The first scene ends with the prisoners still the property of Montezuma and Traxalla sent back to court empty-handed. The stage direction for scene ii reads *Zempoalla appears seated upon a Throne, frowning upon her attendants* and in the MS is added *Song and Dance, Envy and Followers rise*. This is the Masque of Fame and Envy.

The first question a director has to ask is 'who is singing it?' Is this a supernatural appearance sung by spirits, or a play within a play put on by the Queen's subjects? It seems clear that it is the latter: supernatural appearances are always clearly signalled as such, as with the Aerial Spirits later in the play. This is a Mexican show in praise of Zempoalla, singing her triumph over her enemies, specifically over the Inca. Envy draws attention to those whose envy of the Queen has brought them so low:

See, see those mighty things that before

Such slaves like gods did adore

Contemned, contemned and unpittied in chains.

These 'things' are certainly present onstage, so who are they?² The Inca prisoners, the most likely candidates, are still somewhere en route to the Court in the possession of Montezuma, as we know from Traxalla, who later in the scene complains about it. Zempoalla promptly sends him back to reclaim 'her' prisoners:

... go quickly, take my guards

And from that man force those usurp'd rewards;...

They with my slaves in Triumph shall be tyed...

and the prisoners then presumably figure in the 'warlike Dance' of triumph required at the beginning of Act III. They are certainly not available to star in an Act II Masque.

There is also an odd anomaly in Zempoalla's response to the Masque if it is played here in Act II. After Envy's dismissal, Fame and his attendants continue to praise Zempoalla in song and dance, and yet the spoken text that follows directly has her saying:

No more, you that above your Princes dare proclaim

With your rebellious breath a strangers name.

This makes absolutely no sense: it implies that Zempoalla's subjects have been praising Montezuma, the victorious stranger, at the expense of Acacis, the Queen's son: there is nothing of this in the Masque. This, together with Traxalla's complaints, made me think that the Masque was in the wrong place and had possibly been intended for the next Act to replace the dance required in the stage direction for Act III, i *Zempoalla appears seated upon her slaves in Triumph... the Indians as to celebrate the Victory, advance in a Warlike Dance; in the midst of which Triumph, Acacis and Montezuma fall in upon them.*

This idea is reinforced by the content of Act II, iii in the 1665 text. This is a rather touching conversation between Acacis and Montezuma in which the prince reveals the cause of his secret grief – his title, his whole being, are tainted by his mother's crimes. It is also the scene in which we learn that the true Queen of Mexico was pregnant when she was exiled, a point that would not go unnoticed by the average detective story reader or 17th-century playgoer,

who now has a shrewd idea who Montezuma really is. It is also important for Montezuma's sentimental education: he is learning that some griefs really are incurable. This interesting situation is interrupted by a messenger telling that the Ynca and Orazia have been hauled off to figure as abject prisoners in the *forthcoming* triumph. Acacis admits that he, like Montezuma, loves Orazia, and the two, torn between their friendship and their rivalry, sink their differences in a resolve to rescue the prisoners. This whole scene has been deleted in the MS.

Perhaps there was a simple mistake and the Triumph Masque was put into Act II instead of Act III because of a confusion in the stage directions, which both begin with the words *Zempoalla appears seated*. This seems much too simple, and moreover the compiler of the MS has tried quite hard to make it make sense. He has cut the entire scene (II iii) between Montezuma and Acacis, thus avoiding the awkward messenger, and has arranged that the Act Tune which ends Act II is a repeat of the chorus tune from the masque. He then makes Act III begin with a dance that might serve for the Indians' Warlike Dance at a pinch³. He has still not resolved the problems thrown up by the rest of II ii, and in Act III, i Zempoalla's rebuke to her son after the interruption

Shame of my blood, and traytor to thy own...

Hast thou with envious eyes my Triumph seen?

sounds, even for heroic tragedy, over-done and out of place after a mere Warlike Dance when there has been a whole Masque in the previous Act.

Quite simply, this Masque works better in Act III. The music fits perfectly. The prisoners may enter sadly in the slow movement of the overture, and Envy has somebody to illustrate his lines. The scene between Montezuma and Acacis can be reinstated without complications. There is also an important poetic structural point to be made. It is in Act III, i that Zempoalla first sees Montezuma, and promptly falls in love with him: it is perfectly appropriate that her moment of greatest triumph should contain in it the seeds of her eventual fall.

This article will be concluded next month

1 See Andrew Pincock 'Play into Opera' *Early Music*, February 1990, vol. XVI pp. 3-21, for a description of this MS; all sources are described in the revised Purcell Society vol. 19 by Margaret Laurie and Andrew Pincock: I am grateful to Andrew Pincock for letting me read his preface before publication.

2. I cannot agree with Andrew Pincock that these lines apply to Montezuma. It is true that he is referred to as godlike, but the Ynca was well-known to have considered himself the Sun God in person. Anyway, with the masque in Act II Montezuma is not yet in the City, let alone in chains; and even if the Triumph is replaced in III, i, Montezuma must still interrupt it. Either he does this before Envy sings, in which case Envy is improvising brilliantly, or he does it at the end, which is very much tidier for both the music and the staging (the stage is pretty full during the masque), and Envy is still singing about the Ynca and Orazia.

3. A large pinch! This odd treble-bass simplification of the First Air from the Second Music of *The Fairy Queen* is hardly a war dance. Pincock suggests in the Novello preface that the Overture in A Major (No. 46 in the new edition), perhaps by Daniel Purcell, was used here in some performances. Given that it is described as an *Entry, the Dance compos'd by Mr Priest*, I would agree that this is very likely. Certainly something is needed.

MEDIEVAL MUSIC FESTIVAL IN CAMBRIDGE

Clifford Bartlett

This second Festival organised by Magenta (March 2-4) took place in Bristol as well as Cambridge. This put heavy demands on the performers, with concerts less than 24 hours and 150 miles apart: indeed, John Potter was singing in Bristol on Thursday evening, at Cambridge at 1.00 and 10.00 pm on Friday, then back in Bristol for 1.00 pm Saturday (then on to another event in Moscow on the Sunday): it was perhaps as well that the snow and the cold were on separate nights. Fortunately, those in Cambridge were spared the intrusion of radio recording: I hope the Bristol audience did not have to face the lengthy, inaudible introductions of last year.

Some of the general remarks I made about the first festival in *Early Music News* a year ago still apply. It again puzzled me that a marvellous opportunity for enlivening the study of music history took place without any involvement from the music faculty (at least in Cambridge: I don't know about Bristol). What surprised me even more was the absence of staff of the music faculty from the concerts. Can they all have been too busy all three days, or is the medieval hierarchy with the music theorist above the mere practitioner still alive?

There were five concerts (a sixth was cancelled because Catherine Bott had lost her voice) by Anonymous 4, The Hilliard Ensemble, Gothic Voices, Red Byrd and The Dufay Collective. All are leading ensembles whose competence – and more – can be taken for granted. There may have been the odd sour note, but comparative comment on their technical skill is hardly appropriate. What is interesting is the different way they chose to put programmes together and present them to an enthusiastic but mostly, I would guess, unmusicologically-trained audience. The concerts were intended for more than one venue, so it would be unfair to judge them on their suitability for Jesus College Chapel, but in fact it offered an appropriate acoustic: a medieval building which had quite an intimate (less politely, one might say amazingly dead) sound. It is a cruciform church, with the performers placed under the central tower. A lot of the sound seems to get lost straight up it; what remains lacks the echoing resonance of most old churches. That was an advantage: none of the music, whether secular or sacred, required the sonic ambience of a massive church. There were, however, problems for speech; John Potter was barely audible, though Christopher Page seemed to have no problem, at least for those sitting in front: what those in the cheap seats behind him and the wrong side of the screen heard is another matter.

Anonymous 4 more or less repeated their successful CD *Love's Illusion*, motets from the Montpellier Manuscript,

which I wrote about last November (p. 16); there were minor changes in the order of the programme, and a chivalric tale from Andreas Capellanus was serialised between groups. But however enjoyable individual items were, tedium soon set in. I don't know how a group of 13th-century ladies would have sung music like this. But I assume that they would have understood the words and reacted to the subtleties of the individual poems, as sound as well as sense, and to the interrelationship between them, in addition to enjoying the music. Sometime, certainly, pieces were built up so that the duplum was heard first and the triplum added later. But it was still just beautiful sound without meaning or context. Fine as background music, where you can perhaps concentrate on one or two tracks and then get on with typing an invoice or cooking the dinner, but not if you are sitting on a hard seat in a coolish church with no opportunity to relax, cough, stretch your legs or comment to your neighbour between pieces. I hope the four ladies managed to attend one of Gothic Voices' concerts. They have half as much music, and Christopher Page's jokes (in fact, on this occasion they were just urbane comments on the music) have the important function of spacing the music. Younger listeners who favour the minimal and mystical probably enjoyed Anonymous 4: oldsters like myself need more variety.

The Hilliard Ensemble presented a fascinating programme in which the *Missa Caput* by that most intellectual of composers, Ockeghem, was interspersed by works about and demonstrating the art of music. The problem raised here was that motets like *In hydraulis* and *Omnium bonorum plena* embody complexities that are only apparent after study (and probably need use of the eyes as well as ears). The innocent listener will miss them. Should he be told? Or should he be left to enjoy the surface while only those skilled in *musicalis sciencia* (to quote the title of another piece in the concert) are allowed to enjoy the intellectual games Busnois and Compère are playing? I was sitting with Richard Wistreich and we chatted about my concern that so much was being lost. He (who knew the music well) thought that although the performers should be aware of them, the listener need not be, and that I was being needlessly concerned. I'm not so sure: people in general tend to be fascinated by how things work, and is his attitude not a little patronising? Comments welcome!

Far lighter in tone was the programme of *Cantigas* from The Dufay Collective. We know little about how to perform medieval polyphony but even less about the world of secular monophony, especially in areas which may relate to popular music. This was the most outgoing and varied programme of the five. We started with the sound of a

street band (though the long trumpet would have been vulnerable in a crowd) and much of the sound derived from a traditional background, both Spanish and Moorish. This was not, however, one of those jolly occasions where hundreds of instruments were flaunted and musical propriety abandoned. In the songs, the voice definitely was paramount, and with Vivien Ellis as singer (looking very relaxed, though I think I would have been happier had she bobbed around either more or less) the curious miracles, such as the Virgin reviving the king's ferret when a horse trod on it, were projected convincingly. Her unaccompanied song was a delight (but why did instruments need to tune before it?)

This concert was followed immediately by John Potter and Richard Wistreich (Red Byrd at its most economical) singing a 13th-century Lady Mass from the St. Andrew's MS. Potentially, this had all the makings of a duff concert: unknown music of dubious quality with minimal variety. In practice it worked marvellously. There were no inaudible complexities, and the words were based on the familiar ordinary of the mass – it didn't much matter if you didn't understand the precise meaning of the extensive tropes.

Gothic Voices fielded a large team of seven singers in addition to their inimitable director. It was a subtle programme, even though at a glance it looked a bit of a rag-bag. So often Binchois is paired with Dufay and comes off less well; so we were given five songs and a Sanctus by him, a strong selection which showed what a fine composer he is. Yet one Dufay song was thrown in, very different and just enough to make one think that Binchois was, despite his merits, perhaps a bit limited. English music was contrasted with French, simplicity versus complexity, but that was undermined by the closing *Gloria* by Leonel, with amazingly full-blooded, almost coarse singing – I hope that the beer Christopher Page promised the singers was forthcoming. Any concert with Margaret Philpot singing *As I lay on Yolis nyght* is memorable.

Nearly all the music we heard had words. There was a no consistency in the way the texts were presented in the programmes. Anonymous 4 and The Dufay Collective gave us full translations but no French or Galician. The Hilliard omitted the Mass text and printed the extremely tortuous Latin of the other pieces with brief English summaries, Red Byrd had just Latin. Only Gothic Voices had original texts with translations (marred by a silly page-turn); in a few cases where the music stood well enough without, texts were omitted. But even here the two languages were not set out side-by-side, and that is the only way to keep an eye on what is happening without being distracted from what one is listening to. I know that printing texts is expensive and getting the right layout takes an enormous amount of time (though is an interesting game provided that you know enough of the languages and can operate a word-processor), but there is no way of avoiding it; and in the case of the most verbose programme, surely Anonymous 4 are giving the same concert often enough for a large print

run to cut costs, especially since everything is already typeset for the CD booklet and would merely need reformatting in a rather larger type-size.

This was, despite that grouse, a memorable group of concerts. I hope it continues. And I hope that the Cambridge musical world becomes a little more appreciative of the ways skilled and knowledgeable performers are trying to bring the dry bones to life despite the vast cultural changes of half a millennium. Those performing in the concerts have a far more intimate knowledge of their repertoire than any scholars. If there is a 1996 Festival, it is worth travelling a considerable distance to catch it.

KING'S MUSIC

New Issues

John Blow

- | | |
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Johann Friedrich Fasch

These cantatas have been in our catalogue since 1991 but have only just been finished

- | | |
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The following concerto is new and is being recorded by The English Concert

- | | |
|-----------------------------------|---------------------|
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Henry Purcell

No new editions this month, but a reminder that we have complete performance material on sale for the dramatic works, including *The Indian Queen* (score £12.00, set of parts £60.00, chorus score £2.00, full text £5.00). Our parts of *Come ye Sons of Art* are now computer set (£25.00 for the set, + £3.00 per extra part). The score is still a corrected and reformatted version of a pre-existent edition, but the alto and tenor parts have been changed to treble clefs, and it is good value at £4.00.

Purcell – Nymphs and Shepherds (*The Libertine*)

[Violin 1]

[Violin 2]

[Viola]

[Bass]

Nymphs and Shep-herds come a-way, come a-way, Nymphs and Shep-herds come a-way, come a-way, come,

come, come, come a - way; In the Groves, in the Groves lets sport_ and play, lets sport_ and

play, lets sport_and play; For this, this is Flo - ra's ho - ly - day, this is Flo - ra's ho - ly -

-day, this is Flo - ra's ho - ly - day; Sa - cred to ease

_ and hap - py Love, To Dan - cing, to Mu - - - - - sick, to

Dan - cing, to Mus - - - - - sick and to Po - e - try;

Your flocks may now, now, now, now, now, now, now, now, now se - cure - ly__ rove;

Whilst you ex - press, while you ex - press

your Jo - li - ty. Nymphs and Shep - herds come a - way,

come a - way, Nymphs and Shep - herds come a - way, come a - way, come, come, come, come a - way.

25 note 1: E in MS; D in OB.

29-34 MS *holy day* (2 words)69 differs thus from 21 in MS, but in *Orpheus Britannicus* 69 is as 21.

the disc produced but in putting together an informative booklet. By a fortunate coincidence, the brother of the head of the British Library's music department happens to own a collection of early keyboard instruments. So the Purcell was recorded on the John Player virginals of 1664, now in the Cobbe Collection. It is a particularly appropriate instrument, since it bears the initials 'W. P.' in a style that shows that it had once resided in the Whitehall Palace; it would therefore have been under Purcell's care in his capacity as keeper of the royal instruments. (For the Draghi a 1622 Italian harpsichord and a 1636 Andreas Ruckers are used.) The performances are, as one expects from so neat and intelligent a player, utterly convincing. Moroney was also the most impressive speaker at the press conference and he made the best case I have heard for the importance of the MS; why is it necessary to let administrators make smooth speeches that betray their ignorance as soon as they refer to specifics of the matter in hand? This is not, for instance, the most expensive English music MS: didn't the Old Hall Manuscript cost about four times as much? (I remember being horrified at the sale price: a few years earlier the MS had spent several days in a filing cabinet in my office across the road from the British Library at Senate House without any special security!)

Impressive though it be that the disc was produced so quickly, I was puzzled that no comparable effort was made for the MS itself. We could only see two pages of it; why were there not complete photocopies available for those more musical members of the press who might have been interested? They exist, and have presumably existed since the MS was discovered. Now the MS is in public ownership, surely they can circulate freely. Circulation via microfilm is neither convenient nor (if owners of films want to run off hard copy) cheap. It is also a pity that the press bump did not contain such musicological information as is known. Surely someone has compiled a list of contents with concordances? The CD booklet does not show the original order of the MS, significant information if the music was copied as a course of lessons. I still don't know whether any of the music bears Purcell's name. How do we know that unknown pieces are actually by him, rather than pieces by someone else suitable for a particular stage in the pupil's development? I would also be sceptical in assuming that versions differing from published ones are necessarily authoritative; as with the Gresham vocal anthology (soon to be published in facsimile), the versions may be what was suitable for a particular purpose, not necessarily what he would have chosen as his final thoughts.

It was buying a Classics Club 10" LP of the Fantazias played orchestrally under the direction of Walter Goehr that convinced me that Purcell really was a great composer. I had sung the *Bell Anthem* and the section of *O sing unto the Lord* that was included in OUP's *Church Anthem Book*, had played the *Golden Sonata* without much enthusiasm, and knew a few keyboard pieces (and, of course, was familiar with *Nymphs and shepherds*), but was completely bowled over by these densely-contrapuntal, concise and emotional

pieces, unlike anything else I knew. It was, perhaps, perverse to encounter the English fantasy tradition at the wrong end, and it was some years before I realised that Taverner's *In nomine* was equally enjoyable (and far easier to play). But I still get that frisson of excitement when I hear the Purcell, and eagerly looked forward to shutting myself away with the score (I chose a photocopy of the MS rather than the Warlock-Maginat miniature score which I bought to accompany the Goehr record) to listen to the CD by that most imaginative of viol consorts, Fretwork. Needless to say, the playing matched the challenge in every respect. I have a few quibbles: a couple of tempi didn't quite feel right, and the chords in the *In nomine* a7 might have been more carefully placed. But I was slightly disappointed: I expected Fretwork to have something new to say, and they merely gave a series of fine performances. I hoped for the impossible.

Why is there such a dearth of Purcell facsimiles? *Diocletian* is a beautifully-printed score and, with the libretto (which should, of course, be reproduced with it), the major source for the work. *The Fairy Queen* is a fascinating document and very hard work to read on film. A large number of viol-players would eagerly buy the relevant section of BL Add. 30930, especially since, if blanks were omitted, the fantasies can be played from score with no page-turns (as long as the clefs can be negotiated – is there any significance in the different clef-combinations of the fantasias a4?) As it is, the only publisher active in this direction is Performers Facsimiles, concentrates on printed instrumental music.

Turning to The Sixteen's recording of the Funeral Music, *Love's goddess sure* and two motets, I am distracted by the controversy raised by the music's editor, Bruce Wood, in a somewhat intemperate article in the March *Early Music News*. This lacks the urbanity, wit and wisdom of the magnificent Wood-Pinnock double act which has been such a breath of fresh air in Purcell studies over the last few years. It is particularly inappropriate to criticise record-sleeve musicology when this CD (and also the Westminster Abbey recording and television concert) has been promoted widely as being based on new research, but which we have to take on trust since neither the edition of the Ode nor the article on the Funeral Music is yet available for study. We again meet the problem that the record industry is able to move more quickly than musicological publication. The delay is caused not so much by any dilatory behaviour of the musicologists themselves (despite the increase in the amount of teaching they need to do, many are extremely efficient at meeting deadlines) but the convention that their work must be published in books or journals of the highest technical quality produced as a joy for ever rather than as ephemeral matter whose interest is the greater the more quickly it is circulated.

So we have an awkward situation with regard to the Funeral Music in that Bruce Wood gave a paper on the subject to a gathering of Purcell scholars in September 1993 which, as far as I can remember, presented impressive

evidence on some aspects but with was less convincing on others. In particular, one of the rabbits he pulled from his hat, the appropriate music for the drums, was immediately shot at by a speaker from the floor. Sadly, there was no time for discussion, and we were left unsure whether the rabbit was hit or escaped. Also, the suggestion that Purcell's *Thou knowest Lord* was inserted into Thomas Morley's funeral sentences, while intriguing and possible, is not incontrovertible. There had not been a royal funeral since that of James I in 1625 (of the intervening monarchs, Charles I was beheaded, Charles II had a deathbed reaffirmation of catholicism and James II was still alive, so none had state funerals). There could thus hardly have been a tradition of using Morley's music, and Tudway's encomium of Purcell's piece with its mention of Tallis, Byrd and Gibbons does not read like the words of someone who was aware that Purcell's music was embedded in the music of a contemporary of theirs. On the other hand, the fact that Croft felt compelled to provide his own version for the non-Purcellian sentences does suggest that there was no adequate setting available to accompany Purcell's. His earlier settings were not a matter of consideration; I agree with Bruce Wood that the possibility that they were sung in 1695 is remote.

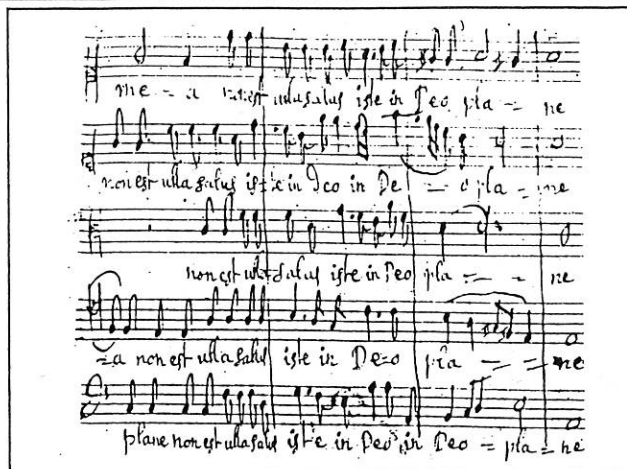
Had this concerned a minor work by Jeremiah Clarke, the musical world would have happily awaited publication before making up its mind. But this concerns music which will receive innumerable performances this year. So it is unfortunate that unsubstantiated (because unpublished) theories should be presented so widely as fact. They may be: but we don't yet know.

The Collins CD also presents *Love's Goddess sure* as a new edition by Bruce Wood 'restoring missing repeats'. In fact, most of the repeats are ones which knowledgeable performers would have added anyway, irrespective of edition. Strangely, he criticised me for assuming that second halves of binary movements with petit reprises should be repeated in full in Humfrey's church music. But he has no doubt here. To my ears, since the second section of 'Long may she reign' itself has two very similar sections, it is unnecessary to hear the words

*But gentle Pallas shield awhile
From her bright charms our single hearts*

sung five times by the soloist then again five times by the chorus. I preferred in my edition to footnote it as a possibility rather than include it in the main text of the King's Music edition (I don't know whether the 13 misprints detected by Lesley East were in the current, 1993, one or the earlier scissors-and-paste version). Wood is, however, right to allocate the accompaniment 'Sweetness of nature' to violins.

It is perhaps unfortunate for Bruce Wood's reputation that he may be blamed for errors in pieces for which he presumably had no input. In bar 20 of *Jehova quam multi*, for instance, the false-relating G natural in the tenor part clearly has a sharp in the autograph: see the fourth stave in



the penultimate bar above. In the early Funeral Sentences the verse sections are not sung solo. To call the short (if impressive) contrapuntal demonstration *Miserere mei* a motet is an exaggeration, and I wonder how much research went into establishing that a Latin tag that any schoolboy could have invented comes from an unknown source.

I don't want to use this CD just as a peg for comment on musicological etiquette and accuracy. It is an attractive anthology. I enjoyed the Ode and the Latin elegies more than the church pieces, which sounded a bit too solemn and unbending for home listening without suggesting the ambience or acoustics of Westminster Abbey. I was also concerned at the comparative weakness of the altos. I was not listening with the intent of making any point on the alto/high tenor/church pitch controversy, but there are obvious implications. The Ode has a fine spirit to it, and Carys Lane and Libby Crabtree duet well together, in *Dive custos*, though without the authentic Latin pronunciation heard in the memorial television programme (*dee-ve*, not *die-ve*). This is an interesting anthology and can be recommended, especially to those who want a mixture of sacred and secular music.

A brief mention of the televised concert from Westminster Abbey on the 300th anniversary of Queen Mary's funeral (I haven't heard the CD yet). Again, suggestions were presented as fact; but it was fascinating watching oboists trying to slow march while playing (and a very slow march it was) and the choir singing and processing. Assuming the movements were right, that in itself would rule out Purcell's early setting, which needs an organ. It was not the music but the interval programme on attitudes to death in the 1690s that was most interesting; everyone I know who saw the it has commented favourably.

Purcell *The Purcell Manuscript* Davitt Moroney 67' 00"
Virgin Veritas 7243 5 45166 2 7 for release in April
Purcell *The Fantazias & In nomine* Fretwork 54' 54"
Virgin Veritas 7243 5 45062 2 2
Purcell *Love's goddess sure was blind; The complete Funeral Music on the Death of Queen Mary; Two Latin Motets (Jehova quam multi, Miserere mei)* The Sixteen, Harry Christophers
Collins Classics 14252 79' 42"

SCOTTISH HARPS

Morag-Anne Elder

K. Sanger & A. Kinnaird *Tree of strings* Kinmor Music, 1992
£19.95 + £2.35 UK post (hardback), £14.95 + £1.50 (pb)

Notes of Noy, Notes of Joy The Rowallan Consort (Robert Phillips & William Taylor) with Mhairi Lawson and Paul Rendall COMD 2058

The Scottish Harp Alison Kinnaird COMD 2005

Queen of Harps Ann Heyman COMD 2057

All in a garden green: Alte Harfenmusik aus England und Irland Thomas Daun Wundertüte Musik CD TUT 72.167

With some knowledge of the repertoire (through research involving printed Scottish fiddle music) and a love of the instrument, I approached the task of reviewing the above CDs and book with gladness. I certainly haven't been disappointed as I have lilted my way through almost 215 minutes of music arranged for Scottish harp, harp and lute, and harp and voice.

Sanger and Kinnaird's book is an excellent presentation of virtually all there is to know about the Scottish harp. Anyone interested in Scottish music, Scottish history (highland, lowland, court, country), harp development or inter-cultural harp connections would find it a worthwhile read. The authors also realise that not all those reading about matters harpy and Scottish dwell in Academia and have therefore adopted a style at once engaging and easy to read yet not too informal and tabloid-like.

Appendices cover measurements of old harps still extant; family trees of the Robertsons of Lude, the Atholls, the Lennoxes and the Gordons, all families connected with harping; a list of Scottish harp tunes and their sources; and lists of harpers and composers dating back to 1200. The book is also well-indexed and has extensive footnotes.

Suitably inspired by the book (or should it have been the other way round?) I plugged into the four CDs on offer.

The Rowallan Consort's *Notes of Noy, Notes of Joy* is the most recent of the four and, as such, reflects the compelling need felt nowadays to 'do something different' with tunes and styles we know and love. And so we have a presentation involving voice (female and male), lute and clarsach (wire-strung: Sanger & Kinnaird would approve!) Rightly the Rowallan Consort point out that this combination may well have existed at the 16th-century Scottish court.

The mixture of material on this CD – from sad, doleful song to jolly instrumental – makes for interesting listening but somehow it all becomes rather hard work. The playing

is excellent and the voices of Paul Rendell and Mhairi Lawson enjoyable. The material chosen is a mixture of songs/tunes known to me from school and further research and also more obscure numbers, but no mood (noy or joy) or instrumental/vocal set lasts for more than a few minutes and, in the end, I found this a hard CD to settle to.

The Scottish Harp and *Queen of Harps* (1988 and 1994) follow a more traditional interpretation of Scottish harp music. Both discs contain a mixture of old and new repertoire: the performers both play on clarsach. Ann Heyman tends towards the pibroch (ceol mor) in her selection, whereas Alison Kinnaird includes dance music in her programme.

The CD I found myself humming along to was Tom Daun's *All in a Garden Green*. Despite its claims of representing harp music of England and Ireland, quite a few Scottish tunes sneak in, mainly because the publishers in late-17th-century London had discovered the commercial worth of what Playford called 'quaint Scotch tunes full of the highland humours' which the Scottish court brought with it in 1603 and it is their books which Daun has chosen to plunder. This is a CD to listen to on sad and dreary days – harp music to bring real notes of joy to the soul.

The book *Tree of Strings* and COMD discs are available from Temple Records, Shillinghill, Temple, Midlothian EH23 4SH, Scotland

All in a Garden Green is available from Wundertüte Musik, Am Hirtenberg 14, 37136 Börsinghausen, Germany (tel +49 5507 8 46, fax +49 5507 25 16)

Nancy Long

an experienced performer of early and contemporary music, formerly singing teacher at the Early Music Centre in London, has returned to England from teaching at the Centre de Musique Ancienne in Geneva and has some places available for talented professional and amateur singers.

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RECORD REVIEWS

MEDIEVAL

Troubadours; Cantigas de Santa Maria
Clemencic Consort, René Clemencic
Harmonia Mundi HMX 2901524/27
4 CD set 4 hr, 13' (rec 1976-77)

This lengthy reissue of six LPs is good value on four CDs for the price of two. There are two discs with 22 tracks of troubadour music (including some recitations from the *vidas*); these are all performed with instrumental accompaniment in a style which now sounds about as distant from a plausible 12th-century style as Respighi's *Ancient Airs and Dances* are from 17th-century guitar music. I've nothing against Respighi, and these discs can be enjoyed in the same way (though the performances are a bit stiff). I've a more open mind on the other two discs of Alfonsine *Cantigas*, though did not find these as convincing as those at the live performance by The Dufay Collective which I heard during the period I was listening to this set: we may find the stories naive, but surely Alfonso would have been more concerned about the words, less about the backing. There is a substantial booklet, with translations into French (but not English). CB

RENAISSANCE

Palestrina Musiques pour la Vierge Marie
Ensemble Vocal Sagittarius, Ensemble La Fenice, dir Michel Laplénie 58' 25"
Accord 203572 (Harmonia Mundi)
Contents: Ave maris stella, Litany a6, Missa Salve Regina a5 with chant introit Gaudeamus omnes & gradual Propter veritatem, offertory Assumpta es a5, Salve Regina a5, Magnificat I toni a4 (1591)

Recorded as part of the Palestrina quatercentenary celebrations, this collection of music associated with the Virgin Mary has some little-known repertoire and some accomplished singing. The central Mass *Salve Regina* is interestingly and effectively given the support of an organ and a consort of wind instruments, but the generally rapid tempi occasionally make for a slightly glib and unsettled impression here and elsewhere on the disc. There are also a couple of upsetting dips in pitch in the unaccompanied pieces, acceptable in live performance but tiresome on repeated playing of a CD. But on the whole the singing is impassioned and the French falsettists in particular make a fine contribution. The booklet lacks texts. D. James Ross

Go from my window Colin Tilney virginals
Dorian DOR-90195 73' 09"
Music by Bull, Byrd, Farnaby, Gibbons, Morley, Schildt, Sweelinck & anon.

This recording of late-Elizabethan virginal music demonstrates Colin Tilney's feeling for intimate lyrical music. Tilney links with pre-war players such as Rudolph Dolmetsch

through the influential Cambridge teacher Mary Potts. At my last meeting with her, she said that he played in a thoughtful and sensitive way. That is certainly true of this performance. There are 20 pieces which can't all be analysed here but throughout the beautiful runs (with a sort of elastic lyrical flow towards high notes, alighting and falling downwards, also sometimes imitating each other, as in the *Paduana Lachrymae*) keep the musical feeling and interest. The virginals by Colin Booth really sing in the soprano and are full in the tenor. This recording captures the essence of Elizabethan music with its infinite moods, always retaining a sense of intimacy.

Michael Thomas

La Roque'n'Roll: popular music of renaissance France The Baltimore Consort
Dorian DOR-90177 77' 45"

I was afraid that I might, almost literally, have to bite the hand that fed me: I heard a couple of tracks at a press lunch at the Ritz given by Dorian and their new UK distributor, Select, and was put off by what seemed to be rather trivial attempts at cross-over. But hearing the disc as a whole has made me completely change my mind. True, the folksy approach does not always convince, but there are some marvellous performances here and the total effect is extremely impressive – lively, imaginative and beautiful, with an exhilarating sense of freedom. A good booklet gives sources as well as texts and translations. CB

O sweet woods: the Delight of Solitarienesse
Paul Agnew ten, Christopher Wilson lutes
Metronome MET CD 1006 62' 19"
Songs by Coperario, Corkine, Dowland, Ferrabosco, Hilton Morley, Tessier to words by Donne & Sidney; lute works by Dowland and anon

Having much admired the singing of Paul Agnew as a member of Birmingham-based Ex Cathedra and latterly as a member of The Consort of Musicke, I approached his first solo recital with high expectations. Such confidence was not misplaced, for his singing of this group of love song and sonnet settings by John Donne and Sir Philip Sidney is marked by a rare sensitivity and quietly intense passion, which suits these songs ideally, my sole reservation being an occasional tendency for the voice to 'spread' slightly. Christopher Wilson's playing on lute and theorbo is both highly responsive and supportive (rather more than that in two Dowland songs, of course), and the recording is outstandingly natural and unobtrusive. The packaging is sumptuous, with a slip case enclosing the disc and a lavishly-produced booklet including notes and a song by song commentary by Robert Spencer. Great poetry, settings which are never less than beguiling, all exquisitely performed and presented – what more could you ask? Brian Robins

Récital du Luth: Les Maîtres de la Renaissance András Kecskés 43' 13" (rec 1975-6)
Harmonia Mundi HMP 390766
Music by Bakfark, Francesco da Milano, Rotta & anon

Although I am basically opposed to the concept of the single composer disc, when confronted with a programme as fragmentary and diverse as this I have to admit that the record companies do have a point. A better performance might have rescued the more substantial pieces but this one is unmistakably of the 1970s, with lots of slurred passage work and inappropriate bravura endings. The peculiar wiry twang of Kecskés's lute and some bizarre accidentals also tell us (even if we don't notice the original recording date) that the instrument and the editions are of the same vintage. Lynda Sayce

EARLY BAROQUE

Charpentier Leçons de Ténèbres: Office du Jeudi Saint Sandrine Piau, Gérard Lesne, Ian Honeyman, Peter Harvey SATB; Il Seminario Musicale 66' 13"
Virgin Veritas 7243 5 45075 2 6
Préludes (H510, H510, H521); Leçons (H121, H139, H136); Répons (H144, H128); plainsong and faux-bourdon psalms

This is one of three discs which try to place in a quasi-liturgical frame some of the music Charpentier composed for the solemn Holy Week office of Tenebrae. The effect of the whole far exceeds the apparent sum of its constituent parts and such interesting pieces as the *Préludes*, which might otherwise be denied a hearing, here achieve life through being presented in an appropriate context. The singers respond sensitively to the emotional texts, though scrupulously avoid any self-indulgence. They are well supported by an excellent continuo team and an ensemble of treble instruments in which the plaintive tone of the treble viol, rather than the violin, is particularly effective. All the performers benefit from a well-balanced recorded sound. The music is not all contemplative: in the second responsory Charpentier shows that he could rend a veil as dramatically as anyone with a series of instrumental effects that, in this context, are almost alarming. Overall, however, this is music of intense, rather than flamboyant, devotion which reaches a climax of spirituality in the third lesson, from which peak we are led gently downwards via a chanted responsory and a concluding faux-bourdon *Miserere*. I do wonder whether this should have quite the musical variety that colours this performance, but can't deny that, in a lengthy psalm, it is welcome. Newcomers to Charpentier will value the excellent booklet with complementary essays by Andrew Parmley and Jean Lionnet as well as full texts and translations. David Hansell

Monteverdi *Secondo Libro de' Madrigali*
Concerto Italiano, Rinaldo Alessandrini
Opus 111 OPS30-111 58' 05"

It is easy to think of Monteverdi's early madrigals as in some way immature. But to pass over this collection, published in 1592 when the composer was in his mid-20s and before he settled in Mantua, would be to miss some fine music, madrigals mostly in a serious vein, half with texts by Tasso. The most famous piece is *Ecco mormorar l'onde*; I was also particularly impressed by the opening madrigal *Non si elvava ancor*. The performances are almost ideal; sensitive, flexible singing, which steals on the ear rather than assaults it, at a relaxed pitch (with high-clef pieces transposed). Perhaps (pace the director's introduction) the effect might be stronger if a variety of moods could be conveyed with less contrast of tempo – but perhaps that is too English an approach. CB

Purcell see pages 12-14

Purcell & Blow 'With charming notes'
Songs & Instrumental Music Christine Brandes Sop, Arcadian Academy, Mary Springfels gamba, Nicholas McGegan
Harmonia Mundi HMU 907167 75' 55"
12 Purcell songs (Z. 192, 196, 333/4 & 11, 355, 367, 369, 406, 430, 574, 605/2, 631/7); Pavan a 3 in Bb, Sonata in Bb (1683/2), The Golden Sonata; Blow *It grieves me, The Self-Banished, Welcome ev'ry Guest*.

Already a number of Purcell song recitals have arrived for the tercentenary and I enjoyed hearing Christine Brandes' clear yet expressively controlled singing. *The Blessed Virgin's Expostulation* is quite soberly done, with attentive organ and lute accompaniment that add at least as much as the usual roulade-laden harpsichord arpeggios. Of the unfamiliar items, by far the most impressive is John Blow's *The Self-Banished*, a marvellous continuo song of cantata proportions, here tellingly accompanied by lute alone. The instrumental items, including the wonderful Pavane in B flat, struck me as among the most stylish performances I have heard on disc of Purcell's instrumental music. Stephen Daw

Steffani Duetti da Camera Rossana Bertini sop, Claudio Cavina ct, Arcadia, dir Attilio Cremonesi 58' 06"
Glossa GCD 920902

Steffani's duets circulated widely in the early years of the 18th century and they are comparable with Corelli's trio sonatas not only in style and merit but in ubiquity and influence. But they are virtually unknown to the modern public and this CD of seven of them (six of which are reprinted in facsimile in Garland's *The Italian Cantata* vol. 15) would be doing a valuable service in reviving a forgotten but important repertoire even if the performances were merely adequate. But they are far more than that. The soprano sound is perhaps a little thin, but the ear soon adjusts, and the voices match each other perfectly. The continuo instruments (harp, theorbo, gamba and harpsichord) are varied and play

with imagination, including some improvised preludes. Presentation is, as always with Glossa, exemplary. To my ears, the outstanding record this month. CB

When Heaven Came to Earth: German Brass Music from the Baroque The New York Cornet & Sacbut Ensemble, dir. Peck
Newport Classics NPD 85562 67' 36"

Pezel, Reiche, Störl, Scheidt, M. Praetorius, Brade, Franck and Speer are the composers represented on this anthology disc by an ensemble of eight players on cornet, shawm, slide trumpet, sacbut, organ and percussion. Brass instruments, the notes tell us, 'have a formidable iconographical history, derived from... stories [which] signify divine inter-vention. Hence our choice of title... What is the Nativity finally other than divine intervention of the highest order?' With that as a starting point, you might despair and wander off in search of something a little less celestial. But don't be put off, as much of the disc is good, undevotional listening. There is nothing in the slightest religious about any of the music, which is basically the standard Stadtpfeiffer repertoire of intradas, sonatas and dances, from a canzon by Brade through the wonderful sonatas by Speer to fugues and sonatas by Reiche. So don't judge the goods by its packaging, just buy the disc and enjoy the music. BC

LATE BAROQUE

Bach *Concertos for 2 harpsichords* BWV 1060-1062 47' 17"
Bob van Asperen, Gustav Leonhardt, Melante Amsterdam, dir van Asperen
Virgin 7243 5450542 3

Having learnt so much about Bach from Amsterdam over the last 30 years, not least from ensembles built around Gustav Leonhardt and Bob van Asperen, I must here admit that for the first time I am actually disappointed. Perhaps the excellent musicians who joined to form the orchestra with the soloists here know one another just a little too well. Perhaps the harpsichordists have played these concertos too often. Whatever it is, the combined result is enormously disappointing. We must not be ungrateful. They have done so much. But neither must we pretend that this particular disc is worth serious consideration today. It all sounds so stale and uninspiring. Stephen Daw

Bach *Le clavier bien tempéré* Davitt Moroney hpscd 77' 23" (rec 1988)
Book I, nos 1-3, 6-9, 12, 14, 19-22, 24

Davitt Moroney's performances, welcomed and widely admired at their issue in 1988/89, have not sold well enough to avoid deletion by the company, probably because pairs of imported CDs are quite costly and Moroney has not received the commitment from advertisers and sponsors over here that he well deserves. Well, this disc gives a good impression of his live playing at its best for under a quarter of the

original price and, indeed, were the whole of both books to be sold at this price per disc, or on three discs in all, the sales situation would now hopefully change. Moroney's Bach has relish, vigour, dignity, flexibility, variety and proportion. Most of all, it conveys that blend of deep humour and treasured care that we can all learn from. I have strong doubts whether any living harpsichordist has quite so much to give in this music and I am unconvinced that anybody has yet recorded Book I quite this well. Stephen Daw

Bach *Easter Oratorio; Cantata 66* Barbara Schlick, Kai Wessel, James Taylor, Peter Kooy SATB, Collegium Vocale, Philippe Herreweghe 72' 34"
Harmonia Mundi HMC 901513

Stravinsky wrote of Bach's cantatas, 'These must form the basis of our repertoire, if we must have a repertoire'. If ever there were a dependable individual to guide us through Bach's choral music, with all the problems which are associated with it, then it is the (amateur) conductor, Philippe Herreweghe from Belgium. This new performance of two outstanding Easter pieces contains all of those qualities we have come to expect of performances centred around his Collegium: accuracy, involvement and textual understanding, a slight emphasis on voices rather than instruments, a natural approach to tone production, a scrupulous attention to the music itself. So often doctors of medicine have excelled in other aspects of life, notably in the arts. Perhaps one cannot so regularly pay service to the body without observation of the soul – the soul of creating, the soul of performing and the soul of genuine listening. For me, Dr Herreweghe comes closest of all the present conductors to the soul of this music of universal rejoicing. Stephen Daw

Boismortier *Sonates pour la Flûte traversière avec la basse*, op. 19 Ensemble Barocco Italiano 59' 10" Nuova Era Ancient Music 7197

Although the flute is central to Boismortier's oeuvre and he did so much to enhance its repertoire, nearly an hour just of flute sonatas does prove monotonous – especially with such a muffled acoustic, which makes it easy to lose concentration and might account, in part, for the flautist's indistinct tone and articulation. Neither does the balance favour the flute and sometimes the rather solid bass continuo team is relentless. Massimo Gentili-Tedeschi's phrasing and nuances, though, are excellent with delightfully subtle ornamentation. A disc for the devotee of French baroque flute music. Angela Bell

Clérambault *The Triumph of Apollo: cantatas and instrumental music* les éléments (Rachel Platt sop, Rachel Podger vln, Mark Levy gamba), + Rachel Beckett fl 68' 56"
Meridian CDE 84272
Cantatas: *Alphée; Apollon; Jugez de ma peine extrême*, Sonatas *L'imromptu; La Félicité*, Suite for hpscd in c

This is a well-programmed disc of première recordings. As Clérambault was known as a composer of cantatas, it is interesting to have here examples of purely instrumental works. Rachel Podger, as ever, gives a captivating performance in *L'Impromptu*. She, Mark Levy and James Johnstone make a good team. The balance is good and the continuo is always fluid. This is especially noticeable in the *La Félicité*, originally for two violins. Rachel Brown, baroque flute, joins the group and the two soloists complement and play off each other's style. The suite for harpsichord is a treat. The cantatas are, in fact, less successful. Rachel Platt sings with a slightly forced tone and unsteadiness in the voice sometimes leads to problems with tuning. The faster movements seem hurried and lack poise, but there are lovely moments in the slow movements. *Angela Bell*

Handel Concerti grossi op. 6/1, 2, 6, 7, 10
Les Arts Florissants, William Christie
Harmonia Mundi HMC 901507 67' 54"

This is certainly a very interesting account of these splendid concertos from one point of view – that of contrast. The two concertino violinists play in a completely distinctive way from the accompanying ripieno tutti. The social conditions from which the Concerto Grosso had developed would very likely have led to similar distinctions of personal style being clearly an accepted pattern when Handel visited Italy in 1706-9. However, whether or not the solo ensemble of Les Arts Florissants has actually captured a likely style in the contrast is less sure. They make abundant use of various styles of vibrato. They play in an especially super-reactive way that may strike most listeners as over-romanticised, even though it is attentively responsive. They don't seem to aim to join the tutti in style at all. At least this sets one thinking, and this idea is both fresh and stimulating, although the chosen solutions are not necessarily authentic to either Handel or his Italian models. *Stephen Daw*

Hasse Cantatas, Ballads and Sonatas
Julianne Baird Sop, Nancy Hadden fl, Erin Headley gamba, Malcolm Proud hpscd
CRD 3488 74' 53"
Aria *Ah Dio ritornate*; Cantatas *Fille dolce mio bene*, *Quel vago seno*; fl sonata in b, op. 2/6; 4 Venetian Ballads; hpscd sonata in c op. 7/6,

Hasse's music, too-long neglected, is now enjoying more frequent performances and recordings. This is a good place to start. There are two four-movement cantatas with flute obbligatos, an arrangement of an aria from his oratorio *La conversione di Sant'Agostino* for gamba and keyboard, two sonatas and a group of four Venetian ballads. These may all be in the rococo style, lighter in mood than the baroque and without any real profundity. But the performers engage the music on its own terms and this is a successful anthology. Julianne Baird and Nancy Hadden are particularly impressive in the arias, with some charming ornamentation and beautifully balanced melismata. *BC*

Lalande Regina cæli, De profundis, Cantate Domino Ex Cathedra, Jeffrey Skidmore
ASW CD GAU 141 56' 06"

Compared with that of Charpentier and Rameau, the music of Michel-Richard de Lalande remains rarely heard, so a warm welcome must be offered to this recording of characteristic Grands Motets. Originally written for use in royal masses at Versailles, Lalande's motets became core repertoire at the Concert Spirituel in Paris and between 1725 and 1770, 41 of them received a total of 590 performances. It is easy to see why they were so popular. The texts, predominantly from the psalms, are set in short sections using a wide range of textures and compositional techniques, among which considerable contrapuntal skill is much in evidence. This is especially the case in the choruses, which Ex Cathedra sing with a blend of discipline and enthusiasm that is typical of the English small choir, bringing appropriate ebullience to the concluding Gloria Patri and a dark sobriety to the Requiem aeternam which ends the *De profundis*. For me, this movement was the highlight of the programme: its effect at the funeral of Louis XIV must have been overwhelming. Amongst the soloists, Paul Agnew's heroic singing of the haute-contre movements is particularly noteworthy and his less well-known colleagues (drawn from the choir) are never less than comfortable in their roles. Helen Grieves sings attractively in her duets with the oboe though, like the choral sopranos, she sometimes sounds a little distant. One uncomfortable tempo change (edit?) apart, this is a most enjoyable disc of excellent music, rescued from its relative obscurity by Lionel Sawkins, whose preparation of the performing material is amply acknowledged. His informative note appears in three languages but the texts are translated into English only. *David Hansell*

Rameau Le Berger Fidèle, La Dance (entrée from *Les Fêtes d'Hébé*)
Ann Monoyios, Christine Brandes, Howard Crook, Nathaniel Watson SATB, Concert Royal, dir James Richman 59' 36"
Newport Classics NPD 85555

There may, at first sight, seem to be no connection between these two pieces. However, since both are pastoral, Rameau was able to lift the ariette 'L'Amour qui règne' from the cantata and uses it again to close the final section *La Dance*, which was one of his most often-performed works. The singing and playing are first class – Howard Crook and Ann Monoyios are well known in this repertoire and do not disappoint. The dance music is perhaps Rameau's greatest contribution to Baroque music and the examples here are full of energy and obvious delight. Richman's notes present a background to the music and give a summary of the action; texts are in French and English. *BC*

Rameau Harpsichord Music Vol. 1 Pièces de Clavecin (1708 & 1724) Gilbert Rowland
Naxos 8.553047 74' 28"
Rameau Harpsichord Music Vol. 2 Pièces de

Clavecin (1728 & 1741) Gilbert Rowland
Naxos 8.553048 73' 56" [+La Dauphine]

Gilbert Rowland plays the complete harpsichord music of Rameau in two very happy and entertaining discs. Here we have the enormous breadth of Rameau's music and a performer with the capacity needed to match it. Rameau, after his early career as organist and theorist, was principally a composer of opera and his harpsichord music is full of drama and bursting with colour and life. We have *L'Égyptienne*, a gypsy girl dancing, and *Les Sauvages*, suggested by the dancing of two American Indians at the Fair. Rameau's sense of humour and his visual imagination come across in pieces like *La Poule*, *Les Tricolets* and *La Follet*. Rowland's clever use of changes of registration maximises the contrasting effects. Among all the hustle are some very beautiful lyrical pieces like the *Tendres Plaintes*. The technically-difficult *Cyclopes* and *Les Trois Mains* are excellent. Perhaps my only criticism would be that sometimes the notes inégales are a bit jerky and spoil the flow of the phrase, as in the opening bars of the Allemande in A minor. Altogether a recording that is highly recommended. *Michael Thomas*

A. Scarlatti Messa di S. Cecilia
Niccola Porpora Laetatus sum
Voci Angeli, Collegium Antiquum Orchestra, dir Mary Jane Newman 56' 03"
Newport Classics NPD 85574

This is an enjoyable disc of two excellent pieces by composers who have never quite made it into the mainstream. Scarlatti's setting of the ordinary of the Mass (Novello publishes an edition by John Steele) makes extensive use of five solo voices and fugal writing. The strings are virtually the icing on a choral cake, but occasionally provide interludes between sections. In several passages the upper strings act as the bass line for trios for the upper voices. The setting of *Laetatus sum* was written by Porpora while he was in charge of music at the Pietà and is scored for SSAA, so why have the solo alto part sung by a man? The notes claim that the performers comprise '16 vocal and 12 instrumental virtuosi, each deeply versed in the stylistic considerations of the period', which is a little more accurate than the statement 'fugal [sic] passages as well as the echo devices that Gabrielli [sic] created at San Marco'. *BC*

Weiss Ars Melancholiae José Miguel Moreno lute 63' 57" Glossa GCD 920102
Sonatas in D & d (K 5 & 9), 2 Ciacconnes, etc.

I have already enthused about Moreno's playing of vihuela and guitar in these pages, and this latest offering does not disappoint. His Weiss is wistful, reflective and spacious, with marvellously subtle phrasing and great elegance. The lute sound is very treble-biased, with gut bass strings producing their characteristic thud in the background, but the resonant acoustic helps to overcome this and the result is unusual but attractive. Glossa's packaging is up to their usual high

standard, with good notes in five languages. This disc nicely complements the pyrotechnics of Kirchhof's Weiss reviewed last month; if I had to pick one, Moreno's would win by a short head. *Lynda Sayce*

CLASSICAL

J. C. Bach Symphonies Lukas Consort
Campion RRCD 1334 71' 13"
Op. 18 No. 4, Op. 6 No. 6, Op. 9 No. 2), Concerto in D major (Op. 13 No. 2) and Sinfonia Concertante for two violins and oboe

The Lukas Consort is a chamber orchestra made up of players from the Bamberg Symphony Orchestra whose director, Viktor Lukas, is also soloist in the concerto for fortepiano. Its use in conjunction with modern instruments is rather strange and I'm not wholly convinced that it works. The overall feeling of the disc is one of niceness: delightful tunes (look out for 'Deck the halls' on track 10) accompanied by tonic and dominant chords varied occasionally by an excursion to the relative minor or unison passages. The slow movements suffer from over-indulgence. This is a perhaps a worthwhile anthology for those who are unfamiliar with J.C. Bach's output, but not really for the connoisseur. If you want a thorough survey of J. C. Bach on modern instruments, the David Zinman pair of discs with all of op. 6, 9 & 18 (Philips 442 275-2) is excellent value. *BC*

VARIOUS

Bringing Light to the Unknown The Consort of Musick 76' 41"
Musica Oscura 280826 (Select)

This is a sampler disc containing a variety of Italian and English music from Rore and Marenzio to Purcell and Eccles (with one later piece by Maurice Greene) from recent and forthcoming CDs. Not everyone will have the desire or resources to buy the complete series, so this cheap (around £3.50) anthology is well worth acquiring, particularly for its anthology of Italian madrigals. As the booklet says, 'Here the attentive listener will find a music impassioned, yet serene; lofty, yet sensual; contemplative, yet engaging.'

We look forward to reviewing new issues in the series shortly.

Hark! the echoing air Heidi Pegler sop, Robert Vanryne tpt, Christian Curnyn dir
Regent Records REGCD113 60' 28"
Music by Biber (*Sonata tam aris...IV*) Corelli, Handel, Purcell, A. Scarlatti (*Su le sponde del Tebro*)

Once past the horrid pre-Raphaelite angel on the front of the box, there is a fair amount to enjoy in this selection of works for soprano and obbligato trumpet. Heidi Pegler has a fresh, youthful voice of the kind frequently encountered in specialist mixed-voiced ensembles, with sufficient flexibility to cope with the technical demands of 'Let the bright Seraphim' and enough sensitivity to be touching in the central section of Alessandro Scarlatti's fine

cantata *Su le sponde del Tebro*, the most extended work on the disc. What is missing is any real sense of personality being brought to bear, and I hope that it will not sound patronising to express the wish that she had waited a little longer before attempting so demanding a programme. Robert Vanryne's trumpet playing is splendidly assured and he is allowed opportunities to shine on his own. Why, though, are we given only three of the five movements of the Corelli Sonata in D? The playing of a single string period-instrument ensemble under Christian Curnyn is thoroughly efficient, as is the recording. A disc of potential promise rather than finished accomplishment. *Brian Robins*

Philip Pickett *Alchemist* 57' 07"
Linn Records CKD 031

Collectively the family road-tested the earlier cassette issue of this when it was new, taking it on holiday as one of the stand-by tapes in the car. The children enjoyed it; adult reaction was mixed. The renaissance and popular ingredients were neither thoroughly-enough integrated nor, alternatively, confronted each other boldly enough to stimulate or shock. It surprises me that renaissance musicians are not allowed more often to improvise on the *passamezzi* etc, and it would be interesting to hear these members of the New London Consort try their skill in a more authentic (forgive the word) context. Aimed for the popular market, it will be a matter of luck whether it catches on. *CB*

Malcolm Proud harpsichord plays J.S. Bach, William Byrd, Louis Couperin, J.J. Froberger
Claddagh Records CSM59CD 51' 31"
Bach *Partita 6 in e*; Byrd *Fantasia in G* (MB no. 62), L. Couperin *Suite in d* Froberger *Toccata in a* (1649/1)

This kind of varied programme is out of fashion nowadays, but I think it is much more enjoyable than long collections of one composer with all the dull music as well as the good. The main work is Bach's E minor Partita, of which he gives a strong, rhythmic, clear and authoritative performance. It begins with a cascade of notes and goes into a powerful fugue. The allemande is then slow and gentle, with a subtle rubato that makes the runs very expressive. In the corrente, the left hand gives a strict beat in which the complex rhythm of the right hand has to fit. The air and gavotte are melodic with no affectations about how the triplets (written differently in different places) are played. The complex sarabande sounds quite natural and the Partita ends with a strong clear gigue. The Froberger Toccata has great clarity too. This excellent record ends with a suite of Louis Couperin and a very fine performance of a Byrd Fantasia. *Michael Thomas*

Newport Classics and RRCD are available from
MORR MUSIC, 13 Bank Square, Wilmslow,
Cheshire, SK9 1AN
tel 01625 549862; fax 01625 536101

Alfred Deller Edition

Western Wind and other English folk songs and ballads 57' 49" 08 5032 71 (rec 1958)
Tavern Songs: catches, gleees and other diverse entertainments of merrie England 77' 45" 08 5039 71 (rec 1956)
The Cries of London. The Cruel Mother 78' 15" 08 5072 71 (rec 1956 & 1959)
Vaughan Williams Folk songs 50' 48" 08 5073 71 (rec 1959)

Here are four more reissues on Vanguard Classics (available from The Complete Record Co.) of Alfred Deller and his consort, with the invaluable support of the lutenist Desmond Dupré. Two of them seem to contain material from two LPs. I must confess to squirming at the 'merrie England' aspect. But the range of music encompassed here is wide and much of it is convincingly, indeed movingly sung. The Tavern Song disc ranges from a lovely *Ah Robin* to a stylish *Sweet and low*. The Cries disc (the one to buy if you don't want all four) includes both Dering Cries and the Weelkes and several Ravenscroft settings (edited by a misspelt Denis Stevens).

The range of folk-song included is wide, with less-common versions often chosen for the ballads and some popular items that kill-joys would try to separate from genuine folk. The lute accompaniments are a bit phoney (but no more so than the guitars favoured by folk singers: I first met some of these songs in 1960s recordings by Joan Baez) and sometimes get in the way. I expected to find the singing too mannered for this repertoire but was agreeably surprised. It is difficult for us now to find a suitable style and ambience for folk-song. The refined, upper-class tone jars and the Vaughan Williams settings sound a bit twee (they suit a choir better than one-a-part ensemble). One of my favourite CDs is the Virgin Classics 1988 sampler, whose joint highlight (shared with Pickforth's *In nomine*) is Linda Hirst boldly singing *Black is the colour* (perhaps by John Jacob Niles rather than folk, but none the worse for that) with Berio's unforgettable viola accompaniment: it makes Deller and Dupré sound merely pretty. I suspect that the only way to deal with folksong is either to be scholarly or to be absolutely bold.

The packaging of these discs is better than the first batch. There are introductions to each disc as well as to the series as a whole. I'm not sure if the texts are necessary, since the diction is so good (though non-Scots might have appreciated a translation of *Ca' the Yowes*). But comments on individual songs are erratic, which is a pity, since there is so much of interest to say about them and some specific information would counter-balance the 'merrie England' tone. More people must have been put off folk music by 'Early one morning' than any other song: it would be nice to know its pedigree.

Despite my initial doubts, I enjoyed these discs. They contain many songs that are an essential part of our heritage; unless you have strong alternative ideas on how you like your folk music, these are well worth investigating. *CB*

INFORMATION PLEASE

Crispian Steele-Perkins has asked if we can help trace the following work for him. He has a MS of the solo line only headed *Concerto, Clarino Solo (in Dis)* [E flat]. He has no idea of the composer; someone has suggested a Stamitz, he though maybe Hertel. The music seems to be of good quality and seemed familiar. Does anyone recognise it?



RETURN TO DIDO

We have not reviewed the new Andrew Parrott *Dido and Aeneas* since it is not available through the usual channels. I'm not sure if it replaces his previous version (recorded for the Open University in 1981 and issued by Chandos: the CD is CHAN 0521) in my affections, but it certainly makes a lively contrast. It is remarkable for a conductor to produce two such different interpretations of the same work. I happened to mention to Emma Kirkby last year that I thought that the 1981 recording was (technically as well as musically) the best he had made; with typical modesty she drew attention away from her contribution to the distinguished violin line-up: John Holloway, Alison Bury, Roy Goodman, Monica Huggett, Simon Standage and Elizabeth Wilcock. It would be difficult to get that group together now. The new CD has a varied range of voice types in the cast, Lucy Skeaping and Douglas Wootton, for instance, and a mystery voice as the (male) sorceress. It was issued with the January 1995 *BBC Music Magazine*, back issues of which are available for £4.45 inc p & p (£5.95 overseas) from PO Box 425, Woking, Surrey GU21 1GP

ANNE HUNTER

Papers presented to the Hunterian Bicentenary: Commemorative Meeting, 14 September 1993 and the Hunterian Lecture delivered on 15 September 1993 issued by The Royal College of Surgeons of England (35-43 Lincoln's Inn Fields, London WC2A 3PN) may seem an unusual title to be mentioned here. Most of its contents concern the history of surgery, but one article is devoted to Mrs John Hunter, a friend of Haydn and author of the words of his first book of English Canzonettas. Aileen Adams, a distinguished retired anaesthetist and amateur singer, has been researching into Anne Hunter and, as Hunterian Professor for 1993, described her life in the Hunterian Lecture, which coincided with the first performance of Anne's translation of *The Creation*. A vocal score with this English text is available from King's Music for £12.00.

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