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By King's Music, Redcroft, Banks End, Wyton,
Huntingdon, Cambs., PE28 2AA
Tel +44 (0) 1480 52076 fax +44 (0)1480 450821
E-mail clifford.bartlett@btopenworld.com
Http://www.kings-music.co.uk
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I was rather sceptical about the last book on the ideology of performance practice, though hope to find time to re-read and reconsider John Butt's *Playing with History* (meanwhile, John, I hope your children have stopped singing rhymes about the horrible critic and that you can send us the review of the Bach-Mendelssohn Matthew Passion). I was, however, enthralled by Daniel Leech-Wilkinson's *The Modern Invention of Medieval Music*, reviewed on the next page. This neatly undermines any attempt we might make to evaluate performances of late-medieval (or, for that matter, any other) music on historical grounds by making it a detailed case-study of the Taruskin idea that research finds practices in agreement with the spirit of the age.

I had difficulty in the 1960s in trying to make any musical sense of the broadcasts of Machaut *et al.* by Gilbert Reaney with modern instruments and voices that couldn't sing in tune. (Later, when I knew the BBC producer of these programmes, Basil Lam, and expressed my disappointment, he just shrugged and said, 'Well, Gilbert really was a good pianist'!) There were two stages which made the music work. First was the greater success in the late 1960s of Musica Reservata and David Munrow to give the music some accuracy and vitality; then in the early 1980s Christopher Page discovered that instruments were superfluous. Having fluency in the medieval languages, he knew the sources more widely than most musicologists, and he had an aural image of how the music might work.

As the reviewer of most of the discs of this repertoire that we encounter, how can I evaluate them using, at least in part, the HIP assumptions that underlie the approach of *EMR*? Without bringing in any historical consideration, there is the sheer matter of competence: is the performance in tune in terms of the temperament selected, can the singers convey the words (in whatever pronunciation they choose), is the rhythm clear? Moving into more subjective territory, does the relationship of the parts (whether sung or played) make acoustic and musical sense? Am I hearing an enjoyable musical performance? Can I go a step further and say: nice though it sounds, it seems historically implausible? Does our knowledge progress or just change? If the performers claim to be adopting a period style, then it is fair to judge them on their pretensions. Perhaps all I can do is say whether, in the light of my own musical and musicological experience, a performance works (or not). *CB*

BOOKS & MUSIC

Clifford Bartlett

CASTLES IN SPAIN

Daniel Leech-Wilkinson *The Modern Invention of Medieval Music: Scholarship, Ideology, Performance* Cambridge UP, 2002. xi + 335, £47.50. ISBN 0 521 81870 2

I started reading this in a comfortable hotel room high in a medieval castle in Catalunya. On the inside, much is clearly modern invention – certainly the plumbing, the lifts, the furnishings. As to the outside, for all I know it is more-or-less original. That doesn't, of course, mean all medieval, and why shouldn't modern owners (in this case the Spanish state) carry on the historical process of adapting it for current use; even when it had a military purpose, it was also used for comfortable living and entertaining visitors. But the ambiguity of its authenticity, apart from its proverbial usage as headline to this column, makes it a fitting place to consider this critique of the reconstruction of medieval music for modern enjoyment.

Two developments in the modern revival of early music have attracted the word 'heresy', Andrew Parrott's decision to transpose music in *chiavette* in Monteverdi's 1610 *Vespers* and Christopher Page's rejection of the mixture of voices and instruments in late-medieval music, both expounded chiefly in *Early Music.* but backed (or forwarded) by performances and recordings. I am in a stronger position to write about the *Vespers*, having been instrumental in propagating the idea and providing the edition through which it can be adopted. The pattern of acceptance of *chiavette* transpositions differs slightly from the *a cappella* theory, being less dependent on a small, UK pressure group and having more international success, though meeting violent opposition from entrenched positions. Like the author, I believe that Page's idea makes musical sense. But I have less expert knowledge to evaluate whether it is historically correct, and the book suggests that is an irrelevant issue.

It draws attention to the fact that the acceptance of the *a capella* heresy was facilitated by the interconnections (not quite a conspiracy!) between the performers and the British reviewers who commended the results. This might have been more evident to the general public if they had referred to each other in public by the names they used in private. So, with Dan's agreement, I will do so here for the author of the book. His first chapter traces the pedigree of performance by mixed voices and instruments, which he derives primarily from Riemann through a chain of associates and pupils. I have my doubts. I would suggest that any musician between about 1650 and 1980 who saw a stave of notes without text would automatically assume that it was instrumental, and would also correct any underlay that gave a rest in the middle of a word (except perhaps to illustrate a sigh). Furthermore, it would have been axiomatic that a line more virtuosic than another and less melodic in style would be instrumental, not vocal. Bach's vocal lines were often criticised for being too instrumental.

I would guess that the Swingle Singers, rather than any academic revaluation, made acceptable the idea of all-vocal performance of music that appeared to be at least partially instrumental. Dan mentions them once, paraphrasing Frank Ll. Harrison (p. 95), along with jazz vocalisations; since the book begins with a TV sketch (Peter Cook and Dudley Moore), I will stay with popular TV and suggest that the singing of complex 'instrumental' lines probably reached its widest public in the performances by Millicent Martin in *That Was The Week That Was* in the mid-1960s, at least some of which were based on saxophone improvisations of Johnny Dankworth (whose wife also offers another model for instrumental-like singing). The revival of the operas of Bellini and Donizetti for singers like Callas and Sutherland who could make musical sense of the previously-despised embellishments probably also played a part. Composers of the time, too, were also stretching the idea of vocality – e. g. the music written by Berio for Cathy Berberian (also famous for her Monteverdi) or Maxwell Davies' *Eight Songs for a Mad King*. By concentrating on a line of musicologists, Dan is exaggerating the influence of his own profession.

His second chapter is a(n) historical survey of how the Pagean (or Christophic) hypothesis came into being, was received and was developed. This attempt to write recent history is fascinating, and is based on interviews with the participants as well as the author's own involvement. (Sadly, Dan tells me that his interviews are unpublishable!) While I have no doubt that the history is as reliable as one might expect (failing the discovery of a diary by one of the key performers), I'm puzzled by the delayed mention of intonation. Dan quotes Andrew Parrott's Machaut Mass in the context of its lack of instruments. I didn't see the 1977 York performance and am not sure whether that at St Bartholomew the Great in London was a repeat or a trial-run for the 1983 EMI recording. I did not share Dan's surprise that there wasn't an instrument in sight: more important was the pitch, the temperament, the use of solo voices and the setting in the liturgy (both in terms of chant and geography).* Looking in my copy of the chant prepared for the performance by Nick Sandon I find detailed plans of the church and the movements of singers in the hand of Hugh Keyte. Hugh doesn't appear in the book, but was a key figure in the decade 1975-1985 as a BBC early-music producer. From my knowledge of Hugh and his relationship with Andrew at the time, I am pretty certain that the performance will have resulted from hours of discussion between them. My guess is that Hugh had less influence with Chris Page, though he, with Chris Sayers, was the producer of the original broadcast of *A*

Feather on the Breath of God, recorded on Armistice Day 1980 with a group of singers that might equally well have been called the Taverner Consort. Another individual deserving particular mention is Rogers Covey-Crump, for his amazing awareness of pitch and temperament.

The chapter on 'hearing medieval harmonies' draws attention to the way that the *a capella* method, by its homogeneity of sound, draws attention to the harmonic aspect of the music, whereas the contrast favoured in performances with instruments favoured the melodic. There is no attempt to link this with what is known of ensembles of the period, but it might have been mentioned that the one most strongly documented in the 15th-century is the *alta* group of shawms and slide trumpet or trombone, whose sound is (if louder) as homogenous as Gothic Voices.

The book ends with a critical discussion on how musicology works. Dan stresses how Christopher Page brings together musicology and performance – he could have made the same point with Andrew Parrott, whose concern with voice types and pitch are linked with his academic work at Oxford. The reflections on the practice of musicology might have been more tightly related to the topic of the book, but are all the more valuable as coming from an insider. It's a book that I found difficult to put down. It is full of all sorts of insights, with brilliant quasi-platitudinous sentences that can be used as soundbites or essay topics: 'musicology is whatever musicologists do as musicologists' or 'musicology is personal to a larger degree than is sometimes admitted: who writes it determines what it says' – discuss! The traditional view is that knowledge builds up over the generations and that modern musicologists are like dwarves perched on giants. Dan wonders whether the giants have feet of clay; the evidence that seems to be establish comes tumbling down as soon as examined, and we must expect our own theories to suffer the same fate. But we can enjoy the music and have fun over the arguments; music itself is something we play, and (although he doesn't use that as a key word in his argument) Dan implies that musicologists should also be a little more aware of the play factor in their cogitations.

* I have been puzzling whether the performance of the Machaut Mass by the Dartington Summer School Choir under David Munrow early in the 1970s included instruments. I've a variety of solo and tutti markings in my copy of the Hans Hübsch score, and that is the only time I would have sung from it: none of them suggest that untexted portions were not sung. It is in itself significant that I have no recollection of instrumental textures and suspect that they were used only as doubling for a predominantly vocal performance. (As with much early vocal music, choral performance is justified, not by evidence of the past, but by the desire of singers to experience the music from the inside.) David, incidentally, showed himself to be a brilliant amateur-choir conductor, adapting to the task far better than the experienced George Malcolm, who directed a modern piece in the same concert. My chief memory is not musical. At the start of the concert David, having raised his arms to begin the Kyrie, noticed the bright green Marks-and-Spencers trousers I was wearing, said 'I do like your trousers, Clifford' and brought us in for the first chord.

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The delay in this review is the result of a glitch at Cambridge UP: the book was published last October, but hardly any review copies were sent out. My copy arrived in late August. I hope the impact of the book has not been diminished by the delay.

VENETIAN *SCUOLE*

Jonathan Glixon *Honoring God and the City: Music at the Venetian Confraternities, 1260-1807* Oxford UP, 2003. zci + 372pp, £65.00 ISBN 0 19 5134893

When musicians think of organised groups of flagellants singing *laude,* they are usually placed in Florence. In Venice, the phenomenon settled down into the respectability of the *scuole grande*: charitable organisations set up by what one might anachronistically call the middle classes and regulated under the watchful eye of the government. For most of the period under discussion, there were six of them. The object of this book is to draw attention to the wealth of musical activity that the *scuole* supported. The best-known is the Scuola di San Rocco, partly from the Veronese paintings, partly because of the surviving information about the music at the commemoration for San Rocco in 1608 (on which more later). Glixon has been working on the topic for a quarter-century (his doctoral thesis, covering the period from 1440-1550, was completed in 1979) and those who read the musicological journals will have come across some of the 11 items listed under his name in the bibliography. Drawing on a wide range of sources, and benefiting from the conservatism of Venetian institutions, which makes the gaps in the sequences of documents less disastrous than in more volatile cities, he describes with admirable clarity a rich pattern of musical activity, whose decline towards the end of the period was compensated by the greater prominence of the *scuole piccole.*

Where he disappoints is in drawing from the mass of documents the specific pieces of information that will help performers of Venetian music. Companies of singers are often mentioned: it is of considerable importance to know whether such companies are one-to-a-part groups or larger. In the 16th century, they seem to be quartets, but the sums paid must give some idea when groups got larger, and I'm not sure whether the book gives enough information for the reader to work out when. I expect the sources also give more information on when the organs play. On p. 83 he seems to think that the organist accompanied chant in 1372: surely at that period, and until the late 16th century at least, organists would have played alternatim; it would be nice to know if and when there is explicit reference to accompaniment of chant in the modern sense and when they began to play continuo. A tiny slip suggesting lack of acquaintance with musical practice is the casual mention of scores for performers in 1594, when he must be referring to parts.

I was hoping to find the information available about San Rocco in 1608 extended to other years. 1608, of course, has flesh put on the payment information by the eye-witness description given by Coryat and was covered in an article by Denis Arnold in *Music & Letters* 40 (1959). A summary of the accounts for 1595-1634 is given, but it would be nice to see the full payrolls – it might enable more links with specific pieces to be made. (Glixon seems unnecessarily sceptical about the assumption that seven organs would imply seven groups of performers: p. 320, note 45.) It is notable that large, fixed instruments organs

and rented portable ones are interchangeable (p. 139). The book is full of interesting snippets of information: one organist was sacked in the 1740s for playing in such a way as the instrument went out of tune (p. 181). The special celebration for St Cecilia started in 1685 (p. 227), which is two years after it did in London. It is interesting that the *scuole grandi* tended to use strings for processions, not the expected wind instruments, in the 15th century. I suspect that those reading the book for performance-practice information will find it frustrating. But I would recommend it to those scholars in other disciplines who write books about Venetian culture and virtually ignore music.

SENILE MADNESS

Adriano Banchieri *La Passia Senile, Venezia 1598.* Edizione della partitura e prefazione a cura di Renzo Bez. Forni, 2003. xxvii + 65pp + 3 facsimile parts, €58,00

This is almost the ideal way to publish early music: a facsimile of the source (in this case, three partbooks), accompanying a transcription with a critical edition of the words and an introduction. One improvement would be to show the original clefs before each piece in the transcription: clef is by far the best indication of compass, and even if ranges were given (which they are not) the clefs still show at a glance whether chiavette transpositions need to be considered. If the normal treatment of the chiavette movements is followed the three partbooks appear to require an ensemble of SSB and another of TTB, with alternations between them in one dialogue. Although the ranges have some relationship to the characters, the piece wouldn't work dramatically with solo voice and instruments: there is nothing to single out just one part as vocal. I suspect that any staging would be mimed and that the voices would sound off-stage – and it would be funnier if the tenors sung the soprano parts falsetto. Anyway, the music is readily available to experiment. Previous editions have used Banchieri's second edition of 1599, which has some differences in the music included. It's a pity that the woodcuts, representing stock *commedia dell' arte* stage scenes, are rather too worn – presumably a sign of their use by Riccardo Amadino in various previous publications. Those with a Guinness Book of Records approach to music history will know that Banchieri anticipated the usually-quoted first use of *forte* and *piano* (Gabrieli's 1597 sonata) in 1596; here in no. 6 there is an example of one singer marked *piano* in dialogue with two singing *forte*.

ITALIAN MOTETS ENGLISH'D

Giovanni Croce *Musica Sacra (1608)* Transcribed and edited by John Morehen. (*The English Madrigalists*, 41) Stainer & Bell, 2003. xvi + 90pp, £40.00

There is at first sight an incompatibility between the volume and series titles: Croce isn't English and what is 'musica sacra' doing in a madrigal series? Croce's *Li sette sonetti penetentiali* of 1597 was issued 'newly englished' by Thomas East (or perhaps by his apprentice and adopted son Thomas Snodham) in London in 1608. While not sufficiently successful to require reprinting (the 'reprint' of 1611 was merely a reissue of unsold stock), it was widely known, though appeared just too late to have any specific influence on the major composers of the 1590s and 1600s. The texts are translations of seven sonnets based on the penitential psalms by Francesco Bembo; the editor might have described how he fitted into the Bembo family. The translator (one R. H. who has not been identified apart from Kerman's guess of the engraver Robert Hole) had a difficult task with so many feminine rhymes to cope with and made a reasonably good job of it. But I suspect that the original Italian would sound better: I wonder whether a bilingual edition would have been possible – the editor does not say how much the musical notation was changed for the English version. Two forms of the English texts are set out in parallel: as prefaced to the music in the 1697 edition (with exact orthography) and in the modernised orthography used in the edition. The Italian would have been more useful than the latter. The editor mentions various earlier settings of the Penitential Psalms, but doesn't highlight those of Andrea Gabrieli, also for six voices, which Croce would surely have known. Gabrieli's preface encouraged instrumental participation. The most likely vocal scoring is a male-voice sextet, since the treble range is low, with the three chiavette psalms transposed down, but the voices required are not consistent throughout. Despite the high reputation of the music ('deserved' according to Einstein's *The Italian Madrigal*), I'm not particularly excited by it (a challenge to a performance that could convince me I'm wrong, as did the latest CD of the Andrea Gabrieli). It is interesting to see an edition of a publication which expands our knowledge of what the English admired about Italian music – though a transcription of *Musica transalpina* is surely of higher priority.

17th-CENTURY KEYBOARD

Froberger *Neue Ausgabe sämtlicher Werke.* IV.1 *Clavier- und Orgelwerke anschriftlicher Überlieferung...* herausgegeben von Siegbert Rampe. Bärenreiter (BA 8066), 2003. xliv + 58pp, £33.00

Froberger *Neue Ausgabe sämtlicher Werke.* IV.2 *Clavier- und Orgelwerke anschriftlicher Überlieferung...* herausgegeben von Siegbert Rampe. Bärenreiter (BA 8434), 2003. xxiv + pp. 50-144, £35.50

Vincent Lübeck Senior & Junior *Neue Ausgabe sämtlicher Orgel- und Clavierwerke.* I. herausgegeben von Siegbert Rampe. Bärenreiter (BA 8449), 2003. xliv + 58pp, £33.00

[Georg] Muffat. [Wolfgang] Ebner *Sämtlicher Werke für Clavier (Orgel).* I. Gerausgegeben von Siegbert Rampe. Bärenreiter (BA 8419), 2003. xix + 69pp, £16.50

There is plenty here to delight enthusiasts for 17th-century keyboard music, though there are some puzzles in the presentation of these volumes. The Froberger must have been intended to be a single volume, but has been spilt into two, with a sort of continuous pagination, except the notes to IV.1 have the same page numbers as the first few pages of the music of IV.2: confusing for the sort of library which will bind the two in one volume. It is also questionable whether the Joe-public harpsichordist (if such exists) will want to spend £33 on a volume that has

104 pages, of which only 48 contain any music, and 20 of those are devoted to works of uncertain authorship. And I have suspicions that not all harpsichord music-stands are happy with the large landscape format. Curiously, these and the *Manicorde* edition reviewed below differ only by 5mm in width, but the latter sits far more comfortable at the keyboard. It is, at least temporarily, confusing that the pieces are numbered by FbWV numbers from a catalogue that is not yet available – it will appear in vol. VI of the series. A disc of Froberger Suites played by Bob van Asperen has just arrived for review (not in time for this issue), numbered according to the century-old DTB edition. There is a certain arrogance in an editor assuming that his numbering will become standard (Helm seems not to have replaced Wotquenne for C. P. E. Bach), and the commentary should at least refer to others that are in use.

The second volume of the Lübeck edition isn't due till next year, so perhaps comments on the division between the volumes should wait till then, but it does seem odd that organ and harpsichord music are not separated. This includes the Praeludia in C, c & d (the first three in Beckmann's edition) and the chorale setting *Ich ruf zu dir*. Then comes an appendix of short pieces from a domestic potpourri from early 18th-century Hamburg, perhaps associated with the Lübecks. I suspect that few organists are interested in this music, so they get 29 pp of organ music and 77 of introduction, commentary and harpsichord music chiefly of sociological interest. So for them, Beckmann's one-volume edition (Breitkopf EB 6673; €19.00) is better value. Despite the format of a practical edition, this is primarily for musicologists.

The curiosity of the Muffat (apart from failing to give his Christian name, as if he was more famous than his son as a composer of keyboard music) is his pairing with a minor composer whose life-span barely overlapped. Until a few years ago, only one work of Ebner was known, but several more are split between this and the forthcoming volume. I suppose that, if one volume had been devoted to Muffat, one to Ebner, no-one would have bought the latter. This includes a Toccata, a Capriccio on the Bergamask and 20 variations on an 8-bar tune. An appendix prints a set of 56 versets, eight in each tone, the earliest such set from Germany/Austria. Some are by his colleague in Vienna, Froberger (so wouldn't the whole set belong better to his Complete Works?), others may be by Ebner. The Muffat pieces here are suites (to use the later term: out of context, *Partite* might suggest variations). So this pair of volumes is a double mix: two composers, music for harpsichord and for organ.

All four volumes listed above are carefully edited, with layout representing the sources as far as possible. They are beautiful to look at and clear to read, with essential editorial information neatly footnoted. There is a vast amount of information on organists-composers and to the instruments for which they were employed, about the sources and about the editorial process; and (even though it adds to the bulk), it is excellent that it is in English as well as German. Even if players skip reading it all straight through, they can take comfort from the fact that so much background is available to be consulted at need. But I fear that they may well prefer other editions that are more convenient in content.

B. Weissthoma, B. Pasquini, A. Poglietti, E. Benisch *Werke für Tasteninstrumente aus dem Codex E. B. von 1688 des Emanuel Benisch (um 1655-1725): Toccaten,. Ricercare, Canzona* herausgegeben von Rainer Schächer. Cornetto (CPO227), 2002. 23pp, €8.00

This seems to have been omitted when I last wrote about Cornetto issues. Yale UL LM 5056 is important as the only extensive 17th-century source of Buxtehude's organ music. The link between him and the composers represented here is N. A. Strungk, who came to work at the Dresden court in 1688. The MS has 'E.B.' on the front and '1688' on the back of the binding and is written on paper with a watermark bearing the crest of Johann Georg II, Elector of Saxony 1680-91. The only musical E. B. in Dresden at the time was the organist Emanuel Benisch. (Information from Kerala Snyder's *Dieterich Buxtehude*, pp. 324-6.) The edition contains two ricercars (g & C) and two Toccatas (e & d) by him, together with a Toccata in C by Weisstoma and one in d by Pasquini. While not so individual as Poglietti, Benisch's pieces are enjoyable to play, and more-or-less fit a harpsichord. Poglietti's *Siege of Filippsburgo* is here entitled *Cassedio* rather than *Assedio*: a facsimile is given, so it isn't the editor's misreading; there is also a Canzona 2d° tuono by him.

***fitt for the Manicorde' A seventeenth-century English collection of keyboard music. 58 pieces for harpsichord, clavichord and organ* Edited by Christopher Hogwood. Edition HH (HH 11 070), 2003. xiv + 74pp, £25.00**

Edition HH is new to me. Their catalogue runs from the 18th century to composers who are still alive. This anthology from the 1680s seems to be the earliest music they have issued. It is extremely well produced in oblong format, spiral bound (thus opening flat) and neatly typeset. The notation is a fraction smaller and more compact than that of the Bärenreiter volumes reviewed above, but perfectly legible. The manuscript seems to have belonged to someone sympathetic to French music, and probably Catholic, judging by the note at the end of the last piece in the edition (though less obvious in the MS, since it is copied from both ends): *thanks to Almighty God and to the Blessed Virgin Mary mother of God.* Most of the pieces are short dances, comparable in scale with those in the appendix to the Lübeck volume reviewed above, but about 30 years earlier. Towards the end, there are several lengthy pieces: a Folia, brief variations (just AA`BB`) on a lame vesion of the same ground with the sixth chord the same as the fifth and in c, not d, and two strange pieces headed with verses from Psalm 150, which could be very free settings of florid verse anthems or else keyboard recreations of the style: these are worth further study. These and other pieces have a certain amount of fingering, which is another reason for studying the book. The MS emerged in 1951, was bought by Thurston Dart and is now owned by the editor. The title of the edition comes from

Nos. 42 & 43, each headed *An Allemande fitt for the Manicorde*, which may imply that the other 56 pieces are not fitt for the clavichord or that by association some of them may be, such as No. 40, with notated echoes. The music is interesting enough to be worth an edition, not just issuing in facsimile, and Edition HH have done an excellent job.

UK distribution by Schott, German from tremedia@aol.com, elsewhere contact launton@editionhh.co.uk

HEINICHEN CHURCH MUSIC

Johann David Heinichen *Lamentationes Jeremiae* Edited by Reinhard Goebel. A-R Editions, 2003. ix + 38pp + 8 parts, $30.00. ISBN 0 89579 538 8

Johann David Heinichen *Sacred Vocal Music* Edited by Reinhard Goebel. A-R Editions, 2003. ix + 38pp + 8 parts, $30.00. ISBN 0 89579 537 X

These two issues are the first in a new series from A-R of practical performing editions. Surprisingly, they are not given a series number, which would seem to be a commercial error. Most academic libraries would take a standing order for a new A-R series without much thought, whereas they are much less likely to order each new indvidual title of an unnumbered series. The editions relate to a recording by Musica Antiqua Köln, Archiv 447 092-2, which BC reviewed in *EMR* 21, June 1996, p. 9: 'Goebel's passionate advocacy of the Dresden repertoire in such carefully-considered performances is compelling'. The Lamentations were written for Holy Week 1724, the year after the Zelenka set which over-stepped the bounds of courtly decorum. Goebel's introduction discusses this issue, admitting, but claiming as irrelevant, the fact that Heinichen's music is inferior to Zelenka's. (I think that if I had been the publisher, I'd have asked the editor to fudge that point!) Comparison of these works, however, is a means of entry into the aesthetics of the time, and we now have the chance to do so. All three Lessons for Maundy Thursday are set, the first and third for 2 oboes, 2 flutes and strings, the second for strings only. Since staves drop in and out of the score, it would be easier for the reader if the instruments were named for each system, not just when the a stave is added or omitted. Lesson I is for tenor solo, II for bass and III for alto.

The other volume has three psalms settings and a Marian antiphon. *De profundis* and *Warum toben die Heiden* are for bass solo, the former with strings, the latter with solo violin. The lack of editorial information causes confusion here. The figured instrumental bass line is headed 'Basso continuo' in *De profundis*, meaning cello, perhaps double bass, and presumably organ. In *Warum toben* it is headed 'Basso continuo | Bassoon'. Does this mean bassoon and cello with keyboard or just bassoon and keyboard? The sources may be equally ambiguous, especially if parts do not survive; but the performer is going to ask that question and the edition should provide what evidence there is to answer it. There is a *Nisi Dominus* of 1723 for soprano or tenor (what clef does the source use?), oboe and continuo (this time not marked bassoon: is that significant? Probably not: the use of bassoon in a German setting dating from a pre-Dresden phase of his career is probably a reflection of earlier German instrumentation.) The volume ends with an *Alma remptoris mater* (1726) for alto, strings and pairs of flutes and recorders. (The contents page omits the recorders and mistakenly adds two oboes.) The most striking music (though not necessarily the best) is the virtuosic *Warum toben*. Goebel's own recording is probably its best advocate.

The prefaces state: 'The edition presented here is a practical one: it presents the musical works as they have been performed by the ensemble Musica Antiqua Köln'. Fortunately, this isn't the old-fashioned practical edition that smothers the music with interpretative suggestions: the musical text itself seems (without checking it against any source) to be fine. But as suggested above, more information about the sources is needed by performers as well as scholars. In other respects, though, the series is most welcome and I look forward to future issues.

One practical issue that I've never solved and which A-R might address is how to package the performing material. If you sell just one score and one of each part, you are inviting the user to photocopy scores for the singers and extra parts for players. In the smallest scale performance, a score will be needed for the singer, and if the violins are doubled, although they still need only one copy each, a double bass would become desirable, not optional, so you would need to copy another bass part. If there is conductor as well as an organist, that makes a further score necessary. Judging by the single ISBN, A-R would appear to sell just a set. But even if extra parts are available, performers are still tempted to take the photocopying short cut. My recommendation for works like this is that either a separate score of each work (or a version with voice-part and continuo, with the top instrumental line cued in the vocal rests) is included for the soloist and a second bass part, usable by double bass or theorbo. That allows at least for the minimum forces. It's not a practice King's Music always follows, but we are moving in that direction. The compromise of selling one score and parts causes unnecessary expense to libraries in needing to bind with a pocket (or even worse, binding the parts together with the score). So it it may be better to sell the score by itself, with copies for singers and instruments available to specific order.

Single-sheet parts are easily lost and it's better to do a four-page spread with title-page, music on pp. 2-3 and an advert on the back. (We only use single sheets for short renaissance pieces which are likely to be programmed with lots of other short pieces so that single sheets are expected.) I don't want to appear to be more experienced than A-R, but some of their earlier attempts at producing performance materials were not as successful as their scores, and this is an area in which I have experience as publisher, seller and performer. They may have decided that this is the most economic compromise. Irrespective of these comments, congratulations for the new series, which is good value and visually follows the excellent standards A-R have established.

TELEMANN PASSION

Telemann *Johannespassion 1745 'Ein Lämmlein geht und trägt die Schuld' TWV 5:30*. Vocal score based on the Urtext of the Telemann Edition by Olga Kroupová. Bärenreiter (BA 5310a), 2003. 155pp, £12.50.

Unlike the recent vocal scores from the Handel collected works, this has no information about the work at all, except that the full score (presumably with introduction) is vol. 29 of the Musikalische Werke (BA 5310; £119.50). Scoring is listed: recorder, 2 flutes, oboe doubling d'amore, bassoon, trumpet, strings and continuo. The vocal forces are SATB soli and chorus. Arias are mostly confined to soprano and alto, with a tenor Evangelist and bass Jesus (who has a fine aria 'Erhöre, Vater'); small solos can be supplied from the choir. Whether Telemann's choir was, like Bach's, one-a-part I don't know. While I can imagine this making an enjoyable recording, I just can't see a local choral society putting it on instead of Bach, even though it might need less rehearsal. I wonder why Telemann set 'O Haupt voll Blut und Wunden' (no. 36) in G, giving the sopranos top Gs, but avoids the top A, sounded just by the orchestra (or is that a misprint)? Nicely produced: I doubt if it will sell well here; perhaps it will fare better in Germany.

A GARLAND FOR PETER

Robert Pearsall *Tu es Petrus* for unaccompanied SSAA TTBB choir (Oxford Choral Classics OCCO 43). Oxford UP, 2003. 7pp, £1.35

When I was preparing the Oxford Choral Classics anthology *Madrigals and Partsongs*, I wanted to include Pearsall's marvellous madrigal imitation 'Lay a garland'. Normally for music of that period, one would expect the published edition to be a reliable source and differences from the MS to be the result of the composer having second thoughts when he saw the proofs. But in this case, I was suspicious of the dynamics of the posthumous Novello edition and asked around (specifically Nicholas Temperly, who had written the New Grove article, and Edgar Hunt, author of a book on Pearsall) whether the autograph was extant, but got nowhere. Then I asked Blaise Compton, whom I knew to be interested in Pearsall. He found the source in a series of autograph volumes in the British Library, and also mentioned that there was a Latin version there and in Einsiedeln. It was not possible to underlay both texts to the same music, so I persuaded Oxford to issue the Latin one separately. The style is as much sacred as secular, so I hope that church choirs will try it (and puzzle members of the congregation who think they recognise it but can't remember what it is). With whatever language, it's marvellous to sing and has a shape that works on an audience. Blaise suggests John Ward and Lotti as possible influences. The English version is included in the aforementioned anthology and also separately as OCCO 48. This is, of course, far too modern for *EMR*; but it is a favourite among madrigal singers and those who haven't tried it should make haste to do so.

FAT PENGUINS

The New Penguin Opera Guide Edited by Amanda Holden. Penguin Books, 2003. xxii + 1142pp, £20.00. ISBN 0 140 51475 9

Ivan March, Edward Greenfield and Robert Leyton The Penguin Guide to Compact Discs & DVDs Edited by Ivan March, Assistant Editor: Paul Czaikowski. Penguin Books, 2003. xv + 1566pp, £24.99. ISBN 0 141 01384 2

Penguins were never this size back in my school days when I used to look forward to the monthly release day and buy as many of the new titles as I could afford. (I still use some of them: Pevsner's *Buildings of England*, Robert Graves' *Greek Myths*, etc). These each weigh 1.8 kg (for comparison, our Monteverdi Vespers score weighs 0.5 kg.) Neither are specifically directed at the early-music market, but both are of interest, partly as useful reference books, but also as means of testing the acceptance of early repertoire and current ideas of performance practice.

The first review I turned to in the CD Guide was a recording in which I had some involvement (my edition, my musicological advice, my decisions over scoring) and was a little surprised to find that the Hickox *Poppea* 'daringly uses a very spare accompaniment': in fact, the purist might find it a bit excessive, with organ and regal as well as harpsichords, theorbos and harp, and with two cornetti as well as two violins (though Tim Carter's list of instruments for it in the Opera Guide specifically mentions cornetti for the coronation). None of the Monteverdi reviews in the volume state whether there is an obtrusive cello playing throughout the recitative as if it were Handel: in this particular case, Paul McCreesh only plays when there is a line that moves. Turning back to the 1610 Vespers, I suppose that it is predictable that Gardiner gets a Rosette, meaning 'a quite arbitrary compliment by a member of the reviewing team' as well as a key, marking it as one of 1300 CDs that 'might be used as the basis of a personal collection'. (Unhelpfully, rosettes and keys are described on different pages of the prelims.) Readers can guess from my review of the DVD (*EMR* 92 p. 19) that I think that granting an accolade to such a performance is bizarre: 'arbitrary' is indeed an appropriate word.

Early music is under-represented here because so many valuable issues are in anthologies, and this volume (with a few exceptions) only covers one-composer discs. With more recent repertoire, the judgments are sounder, and it is usually clear when early- and modern-instrument performances are being described even if you don't recognise the name of the ensemble. (Beware: some 'early' conductors have recorded with modern orchestras.) I'm not, of course, implying that early-style performances are *de facto* better, but it is a fairly precise way of discriminating between different types of performance, and there will be some people who want that information to avoid vegetarian sandalwearers. (I happen to like sandals and don't eat vegetables.) But surely even they should be told that Gabrieli's *Sonata pian e' forte* happens to have a precise scoring, so that the Stokowski performance's 'rich indivi-

dual sonority' is because he orchestrated it. I won't give more specific comments, but much as I like the idea of three reviewers with long and wide experience (all must have been at it for over 40 years) covering everything, I wonder whether future editions need a few specialists for both early and new music. Incidentally, if the subscriber who phoned me recently looks on p. [xvii], he'll find the record shop for whose name I had a mental block.

I can think of only one occasion when I have needed a book with summaries of opera plots: that was to set the choruses in the Oxford Choral Classics *Opera Choruses* into their context. BC kindly donated his copy of Kobbé. If I go to an opera, I expect to buy a programme; if I listen to a recording, I expect the booklet to supply it. Or there's the www. I tried *Die Zauberflote* (without umlaut) and got a plot summary, list of characters and ranges, and a link to Amazon to buy a CD or vocal score (though what was offered was the Dover full score). I was less successful with Handel's *Alcina*, though did find www.rottentomatoes.com, which had a one-sentence summary and another enthusing about the Stuttgart DVD whose staging the Penguin CD Guide no doubt rightly condemns (though I expect Alan Hacker's conducting produced a musically sound performance). There was no mention of printed music until the bottom of p. 11 of Google's search list, and that was just a Novello orchestral suite. I'm not sure how you find a score. The *Opera Guide* isn't very helpful here: it just lists 'HG vol 86 (originally issued as HG vol. 27)'. That's not much good if you want to perform it: Bärenreiter has it for hire and King's Music has it for sale (including as one option the version for the ENO with the translation by the Guide's editor). I was curious, and checked more of the 30 operas King's Music publishes; almost invariably (the exception is *Poppea*), the Guide lists editions that are more expensive, less user-friendly and less up-to-date than ours. Staying with the small print of the individual opera entries, I was also puzzled about when orchestrations were listed. *Alcina* and *Atalanta* have them, but *Arminio*, *Giustino*, *Berenice* and *Faramondo* don't. We then reach a better-known work, *Serse*, which does; but *Imeneo*, although little-known, does too. I don't see the logic. This list, incidentally, shows that the works are listed chronologically under each composer. That's fine if you know the order, but a bit of a bore if you have to consult the index first. But at least all the entries for a composer are together, unlike *New Grove Opera*.

This is a paperback version of the third edition (2001) of a work originally published as *The Viking Opera Guide* in 1993. Dipping into it over the past week or so, I can commend the wide range of distinguished contributors for its reliability and readability. If you want synopses, I can't imagine any single book being more thorough and comprehensive (all the Handel operas are here and the contemporary end of the repertoire is equally well covered). But even if you don't, there are biographies, and most major works have introductory and concluding paragraphs. I checked one of the more obscure of this year's anniversary boys, and found an entry for Rossi's *Orfeo* – though without a reference to an edition, and guess who publishes one!

Both books are immensely good value and are basically sound, even if from our viewpoint (i. e., the hypothetical viewpoint of our readers) there are some weaknesses.

CONCERT & OPERA PLANNER

Music & Opera around the World 2003-2004. Editions le fil d'Ariane [2003]. 564pp, €55.00 ISBN 2 911894 20 0

Another reference work with no specific early-music input, but much potential for use. I'm off to Mantua on Oct 2 for two days (thanks to Ryanair's flights at a penny each way) to inspect the ducal place in preparation for the South Bank weekend a month later. There's nothing listed for Mantua, but in nearby Cremona there's a performance by Gemma Bertagnolli and Gloria Banditelli of Pergolesi's *Stabat mater* and Hasse's *Salve regina* on the 3rd and a Monteverdi Vespers from Diego Fasolis with Concerto Palatino on the 4th. The QEH *Orfeo* and the church music concert the following night are also listed under Nov 1 & 2, though you won't find the smaller events that fill the *EMR* diary. Complete programmes of 348 venues and orchestras are included. The hefty, glossy-paper tome begins with listings in alphabetical order of town, and includes seating plans for 56 main venues. Only the very major towns are included – sorry Birmingham, Manchester, Cardiff and Glasgow! Then follow monthly lisings by country, town and venue (including those cities, all under the UK) and indexes of performers and operas. Finally there are details of phone and fax numbers and web sites. Globe-trotters should find this invaluable.

I have still been unable to write about all the books and music that arrived during the summer, and the space in my box of items awaiting attention next month is already full. I have my doubts that I will have managed to finish the 1000+ pages of Daniel Heartz's Music in European Capitals: The Galant Style, 1720-1780, *even by the November issue, but I've already seen enough to recommend it as a present for musical friends who like a nice long book to occupy the increasingly long Christmas holiday. There is also Treitler on Medieval Song, Ian Payne's* The Almain in Britain, *and lots of music.*

RAVENS VIEW

Simon Ravens

I recently had a customer in my shop who assured me, a propos of not very much, that Ian Botham hadn't been a great cricketer. The customer is always right, as any retailer will tell you, but some customers are more right than others. As far as I am concerned, if a cricketer consistently wins matches at the highest level by flailing the opposition's bowling and wiping out their batting – to better effect than any of his peers – what more can he reasonably do to warrant being called 'great'? Short of stepping in a time machine, Botham certainly couldn't don sepia-tinged whites and successfully line up against Keith Miller, yet I suspect is the only test that could have satisfied my customer.

One blessed spin-off from being an early music buff is not being plagued by the Golden Age myth – the delusion that only the only performers worth bothering with are those from one's impressionable youth. Take my word for it, in every field bar early music and the avant garde, the Golden Age myth is alive and kicking. On a regular basis I have to suffer being told that nobody has been able to play Chopin since Rubinstein, sing Puccini since Caruso or conduct Beethoven since Kleiber. These comments are accompanied by a patronising chuckle if I dare to forward the merits of a living artist.

So I'm pleased to say that I've yet to have anyone try to tell me that Jordi Savall is no Arnold Dolmetsch. And before anyone accuses me of creating my own present-day Golden Age, let me suggest that like Rubinstein, Caruso and Kleiber, Dolmetsch was doubtless a musician of the highest order. He must have been, if only because he escaped being lanced by the pen of that arch phoney-spotter George Bernard Shaw. Dolmetsch was, though, a man working in a historical and musical context very different to our own, and the moment we draw him out of this, we see his qualities cruelly distorted.

These thoughts are inspired, if that is the word, by some of this month's budget re-issues. The recording industry has a tendency to put out virtually nothing new during the summer, but only to trawl through their back catalogues to create budget re-issues. I avoid using the word 'bargain' re-issues deliberately, since listening to a 1970 recording of Concentus Musicus playing Schmelzer, for instance, would be a hard bargain at any price. It really is dire. What amazes me about these performances, when I call to mind the Harnoncourt I now know and (with significant pinches of salt) love, is not so much the flatulent sound as the metronomically-constricted rhythm. And what of Schmelzer? Surely this 70s incarnation is not the same fantastical character that Freiburg Baroque and others have since shown us. Likewise, however attractive the price, the Consort of Musicke's Monteverdi appears pallid beside the idiomatic, if idiosyncratic splendours of Concerto Italiano and La Venexiana.

Progress – this is what I seem to be implying here – is a dangerous idea when applied to early music. At least in the instrumental world few would deny that technically, standards of both construction and execution have improved over the last thirty years. And although there are still those happy to blag their way through on a bare minimum of knowledge, I suspect that all those early music courses which have sprung up have turned out performers who increasingly know their accento from their exclamatio. This much has to be progress. But knowledgeable performers often give knowing performances – in other words, performances which lack the wide-eyed freshness which will always reflect the originality of a composition. And that can only be counted as a reverse.

When, in the shop, I am asked to recommend a recording of Messiah (yes, that time of the year is nearly upon us again) I find myself drawn to two in particular. The first is Christopher Hogwood's – a recording made when Messiah was fairly close to the coal face of the early music movement in Britain. The second is Massimo Suzuki's, which represents a similar stage in the development of the Japanese early music movement. What both these recordings communicate, and what I find absent from later, more technically accomplished readings, is a simple sense of wonder. Inevitably, compromise is the order of the day. We want our musicians to share the thrill of discovery, but only so far: we do not want to feel that we are sharing with them the discovery that one end of their oboe is more rewarding to blow into than the other.

Of course, the irony of suggesting that as early musicians we are free from the Golden Age myth barely needs pointing out. As performers, I suspect it is a myth that we are all guilty of peddling. If I have to be honest, when I present, for instance, a liturgical reconstruction of a Christmas Day Mass in the English Chapel Royal, the scene I have lodged in my subconscious probably owes more to the two-dimensional world of illuminated manuscripts than to the real, multi-dimensional world. As I negotiate my way through Sheppard's *Verbum caro*, do I conjure up the sense of having cold feet and a smelly neighbour – let alone feelings of acute professional insecurity and a sense of early mortality? I'm afraid I don't, and neither, to judge from the gilded images on covers of most early music recordings in the shop, does the rest of the industry.

On the cover of Claire Tomalin's recent biography of Pepys is the famous, beautifully veneered portrait of her subject by Hayls. What marks out the substance of Tomalin's study is the way she gently scrapes away at this image, by stages revealing a figure who does indeed glow, but in the context of a grimy age. Perhaps there is a lesson here for us.

YORK & INNSBRUCK FESTIVALS

Andrew Benson-Wilson

YORK EARLY MUSIC FESTIVAL

As well as covering the Early Music Network International Young Artists Competition (reviewed in last month's *EMR*), I managed to get to some of the York Early Music Festival events – the 26th such festival. Running for just over a week, the Festival included no fewer than 33 events, including the competition concerts and a small number of talks and visits. Each day, typically, has a morning talk, one afternoon and two evening concerts in venues ranging from the awesome grandeur of York Minister to some of York's beautifully intimate medieval buildings.

I started with the concert given by the six voices of The Clerks Group in the Chapter House of York Minster (Monday 7 July) of music from the Old Hall Manuscript under the title of 'Blessid Inglond, ful of melody'. The title refers to a verse by King Sigismund of Luxembourg from around the time that most of the music of the Old Hall Manuscript was being composed, and reflects the international status of English music during the closing years of the medieval period. During the first half, movements from the Ordinary by Queldryk, Pycard and Power were contrasted with more austere and elementary anonymous settings of Propers. The second half revealed an increasing sophistication of style leading up to three masterly works by Dunstable, including his glorious *Veni Sancte Spiritus/Veni creator*. Unlike those vocal groups who seem to encourage a soloistic style of singing that can wreak havoc with consort, The Clerk's Group clearly work hard to producing a coherent and consistently blended tone. Altos are often a weak point in vocal ensembles, but I was particularly impressed with the Lucy Ballard and William Missin. Their tone was distinctive, but not dominant, with a clear focus and none of the edgy timbre than can bring the alto line into undue prominence. Edward Wickham was the model of unobtrusive but effective direction. Standing at the end of the line (as one of the two bass voices), he did just enough to bring the voices in and negotiate changes in pulse and cadences. The group showed excellent concentration and eye contact, both with the director but, perhaps more importantly, with each other.

'Blow High, Blow Low' was the title of an afternoon's entertainment (Tuesday 8 July) with actor/singer David Timson accompanied by Jeremy Barlow on a 1795 Broadwood square piano. The programme was based around the work of Charles Dibdin, composer of the song *Tom Bowling* and many other naval songs in the late 18th century and the creator of the image of the English 'tar'. Setting the story of Dibdin's eventful life in the context of eleven of his songs, we learnt a lot of life in Nelson's Navy as well as the vagaries of the life of an entertainer.

The first of the Tuesday evening concerts was in the sparse surroundings of the Sir Jack Lyons Concert Hall on the University of York campus. Emma Kirkby and Jakob Lindberg gave a programme of songs and lute solos from 17th century England under the title 'Slide soft, you silver floods', with pieces by Rosseter, Campion, Morley, Johnson, Ferrabosco, Dowland, Lawes and others. Lindberg's lute playing was particularly impressive, with his lightness of touch and some neat but unobtrusive ornaments. His playing of Bacheler's *La Jeune Fillette* was exqusite and rightly produced the biggest applause of the evening. Emma Kirkby displayed her usual impressive emotional involvement with the text of her songs and a superb communication with the audience. Her words were always clear but, as well as some high notes that were not hit cleanly, or sounded rather strained, there was a slight tendency to lift herself up onto notes – when this happened on a word starting with a consonant, the vocal attack often came before the desired pitch had been reached, having the effect of making the note initially sound flat. She was at her best in the second half, and when singing without a score.

The late night concert was The Parley of Instruments (with Philippa Hyde, soprano, two violins, bass viol, theorbo and chamber organ) in the colourful St George's Roman Catholic church. Their programme of instrumental and vocal 'Music for Charles I' started with some Gibbons' Fantasias – lovely pieces with a number of unexpected twists. Mark Caudle played Ferrabosco's Divisions on a Galliard by Frances Cutting, the tone of his viol remaining beautifully lyrical despite some very virtuosic playing. But for me the star of the evening was Philippa Hyde, with her gorgeously clean and precise voice, perfect intonation and sensitive expression. Not for the first time after hearing an impressive performance, I found out afterwards that the performer had been distinctly under the weather – apart from thinking that her voice was occasionally a bit underpowered, I hadn't noticed anything. She coped extremely well with the torrent of words in Nicholas Lanier's extended lament *Hero's Complaint to Leander*, with string parts by Peter Holman and additional instrumental additions from Lawes and other works by Lanier.

Gary Cooper took a rest from his recent grand performances of The '48' or the Goldberg Variations to give an afternoon pot-pourri of a programme (Wednesday 9 July) showing the various continental influences on English music of the 18th century, notably Scarlatti and Handel. It was Roseingrave who spawned the English 'Scarlatti cult', but his one piece included was, although eccentric, in his usual conservative idiom, far removed from Scarlatti. It

was Handel who produced the most dramatic. His music, and the tributes paid to him by later composers such as Mozart, J. C. Bach and the local lad, Matthew Camidge (organist of York Minster at the close of the eighteenth century), formed the main focus of the programme. Camidge's charmingly old fashioned Gavotte, from his Concerto in A minor, showed the love of deeper sonorities at the turn of the century. Gary Cooper's playing is grippingly virtuosic and exhilarating, and full of personal insight and interpretation, but he also treats both the music and the instrument with respect (I can forgive him for the glissando in Handel's concluding Chaconne). His spoken introductions are charmingly informative.

The early evening concert was The City Waites making one of their idiosyncratic romps through some 17th century broadside ballads. High on burlesque and fun, this was an entertaining, if distinctly anarchic show (in the magnificent medieval Merchant Adventure's Hall). An odd sideshow was the look-at-me antics of Lucie Skeaping who, like a mother hen, seemed to spend much of her time cajoling and fussing around her three hapless (male) colleagues. Both during and between pieces, and often in the middle of applause, she seemed to be very visibly and sternly telling one or other of them off for some apparent misdeed, or imparting 'she-who-must-be-obeyed' instructions to them. It was all rather strange and distracting and, I suggest, discourteous to the audience who were applauding. It also gave the strong impression that the programme had not been planned, but was being made up on the spot by Lucie herself. This air of carefully planned amateurism extended to some perfunctory tuning up (once accompanied by the quip 'I have seen others do this, but I don't know what it does'). It is difficult to present this sort of repertoire in anything like a serious context – it is not art music, and would appear daft if presented ias such. But it cannot be easy to play in a way that much of this repertoire would have been originally performed, but The City Waites certainly managed it – and I suppose the 17th century had its share of bossy women as well!

After some extremely naughty and suggestive lyrics from The City Waites, it seemed appropriate that the next concert was at Goodramgate – I wonder how it got its name? The architectural and musical contrast couldn't have been greater. Holy Trinity Church is an absolute gem, packed full of box pews, many with seats on all four sides, making visual communication between audience the performers and much of the audience impossible. In previous years, people have performed while wandering around the aisles, but that is not easy for a viol consort, so The Rose Consort of Viols chose the democratic solution of making sure that nobody saw them, by playing from a curious pit in the corner of the candle-lit church. The whole thing was magical. The title of the programme was 'Lullabie', although the Holborne galliard that gave the name, and closed the concert, was not as soporific as one might have expected. The music commemorated the 400th anniversary of Queen Elizabeth I, and included works by all the usual as well as some lesser-known suspects (John Baxter and Osbert Parsley) and one or two arrangements, including Philips' keyboard divisions on Holborne's *Nowels Galliard*. Robert Parsons' *Song for Mr Robert Parsons a 5* was a particular delight, with its scrumptious concoction of false relations. The Rose Consort played superbly, producing a wonderfully coherent sound almost recalling a harmonium at times. Just the thing to calm things down after the bawdiness of the early evening concert.

For the rest of the week, the daytime concerts were taken up by the three preliminary sessions of the Early Music Network International Young Artists Competition. But there was room on the Thursday afternoon (10 July) for a concert by The Palladian Ensemble, broadcast live on BBC Radio 3's Music Restored, with Lucy Skeaping (introducing in a slightly more relaxed style than in her City Waites show). This was a new line up for the Palladians, with Rodolfo Richter *violin* joining Pamela Thorby *recorders* and Susanne Heinrich *gamba*, with Elizabeth Kenny *guitar theorbo*, standing in for the normal player – and a very impressive combination they proved to be. I have reviewed Elizabeth Kenny's lute playing many times before and am always impressed. She made a very valuable contribution to this concert, avoiding some of the excesses that can occasionally characterise the Palladian sound. Her solo playing of pieces by Corbetta was delightful, particular the *Passacaille*, which swung from extravagant strumming to the utmost delicacy and was beautifully structured. Pamela Thorby showed her usual outstanding control of timbre imparting some gorgeous inflexions to the extended notes in the Andante of Handel's Trio Sonata Op. 2/1, for example. Rodolfo Richter was particularly impressive – although I have heard him play many times in consorts, this is the first time I have had the chance to review him in a more exposed role. He produced a lovely mellow tone, carefully controlled in the higher register, which blended well with his companion recorder soloist. He got his chance to let rip in Divisions by Thomas Baltzar, which also featured Elizabeth Kenny and Susanne Heinrich thoroughly enjoying themselves in jamming the repeated bass sequence. Changes in the line up of small consorts are often difficult, but on the strength of this performance, The Palladian Ensemble have come through remarkably successfully.

Having been a bit grumpy about The Cardinall's Musick in the last issue of *EMR*, it is nice to be able to report a very different concert, given on the Friday evening of the Festival (11 July) in York's cavernous Central Methodist Church. Although they retained their characteristically forthright style, the most noticeable difference was the lack of the persistent vibrato that can bedevil their sound. The acoustic was rather more generous for them than in their City of London Festival concert, but I think that was far from being the only contribution to the difference of sound. This was another of their themed programmes, with interspersed orations from director Andrew Carwood, this time on the theme of Elizabeth, with music by Tye, Tallis, Taverner, Sheppard, Lassus, Byrd and others related to the life of the Queen and reflecting the mid-

century religious changes. After Tye's *Kyrie Orbis factor* and Taverner's *Christe Jesu, pastor bone* (originally written for Cardinal Wolsey to words based on St William of York, but re-worded after Wolsely's demise), came the immense contrast of Sheppard's *I give you a new commandment* and Tallis's *If ye love me*. Reflecting Elizabeth's coronation (the last to use the medieval Latin rite) and some more religious twists, came Byrd's jovial *Sing joyfully*, complete with vocal impressions of bells and trumpets, and Tallis's grand *Loquebantuer variis linquis*. A musical reflection of Philip of Spain attempts to unseat Elizabeth featured Parsons' *Deliver me from mine enemies*, and Fernando de las Infantas' *Congregati sunt inimici nostra'* with the English victory after the Armarda heralded by Byrd's *Haec Dies*. An insight into the secular life of Elizabeth's court and her eventual death completed a fascinating and very well performed programme.

It is inevitable that festivals like York will feature some local groups and other performers somehow connected with the festival. These included the Ebor Singers, a 17-strong young chamber choir drawn from the York area who specialise in 17th-century French sacred music. Their late night concert in the Unitarian Chapel reflected the times of the English Civil War and, in particular, the life of Henrietta, the devoted French Queen of Charles I, and the role that York played in the conflict. There were contributions from two readers, including an impressive Sarah Lowes. The nicely chosen programme of pieces by Gibbons, Lawes, Tomkins, Child and Grandi linked well with the earlier concert and was well performed, the choir producing an impressively coherent sound

INNSBRUCK FESTIVAL OF EARLY MUSIC (*INNSBRUCKER FESTWOCHEN*)

The roots of the Innsbruck Festival of Early Music go back to 1962 and a series of early music concerts at the nearby Schloss Ambras. The International Summer Academy followed and then the Festival itself started in 1976. Since 1980, it has included a fully staged opera, although one or two early music festivals in London, at least, might argue with the claim that Innsbruck is 'still the only early music festival to do annual opera productions with scenery'. The focus of the 2003 Festival (the 27th) and the Academy was Monteverdi and music of his time (appropriately, as the city's Tiroler Landesmuseum Ferdinandeum, contains the well known Strozzi portrait of Monteverdi), although at times the music performed veered some way from this theme, not least into the world of the Viennese Classical school for the concluding performance of Haydn's *The Seasons*. Spaced over a fortnight, the Festival included 11 concerts, an opera (Monteverdi's *L'Orfeo*), some free lunch-time performances by students of the Summer Academy, a symposium on Monteverdi, a 'Renaissancefest' and a concluding 'Long Night of Early Music' broadcast live on Austrian radio. Related events included four concerts in July as part of the 'Ambraser Schlosskonzerte' and the 'Sommerakademie' during the second week of the Festival which attracted some 80 students to some 13 courses.

The four fully staged performances of *L'Orfeo* in the Tiroler Landestheater were clearly seen as the highlight by the Festival organisers, and rightly so. René Jacobs, the Artistic Director of the Innsbruck Festival, is no new-comer to Orfeo. London has seen his performances of both Monteverdi's and Gluck's settings in recent years. This was a co-production with the Deutschen Staatsoper Unter den Linden Berlin, where Jacobs directs baroque opera, a link that no doubt added much to the sump-tuousness of the production. It used the largest forces of any of Jacobs' *L'Orfeo* performances, with some 36 instrumentalists and 30 singers drawn from the Akademie für Alte Musik Berlin, Concerto Vocale and Vocalconsort Berlin. Jacobs is one of a number of directors who go to some lengths to integrate the instrumentalists into the staging of early operas. In this case he used four distinct musical groups, positioned to the left and right of the pit, underneath the stage and across the back of the stage, thereby audibly distinguishing between the earthly, the heavenly and the underworld. There were also moments when soloists or groups of instruments were placed around the auditorium itself, including the opening fanfares sounding from a gallery high above the stage – a suitable reminder that this was an everyday story of Gods and the like. I have to say that the staging and the set left me comparatively underwhelmed. London opera houses have seen the vogue for stage references to 20th-century artists, and it is not something that I have a problem with. In this case, it was Magritte who influence a number of the sets, notably during the scenes with Speranza and Caronte when random objects slowly moved across the stage, including one of the airplane-like objects from Magritte's 'Black Flag' – but I missed the relevance of his foretaste of bombing terrors, and the other objects for that matter completely. For much of the rest of the time, the set consisted of narrow poles suspended from the ceiling. The work opened with what was presumably a mid-20th century Monteverdi, hurriedly writing down his music and surrounded by various onlookers and singers, eager for a part. Apart from holding this scenario for far too long, I took exception to the thigh slapping antics demanded of the cast – it got in the way of the music. For me, the real joy of this performance was the music – singing, playing and direction. The soloists may not have been the sort of superstars that usually appear on recordings of works like this, but to my ears were a great deal better than many singers I have heard on big-budget recordings. Stéphane Degout was outstanding in the title role, his key moment at the gates of hell grabbing the attention, whatever the staging antics might have been. His control of vocal tone and imaginative but appropriate ornamentation were combined with the simple ability to act. One of the oddities of the story is that, despite his fame as the musician extraordinaire, Orfeo doesn't actually convince Caronte to let him enter the underworld because of the power of his singing – in the end, it is the fact that Caronte falls asleep that allows Orfeo access. Nuria Rial similarly impressed as Euridice and La Musica, as did most of the cast, including Marie-Claude Chappuis, Yeree Suh, Paulo Battaglia, Antonio Abete and Topi Lahtipuu.

There was also some excellent singing in the minor roles of nymphs, shepherds and spirits. The players were also impressive, notable the lira da gamba and harp soloists and the continuo keyboards players, with some nice organ interludes from the one on the right. Jacobs produced a fascinating range of continuo colour and instrumentation from his large forces and kept the pace moving well, linking acts and section without a break.

The Abbey of Wilton, just to the south of Innsbruck beneath the Olympic ski-jump, was the venue for some of the concerts, including Concerto Palatino led by cornettist Bruce Dickey and including several of the tutors from the Summer Academy. The group's name refers to the renaissance instrumentalists of Bologna, musicians who would have been well known to Ercole Porta, active there in the early 1600s. Works by Porta, including the *Missa secundi toni à 5* and motets from his *Il Sacro convito musicale* of 1620, were contrasted with choral and instrumental works by the Gabrielis and Gioseffo Guami. Porta's *Sacro convito* is important for a number of reasons, including the use of instruments alongside the voices in the mass and motets and the advice given for accompanying organists. The scoring is usually two violins and three trombones, although the motet *Corda Deo dabimus* accompanies two sopranos and tenor with three trombones and the mass was performed with two cornets and three trombones alongside the five voices. When not doubling the vocal lines, the instrumentalists generally were in support, rather than in competition with, the singers who normally had the more florid lines. One of the distinctive features of Porta's style was his use of overlapping vocal lines, heard particularly in *Egredimini, filae Sion* and the Credo of the Mass. His use of vocal and instrumental forces is imaginative, the former noticeable in *Salve, salve, Mater pia.* The singers were Monika Mauch and Susanne Ryden *SS*, Charles Daniels and Gerd Turk *TT*, and Harry van der Kamp *B*, and all were impressive, although I wasn't too sure about the second soprano. I couldn't quite work out where her voice was coming from – it had a rather swallowed tone and was certainly not as clear and bright, or as controlled, as the voice of Monika Mauch. Bruce Dickey's direction was nicely undemonstrative when playing the cornett, and non-existent when there was no cornet part. I am increasingly of the view that smaller forces are better capable of looking after themselves without somebody waving their arms about in front of them, and this admirable performance seemed to support that view.

One of the least satisfying concerts, for me at least, was the 'Cembalonacht' concert of works arranged for two harpsichords and performed by Kenneth Weiss and Nicolau de Figueriredo in the swelteringly hot Riesensaal of Innsbruck's Hofburg – a vast space, and really not a suitable acoustic for a single harpsichord, let alone two. Heat was an issue in a couple of the historic Innsbruck venues – not least for the performers, who must have felt as though they were playing in a sauna. Notwithstanding my sympathy for the performers for enduring the heat, I fear that this fell into the category of an exhibition performance, rather than a musical one. The playing was extraordinarily virtuosic and left most of the audience open-mouthed in admiration, but it left me musically cold and rather irritated. Two of the opening works were arrangements of trio sonatas, the first Couperin's *L'Impériale* from *Les Nations*, the second one of Bach organ Trio Sonatas (BWV526 in c). The obvious first point was that there seemed to be one hand too many. But rather than try to recreate the balanced sound world of the trio sonata, the two players generally took a solo line each and then both of them produced various realisations of the continuo bass, making for a very bottom-heavy performance. They also frequently doubled the bass line in octaves, almost totally obscuring the trio texture The occasional moments of two-part writing were quickly swallowed up by a thick, muddy textures which not even the well tested percussive qualities of the harpsichord could penetrate. Nicolau de Figueriredo's playing was particularly aggressive, accompanied by the regular wooden thud of the keys striking the key bed, even, astonishingly, in a movement marked *Trés tendrement* from Forqueray's Suite V in C minor. Both players produced notes inégales that were far too mechanical, inelegantly leaning on the note rather than allowing a melodic line to flow gracefully with a slight lilt. The concluding transcription of Boccherini's *Fandango* featured repeated glissandi whose wooden sound gave a very good impression of castanets. By far the most successful piece was Kenneth Weiss's solo playing of Bach's Sonata in a BWV965, also a transcription of a trio sonata (by Reincken). Bach, of course, showed the sort of respect for musical structure and texture that should be a lesson for all transcribers of such works. Weiss's playing had a pleasantly improvisatory feel to it, and the clarity of tone and vocal line was a welcome relief from all the fireworks. I really did not see the point of this concert, although it does raise the tricky issue of the frequent conflict between the sort of performance that brings audiences to their feet and those that satisfies, dare I say, more sophisticated musical tastes.

Another swelteringly hot venue was the impressive, but homely, renaissance Spanischer Saal in Schloss Ambras, a early 16th-century stronghold for the Hapsburg rulers of the Tirol just outside the city. One of the fairly regular early evening thunderstorms provided a dramatic introduction to the castle. The programme was 'Lieder für den Frieden' (Songs for Peace), using music based on the outpouring of German poetry that arose during the turmoil of the Thirty Years War, and was performed by Annette Dasch, soprano, and a chamber group from the Akademie für Alte Musik Berlin. My German was unfortunately not up to appreciating the subtlety of the poetry, but the vocal settings (by Albert, Hammerschmidt, Erlebach, Adam and Johann Kreiger, Dedekind and Kindermann with instrumental pieces by Rosenmüller, Johann Kreiger, Hammerschmidt and Kindermann) was full of rich emotion. The music was of varying quality, with Erlebach amongst the lesser-known composers that impressed me – his more operatic writing was less intended for domestic

music making than some of the other pieces, but he showed a sure hand at expressive emotion musically. His 'Unser Leben ist mit veil Not umgeben', for example, in a slow triple time with a hesitantly pulsating accompaniment, was heart wrenching and stunned the audience into silence. Amongst the instrumental pieces, Johann Kreiger's Sonata in C for two violins and basso continuo was rather too full of sequences; although his similarly scored Sonata in G was eloquent and unusual (starting with a gigue) with a very neat ending. Although Annette Dasch allowed one or two little operatic devices to slip into her singing (particularly giving little lifts up to notes), she impressed me. She has a strong voice, almost mezzo in tone with a slightly throaty edge to it. It was good to find a singer with a strong voice that retains that important 'early music' clarity of tone and articulation, generally only resorting to vibrato as a colouration of notes. She communicated well with the audience, not easy singing from halfway along a long, low rectangular space. The last group of pieces were much lighter in mood and, in Kreiger's 'Wohl dem der sich vergnügt' even featured all the instrumentalists joining in.

I am sure that landing aircraft in a mountain valley cannot be easy, but I was amazed that the flight-path brings most planes low over the centre of the Innsbruck, disrupting a number of concerts. But one concert featured some very appropriate aural disruption – this time the rumble of thunder echoing around the mountains before and during a performance of Brumel's *Missa Et ecce terrae motus est'* (the 'Earthquake Mass') given by Ensemble Clément Janequin under Dominique Visse in the Stiftskirche Wilton. This extraordinary work was given an extraordinary performance by the 12 singers, 9 cornett and trombone players and three organists, one in the centre of the semi-circle formation, the other two positioned behind. Brumel was one of the key composers who managed to combine the more rigorous structure of the Franco-Flemish school with the occasionally wayward expressiveness of Italian composers, bring about a true renaissance style of composition. His works generally have a fairly solid harmonic structure. In a 12-voice work not split into smaller choirs, the harmony must be slow moving and the interest has to be focussed on the movement of the, often complex, inner parts – particularly when the conductor chooses to take some sections are taken much slower than others. Whether intentional or otherwise, Brumel's writing in this mass can produce some heavy textures from the lower voices, and this was a feature that was exaggerated in this performance. The acoustic of the space was such that I felt that this could have been overcome by greater articulation and clarity from the lower voices, and perhaps positioning the singers so that they faced the audience. But my biggest reservation was the dominance of one voice. I know that there are Dominique Visse fans amongst *EMR* readers, but I find the raucous tone of his countertenor voice and the volume at which he projects it to be frankly unpleasant. In a polyphonic work where the 12 voices intertwine and interrelate, I do question how musical it is to isolate one voice part as dominant over the rest. I also had problems with Visse's curious conducting style. Using what looked like a green pencil, he vigorously indicated every single beat, rather than the adopting a more relaxed, and more appropriate, tactus beat, and frequently beat at a speed that bore no relation to what the rest of the performers were doing. He seemed to make little attempt to indicate entries, and the singers seemed to be ignoring him for most of the time.

One of the most fascinating instruments to make a brief appearance in the 18th century was the baryton, with a body, strings and frets like a bass viol, but with a series of sympathetic wire strings behind the main strings but running behind the fingerboard so that they could be plucked with the thumb. It is bowed like a cello, and the wire strings sound a bit like a clavicytherium or dulcimer. One Nikolaus Joseph Esterázy became a keen player, with the result that Haydn wrote some 175 works for the instrument. Christophe Coin and Max Engel have become more recent converts to the baryton, and presented a concert of some of Haydn's music with their Ensemble Baroque de Limoges under the watchful eye of an entire family of curious-looking 18th century Hapsburgs (many with faces likes squashed boiled eggs) in the Hofburg's Riesensaal. For fans of the baryton, the highlight must have been the duet for two barytons, reconstructed by Max Engel from Haydn's Trio for Flute, Violin and Basso (Hob.XII:1). This included some complex figuration played on the sympathetic strings, including complete scales, arpeggios and at one stage what sounded like 'Frère Jacque'. It must be very difficult to locate the sympathetic strings behind the fingerboard – a bit like playing an egg-slicer. The other works played were Haydn's Quintet for baryton, 2 horns, viola and bass (X:7), extracts from the Trios for baryton, viola and cello (X:96/97), the Notturno for flute, 2 horns, 2 violins, 2 violas, cello and bass (II:27), opening with one of Haydn's sweeping, but slightly menacing themes but relaxing later, and the Oktett (X:3), the macabre waltz balanced by a good natured Allegretto. This was an outstanding concert, of the highest musicianship and technical virtuosity, with some inspired playing from Coin, Engel and the Ensemble Baroque de Limoges, performed in unpleasantly hot surroundings.

A collection of more hirsute Hapsburgs and fellow early rulers of the Tyrol gazed from the walls of the Spanish Hall in Ambras Castle upon flautist Barthold Kuijken and Bob van Asperen, harpsichord, and their programme of Bach. Barthold Kuijken's playing of Bach's *Solo pour la Flute traversiere* (BWV 1013) was spellbinding. Bach takes no prisoners when it comes to breathing, and some players can make this all too obvious. But not Kuijken: he combined technical mastery with a wonderful delicate and clear tone, his sense of the longer line never letting the pointing up of individual notes intrude. I was less comfortable with harpsichord playing that seemed to be more concerned with notes as individual entities rather than part of a unified whole. At times, what could have been intended as rhetoric came over as a rather disjointed and unsettled pulse and the delicacy of the flute playing

generally demanded a lighter response. But the final piece, the B-minor Sonata (BWV 1030) with obbligato harpsichord, demonstrated a more fluid approach.

Two late night concerts under the banner 'Nachtmusiken auf der Ebertorgel' featured the well-known historic organ in the Hofkirche, built by Jörg Ebert in 1558 and retaining most of its original character. For the first, Bernard Foccroulle was joined by cornettist William Dongois and for the second by Maria Cristina Kiehr. The instrument is sited above the choir stalls close to the altar and speaks with the boldness of tone that distinguishes many very early organs. Although its roots may have been in the Italian organ of the period, its gutsiness betrayed a northern European influence, notably in the strident mixture stops. The Principal stop is vocal in character, to the extent of increasing noticeably in volume in its higher registers (something I usually complain of in sopranos!) But it made a magnificent continuo sound, far from the wishy-washy little continuo organs usually heard nowadays. Maria Cristina Kiehr's singing always impresses me. I felt that her voice, with its boyish clarity and focussed tone, had a particular affinity with the tone colour of the organ, aided by her careful control of volume and her way of allowing her voice to grow out of the sound of the organ. The cornett always sounds good with an organ, particularly in meantone temperament. William Dongois's playing was elegant and eloquent, and the arrangements of organ pieces for organ and cornet were well handled. Bernard Foccroulle's playing was technically assured and musically appropriate both in solo and accompaniment role with a good sense of registration in, for example, Cornet's lengthy *Fantasia del primo tono*. One irritation, that had also bedevilled some earlier concerts, was an official photographer, noisily clicking away after the music had started.

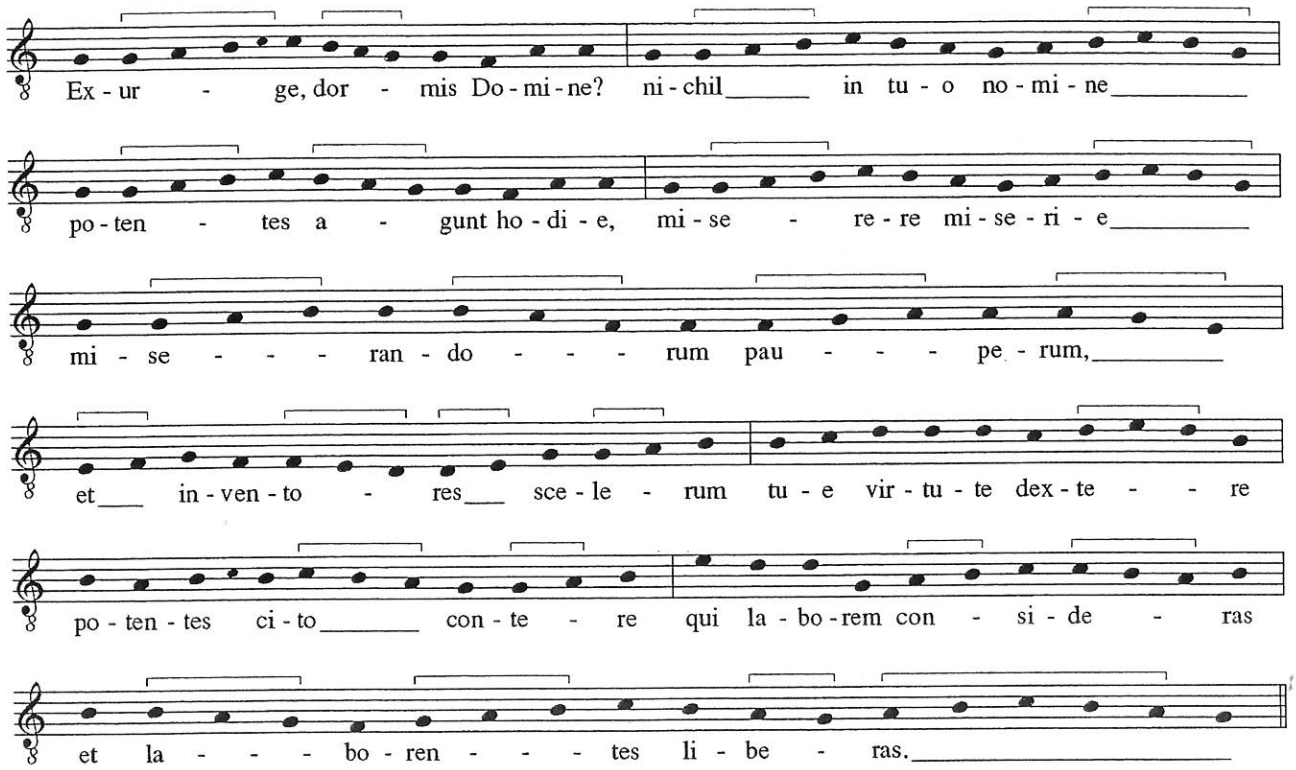
Students of the Summer Academy had the chance to audition for the chance to play in five lunchtime concerts in the semi-open Music Pavilion of the Hofgarten. By far the most impressive of these was a young group from Sweden, La Soave Melodia, with Anna Petrini and Lode Van den Eynde *recorders*, Katarina Hunold *cello*, and Anders Ericson, *theorbo/guitar*. Their performance of music by Falconieri, Castello, Cima, Fontana, Turini, Frescobaldi and a contemporary work by Hywell Davies was polished and professional – they even managed to cope with their music being blown off the music stands. The two recorder players avoided the usual pitfalls of recorders, with nicely controlled diminuendos at cadences and a well-honed sense of intonation throughout. The interaction between members of the group, and with the audience, was compelling and they showed musical insight into the works they were performing. The final concert of the Academy was held in the Hofkirche and included large-scale works from the Gabrieli/Monteverdi school. Such events can be fraught, but I was impressed with the overall standard. Although with its fair share of worthy amateurs of varying standards, there were some talented younger players.

The final concert of the Festival was Hadyn's *Die Jahreszeiten* performed in the rather business-like, but acoustically effective, surroundings of the Saal Tirol in Innsbruck's Congress House. René Jacobs used the RIAS-Kammerchor and the Freiburger Barockorchester, the same forces he used for his 2001 Barbican performance of Gluck's *Orfeo ed Euridice*. The three soloists were Marlis Petersen, soprano (Hanne), Werner Güra, tenor (Lukas) and Dietrich Henschel, bass (Simon). Viewed, or listened to, from the perspective of the early 21st century, it can be difficult to absorb the immensity of Hadyn's vision, accustomed as we have become to visions of chaos and destruction and to a more general acceptance of the possible lack of a benign creator who will sort everything out. The danger in performance is therefore either to do it too straight, albeit in a manner that might still have terrified and awed the Viennese in 1799 (enmeshed with the rest of Europe in their own chaos) but could leave a 21st century audience cold; or to overdo the dramatic impact of the work to align it more closely to our experience of the works of Wagner, Mahler and other composers of apocalyptic works. Jacobs steered a well-judged path somewhere through the middle of these diverging paths, luxuriating in the gorgeous sound world of the instrumental colour of Haydn's time whilst keeping the drama within the bounds of reason. It was an impressive performance from all. The RIAS-Kammerchor produced a cohesive sound and adopted well to the demands of the varying personas that they are called upon to adopt – their complex chorus 'Hört das laute Getön' was one of the highlights of the evening. All three soloists were excellent. Marlis Petersen has an expressive and occasionally breathy quality to her voice, which she combined with superb diction and intonation. Although in no sense a staged performance, her little facial gestures added much to her interpretation, for example, in her duet 'Ihr Schönen süß und fein, bleibt weg!' when she gave he partner a delightful 'funny look' towards the end. The same duet was also one of the highpoints for Werner Güra as Lukas – his punctuated delivery of the line 'Die weder Putz noch Schminke ziert' was a delight, as was his gently eloquent 'Dem Druck erlieget die Natur'. I haven't heard Dietrich Henschel sing better than this. His voice has taken on a welcome gravitas over the past few years, which he combines with an impressive range of tone colour texture. Towards the end, 'Erblicke hier, betörter Mensch' showed his darker colouration, whilst his 'Die muntre Hirt versammelt nun' was magical – indeed that section of the work was one of the highlights for all three soloists, the choir and the instrumentalists, with some fine horn and oboe playing. The woodwind playing was particularly special, including some delightfully buzzy contributions from an extraordinary looking contra-bassoon. I was very impressed with the leader (Konzertmeisterin) Petra Müllejans, both for her leadership, her playing and for her attention to details of tuning. Notwithstanding the presence of a world-class conductor she gave a real sense of sharing in the direction of the proceedings, taking over control completely at the end of the first part when she sat Jacobs down in her chair and

walked around all sections of the orchestra carefully directing the tuning section by section. As a conductor, René Jacobs is often safely tucked away in an orchestral pit, but here we could experience his conducting style to the full. Although he produces some magnificent performances in concert and on disc, his conducting style is curious. I found it very difficult to place his beat – he gives what seems to be a little preliminary upbeat, and then has a little bounce onto his toes just after what seems to be the beat, giving the impression of persistently conducting in a dotted rhythm. The beat itself occurs somewhere quite low in this overall gesture and can seem unrelated to the actual speed or pulse that the orchestra are playing at. He conducts symmetrically (with the same gestures in both arms) with little obvious sign of indicating entries or shading. That said, it was clear that the performers were not on automatic pilot – there was a strong sense that this was Jacobs' own interpretation. My only qualms with the whole evening was a slightly late timpani wallop on the very first beat and what I suggest was some over-elaborate, but frequently very clever, continuo playing on the fortepiano.

I will avoid the temptation to make any direct comparisons between the York and Innsbruck festivals, although anybody researching early music festival audiences could make an interesting comparison between the two, not least on matters of dress.

Exurge, dormis Domine?



Exurge, dormis Domine?
nichil in tuo nomine
potentes agunt hodie,
miserere miserie
miserandum pauperum,
et inventores scelerum
tue virtute dextere
potentes cito contere
qui laborem consideras
et laborantes liberas.
[Philip the Chancellor]

Arise, why do you sleep, O Lord?
The powerful today
do nothing in your name.
Have mercy on the misery
of the miserable poor,
and with the power of your right hand
quickly destroy the mighty
and the devisors of sins,
you who considers work
and frees the workers.

My mind was turned to the sadly neglected repertoire of monophonic Latin songs in the 10th and 11 fascicles of the Florence 'Notre Dame' MS by an article in the latest *Early Music* (XXXI, no. 3) by Susan Rankin. Many of the poems are by or attributable to Philip, who was Chancellor of Paris University from 1217-1236. If the hypothesis of Craig Wright that the 'Petrus succentor' at Notre Dame was the composer we know as Perotin, it seems plausible that the daily presence of the two of them at Notre Dame might have led to some collaboration. It is frustrating for performers that the potentially-useful edition of the repertoire by Gordon Anderson (*Notre Dame and Related Conductus Opera Omnia*) has imposed on the notes a fussy rhythm that is very difficult to ignore and which makes it difficult to imagine any other rhythm. So this example of one of the shortest of the pieces is presented as an encouragement to singers to investigate these songs. *CB*

CD REVIEWS

CHANT

Cantus gallicanus Schola Trunchuniensis, Frans Mariman *dir* 74' 52"
Eufoda 1346

Having got over my mirth at truncheon-wielding chanters, about whom the booklet gives no information apart from the individual names, I found that this contained extremely convincing singing. The point of the selection is to illustrate an argument about the survival of Gallican chant, which needs a more susbtantial justification than can be squashed onto under three and a half pages. Those interested and with access to *Tijdschrift voor Gregoriaans*, Cahier 2000 can follow up the argument and assess the evidence with these sounds in mind. But it is worth hearing by connoisseurs of chant singing anyway. *CB*

Petrus et Paulus ecclesiae apostoli Coro gregoriano mediæ ætatis sodalicium, Nino Albarosa *dir* 64' 02"
Stradivarius STR 33600

This has a programme rather more coherent than that of the disc reviewed above, with a shortened First Vespers for Peter & Paul and Masses for the births of Peter and of Paul. The sound is more ecclesiastical and the style follows Dom Eugène Cardine. There are six excellent female singers with a male director. The booklet includes the chant in quadratic notation and in neums: a useful asset to those who have developed a taste for chant but don't have any liturgical books. The disc is offered as an aid to the contemplation of the nature, life and martyrdom of the two saints, but it may, as it were, be eavesdropped by those more interested in the musical element. *CB*

MEDIEVAL

Tempus Fugit: Music of the Late Middle Ages Early Music Freiburg 68' 49"
Christophorus CHR 77258
Music by Dufay, Lorenzo da Firenze, Montfort, Vaillant, Oswald von Wolkenstein, anon & Dowland *Time stands still*

This programme puzzled me. The conceptual theme relates to the text only and doesn't, as I expected, involve any play with tempus and prolation. For a text-based selection, instruments are strangely prominent, with rather obtrusive arrangements, but I did enjoy the main singer, Regina Kabis. She sings Lorenzo da Firenze's caccia *A poste messe* beautifully, but it is obviously intended for three equal voices, not a voice, two instruments and percussion. They may not have three voices, but for a recording they could at least multitrack it. This is a really perverse example of the instrumental heresy (see p. 2). There is an excellent booklet, and if you favour instruments in everything, this is certainly a good example of the type. Meanwhile, I'll be looking out for another disc with Regina Kabis. *CB*

15th CENTURY

Josquin *De Passione* Odhecaton, Paolo Da Col *dir* 74'
Assai 222222
Compère *In nomine Jesu*; Josquin *Miserere me, O Domine Jesu Christe, Qui velatus facie*; Obrecht *Parce Domine*; Weerbecke *Tenebrae factae sunt*; anon *O tristu fatale die*

This contains five pieces from Petrucci's *Motetti B*, supplemented by Josquin's *Miserere* from a later Petrucci print. I wish I'd had this CD when I was reviewing the Chicago edition of Canti B (*EMR* 90, p. 3). This selection concentrates on pieces in the particularly characteristic style of the print: slow, almost homophonic meditations on the Passion – Compère's contribution lasts over 19 minutes. I sometimes wondered whether the performances were too slow, but then a brief passage with shorter note-values sounded right. When writing about the score, I wondered whether the music needed an ecclesiastical resonance, despite the clear indications that it was intended for private devotion; this is recorded in a church, and has a suitable sense of space. I've reacted differently to the music on different occasions: sometimes it just feels boring, but at others the slowness impresses. I was a little disappointed that,

despite the fairly homophonic settings, it was difficult to catch the words without following them in the booklet (which has no translations, though an interesting introduction). Worth buying, especially if you are easily caught up in long, slow pieces. And there is a vernacular *Plainte de la Vierge* sung in a convincing folk style by Clara Murtas. *CB*

16th CENTURY

Byrd *Motets* Choir of Durham Cathedral, James Lancelot 71' 55"
Priory PRCD 801

I would like to be kinder to this CD than I am about to be, but in all integrity I can't. Recorded in the cavernous acoustic of the Nine Altars Chapel in Durham Cathedral, little detail of Byrd's meticulous part-writing survives, and while most of the singing is confident and often pleasing, there are intermittent problems with intonation, ensemble and balance. As the programme consists mainly of very familiar Byrd motets, a very competitive field, I'm afraid this disc will really only be of interest to devotees of the magnificent building and its choir. The Priory label does a very fine job in bringing working British church choirs to a wider public, but the present recording captures singing which would probably sound quite adequate as part of a live service though for repeated listening proved uncomfortable. *D. James Ross*

C. Festa *Motetti vol. 2* Cantica Symphonica, Kees Boeke 73' 22"
Stradivarius STR 33585

This disc of motets by the Roman master Costanzo Festa reinforces the initial impression created by the ground-breaking recording of Festa's music made by Paul van Nevel for Sony Vivarte (SK 53 116) of a composer completely in control of his chosen medium and with a penchant for warm harmonies and felicitous melodic lines. Cantica Symphonica consists of just five vocalists and three players (joined by a larger choral group for one track), but manages to produce the full, rich sound necessary for Festa's music. There is some particularly fine singing from the upper voices (Laura Fabris *S*, and Giuseppe Malettov *A* and co-director), and the two violists and trombonist blend perfectly with the voices. It is intriguing to hear the influence of Isaac, who probably taught Festa, combined with a fresh infusion of Italian sprezzatura, on this instantly attractive music. *D. James Ross*

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

Victoria *Motets* Victoria Voices and Viols, Andrew Hope 66' 08"
Gaudeamus CD GAU 338

These 18 motets cover a range of styles and include such favourites as *O vos omnes, O magnum mysterium, Vadam et circuibo* and *Versa est in luctum*. I welcome the approach which uses solo voices, viols, plucked instruments and low pitch; although it doesn't always work, it provides a good alternative to high pitch, unaccompanied choral performances. Most convincing are those pieces where viols substitute for voices, like the beautiful six-voice *Surrexit pastor* performed by two sopranos and viols. Other motets sung in 'verse anthem' style by soprano Anna Stéphany work very well too, especially the spurious *Ave Maria a4*. More problematic are those where instruments double voices and tend to drown the singers; there are also occasional tuning problems between the two. In the more contrapuntal pieces this doubling is least convincing; the plonk of the theorbo, for example, on each tactus in the slow-moving *Beata es virgo* is irritating whereas in triple time sections it works very well. Some of the singers sound a bit inexperienced and at times the tenors struggle on the alto parts; the unaccompanied pieces are the least satisfactory. They also tend to play down the music a bit, except in a strongly expressive *Versa est in luctum*. But there is plenty of variety here, with some pieces performed in two different ways, and the group's adventurous approach is certainly worth encouraging. *Noel O'Regan*

English Polyphonic Church Music The Choir of Magdalen College Oxford, Bernard Rose & David Wulstan 43' 31"
OxRecs OXCD-5287 (rec 1963) ££
Music by Byrd, Dering, Carlton, Gibbons, Mudd, Nicolson, Redford, Sheppard, Tallis, Tomkins

We missed this reissue in 2000, which was a pity. Irrespective of any transposition issue, the music fits the choir well, and the organ solos are more convincing than usual. The choir offers strong performances; singers seem at times to shout, but that is probably the result of close miking to avoid too much resonance from the building. Someone was running through for me recently the names of well-known early musicians who studied with Bernard Rose: one can sense from this disc that he would have been a stimulating and characterful teacher. *CB*

Léonarde de Vinci "L'harmonie du monde" Doulce Mémoire, Denis Raison Dadre
Naïve E 8883
Music by Attaingnant, Cara, Dalza, Faugues, Phalèse, Richafort, Senese, Tromboncino, Varoter, de Vaux & anon

What Leonardo might have heard, played and composed is purely hypothetical, but this a delightful collection nonetheless. Secure employment for Leonardo seems to have been almost as ephemeral as music, and the disc follows his progress from his native Florence to Milan, Mantua, Rome and finally Amboise in France, where he died in 1519, with music from each city.

There are some lovely performances here: recorders beautifully blending and note-bending; searing, heart-aching viols; superb jamming on a band of plucked instruments, tangling themselves around the mesmeric, almost monotonous chanting. Anne Azéma has the perfect voice for the job: clean and warm, with a slight earthiness to it, and plenty of passion; although her command of Italian is, in common with the booklet editor's, less than perfect, she sings with intelligence and sensitivity. Anne Quentin, who sings the French songs, has a more conventionally sweet, modern-sounding voice, but she too handles the music beautifully, with a good dynamic range and perfect tuning. The overall effect of the CD is understated: the music is given all it needs to convince the listener of its power and beauty, without unnecessary flamboyance or fuss. Instrumentation is varied, with minimal use of percussion. The ensemble is tight, while speeds are relaxed enough to accommodate some ravishing phrasing. A highly attractive recording. *Selene Mills*

Raphael: Music of his Time Ensemble Unicorn, Michael Posch 64' 18"
Naxos 8.558119 £
Music by Agricola, Alamanni, Cara, Domenico da Piacenza, Ghiselin, Guglielmo Ebreo, Josquin, Stokem & anon

This is one of an excellent series of recordings which juxtaposes great Renaissance art and the music with which so many of the artists were so clearly familiar. Raphael doesn't depict musicians as often as, for example, Titian, but his famous *Parnassus*, used on the cover of the booklet, has a wonderfully depicted Apollo playing the lira da bracchio, and Raphael's study sketches for this show that he was painting with clear knowledge of the techniques of the instrument. Most modern players of this repertoire are familiar with the paintings, but audiences and art lovers are not readily furnished with the chance to associate the two arts.

Consequently, for a series which will have a didactic use, even if it's not its main purpose, the booklet is more important than Naxos has allowed for. The notes give brief and good information

about the composers and the painter in question, but are disappointingly sketchy on the instruments. It lists them only incompletely and doesn't indicate what is playing which track. What is a fiddle? Is it a lira (as in Josquin's *In Pace*) or a bass viol (or tenor with its bottom string tuned to F) as in the anonymous *Ave Maris Stella,* or in Ghiselin's *La Spagna*? It is perfectly appropriate to include viols – after all Titian painted them at that time – but none are listed. Pictures of the instruments played would have allowed people to compare them with their frequent appearance in paintings, and many would welcome this information as they become familiar with the riches recorded here, and in such excellent performances from SATB plus a folk-type-singer, recorders, fiddles, guitar, lute, hurdy-gurdy and percussion. The singing is very good, the best from the folk-singing-style tenor and the baritone, and the instrumental playing is particularly lively. The divisions, especially in *Le forze d'Ercole,* are brilliant (including a bass viol again), and the whole recording makes very enjoyable listening. Another complaint – only one piece by Cara, but, like my complaints about the booklet, far outweighed by the good qualities of the performance. Other artists in the series are Caravaggio, Rubens and Leonardo. I assume they all involve the same musicians. *Robert Oliver*

Songs from Renaissance Gardens: a day à la Boccaccio Musica Fresca 66' 34"
Divox CDX-79804

Despite Boccaccio, the music is 16th- & early 17th-century. Reviewing it in *EMR*61, I found it a very enjoyable collection, and was particularly impressed with the sultry evocation of a hot summer day in Marenzio's *Scaldava il sol,* though was less convinced by the jolly pieces. *CB*

Ronsard et les Néerlandais Egidius Kwartet Et Cetera KTC 1254 51' 45"
Music by Arcadelt, Castro, Lassus, Muret, Pévernage, Regnart, Sweelinck

This is an intriguing programme of Ronsard settings by Lassus, Regnart, de Castro and other Netherlanders. The best-known pieces are probably by Lassus. *La nuict froide et sombre* (yes: it's acknowledged as being by du Bellay) may be subdued, but the sound didn't have enough body, and *Bon jour mon coeur,* sung in several versions, didn't sound very amorous. The group seems to be trying too overtly to be musical, yet doesn't have the panache for the lighter pieces: perhaps recording in a Dutch Reformed Church generated the wrong atmosphere. A pity, since it does not miss by much. *CB*

Villanelle napoletane del XVI secolo Ensemble San Felice, Giangiacomo Pinardi dir 51' 13"
Tactus TC 500002
Music by Azzaiolo, Barges, Campano, Gorzanis, Lassus, Leonardo dell'Arpa, Nola, Primavera, Willaert & anon

This is rather fun, presenting *villanelle* as rustic amusements rather than as art music; this decision is justified at length in the opaquely verbose note in the booklet (which would have benefited from the services of a good editor and designer). But rustic presentation should be no excuse for excruciating tuning (notably from singers and recorders, and above all when both together are aiming for unison). Poor Tactus: I have no axe to grind, but the quality of some the recordings I have heard from this label has been lamentable.

The best approach to this recording is to regard the *villanelle* as a continuing folk tradition rather than 'early music'. We are certainly directed towards this attitude by the chosen instrumentation, which includes castanets and a jazzy Jew's harp solo, and by the very modern-sounding rhythms used by the percussionist. At least one of the pieces (da Nola's charming *Fontana che dai acqua*) is still sung in the Basilicata region of southern Italy; one can easily imagine *Quanno nascette Ninno* surviving as a Christmas carol. Willaert's *Vecchie letrose* is given very lively treatment – a lesson to 'serious' performers who include this repertoire in their concerts. It is instructive to realize that 'proper' composers such as Willaert and Lassus were not above composing in this popular genre, and to note that many of the tunes and harmonies here also appear in the Florentine Intermedii (listen to those parallel chords in *Voria crudel tornare* or Lassus's *O Lucia,* for example).

In this light, the CD is full of interest and fun, but is severely hampered by the poor intonation. *Selene Mills*

We didn't have room this month for a review of Gesang zur Laute *with an article claiming that this repertoire is actually courtly, not folk.* CB

17th CENTURY

Böhm *Orgelwerke II* Jozef Sluys (Schnitger-Organ, Uithuizen, 1700/1) 67' 48"
Ars Musici AM 1358-2

The second volume of the Böhm series combines some of the chorale-based works with the free works, including the impressive *Präludium und Fuge* in C that opens the disc. It is slightly ironic that the chosen organ is a Schnitger instrument, because Böhm is known to have favoured Schnitger organs and tried, unsuccessfully, to get his own organ at the Johanniskirche in Lüneburg rebuilt by him. Böhm is usually seen as one of the influences on the young Bach: nowadays you walk down Johann Sebastian Bach Strasse to get from Lüneburg's Michaeliskirche to the Johanniskirche – a walk the young Bach must have done many times to hear Böhm play, if not have lessons from him. But Böhm's musical language is important in his own right, as the pieces selected hear show. The Uithuizen organ has recently been restored back to its 18th century state. Only part of it was working when I last played there, although I do not recall it having quite such a brittle sound as is heard on this disc. Jozef Sluys is not the youngest organist around, and his playing does rather show its age. It has a bit of a 1970s feel, all very correct but lacking some of the warmth of expression that many players use now.

Andrew Benson-Wilson

Charpentier *Orphée descendant aux infers, Airs, Sonate à huit* Henri Ledroit, Ricercar Consort 66'
Assai 222 372 (rec 1988)
H. 443, 445-6,458-9, 463, 469, 471, 474, 499a, 548

This is a useful selection of Charpentier's secular music including arguably the first French cantata and sonata and Charpentier's satirical epitaph for himself, in which he takes some pretty vicious swipes at his predecessor at the Sainte-Chapelle. It will be hard for most listeners to follow the Latin puns of this odd and fascinating piece (almost our only insight into MA-C's character) however, as the booklet includes neither texts nor translations. This is, frankly, a disaster, as the words are all unfamiliar but are set with often exquisite sensitivity. This drawback does not inhibit appreciation of the richly scored and inventive Orphée and the *Sonate,* though I do regret that such lengthy works are presented as single tracks. So few marks for presentation, though performance scores quite highly. The most prominent voice is that of Henri Ledroit, who boldly steps into roles M-A C designed for himself and sings them with passion and commitment. It is a shame that he also sings as part of the Angelic Trio in the Epitaph as he does not really blend with the two ladies and it was the composer's clear intention that a different singer be used. So while I welcome further expansion of the recorded Charpentier repertoire this disc creates more frustrations than pleasures. Some slight relief does at least come in the shape of Appendix 1 of Cessac's book on the composer, which gives the full text,

with translation, of the *Epitaphium Carpentarii.* *David Hansell*

Locke *Complete Keyboard Works* Terence Charlston 74'
Deux-Elles DXL 1047

Presenting Locke's complete extant keyboard works, Charlston has gathered pieces from a variety of printed and MS sources. Many are very short and rather inconsequential: domestic dance music or teaching pieces which are attractive as far as they go but only last a minute or less. The five suites from the *Melothesia* of 1673 contain three substantial Almains in the French style which, with the Almand from a manuscript Suite in D, provide the most extended and interesting music here. A single Pavan successfully refers back to earlier styles and there are some good character pieces. The playing is very convincing if slightly careful in the way of a historical document; much of this music must be just a template and could probably do with some flamboyantly ornamented repeats. Charlston gets some beautiful sounds from the Organ of Trinity College Chapel, Cambridge, giving some added spice to the short organ pieces. For anyone wishing to know what English keyboard music was like between Gibbons and Purcell this is a very useful recording. *Noel O'Regan*

Marais *Pièces de Viole du Second Livre, 1701; Hommage à Mons^r de Lully et Mons^r de Sainte Colombe* Jordi Savall etc, 66' 27"
Alia Vox AV 9828
also available in the set Le Parnasse de Viole

The two great suites, in E minor and B minor, with the *tombeaux* to the major figures in Marais' musical life – St Colombe and Lully have been recorded many times, but this will be hard to beat. Every movement from both suites is played in sequence as in the book. Savall's playing of Marais has developed over the years, and he now has a much less showy approach, nonetheless brilliant, and the delicacy of ornamentation that he has never lacked he uses here to delicious effect. The sound is unforced but intense, never a hurried bow-stroke to be heard, constantly beguiling in its beauty and colour. He has always had an appetite for variety, and doesn't entirely resist the temptation to orchestrate, but who can blame him with such an accompanying team: the incomparable Lislevand (guitar and theorbo) Pierre Hantaï (harpsichord), Xavier Diaz-Latorre, (also guitar and theorbo) and Philippe Pierlot playing another 7-string Barak Norman. They are with him all the way, and at times the sound is so luscious, but never over-rich. It's recorded very close – you can hear grunts and sniffs all the time – but the playing bears this sort of scrutiny. His style is most suited to the Lully *Tombeau* where he allows himself some surprisingly rare freedom and the more extreme rhetoric of the piece itself draws impassioned playing from him. Wonderful stuff, wonderful recording. *Robert Oliver*

Monteverdi Vespro per la Salute 1650 Akademia, La Fenice, Françoise Lasserre *dir* 102" 94" (2 CDs) (rec 1996)
Pierre Verany PV703071

Noel O'Regan, reviewing this in *EMR*34, singled out particularly 'the little known but sumptuous Monteverdi setting of the Litany of Loreto: worth getting for that alone, but also for much other fine singing and playing.' (The *Laetania* is indeed a marvellous piece, with suggestions of mesmeric minimalism, which I try my best to sell!) There are antiphons, motets and the Cavalli Magnificat a6 that ends Monteverdi's posthumous 1650 anthology. *CB*

Pasquini *Santa Agnese (1678)* Anna Simboli *Santa Agnese,* Elene Bartolozzi *Madre,* Paolo Costa *Flavio,* Marco Scavazza *Aspasio,* Garrick Comeau *Prefetto,* Consortium Carissimi, Vittoria Zanon *kbd, dir*
Pierre Verany PV703051

Unlike the Scarlatti oratorio I review below, Pasquini's has real characters: the saint, her mother, the young man who loves her and ultimately converts to Christianity because of her, his father (a Roman Prefect) and his advisor, who murders Agnes. This is a well-paced performance with nice playing and singing, following the 1685 Modena source, with a sinfonia by Vitali, and closing with Carissimi's motet *Veni sponsa Christi* (in honour of the group's name). It is only in the final six-voice piece that we hear all the singers together and discover that the sum of the individual parts is very much greater: although the solo singing is enjoyable throughout, it is in consort singing that the voices excel. There is no indication of who the sixth singer might be, though. *BC*

Purcell *Sonatas and Theatre Music* Chatham Baroque 61' 40"
Dorian DOR-90309

I hadn't heard this group before and I very much enjoyed this recording of mostly familiar music. The use of archlute, guitar or theorbo made for a well-balanced group, with very expressive playing and excellent ensemble. The recording was made on September 12th 2001, in New York, and is dedicated to those affected by the tragedy the previous day. How that affected the players can be readily assumed. The recorded sound is close and bright, with little ambience, which makes the texture very clear, and Purcell's ideas always distinct. The trios include four of the 1683 *Sonnata's in III Parts* (C, G, g, d), the Passacaille in G minor from the 1697 collection, and *Three parts upon a Ground,* the only piece in which I missed the added punch of the harpsichord. They add a viola and play suites from *Distressed Innocence* and *The Virtuous Wife* with verve and brilliance. *Robert Oliver*

Sainte Colombe *Concerts deux violes esgales. Vol. 1: Concerts I à XVIII* Les Voix humaines 114' 26" (2 CDs)
Atma ACD 2 2275

The music of the mysterious 17th-century French viol player, composer and teacher Sainte-Colombe is something of an acquired taste: it is full of quirky harmonic shifts and unpredictable melodic twists and turns. His pupil Marais was so keen to acquire a taste for his music, so the story goes, that Sainte-Colombe took to practising his viol in a tree-house to avoid being overheard. Margaret Little and Susie Napper have also acquired a taste for Sainte-Colombe. Having previously recorded several of his 67 Concerts for two bass viols, they have now embarked on what appears to be a new complete recording, supported by funding from the Government of Canada. They play with considerable sympathy for the music and for each other: ensemble in the often whimsical fantasy-like preludial ouvertures is good, and each of the varied dance movements is clearly characterised. Where the music is at its most dramatic they respond with a strong attack, but are also effective in moments of hushed calm. Like other complete recordings this is best dipped into rather than listened to en bloc, not least because Les Voix Humaines follow the order of the Concerts as notated in the source, which groups them by key. Nearly two hours of unrelieved D minor is enough to drive even the most hardened minimalist to distraction, however polished the performances. *John Bryan*

Sainte Colombe le Fils *Pieces de Viole: Les Six Suittes pour Basse de Viole seule* Jordi Savall 96' 00" (2 CDs)
Alia Vox AV 9727 A+B
also available in the set Le Parnasse de Viole

Shades of *Tous les Matins du Monde* – the quiet voice of Le Sieur himself, like a spirit, speaking the section headings of the *Tombeau* his son (who didn't figure in

the film) wrote in tribute to his memory. Two discs are needed to accommodate the 6 suites contained in the Durham Cathedral Library Manuscript, making a total of just under 100 minutes of music for unaccompanied viol. It's a tour de force. Stunning playing, beautiful sound, important music recorded for the first time, and well overdue for this treatment. Because the booklet reproduces several pages of the manuscript, listeners can see for themselves that Savall has added chords to the written music. This is not explained in the booklet text. Whether or not the music is complete is debatable, as it appears to lack a bass part. Some of the pieces in the manuscript are indeed for unaccompanied viol (transcriptions of lute pieces by Du Faut, Simpson preludes from *The Division Viol*). In Anthony Poole's divisions on Polwele's Ground, the written out ground is included, and in those of Marais' pièces, which should, of course, have a bass line, though can be played without, there is none. The editor of the Dove House edition of the *Tombeau* supplies an editorial bass, and, in fact argues that it is in a different hand, though (from my photocopy of a photocopy) I disagree. Savall's solution is to play the music as it stands, adding chords to rationalise the harmony. In some cases he has added quite a lot, but in the *Tombeau* he has added very little in an almost literal rendition of a remarkable piece.

The music, quite unlike anything else, is of real stature. There are lovely melodies, beautifully realised sequences, unusual but not quirky harmonic progressions. The preludes are often very striking, with extended developments providing satisfying and often moving listening. The *Tombeau* itself is the climax of the recording, and Jean-Pierre Marielle, the actor who played the part of Le Sieur in the famous film contributes brief spoken titles to the sections. It is hard to imagine anyone better qualified than Savall to make the sorts of decisions he has made. His stature as a player, the time he has spent with this music, and with that of contemporary composers, means that his choices are well-informed and appropriate. The sound of the Barak Norman gives continual pleasure, despite the lack of variety – he plucks one movement only – and he doesn't go out of his way to seek spurious contrasts. Sometimes the allemande following a free prelude is almost as free. But successive listening dispels any appetite for superficial variety, and focuses on the music itself: now rightly at the forefront of the repertoire. Facsimile edition please.

Robert Oliver

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

A. Scarlatti *Oratorio per la Santisima Trinitá* Linda Campanella, Silvia Bossa, Gianluca Belfiori Doro, Mario Cecchetti, Carlo Lepore *SSATB*, Alessandro Stradella Consort, Estevan Velardi dir 83' 49"
Bongiovanni GB 2344/45-2 (2 CDs in box)

This recording is a strange mixture of mostly beautiful playing and some rather indifferent singing. The five allegorical characters (Faith, Divine Love, Theology, Infidelity and Time) sing a sequence of recitatives (secco and accompanied), arias and duets, and combine only once (in the penultimate movement) for a brief quintet: the piece ends with an accompanied recitative for Faith. The strings of the Alessandro Stradella Consort are bright and incisive, but only the tenor among the voices managed to convince me that he understood the concept of HIP. True, the other singers do not use full-on operatic vibrato, but neither do they attune themselves to the scale of the music. Anyone interested in Alessandro Scarlatti will surely have to have this, for it is inconceivable that another (better) recording will be made. *BC*

A. Scarlatti *Il Trionfo dell'Onestà; Venere e Amore* Mónika González *S*, Andrea Ulbrich *mS*, Savaria Baroque Orchestra, Pál Németh
Hungaroton HCD 32101 66' 32"

This is rather better than the other Scarlatti disc I've had for review this month. The music is, to be frank, not very exciting, but the performances are, for want of a better word, more sophisticated. Both singers have the kind of voices I suppose I would expect to hear, were I transported back to hear the original performances, although the soprano struggles to differentiate between a trill and what I take to be alternating semiquavers a semitone apart. The recorder part is overemphasised in the booklet, given that there is not very much for the player to do. That said, what she does, she does well. It's interesting to have serenatas on disc, but I'm not sure there will be many follow-ups. *BC*

Steffani *Suites théatrales* Sonatori de la Gioiosa Marca 64' 00"
Divox CDX-79811 (rec 1998)
Niobe Regina di Tebe (1688), *I Trionfi del Fato* (1695), *Henrico Leone* (1698), *Amor vien dal Destino* (1709)

How appropriate it is that a CD produced by a Swiss company in conjunction with a German radio station of music by an Italian composer should be titled in French! Steffani's is not an unknown name, but the same unfortunately cannot be said about his music. The occasional chamber duet or madrigal might make it on to a concert programme, but when did you last see one of his operas? Almost 100 years after the music first appeared in the *Denkmäler Deutscher Tonkunst* series, some of it finally makes its way on to disc, and what terrific music it is, too! The overture to *Henrico Leone* features wind machines, and merges into the opening chorus: a striking piece of realism, as the scene is one of a storm at sea and a shipwreck. Elsewhere the dances are extremely French in taste, and beautifully played by this fine Italian orchestra. Highly recommended. *BC*

Sweelinck *Organ Works* Robert Woolley (1643 Van Hagerbeer organ at Pieterskerk, Leiden) 73' 24"
Chandos *Chaconne* CHAN 0701

One of the nicest compliments I have received as a player was after a recital of Sweelinck when I was told that 'you could tell from my playing that Sweelinck was a Calvinist'. It is an interesting point as to the extent that a composer's personal belief, or the collective belief surrounding him, affects his style of composition and performance, but there is certainly something quite austere and structured about Sweelinck's surviving keyboard music, however virtuosic it might become. I think Robert Woolley deserves a similar compliment for his playing on the CD – he maintains that sense of order and logic that Sweelinck seems to relish in his compositions. Many of these pieces are equally suited to the harpsichord, and Woolley the harpsichordist does occasionally show through. There is some occasional slurring of notes and tiny variations in the pulse. Some passages are played at speeds where the virtuosity becomes a little bit too apparent and, without the percussive attack of the harpsichord, the passagework gets a bit lost in the acoustic. The end of the magnificent 'Hexachord' Fantasy is one example, although Woolley otherwise captures the immense architectural grandeur of the piece perfectly. The nicely flexible winding of the organ adds some delightful colour to the sound in a way that I am convinced composers of the day understood and reflected in their writing. The registrations are well chosen, although it is a shame that they are not detailed in the CD notes. Part way into track 2, for example, the long held upper notes sing out with a beautiful inflection against the faster moving bass figurations. This is an impressive CD, with a well-balanced programme reflective most of Sweelink's compositional styles. *Andrew Benson-Wilson*

We have also received a two-disc set Sweelinck Keyboard Music *recorded by Christopher Herrick*

at the organ of Norrfjärden Church, Sweden. (Hyperion CDA67421/2) *I'm not sure what has happened to it. I've noticed that comments I've seen on both these sets seem unaware of the complete Sweelinck keyboard music recording on 9 CDs* NM Classics 92119. *CB*

Canzon del principe: London British Library MS Add. 30491 Evelyn Tubb *S*, Paolo Pandolfo *viol*, Andrea Marcon, Johannes Strobl *kbds*, Marie Nishiyama *triple harp*, The Earle His Viols, Anthony Rooley *dir*
Divox CDX 79907 75' 56"
Music by Bassani, Fillimarino, Gesualdo, Lasso, Lombardo, de Macque, Peri, Stella, Tartaglino, Trabacci, Trematerra, Wert & anon

It is a nice idea (though why does the booklet use the word 'conception' which, although having the same number of syllables, has seven more letters and makes one think of 'immaculate') to base a CD upon BL Add 30491, an anthology which contains music by de Macque, Gesualdo and others. You can tell that this is something odd by the very first chords of the disc. But not all the oddities work, and I'm not convinced that the open-score notation might be indicative of performance by viols: it is, after all, the normal notation for keyboard music in Italy at this period, and the sudden presence of quavers and semiquavers among semibreves and minims just doesn't sound convincing on viols. It would have been nice to have had more than one harp solo. Where the viol really does work is in Bassani's bastarda divisions on *Susanne un jour* and *Cara mia vita*, which are the outstanding feature of the disc, brilliant playing by Paolo Pandolfo. All of the disc is worth hearing, but not all tracks will wear as well as *Susanna passagiato*. If you can get hold of a copy of the facsimile (Garland's *17th Century Keyboard Music*, vol. 11), the disc will be particularly rewarding. It appeared a couple of years ago: had it been new, it could have been marketed as a 350th anniversary celebration of the death of Luigi Rossi, the MS's scribe. *CB*

Civitas Lipsiarum: Musik aus Alt-Leipzig Christine Maria Rembeck, Constanze Backes, Alexander Schneider, Michael Schaffrath, Ingolf Seidel, Marek Rzepka *SSATBB* Ensemble Alte Musik Dresden, Norbert Schuster dir 57' 47"
Raum Klang RK 9904
Music by Calvisius, Fabricius, Isaac, Knüpfer Michael, Rosenmüller, Schein, Schelle, Weckmann & chant Easter Gradual

Having done a PhD on music in Leipzig during the 17th century, I can't help but be enthusiastic about this disc. It is a selection of pieces by cantors and organists from the city in that century, although somewhat incongruously it also includes plainchant from the 14th-century Leipzig Gradual. The programme includes motets, vocal concertos and some tuneful arias for funerals; the singing is elegant and lithe, and all done one-to-a-part. My only regret is that, apart from two dance pieces, it focuses exclusively on church music, despite the presence in the booklet of evocative pictures from the 1600s of secular music-making in the garden, on the river, or at the street-corner. All the same, the disc is meticulously researched, and the focus on one town gives coherence and conviction to the programme. *Stephen Rose*

Claviorgan Claudio Brizi 52' 14"
Camerata CM-28012
Bach BWV 766, 971; Buxtehude BuxWV 163; Frescobaldi *Aria detta la frescobalda*; Pachelbel *Praeludium, Fuga, Ciacona in d*; Sweelinck *Ballo della Granduca*

Combining the harpsichord and organ in one instrument, the claviorganum, was an almost mythic beast of the Baroque. Its allure lay in the pairing of opposite timbres: the sustained flutiness of the organ with the percussive but fast-decaying sound of the harpsichord. The reconstruction used here is somewhat different from the surviving historical examples in that it has independent manuals for both harpsichord and organ portions, and also a pedalboard. Brizi delights in alternating the two sonorities or in playing the harpsichord in one hand and the organ in the other; in the Italian Concerto he uses the harpsichord for the *forte* sections and the organ for the *piano* writing. The claviorganum is also ideal for those pieces that are not specific to a particular type of keyboard, such as the manualiter toccata by Buxtehude or the chorale partita by Bach. Brizi's playing is extrovert and energetic, if not the most subtle in articulation. The colourful and sumptuous timbres seem to belong to a musical fantasy-world; after listening to this, you can understand why claviorgana were the prized possessions of rulers and patrons of the 17th century. *Stephen Rose*

Geistliche deutsche Barockmusik: Trauerkantaten Greta De Reyghere, James Bowman, Guy de Mey, Max Van Egmond *SATB*, Ricercar Consort 76' 33"
Ricercar RIC 224 (rec 1990)
Bach: *Cantata 106*; Boxberg *Bestelle dein Haus*; Riedel *Harmonische Freude frommer Seelen*; Telemann *Du aber Daniel*

This was originally the sixth in a pioneering series called Deutsche Barock Kantaten, all of which I have and all of which I still listen to quite often more than a decade later. Here, sandwiched between two well-known funeral cantatas are two gems: Boxberg's *Bestelle dein Haus* (with its unusual 'orchestra' of two recorders, oboe, bassoon and continuo and very close similarities to Bach's *Actus Tragicus*), and Riedel's beautiful *Harmonische Freude* (with other-worldly colours, like oboe doubled by recorder and pizzicato viola d'amore). If you missed this first time around, don't replicate your mistake! BC

Modus phantasticus Charivari Agréable (Susanne Heinrich *viols*, Kah-Ming Ng *kbd*, Lynda Sayce *plucker*), Reiche Ichise, Asako Morikawa, Susanna Pell *viols* 74' 00"
Signum SIGCD041
Music by Bach (BWV 614-5, 634/706 721), Baudringer, Böhm, Funck, Fux, Hesse, Kühnel, Pachelbel, Schenck, Schütz (SWV 9), Telemann (TWV 40:204)

I enjoyed much of this disc: the Chaconne by Fux is a true gem, David Funck's Suite in D for four gambas a real discovery, and Telemann's A major concerto for four unaccompanied violins works so well on viols that he might have written it for them! Some of the arrangements of Bach work extremely well – *Erbarm dich mein* reminded me of a piece by Pachelbel with quaver tremolo in four-part viols – and *Dir ist Freude* was very exciting, but the rallentando at the end was too reminiscent of the organ original for my tastes. Elsewhere we have solo viol music (despite the opening assertion of the booklet note that 'Germany was never blessed with the sort of solo viol tradition that flourished in England and France', although by the next page we are told of a 'German-Dutch virtuoso viol school') and keyboard pieces. I had a problem with Schütz's *Feritevi, ferite* being transcribed for four viols and continuo: surely the bass part is a participant in the drama? And if there is a continuo, should it not play throughout? It would surely do so if it were a vocal piece. I also found the title strange: where was the *phantasticus*? Where were the Buxtehude and Erlebach sonatas with their recitative-like passages? Where were the chains of demisemiquavers? Where were the dramatic, top-start sections? Don't get me wrong: I re-iterate what I said at the beginning of the review – I enjoy some of this disc enormously. Not all of it, though. *BC*

Le Parnasse de la Viole Jordi Savall + Rolf Lislevand, Xavier Diaz-Latorre *theorbo, guitar*, Philippe Pierlot *gamba*, Pierre Hantaï *hpscd* 161' 00" (3 CDs in box)
Alia Vox AV 9829 A/C

Luxuriously presented boxed set, handsomely illustrated with pictures and facsimiles, containing the Alia Vox discs reviewed above under Marais and Sainte Colombe.

Per la settimana santa Maria Cristina Kiehr, John Elwes, Ulrich Messthalerm *STB*, La Fenice Jean Tubéry 71' 42"
Ricercar RIC 226 (rec 1995)
Music by Banchierei, Capello, Cazzati, Cima, Grandi, Graziani, Marini, Mazocchi, Monteverdi, Piccinini, Salvatore, Sances, Turina

The sharp black and gold lines of the original packaging have been exchanged for a classic book-binding appearance for the re-issue. This second opportunity to avail yourself of a copy of this marvellous recording should not be missed. It is well worth collecting the whole 'Heritage of Monteverdi' series (no. 6, *Il Canzionere*, was reviewed in *EMR* recently). They are each strongly but not laboriously themed, and the musicianship is deep yet spontaneous. The theme of this recording is the Passion and its expression in music through 17th-century chromaticism. Instrumental music by Turini, Cima and Cazzati intersperses spritual songs by Monteverdi, Grandi and contemporaries. The continuo section of La Fenice provides real dynamism to instrumental and vocal pieces alike, with great imagination, drive and delicacy. The fluidity and spark of the solo cornett and violin playing of this group is already legendary (Jean Tubery and Enrico Parizzi). The tour de force for me on this recording is the extended *Stabat Mater* by Sances, performed by Maria Christina Kiehr. The medium of music is transcended in an extraordinary way to deliver directly the full force of meaning. *Steven Cassidy*

LATE BAROQUE

Bach *The Art of Fugue* Pieter Dirksen *hpscd.*
Bona Nova 10015 [75'32"]
This contains the first version of 1742, together with the later movements c. 1747. The 'first version' is described as a 'World Première Recording'.

Pieter Dirksen, a professionally accomplished and serious musician well-known in the low countries, but far less so over here, is, as the label this disc sports, indeed, 'good news'. His reading of Bach's fugal testament is very capably (besides sensitively) delivered, with the dignity, as well as the humour and contrast we should expect of mature Bach. All of the project is, indeed, a success, although a recording which claims novelty as a virtue when this simply denotes what the composer himself apparently later regarded as not yet adequate seems to this writer to be somewhat obtuse. *Stephen Daw*

£ = bargain price ££ = mid-price
All other discs full price, as far as we know.
All CDs reviewed here are available from Lindum Records (see advert on p. 27)

Bach *Flute Sonatas* Barthold Kuijken *fl*, Ewald Demeyere *hpscd* 64'06"
Accent ACC 22150
BWV 1030-35

Attentive listeners to this incomparable repertoire will hardly be surprised to receive yet another outstanding Bach recording featuring Barthold Kuijken. Already highly distinguished in Europe, his new keyboard partner Ewald Demeyere, is so thoroughly competent an accompanist in either of the roles he assumes here that the overall effect is, indeed, even an improvement on previously issued recordings. Kuijken's recent disc of unaccompanied flute music is partly characterised by a richly sensitive flexibility in matters of pulse and exact rhythm; Demeyere's playing is demonstrably more strictly disciplined, with results that I find both more enjoyable and closer to my impression of what Johann Sebastian would have liked. *Stephen Daw*

Handel *Saul* Nancy Argenta, Laurie Reviol, Michael Chance, Mark LeBrocq, Michael Berner, Stephen Varcoe, Steffen Balbach *SSATTBB*, Hannoversche Hofkapelle, Maulbronner Kammerchor, Jürgen Budday *dir* 157' 30" (2 CDs)
K&K Verlagsanstalt ISBN 3 930643 83 9

This is the fourth of a series of Handel oratorios performed in the monastery of Maulbron, following *Jephtha*, *Samson* and *Judas Maccabaeus* (see *EMR* 72, p. 25 and 73, p. 24); *Solomon* is to be next. Like its predecessors, it is more a souvenir of the occasion than a prime choice for the collector. The performances, given in September 2002, are claimed to be 'in englischer Originalsprache und historischer Aufführungspraxis', but the English of the singers of the minor roles is somewhat uncertain, and the historicity is, as often, selective. Organ continuo and delayed cadences appear in *secco* recitative, and the absence of flutes and harp implies that financial pressures have compromised fidelity to Handel's instrumentation. (David's harp solo is played on the lute, and no flutes double the organ in the Dead March.) There is, however, a tiny bonus in that a violin is the solo instrument in Michal's air 'Fell rage and black despair', as Handel first indicated (he marked a change to flute in the conducting score); this version is not otherwise recorded. A few arbitrary cuts are made, apparently to squeeze the music on to two well-filled CDs. Stephen Varcoe, despite his intelligent articulation of the words, makes a light-weight Saul, but the other four main soloists are excellent in their roles, with Michael Chance's fine David giving this issue its only advantage over the recordings under Gardiner and Neumann, both marred by eccentric or weak treatments of the character. Budday's curious lack of dramatic sense is again in evidence with some slow tempos and inappropriate pauses between movements, though many numbers are well-judged, and I enjoyed the roaring trombones, with an especially ripe bass. Commendable therefore only as an interesting alternative to current recordings, but anyone wanting a *Saul* for the library would be well advised to wait for the new version from Paul McCreesh due early next year. It will certainly not have a weak David in Andreas Scholl, and, if McCreesh's recent Prom performance is any guide, is likely to be the best yet. *Anthony Hicks*

Royer *Pièces de Clavecin* Jean-Patrice Brosse *hpscd* (Kroll 1774) 61' 06"
Pierre Verany PV703061

With previous recordings of A-L Couperin, Corrette and Balbastre to his name Jean-Patrice Brosse is doing sterling service on behalf of the mid-18th century *claveçinistes*. He helps Royer's cause no end by the use of a 1774 harpsichord that has a particularly sumptuous bass and a suitable French temperament. The two manuals are deployed sensibly, ornaments are expressively played, and the whole production displays the best possible taste. Although this is not music that consistently demands attention, amid the commonplace niceties are a few shocks (you couldn't possibly guess the content of *Le Vertigo* from its opening or even the title) that show why Royer enjoyed considerable acclaim as composer, as well as personal success as teacher of the royal children and director of the *Concert Spirituel*. And as well as purveying the 'skill and delicacy' for which Royer himself was noticed, J-PB certainly gets stuck into the moments of *grand bruit* with enthusiasm, exploiting the instrument to the full. His efforts are supported by thorough notes which appear in English and French, though the artist biography is in French only. *David Hansell*

D. Scarlatti *Complete Sonatas Vol. 6: La ricerca armonica (The Harmonic Research)* Marco Farolfi *hpscd, fp*
Stradivarius STR 33619 68' 50"
K. 252-3, 261-2, 318-9, 361-2, 408-9, 415-6, 439-40, 447-8

The sudden rush of Scarlatti recordings continues with Vol. 6 of the Stradivarius series offering eight sonata pairs with 10 individual pieces on harpsichord and the remainder on fortepiano. In two cases pairs are split between the instruments, with the more reflective first movement on piano. Each volume of this series has a theme, in this case those sonatas in which Scarlatti enriched his harmony with *ac-*

ciaccature in the modern manner of Pasquini and Gasparini – wouldn't *experiments* be a better word in the English title? In order to preserve the pairs, however, not all the pieces here recorded have this feature, which in some ways is rather a relief and does produce a more varied and enjoyable programme. On first hearing I felt that Farolfi's rubato was inclined to disturb the pulse a little more than was perhaps desirable; but his style has grown on me and I am happy to recommend the disc, not least for the warm tone of the fortepiano used and the sensitive way this is exploited. It is a shame that neither instrument is always absolutely in tune.

David Hansell

Telemann *Der Messias, Concerti* Veronika Winter, Marion Eckstein, Jan Kobow, Klaus Martens *SATB*, Telemannisches Collegium Michelstein, Ludger Rémy 57' 36"
cpo 999 847-2
Partie in a TWV 44:42, Sonata in F TWV 44:11, Concerto in Eb TWV 43:Es 1

Der Messias is a setting of parts of two cantos from Klopstock's epic poem of that name, possibly written at different times (since the composer referred to two different editions for the texts) and heavily influenced by French opera style, with arioso, recitatives of both sorts, short arias and duets, etc., alternating. It lasts a little over half an hour and, in this charming performance, is a delight, with some particularly lovely duetting from soprano and alto. There is no chorus. Of the three instrumental pieces on the disc, I only knew the A minor *Partie* for pairs of oboes, recorders and violins with continuo. I thoroughly enjoyed this and am happy to recommend it. *BC*

Telemann *Burlesque de Quixotte* Collegium Musicum 90, Simon Standage *dir* 65' 41"
Chandos Chaconne 0700
TWV 53: D4, TWV55 G7, G10, h1

Having last month complained (slightly) that people are still recording the ubiquitous Don Quixote suite, I find myself now having to eat my words: here, at last, is a wonderful recording! It is only one of four works on a disc dedicated to the memory of the wonderful Mica Comberti, whose last recording this was with Collegium Musicum 90: the others are an overture with solo violin (also available in a fine Slovak recording), a concerto in D for two violins, bassoon and strings, and an overture in B minor with a sextet of soloists – pairs of oboes, violins and bassoons. Like its predecessors in this series, the playing is exemplary, the tempi judiciously chosen, and the programme suitably varied. A fine tribute, indeed. *BC*

Vivaldi *Farnace: Favourite Aires* Furio Zanesi *Farnace*, Adriana Fernandez *Berenice*, Sara Mingardo *Tamiri*, Gloria Banditelli *Selinda*, Sonia Prina *Pompeo*, Cinzia Forte *Gilade*, Fulvio Bettini *Aquilio*, Coro de Teatro de la Zarzuale, Le Concert des Nations, Jordi Savall *dir* 58' 57"

I am not inclined to say very much about this: the complete opera (cut from three live performances in 2001) was welcomed in *EMR* 85 and this highlights disc gives a good impression of the piece and the performance. There are seven arias, a quartet, three choruses, two tracks of *sinfonia* and the remaining tracks are recitative, which I find slightly odd: while agreeing that they put the concerted pieces in some sort of context, the disc is labelled 'Favourite Aires', so it should have more of them. The playing and singing are first rate, especially Mss Mingardo, Bantidelli and Prina. *BC*

Stabat mater Isabelle Poulenard, Isabelle Desrochers, Martin Oro *SSA*, Stradivaria, Daniel Cullier *dir* 60' 03
Cypres CYP1639
Settings by Girolamo Abos (1750), Guiseppe Tartini (1769), Quirino Gasparini (1770)

This is yet another revelation from Daniel Cuiller and his ensemble Stradivaria. There are two settings of the famous text which owe much to the celebrated Pergolesi version, and one which is quite exceptional: by the virtuoso violinist, Giuseppe Tartini, without instruments and alternating trio verses with plainsong (taken here by a second counter-tenor soloist). The two larger pieces, a setting for three voices and strings by the Maltese composer Abos and the other for two sopranos and strings by the little-known Quirino Gasparini, published in The Hague in 1770 (but possibly written for the Carmelites in Turin), are well written, and alternate the voices skilfully. The three solo singers are in fine voice, with generous, warm vibratos which do not distort the pitch of notes, and they balance both with each other and with the instruments very well. An extremely interesting and rewarding disc. *BC*

CLASSICAL

C. P. E. Bach *Damensonaten* (Complete solo kbd music, vol 9) Miklos Spányi (clavichord by Steiner, Basle 1991 after C F Hubert, Ansbach, 1772) 72'42"
BIS CD 1088
Wq 54 1-6 = H 204, 205, 184, 206, 185 & 207

Miklos Spányi's CPE Bach project, which is to record all of that master's preserved solos and his solo concertos or keyboard has got off to an authoritative start on both fronts, and these six 'Sonatas for Ladies', dating from 1765-66, prove a very appealing series of challenging pieces. The authoritative notes by Darrel M Berg tell us many useful things about the works. The instrument and performance tell us even more, and we are left wondering how it is that all six of these appealing pieces have remained virtually unknown for so long. It is far from surprising that this repertoire today recalls Beethoven rather more than any closer contemporary to Emanuel Bach. It is his delight in exploring the resources of an already highly sophisticated instrument – even directly to appeal to feminine sensitivities – that facilitates close, similarly remarkable comparisons. *Stephen Daw*

C. P. E. Bach *Sonatas for flauto traverso and keyboard* Petra Aminoff *fl*, Annamari Pölhö *kbds* Alba ABCD 165 63'51"
in D, [H 505], in G [509] with hpscd
in B flat [578] & in E [506] with fp

Although C. P. E. Bach was effectively a jewel at the famous Court of Fredrerick the Great of Prussia, and later distinguished himself as a highly successful successor to his Godfather Telemann in the city and churches in Hamburg, it appears that in neither röle did he distinguish himself as a composer of chamber-music, either worthy of his former employer's musical attention or of fame in a town that could have boasted of some of the most intellectual circles even in enlightenment Germany. The stylish Finnish pairing of Aminoff and Pölhö work successfully in ensemble and remind us of Emanuel Bach's sensitivity as an artist besides his real distinction as a performing accompanist. The actual instruments chosen for this recording are a comparatively modern-sounding traverso with keyboard accompaniments played on a rather unspecial-sounding fortepiano and a similarly undistinguished harpsichord, which is probably rather long-in-the-tooth as an attempt to reproduce the subtleties of this most exquisite music. This is still well worth hearing, as musically sensitive playing of delightful repertoire. *Stephen Daw*

Canales *String Quartets op. 3/4-6* Cambini Quartett München 58' 27"
La mà de guido LMG2049

This is the second La mà de guido disc devoted to the string quartets of Canales, who truly deserves to be better known. It's true that there are literally hundreds, possibly thousands, of quartets from the Classical period which are largely unrecorded (I don't say 'unplayed', because I have organised playing sessions devoted to Vanhal, and assume that others else-

where do likewise for Gyrowetz, Pleyel, etc.); but these fine four-movement by the Toledo-born Canales, printed in London by Napier, and later in an anthology by Bremner, are somewhat unusual in their Spanish origins. The Cambini Quartet (who are currently preparing to record Canales' Op. 1 quartets, which he dedicated to the Duke of Alba) come to the music from the baroque side of HIP, unlike the Mosaïques, who (to me, at least) come from the other side, and I enjoy their bright, clear tone and no-nonsense style. Very enjoyable. *BC*

Galuppi *L'amante di tutte* Linda Campanella *Clarice*, Paola Antonucci *Lucinda*, Paolo Quagliati *Dorina*, Filippo Pina Castiglioni *Conte Eugenio*, Roberto Tura *Don Orazio*, Corrado Margutti *Mingone*, Matteo Peirone *Marchese Canoppio*, Orch. Filarmonia Italiana di Piacenza, Marco Fracassi *dir*
Bongiovanni **GB 2318-2** 77' 37"

In the years following the international success of *Il Filosofo di Campagna* (1754) Galuppi perfected a style of comic opera that is distinctly, perhaps unmistakably his own. What characterizes it is not the form of its component parts, the breaking of the alternation of recitative and aria by the use of increasingly common and complex ensemble pieces, but a variety and inventiveness of melody that allows the composer to endow stereotypical characters and situations with an individuality that approaches the complexity of real as opposed to theatrical life. The result is a succession of operas, of which *L'Amante di Tutte* (1760) is one, that retain a freshness and immediacy matched by few if any of his contemporaries. In this sense it is not exceptional but yet retains, at least potentially, a broad contemporary appeal to anyone with an ear for a good tune and a taste for the interaction of recognisable characters in music as much or more than in text. It receives here a well-judged performance that loses little from the use of modern instruments. Slight it may be, judged by the portentous standards of the internationally established repertoire of enduring operatic comedy; but do not be surprised if you find yourself humming something approaching one of the opera's tunes after hearing it a few times. And that for me counts as good reason for buying this engaging issue from a label on which enthusiasts for 18th century Italian opera increasingly depend. *David J. Levy*

Haydn *Operas 1: Armida, La Fedeltà Premiata, Orlando Palatino, La Vera Costanza* Soloists, Orch. de Chambre de Lausanne, Antal Dorati 595' 05" (10 CDs)
Philips 473 476-2 (rec 1975-8) £

Haydn *Operas 2: L'Incontro Improvviso, L'Infidelità Delusa, L'Isola Disabitata, Il Mondo della Luna*, Orch. de Chambre de Lausanne, Antal Dorati 597' 04" (10 CDs)
Philips 473 851-2 (rec 1977-80) £

Almost 20 hours of Haydn operas! How to find time to listen to them? A 2000-mile drive to Spain and back to visit BC might have been the ideal opportunity, but they didn't go down too well the family. The practical problem is not just the amount of music but the ability to follow exactly what is happening in the works, for the texts and translations in the original LP issues have been replaced by synopses much shorter than those originally supplied by Erik Smith (whose baby the project was), and the introductions by Robbins Landon have gone. But the reissues are well worth having. The chance of new recordings of all these works is extremely implausible. I haven't been convinced that Haydn is a natural opera composer – comparison with Mozart is cruel but inevitable. Not all the singing wears well – Jesse Norman isn't one's first choice for Haydn, though Arleen Auger and Elly Ameling are more stylish. Older listeners who want to update their LPs should retain the older packaging. Would it be viable for an independent publisher to issue a book with the texts and translations and a few preliminary essays on Haydn's opera? *CB*

Haydn *Symphonies 50-52* Swedish Chamber Orchestra, Béla Drahos 63' 33"
Naxos **8.555324** £

The latest issue in the Naxos progress through Haydn's symphonic output covers 50 in C, 51 in Bb and 52 in C minor. He reached his half-century (without knowing it, of course, though surely not without warm applause) in 1773, with this workmanlike yet festive C-major piece. And workmanlike are the performances of this symphony and the following ones from the same period by the Swedish CO and Béla Drahos. The choice of minor key provokes tensions in 52, but the most exciting of the three is the one in Bb, where Bengt Oleråas rises finely to the challenges of the high horn part (his unnamed partner also shines at the other end of the range). There is a brief but useful insert note, and the recording is warm and well balanced. Collectors of this remarkable bargain of a series should not hesitate. *Peter Branscombe*

Piccinni *Salve Regina, Dixit Dominus* Maria Luigia Borsi, Elena Cecchi Fedi, Marco Lazzara, Gregory Bonfatti, Francesco Facini SSATB, Cappella 'S. Cecilia' di Cattedrale di Lucca, Orchestra Città Lyrica, Gianfranco Cosmi *dir* 75' 27"
Bongiovanni GB **2338-2**
+ Sinfonia in G

On this disc two extensive sacred works are prefaced by a lively, three-movement symphony in G that agreeably reminded me of similar works by Piccinni's younger contemporary Boccherini. The *Salve Regina*, scored for soprano and full orchestra, is in my estimation a much less successful work than the splendid setting of *Dixit Dominus*, which employs four soloists, chorus and an ensemble of strings, in an enterprising way that allows the composer to show that he could write fine counterpoint as well as gratifying melodies in an overtly but not inappropriate quasi-operatic style. Many of Piccinni's sacred works are apparently lost, but I cannot believe that there are not others which survive and that more nearly match the quality of the *Dixit Dominus* than the one chosen for this issue. But I would not want to put off any potential buyer of a recording that contains two fine works by a composer who is presently enjoying something of a revival among CD-buyers tired of endless re-recordings of more standard fare. *David J. Levy*

The Art of Robert Burns The Musicians of Edinburgh, David Johnson 60' 18"
Scotstown Music [no number]
from scotstown@spisak.com

This refreshingly authentic treatment of settings of songs by one of the most famous composers of Scots lyrics, Robert Burns, is ably directed by David Johnson, musicologist and the leading expert in Scottish music in the 18th century. He is very well served by an excellent ensemble of classical and traditional instrumentalists using a happy blend of modern and period instruments, and a trio of engaging vocalists. Soprano Hilary Bell achieves a pleasing legato which finds a very musical route through the songs she sings, while Paul Rendall's buoyant tenor and Geoff Davidson's full baritone prove expressive vehicles for some of Burns' livelier lyrics. If it could be argued that perhaps Burns' Scots pronunciation would have been broader than suggested by the orthography, the singers' pronunciation never sounds less than totally natural, while the fusion of 'traditional' ornamentation and phrasing and classical structure is very successful, both in the accompaniments and in the perceptively selected contemporary instrumental repertoire. This disc is a very important antidote to the many partial and tired misrepresentations of Burns which crowd the market, and it is to be

hoped that it will help to restore Burns to his rightful place, as a gifted and highly versatile lyricist. *D. James Ross*

Festliche Musik aus südwestdeutschen Benediktinerklöstern in 18. Jahrhundert Freiburger Domsknaben, Freiburger Philharmonischen Orchester, Raimund Hug *dir* 72'18"
Ars Musici AM 1341-2
Music by Albertin, Haas, Hofstetter, Kleesatel, Violand, Weigel

Ordinarily this CD would not feature in *EMR*, but that would have been a pity, as there is much to enjoy. Although not historically informed by any stretch of the imagination, it is interesting to hear a modern German boys choir singing in full throat and with much more expressive warmth than we are used to in the UK. There are four choral pieces (including a full mass) and two instrumental: the first of these is an amazing sonata for four organs, four horns, four trumpets and timpani! The music is pleasant, if not immediately memorable, but it shows that, even at the end of the 18th century, the musical traditions of the abbeys of south west Germany were alive and well. *BC*

19th CENTURY

Sor *My careless eyes: Songs & Guitar Music*
Evelyn Tubb, David Parsons 63' 31"
Gaudeamus CD GAU 344

This was a slight disappointment. Having just moved to Catalunya and been immersed in the local culture — with different coblas playing sardanas for the local dance club outside my window on alternate Sundays, I cannot actually avoid it – I feel I have some idea of what the music from around here sounds like, and I didn't feel this was anything like it. It may, of course, be argued that the music is not Catalan: but I'm afraid that the boleros I hear on the radio have far more guts about them. The problem, I suspect, may be that Evelyn Tubb is having to sing down so as not to overpower the 1843 guitar, played (according to Sor's wishes) with the fingertips rather than the nail. The music is enjoyable, with the instrumental pieces slightly more interesting than the vocal ones: I even struggled to enjoy *Ye banks and braes...* *BC*

20th CENTURY

Wind and Sea Music of Dorival Caymmi and Heitor Villa-Lobos arranged by David Feldman for Phoenix, the Israel Consort of Viols, Myrna Herzog *dir* 52' 41"
NMC Music 330210-2
www.nmc-music.co.il

I enjoyed this much more than I expected. The booklet (normally I don't mention them) is informally laid out with coloured print on coloured and patterned backgrounds, in the sort of type-face my ageing eyes struggle to read, with lots of photos of smiling and waving people. The music is for viols, with baroque bassoon, archlute, all sorts of Brazilian percussion, and various sound effects, including barking dogs. The repertoire is highly imaginative, 'easy-listening' style music, which keeps dragging your attention back from whatever it was you are doing while you think you have it on as background. Caymmi's music is 'middle of the road', except it is very rhythmically sophisticated, and always expressive. There's lots of singing, often informal and not always with the sort of care one associates with viols, but the music suits this approach. And the four *Bachianas Brasileiras* sound terrific with viols and they're very well played. It's nice to be able to reverse the sort of comment that we 'early music' players often have to endure, and be able to say 'Well, if Heitor Villa-Lobos had only known about viols ....' Viol players should pursue this repertoire, but they'll need to practise. *Robert Oliver*

Diferencias: A Journey through Al-Andalus and Hispania Recorder Ensemble Diferencias, Conrad Steinmann 59' 18"
Divox Antiqua CDX-79809
Music from the Codex Las Huelgas, the Cancionero de Palacio and by Cabezon and Morales

The first book review in this issue mentions the changes over the last decade from performing medieval music on modern instruments through the 1960s use of early-but-still-anachronisitc ones to the attempt (sometimes optimistic) at medieval reconstructions. So it is odd to find that a new disc begins with 20 minutes of liturgical vocal music from c. 1290 on 16th-century-style recorders. What's the point of phony historicism? And would recorders have played liturgical music anyway? The instruments are of the right period for the rest of the disc; but the change of texture that a harpsichord could produce would be welcome for the Cabezon *diferencias*, and some of the Palace songs (e. g. *Tres morillas* and *La tricotea*) have so much more point with words. The one piece unequivocally for instrumental-ensemble, Francesco de la Torre's *Danza alta,* is in the loud-wind tradition. The serious purpose expressed in the interview with the director in the booklet is undermined by the limitation of the performances to the recorders and percussion. The playing in itself is fine, but the disc must be targeted at voice-hating recorder enthusiasts only. *CB*

NEXT YEAR

For the last few years, there have been three national diaries of early music events. That in *Early Music Today* appears in alternate months and is entirely commercial. The other two are those in *Early Music News* and ours. Their basis is completely different. *EMN* charges for entry but is received without charge; *EMR* is mostly free for entry but is only sent to subscribers. The Early Music Network has decided that publishing *EMN* was not a good use of its grant, so the October issue is its last. We were worried that our diary was taking up so much (mostly of EB's) time. One option was just to stop it – after all, *EMR* had started without the diary and could continue without it. We had discussions with Ruxbury Press, which was interested in taking over the business side of the operation, and in early September we had virtually agreed a plan of operation, which would have produced a combined *Early Music Review and News*. This plan collapsed at a late stage. We thought about it further and decided that, with our own economies of operation, it was viable.

EMR will be unchanged until Issue 100, appearing monthly except in January until May 2004. From issue 101 it will appear six times a year (June, August, October, December, February, April). These issues will be larger than now, so there will be no diminution in content. These months will include a concert diary, which will be published independently in the other six months of the year. The likely UK subscription will be £22.50, unless postal rates increase substantially.

The response from those who have replied to questions on their invoices about preference for electronic publication were much as we expected. So we intend to continue to supply printed copy to all who subscribe in the UK, but will also provide it in digital form so that foreign subscribers can avoid high postal costs.

The *EMR* diary will appear as usual in November and December 2003, with free entry (apart from paid display adverts). Subsequently it will include:

a. Free entries (very brief)
b. Paid larger and more prominent diary entries
c. Paid display adverts (for series, festivals etc)

UK subscribers will receive the diary as part of their subscription. Foreign subscribers from Issue 101 will be charged on the assumption that they do not receive the diary, but there will be an option to receive it if you pay more to cover the postage.

We will be contacting concert promoters shortly with details of advertising rates, deadlines, etc.

From Jan 2004, the diary will be compiled and advertising invoices handled by Helen Shabetai. EB will continue to handle subscriptions and despatch. CB and BC will strive to maintain, and perhaps even improve, the editorial quality of *EMR*.

Rowena Ellis 1962–2003

Two quite different worlds have been mourning the death on 27 July, in a paragliding accident, of the former Baroque oboist Rowena (Ro) Ellis.

Rowena was born on 18 January 1962. After taking three science A-levels with a view to becoming a vet, she reset her sights on music, took another three A-levels in the arts, and won a place at the Guildhall School, London. She was initially a student of the modern oboe before discovering the musical love of her life in the Baroque instrument, which she studied with David Reichenberg and, following his death in 1987, with Sophia McKenna and Anthony Robson.

Rowena had been very close to David Reichenberg, especially in his final months. His principal instrument passed to her, and it was fitting that in 1988 she should have been joint first winner of the annual Baroque oboe award made by the trust established in his memory. The grant enabled her to complete her studies with Marie Wolf at the Hochschule, Vienna, and a professional career of great promise beckoned; among early engagements were tours of Spain with the Scholars and work with the King's Consort. But apparently insuperable stage fright and an innate distaste for ruthless self-promotion eventually led her to abandon the oboe.

In the years that followed, Ro lived in various parts of the British Isles, including Guernsey, Oxford and Cambridge, and proved an adept at supporting herself and her motorbike in various unlikely ways while she pondered her future. Even those of us who reckoned we knew her, however, were surprised when in 1996 she moved to East Sussex to take up paragliding. It became her life's passion – as one friend has said, she 'found her world' in it – and by the time of her death, from injuries sustained in an accident at Devil's Dyke, she had become one of the UK's leading female pilots and a respected figure in international competitions. She is survived by her partner, Gary Bruggenwirth. Both in his world and in ours, Ro did, as we have been reminded, 'inspire great affection in many people'.

Donations in her memory, payable to the Rowena Ellis Paragliding Trust (the purpose of which will be to support and encourage worthy female paragliding pilots), may be sent to:

Rowena Ellis Paragliding Trust
c/o David Kirk
1 Wrights Cottages
Lower Manor Road
Godalming
Surrey GU7 3EZ

A Gift Aid form, which enables the trust to reclaim tax on any donation, can be downloaded from www.pgcomps.org.uk/News/Rowena.htm.

Richard Abram & Erin Headley