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The relationship between the music we enjoy and its quality is not as close as we sometimes imagine. Most of us are sympathetic to certain types of music, while other types leave us cold, even though there used to be a belief that 'good will out' despite that: we could all enjoy the major works of Western culture even if we had our own particular likes and dislikes of the minor ones. There may be undiscovered reasons why some of us find early music more congenial than modern: something in our education, early life or even pre-birth experiences. We have to accept that others react in the opposite way (though may question their filtering of our repertoire through their distorting taste). Even within groups having a broad similarity of taste, there are differences of emphasis. And in addition to differences in musical taste, there are differences in evaluating performances. For some listeners, performance is all: however good the music, if it is performed without spirit, it is meaningless. Others demand perfect intonation (though awareness of the validity of different temperaments undermines the possibility of perfection) or precision of rhythm and are less interested in the human element.

Beyond that, there is the subjective state of the listener. In theory, the ideal might be a highly-musical performance of a great piece of music when the listener is in a receptive mood. I have a whole cluster of memories of such occasions at the Dartington Summer School that have stayed with me for between thirty and forty years: the marvellous medieval hall, a packed* enthusiastic audience, the company of friends and the informal atmosphere led to an extraordinarily large proportion of moving events. When hearing music live, the ear and mind can make adjustments that are more difficult to handle when listening to recordings. Concerts by schools, local amateur choirs and orchestras, and other amateur events can be highly enjoyable, even though heard as recordings the defects loom large. I'm not convinced that the practice of undermining memory by the making of CDs of such performances is a good idea – I've just been listening to bits of the recording of the weekend course on *Poppea* from last September, and some of it is embarrassing, even though the sympathetic ear can hear through it to a memorable experience. CB

* Are fire regulations detrimental to a good concert?

REVIEWS OF NEW EDITIONS

Clifford Bartlett

SEVERINUS EARLY MUSIC EDITION

Ian Payne has sent me a batch of his publications, mostly a few years old, but worth a retrospective review. The most substantial of the five is *Twenty Almandes and a Pavan in Six Parts* (SEME12; £21.60 for score and parts, £9.60 for score only). These comprise the second section of Cambridge, Fitzwilliam Mus. MS 734 containing repertoire of Charles I's wind ensemble, with some items based on music from court masques. Six items published by Thurston Dart for modern brass (Oxford UP 1959) have often been performed; it is good that the whole batch is now so capably edited and made available to players, and it is also a useful supplement to Payne's recent book *The British Alman* (see *EMR* 95, p. 2). The alto partbook hasn't survived, so is here added editorially in a suitably discreet manner: it isn't a part that should be individually noticeable. Visually it is smaller than it need be – perhaps a consequence of the computer programme. Otherwise the appearance of the music is excellent. The documentation of each piece is thorough, and an appendix adds the two pieces at the end of the MS sequence that are not dances and a five-part reconstruction of the first piece. The customer has the option of three packs of parts: cornetts and sackbuts (TrTrATTB clefs), modern brass (2 tpts in B flat, horn in F, 3 trombones), strings, *da braccia* or *da gamba* (TrTrAAAB) and recorders (Tr³Tr/Tr³TrTrTrB).

Two other issues feature music for three violins, not duplicating any of the music for that combination which we publish. They appear on The Parley of Instruments' recording *Purcell's London*; I was puzzled that Payne implies six years between recording and issue – unlikely for Hyperion – but he quotes the 1988 CD version CDA66108, rather than the LP A66108 of 1984. The most significant item is Baltzar's *Consort for Three Violins* (SEME 10; £10.50), a ten-movement suite, probably the earliest English piece for the ensemble – the German composer captured and enhanced the English style during his decade here. Matteis's *Divisions in D minor* (SEME 11; £8.80) lacks some of Baltzar's technical polish but makes up for it in brilliance. I'm slightly puzzled by the suggestions for instrumentation of the bass. Payne quotes from Holman that the Baltzar may not have been played from the source since it has no duplicate bass part, but later suggests that before the late 17th century there is no evidence that stringed instruments regularly doubled continuo basses, so why in the first case expect a duplicate part? I find the idea that the Matteis bass may have been doubled by a 16' violone implausible: did such instruments exist in England?

Two anonymous Sonatas A5 for four violin survive, like the three-violin pieces, in the Oxford Music School

collection, but come from an anonymous Italian MS. *Sonata A5 con concertino* in D (also on the Parley recording) is a lively piece, with two of the violin parts being slightly less equal than the others (SEME 14; £12.50). Another work from the same source and like it probably dating from the 1690s is *Sonata A5 con 4 violini obbligati* in B flat (SEME 15; £11.70). Both of these have two bass parts, so there is no question of the use of string and chordal bass instruments; in the D-major piece it is headed *Violone* but in the B flat one *Contro basso*. *Violone* probably still had no implication of 16', and, like the editor, I'm suspicious that *contro* means 16'. Stylistically, these pieces fall between the four-violin pieces of Legrenzi and Vivaldi's opus 3. If you've heard the recording, you'll know they are fine pieces. The series also includes solo pieces which I haven't seen.

CESTI FOR BASS

I have been taken to task by Cedric Lee for not reviewing his volume of *Cesti: Four Cantatas for Bass* edited by Barbara Sachs (Ces 1; £7.90). As with the Chopin reviewed below, the editor believes in variants being clearly visible to the performer, in both versions of the score (with and without realisation). They mostly affect the figuring rather than the voice part. The texts, about the miseries of love, are set out separately with translations opposite. The music is powerful, with the emphasis more on the recitatives than the gentler ariosos. It's a bit mean to give the continuo part only one staple, and the separate A4 sheet containing its final page is liable to be lost or fall on the floor during performance. About 35 years ago, I was on a British Standards Institute committee on printed music, and one recommendation was that single sheets should never be used. Apart from that, highly recommended to all basses.

GERMAN KEYBOARD

Siegbert Rampe has edited for Bärenreiter (BA 8426; £28.50) the first of two volumes entitled *Deutsche Orgel- und Claviermusik des 17. Jahrhunderts: Werke in Erstaussagen* (*German Organ and Keyboard Music of the 17th Century: Collection of First Editions*). 'First editions' sounds like the title of an antiquarian sale catalogue: 'publications' would be a better translation, though 'first edition' in the singular has the required meaning: how illogical is English usage! 'German' is defined as 'within the borders of the Holy Roman Empire'. A variety of minor (at least in terms of keyboard music) composers have their small output of surviving pieces included, and there are also miscellaneous pieces by Pachelbel and Scheidt. There are 27 items. Several are called *Pröludium*, not an archaic spelling but a computer error. There is a partita by Biber that is just

waiting to be transcribed (back?) for strings. If you have the stamina, Eckelt's 60 variations on a *Ciaccona* in C are inventive. I was particularly impressed by a Suite in F minor by Erlebach. It's a useful volume, well worth dipping into. Despite the universal use of two staves, some pieces require pedals. There is a plentiful supply of facsimiles.

One of the sources called upon by Rampe has the signum *Husmann*, after its previous owner, the medieval scholar. Its 18 pieces are edited by Raimund Schächer in *Die Göttinger Claviertabulatur um 1650* (Cornetto CP321). The general quality of its music is below that of Rampe's volume, but I was intrigued by two items ascribed to Scheidt. Their most interesting feature is the presence of fingering (shown in the facsimile of the piece), but this is omitted the Schächer's transcription. Schächer composes a plausible conclusion, while Rampe leaves the piece in the unfinished state of the MS. Is the rest of the manuscript fingered? If so, its inclusion would have made a minor collection of pieces of major importance. In no. 8, the typesetter has left a note on top of a rest. I was far more impressed musically by *Werke für Tasteninstrumente aus dem Codex E. B. von 1688 des Emanuel Benisch (um 1755-1725): Toccata, Ricercare, Canzona von B. Weissstoma, B. Pasquini, A. Poglietti, E. Benisch* by the same editor (Cornetto CPO227), which has been in my review pile for some months – I may even have written about it already!

Players requiring less recondite keyboard music (for themselves or for pupils) may be interested in *Bärenreiter Piano Album: Baroque*, edited by Adél Erényi (BA 8759; £10.50). Reading through the book, I thought at first that it was an interesting selection of non-mainstream pieces, then found that the last of the four nations into which the music is divided (England, Italy, France and Germany) is dominated by Bach. Handel appears briefly in Germany, not England. There is no general explanation of ornaments, but specific indications on the music pages. Fingering is added (shame) but not dynamics (good). Four colour plates show early instruments, though a copy of a 1756 Hemsch harpsichord and a c.1780 square piano are both later than the music in the book.

VIVALDI RV 198

This new edition of Vivaldi's violin concerto in C minor, RV 198/198a, edited by Rebecca Kan, is published by Edition HH (HH 64 052). Score, miniature score, piano/violin and parts are all available on sale. RV 198a is otherwise known as op. 9/11. This is primarily an edition (the first) of RV 198, the version among the Pisendal collection in Dresden (Mus.2389-O-102). There are differences in detail between the two sources in the outer movements (listed in over four pages of critical commentary); the middle movements are completely different. The MS has a mellifluous solo accompanied by a quasi-canon between the bass and upper strings played pizzicato. (We are told in the preface that the bass is marked *Senza Cembalo*, but that is not printed in the score

nor mentioned in the commentary.) I would have thought that such a mark implied 'without any chordal instrument' and find very odd the editor's idea that theorbo, archlute or guitar might join in, especially as she recommends just keyboard for the outer movements. And it is also strange that she envisages a performance of the Finale with no melodic bass instrument (though one is necessary for the middle movement). Otherwise, this is a well-prepared edition, with a substantial and well-argued preface in English and German. The case that the MS version precedes the print is strongly made, though she dodges discussing the possibility that the Dresden MS is a Pisendal rehash, perhaps because the argument about the precedence of the MS version is sufficiently convincing. It is a striking piece, whose availability is most welcome.

EARL OF KELLY

David Johnson has issued Kelly's Quartet in A, dating from about 1765 and unknown until a few years ago; it is recorded on Meridian CDE 84445 by the Edinburgh Quartet. One possible performing medium is indeed the string quartet, since the work survives in four parts. But the bass is figured, so it can be played as a quartet with keyboard, and the original title Quarto No. 9 doesn't exclude string orchestra, with or without keyboard. However played, it is an impressive work in a fully-fledged classical style. (Score £10; upper parts £2.00, lower parts £1.00).

Death is now my only treasure is a concert aria written by Kelly for Tenducci, probably sung by him in Edinburgh on 26 August 1768 and published in London in *A Collection of Favourite Airs* from his repertoire (c. 1775). It's a plaintive rather than tragic piece, scored for two flutes, two horns and strings; I'm sceptical of the suggestion of oboes for flutes, which I think would spoil the mood. The vocal part begins with its highest note (the E flat a tenth above middle C) and goes down a ninth, so will fit most singers. As with the Quartet, behind the neat title pages lurks the editor's handwriting. It is clearly legible, though the aria score really does need typesetting, if only to fit two systems on a page and diminish the number of page-turns. There are more editorial dynamics than I suspect most of our readers would expect, but David knows the expectations of his own market. (Score £10, parts £1 each). Available from David Johnson, 8 Shandon Cresc, Edinburgh EH11 1QE, +44 (0)131 337 4621 david@djmusiceditions.freemove.co.uk

MOZART CONCERTOS

Bärenreiter is issuing in red covers new solo & piano versions of several of Mozart's concertos, based on NMA but designed to help the performer while retaining the features expected of an Urtext. All contain a 'score' with an untampered solo part (following the NMA) and a conscientious keyboard reduction, in one case going as far as to give the pianist a three-page spread to avoid a turn in the opening ritornello: careful placing of turns is evident

elsewhere. Each volume has a solo part that is identical with that of the score and a separate part with cadenzas. The Flute Concerto in G, K. 313 (BA 4854a; £9.50) and Andante in C, K. 315 (BA 5748a; £5.00) have cadenzas by Rachel Brown, with interesting and helpful advice on how players might prepare (or even improvise) their own. 'Fear of losing one's way... is the biggest deterrent', and the fall-back strategy is always to have in mind an approach to the final trill. As Rachel's remarks end, 'Good luck!'

The Oboe Concerto in C, K. 314, has cadenzas by Frank de Bruine, but no comments on how to create alternatives (BA 4856a; £10.50). There are also three separate solo parts. One is Urtext, a second prepared by the editor by amalgamating the oboe and flute versions of the solo part on the assumption that the latter, being later, is better. To assist the player making his own decisions independently of the editor, a third copy prints the oboe and transposed flute part above each other. The Clarinet Concerto, K. 622 (BA 5773a; £10.50) is a more conventional edition, with short cadenzas footnoted in the part; a version for Clarinetto di bassetto is also included. The solo/piano score only gives the conventional clarinet version, and the NMA full score prints the two versions separately, so a copy containing both parts in score, as with the oboe concerto, would have been helpful here. There is a separate edition for Clarinet in B flat (BA 4773c; £10.50), effected by transposing the piano part; the clarinet part is identical (apart from the pages being headed for clarinet in B flat rather than A). I suppose it is useful for young players who are managing with only one instrument: I don't think there is a set of orchestral parts in B flat. Bärenreiter does, however, publish early versions in G for flute (BA 5335) and in A for viola (BA 5336a), both edited by Christopher Hogwood.

These are all useful and good value, though there is one proviso. Assuming the orchestral parts are sold like the Bach concertos, and Vivaldi's *Seasons*, no solo part comes with the orchestral set and players have to buy a piano reduction to get a solo part, which annoys our customers: professional players don't necessarily rehearse with a piano before they play with an orchestra. The two editions of violin concertos that I've seen K 216, BA 4865a; £8.50 and K 219 in A, BA 4712a; £10.50) are more disappointing in that the fingerings and bowings are in an unhistorical style. I'm not sure why they are needed anyway: if a student wants such help, he is probably working with a teacher who can give guidance that suits him personally; if he is more advanced, he will want to sort out fingering and bowing for himself. More helpful would be an introduction pointing out differences between historical and modern performance practice so that the player could make up his own mind. But Urtext parts are included as well and the editions are still good value. Cadenzas by various famous violinists are included, though editorial attempts in a 1770s style as models would have been a welcome addition and matched what is offered for the wind instruments in the series. Allowing for the extras, these are very good value.

CARUS MASSES

The latest batch of new editions from Carus includes three masses. The earliest is by Alessandro Gualtieri, born in Verona c.1585, who worked in Salzburg from 1612-16, returned to a job in Verona, became maestro di cappella at a church in Venice in 1620 and from 1621 until his death in 1655 was choirmaster at Friuli cathedral. He is remembered chiefly as one of the earliest composers to publish solo motets. His first book of 8-part masses, op. 4, appeared in Venice in 1620 with a dedication to the Prince-Bishop of Salzburg. The *Missa sexti toni a due cori* is a somewhat conservative piece for double SATB and continuo. The editor does not show the original clefs or list voice ranges, but the clefs were presumably SATB. The alto parts spend most of the time in the fifth above middle C, so singing with a normal mixed choir works. The general impression is somewhat subdued; there is a certain amount of antiphonal writing between the choirs, but don't expect any Venetian brilliance. (CV 27,056; £10.40)

The two 18th-century masses are more exciting, though both present problems of programming. Both would be enjoyable if one encountered them in church at a celebration of the mass; both are well worth listening to. But how many people will attend a concert if they are advertised as the main works? Are they quite good enough to sustain the inevitable comparison if they are programmed with bigger draws like Bach or Mozart? But we can take comfort in the recent success of recordings of masses by Hummel.

Giovanni Benedetto Platti (c.1690-1763) spent most of his life working for the brothers Rudolf Franz and Friedrich Carl von Schönborn. The *Missa in F* edited by Leo Langer (CV 40.677; £28.20) survives in Platti's hand in unascrbed parts in the Schönborn-Wiesentheid collection; stylistic considerations confirm the guess that he was the composer. The scoring is SATB, two violins, editorial viola and continuo (the editor doesn't tell us how many of each part are in the surviving set). There is only one solo movement, a D-minor *andante* Benedictus for bass and continuo; parts of the Osanna are also marked solo, though the music isn't soloistic. The source leaves it to the singers to adjust to substituting 'dona nobis pacem' to the setting of 'Christe eleison', which isn't quite automatic. A curiosity of word setting (corrected in the edition) is that 'laudamus' was set as four syllables; the editor claims it is an Italian pronunciation, but I've never seen it set thus by an Italian composer.

Franz Xaver Brixi (1732-71) was the son of the organist and chorimaster of the Prague church of St Martin and was from 1759 in charge of music at St Vitus cathedral. His *Missa brevis* in C is edited by Karlheinz Ostermann (CV 27.052; £25.60) under the title *Missa aulica*, which is taken from two sources not used for the edition. It is scored for two trumpets and timps, two violins, and continuo, with SATB choir and soloists, though only the ATB have fully-fledged solos. The source used for the edition has only one

copy of each voice part, so perhaps only four voices were used, the solo/tutti marks being just to warn the singers of exposed sections. (The same applies to the Platti.) I reckon that it is the most worth performing of the three masses reviewed here. Both Platti and Bixi last about 25 minutes, Gualtieri six minutes less. Performance material is available on sale.

BACH – CANTATA 19

The latest of Carus's Bach Cantatas is No. 19, *Es erhub sich ein Streit* (CV 31.019; €20.00, performance material on sale). As expected for a piece for Michaelmas (it was first performed on 29 September 1726), it requires trumpets (3 of them plus timps), and the strings are doubled by two oboes and taille, and almost certainly bassoon as well. The soprano has an aria with two oboes d'amore. The tenor has an accompanied recit and an aria with strings and a trumpet playing the chorale melody which Bach used to end the St John Passion; the editor quotes the words as likely to have been in the mind of the listener. The bass just has a short secco recit and the alto only sings the choruses. There is a remarkable lack of duple time: the opening chorus and tenor aria are in 6/8, the final chorale in 3/4. A critical commentary is included, briefer than an NBA critical report but at least available to anyone performing the work. It lists each part in the original set: one of each voice and instrument except for two each first and second violin and three continuo (one unfigured, another, in Bach's hand, figured and a third figured and transposed for use at the high-pitch organ). The score gives below the original text Drinker's non-copyright translation, which works surprisingly well. I'm suspicious of the suggestion that the Leipzig congregation would not have picked up the biblical allusions in Picander's text for the soprano aria: apart from hearing lengthy exegetical sermons, they would have read bibles and commentaries on them.

JOHANN LUDWIG BACH – MOTETS

It is confusing that the spine of this volume, of a size that might well have contained J. S. Bach's motets, is labelled just 'Bach Motetten'; those of his distant cousin Johann Ludwig may be good, but not quite a substitute. The new Carus edition by Uwe Wolf (CV 30.000; €49.60) is in direct competition with that edited by Daniel R. Melamed in A-R Editions' *Music of the Baroque Era* 108. The Carus edition wins as an economical score for performance. But it has some deficiencies, so that the A-R volume is still worth consulting. The latter, for instance, includes the continuo part that survives for two of the motets and adds an editorial one for the others. This takes space: despite its larger format, the A-R score runs to 200 pages while, despite using bigger staves, the Carus score requires only 147. Neither edition shows original clefs, though both state that they are the usual SATB ones. A-R gives vocal ranges. It also gives more information on the sources and has its usual introduction and separate printing of texts with translations. As for the music, while needing careful

placing if performed alongside motets by JS, it is certainly worth singing. If you want to audition a new bass for your choir, try singing *Gott sei uns gnädig* and allocate him the Basso solo, making sure that he doesn't have time to see beyond page 59. That, incidentally, is a very strange piece, and looks even odder without the continuo part. I'd be curious (and horrified) to hear a section of No. 5 in a 1979 arrangement for nine horns noted in the A-R edition.

J. L. KREBS – SUITES

Johann Ludwig Krebs (1713-80) was said to have been one of Bach's best pupils, and the prefaces to the edition of his *Clavier-Ubung* begin with the familiar quote about the brook and the crayfish (a translation preferred to 'crab'). Like Bach, Krebs issued four publications under that general title, though his were rather less substantial. Carus had previously issued Part III, 6 Sonatinas (CV 18.503). The present batch from them contains Part II, a Suite in C (CV 18.511; €14.60), and Part IV, 6 Suites (CV 18.512; €25.60); Part I, containing chorale settings, is available as vol. IV of Breitkopf's edition of the *Sämtliche Orgelwerke* (EB 8417). Dating the *Clavier Übung* is complicated. The Breitkopf editor states that the two sections of Part I were issued in 1752 and 1753, yet the editor of Part IV gives it a precise publication date of 9 February 1746. Whatever the dates, the music is old-fashioned though none the worse for that. The isolated Suite of Part II is a substantial piece in 11 movements (counting the two Menuets as one; the second is at a slower tempo than the first). The opening Prelude and Fugue are a bit long for their content. The 6 Suites are rather shorter, with fewer movements and no fugues, averaging nine pages each as opposed to the 20 pages of the Suite in C. I've enjoyed playing them (on an organ rather than a harpsichord, finding that they lack characteristics specific to any particular instrument).

QUANTZ CONCERTOS

Quantz's Flute Concerto in A minor, QV 5:236, was composed in Potsdam before 1756 and would have been played at court by string quartet plus double bass and fortepiano; both surviving sets imply that the cello and harpsichord shared a part, with a separate *basso ripieno* part for the double bass. Perhaps because of the minor key, the opening movement is rather more baroque in feel than one might expect. (Carus CV 17.010; €23.00, parts also available.) A companion edition (Carus CV 17.000; €19.80) is of a rather earlier concerto in E minor, QV 5:116, probably composed in Dresden around 1736, that survives only in a later source, two earlier ones having vanished from Berlin at the end of the war. There is an uneasy tension between the attempts of the strings to be dynamic and forceful and the much suaver flute writing, which at its worst can produce bathos (eg. bars 63-66 of the slow movement, where the flute cadence is weak). But assuming that the proposed dates are right, the two works don't feel as if they are separated by twenty years. A surprising number of Quantz's concertos are in the minor, so a pair of them is not unrepresentative.

BUXTEHUDE & MARAIS for VIOLIN, GAMBA & BC

The second set of Buxtehude's *VII Suonate à due* for violin, gamba and harpsichord is most welcome (5876; €36.00). The size is larger than the now out-of-print Dutch facsimile, so readability, if not elegance, is improved, and an introduction supplements the list of misprints added to the original edition. Marais' *La Gamme* is already available from Performers' Facsimiles, and is probably cheaper (depending on how the fall in the sUS affects you); the new version (5875; €29.00) benefits from an introduction on the notational practice. The 1723 publication contains three pieces: *La Gamme*, based on scale patterns and movement through the keys, a *Sonate a la Maresienne* (in which there is no independent gamba part) and the *Sonnerie de S^{te} Genevieve du Mont de Paris*. I have a soft spot for the *Sonnerie*, probably because it was among the first pieces of Marais that had an impact on me (played by one of the first professional violinists in Britain to take the instrument seriously, Kenneth Skeaping, with his son Adam on the gamba, in the late 1960s). The trouble with the facsimiles is that they are in score: 59 pages of music is a lot to copy out.

FUZEAU – MÉTHODES

Two more instruments benefit from the now-familiar Fuzeau collections of sources of instructional publications, in both cases from Série I, France 1600-1800. Vol. 21 is for Cor (natural horn – 5879; €68.00). There are only a couple of short items from the 17th century: excerpts from Mersenne and a MS treatise by Trichet. The most significant contributor is Othon Joseph Vandebroek, professor at the Paris Conservatoire from its inauguration in 1795 till 1800. The volume includes the relevant section of his *Traité général de tous les instruments à vent* (c. 1793) and his *Méthode nouvelle et raisonnée pour apprendre à donner du Cor* (c. 1797). The former is dedicated to composers, the latter to amateurs. The volume ends with his MS *Suite de la Méthode...* There is a fair amount of music, mostly for two horns, but Vandebroek's first book has duets with violin. The other substantial treatise is the *Seule et vraie Méthode pour... Premier et Second Cors aux jeunes élèves* by Hampl and Punto (c. 1798).

There are two volumes devoted to the guitar: 18/I and II (5876-7, €54 & 56.) Here there is a wider chronological range of instruction books than for the horn, since it was more widely played by amateurs. It is frustrating that the reproduction of Corbetta's *La Guitarre Royale* (1671) stops at page 10 with an index of the music without a cue to a complete facsimile or edition, and the extract from De Visée is even briefer. There is, of course, a method by Corrette – did he really not write one for horn? There is the same poor distribution of sources through the period that is (through no fault of the compilers) disappointing throughout the series; but it is less marked than in the horn volume, even though half the material comes from the last eighth of the advertised time-span.

CHOPIN

Chopin really is outside our period. But his piano music is interesting, apart for its unique musical qualities, for the editorial problems it poses. Edition Peters has just embarked on a New Critical Edition, and has sent as sample the *Préludes* edited by Jean-Jacques Eigeldinger (EP 7532; £7.95). Generally, editors of early music only have to deal with large numbers of sources if autographs or first editions are lacking; here, despite an extant autograph, the prime sources for op. 28 comprise a further 17 items – sketches, presentation copies, three first editions (French, German and English) and copies of them bearing annotations by the composer. The ideal of using 'scientific methodology' to reach a single correct reading is irrelevant. The editor has selected the most authoritative source (the autograph) and show variants that are significant on the music pages. The quantity of these is not enormous, but in places there are choices of fingering and pedalling. The commentary (in English only) is accessible to non-specialists, and there is a good introduction (in English and French). The music size is slightly small, but the sharpness of the image makes up for that..

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SONATAS for GAMBA

Peter Holman

Gambenmusik am Württembergischen Hof ed. Michael Jappe.1. Theodor Schwartzkopff *Sonata in G minor for bass viol, bassoon and continuo*2. Sebastian Bodinus *Sonata in A minor*; Johann Daniel Hardt *Sonatas in D major and A major for treble viol and bass*3. William Corbett *Sonatas in D major and G major for three bass viols*4. Johann Daniel Hardt *Sonatas in G major and D major for bass viol and bass*5. Theodor Schwartzkopff *Partitas in D minor and A minor for bass viol and continuo*

Cornetto CP298, 306, 307, 332, 337 (Stuttgart, 2003-4).

Fux Sonata/Canon in G minor for two bass viols and bass, ed. Brian Clark. Prima la musical, FUX004.1*Johann Gottlieb Graun Sonata in G major for two bass viols and continuo*, ed. Clark. Prima la musical, GRA050.1 (Centelles, 2004) [but BC & Prima la musical are now in St Ives.]

Scholars, performers and editors have recently begun to wake up to the fact that there is a good deal of worthwhile 18th-century German music for the bass viol outside the works of Bach and Telemann. I was alerted to the viol music written for the Stuttgart court by Samantha Owens's excellent Ph.D. thesis 'The Württemberg Hofkapelle c.1680-1721' (Victoria University, Wellington, NZ, 1995), and specifically by her article 'The Viol at the Württemberg Court c1717: Identification of the *Hand Gamba*', *Chelys*, 30 (2002), 47-59. An important part of her thesis is the identification and cataloguing of the instrumental works from the music library of the Crown Prince Friedrich Ludwig of Württemberg (b. 1698). As a result of a dynastic marriage later in the century, the library is now in the Universitätsbibliothek in Rostock; it was generally inaccessible to western scholars until after the fall of Communism. It is good news that the Stuttgart-based company Cornetto has now embarked on publishing pieces from this important collection.

Of the composers of the first batch of *Gambenmusik am Württembergischen Hof*, three worked at Stuttgart: Theodor Schwartzkopff (1659-1732) was Kapellmeister from 1690; the Italian violinist Sebastian Bodinus (c1700-59) was appointed a chamber musician in 1724; and the virtuoso viol player Johann Daniel Hardt (1696-1763) became a chamber musician in 1725. Not surprisingly given his dates, Schwartzkopff is the most old-fashioned of the three. His G minor 'Sonata' for the useful combination of bass viol, bassoon and continuo ('violone' and 'cembalo') is really a suite: after two short abstract movements there is an aria with 24 variations, a bourée, a minuet-like aria and a gigue. The music is attractive and idiomatic, and not unlike the suites for two viols and continuo by the earlier Stuttgart composer Johann Michael Nicolai; like them, it could easily be played by two bass viols and

continuo. Schwartzkopff's two partitas (actually called 'partie') for bass viol and continuo, are also attractive but not too difficult. The D minor consists (unusually) of the classic keyboard sequence, Allemande-Courante-Sarabande-Gigue, while the A minor adds a passpied and a bourée. Like other Stuttgart pieces, the bass viol parts are in the French violin clef, to be played an octave lower, while the A minor part is labelled 'Viola da Gamba vel Violino Solo'; the editor provides alto clef solo parts for both pieces and an alternative treble-clef part for the A minor, for some reason labelled 'Diskantgambe' rather than violin.

The four-movement 'Sonata per un Soprano Viol' by Bodinus is rather insubstantial and contains too many routine sequences. The treble viol part does not seem to be particularly idiomatic for the instrument and suspiciously goes down to G, which suggests that it was actually written for violin. The unfigured bass part, however, has rapid repeated notes, more suitable for bass viol or cello than a continuo instrument. The sonatas by Hardt for 'la Dessus de viol et Bass de viol' are more idiomatically written, with chords in the top part and a bass part that often moves with it in sixths and thirds. However, they largely consist just of simple dances in the French style, and the lower notes of some of the chords in the treble are doubled by the bass in a rather uncomfortable way. Fun to play, perhaps, but not very rewarding to listen to. The two sonatas by Hardt for bass viol and unfigured bass (down to AA in one place) are more substantial and are nicely written with some idiomatic passages. The idiom, a mixture of the fashionable Italian and French styles, is not unlike Boismortier or the simpler pieces of Telemann.

The fourth composer represented here is the English violinist William Corbett (1680-1748). In his introduction Michael Jappe speculates that he might have dropped in at the Stuttgart court on his way from London to Italy, but the truth is more prosaic: the sonatas edited here from Stuttgart manuscripts are actually arrangements of the first two of Corbett's *Six Sonatas for Two Flutes and a Bass*, op. 2 (London, c.1705), with the parts put down an eleventh and a fourth and a few chords added. I suspect that a Stuttgart musician made the arrangements from the Roger reprint of 1709; it was probably picked up during Friedrich Ludwig's stay in the Netherlands between 1713 and 1715. Jappe floats the idea in the introduction that the pieces might be arrangements of violin or recorder trio sonatas, but he clearly did not try to find the originals, despite the fact that Corbett's op. 2 is readily available in a Peters edition (Leipzig, 1969), edited by Paul Rubardt. Had he done so he would have been able to correct a few wrong notes and rhythms and add some missing slurs; also, the Stuttgart arranger missed out the attractive gavotte that ends the second sonata. Although Corbett's original bass part has figures, the Stuttgart manuscript does not, avoids bottom Cs, and has a chord at one point, so it seems to be intended for a third bass viol rather than a continuo instrument.

Despite this, Michael Jappe has generally performed his editorial tasks well. He does not provide continuo realisations, though the harmony is mostly pretty obvious. He has clearly taken a good deal of trouble to correct wrong

notes, add missing accidentals and make slurs and ties consistent. Incidentally, I wish that publishers would adopt the slashed editorial slur and ties used nowadays in most British editions. It is so much more elegant than the dotted type used here and in most Continental and American editions.

Brian Clark has begun to produce editions of 18th-century bass viol music for his *Prima la musica!* imprint. The first is Fux's three-movement Sonata in Canon in G minor for two bass viols and bass. This fine piece, an exact canon throughout between the two upper parts over a free bass, survives for some reason at Darmstadt rather than in an Austrian source, though there is no reason to doubt its authenticity. It used to be available in an old Hortus Musicus edition which is doubtless out of print, so this new one is very welcome. The editing is careful and well conceived, though for my taste the continuo realisation misses a number of dissonances, such as the implied 7-6 suspensions when the bass descends 2-1 and 4-3 suspensions at 5-1 cadences; they are taught routinely in treatises of the period, and must have been applied automatically by players.

It is unfortunate that Johann Gottlieb Graun's Trio (here called 'Sonata') in G major for two bass viols and continuo is already available in a good modern edition (Ut Orpheus:

Bologna, 1999) when so much of the viol music by Berlin composers has yet to be edited. Both Brian Clark and Paolo Biordi and Vittorio Ghielmi, the Ut Orpheus editors, use the source at Darmstadt without taking into account the eight sources of the piece scored for two violins and bass. (I derive this information from Michael O'Loughlin's Ph.D. thesis 'The Viola da Gamba Music of the Berlin School, 1732-1772' (University of Queensland, 2002), p. 375, who quotes Matthias Wendt's dissertation 'Die Trios der Brüder Johann Gottlieb und Carl Heinrich Graun' (University of Bonn, 1983), ii., pp. 288-9.) The piece, however, is excellent, combining Baroque harmonies with *galant* ornamentation and a good deal of virtuosity, and both editions are perfectly serviceable; Clark realises the continuo and gets more on the page, so that the keyboard player has easier turns, while Biordi and Ghielmi have the better introduction. Incidentally, neither edition suggests that the bowed instrument on the bass should be a cello rather than a viol. By this time the bass viol seems to have been used exclusively to play alto/tenor-range solo parts, and was not used on continuo parts; some of the sources of mid-century viol music specify the cello for the bass part.

REVIEWS OF NEW BOOKS

Clifford Bartlett

Marco Bizzarini *Luca Marenzio: The Career of a Musician Between the Renaissance and the Counter-Reformation...* translated by James Chater. Ashgate, 2003. xvii + 370pp, £49.50. ISBN 0 7546 0516 7

This appears at a glance to provide a vast amount of information about Marenzio's life. In fact, most of it is about the aristocrats with whom he may have come into contact, and attempts to build a biography by association. I'm a little suspicious of the procedure. Take an example from my own life. I spent three student years in an academic community of about 300 people: even if I didn't know all 300, I should have known the 40 or so people involved in my subject. So anyone consulting Cambridge records in a few centuries time with the unlikely object of researching my life would have assumed that I knew C. S. Lewis, particularly since I studied medieval Latin and French. In fact, although I was at communal events at which he was present, I never spoke to him and doubt whether he was aware of me. (This comment would have been even more apposite had I not run out of space in this month's editorial before the intended quotation of one of his book titles.) So enjoy the wealth of information about the courts, the nobles and their inter-relationship, but take it with a pinch of salt. The book is extremely well written and surprisingly readable. The short chapters help, as does the translation, done by a distinguished Marenzio scholar.

The book isn't just biography; the music falls into place in the contexts Bizzarini creates, and he has much of interest and value to say about it. Would that other renaissance composers had such civilised books written about them.

OPERA AS TEXT OR DRAMA

Opera in Theory and Practice, Image and Myth Edited by Lorenzo Bianconi and Giorgio Pestelli. Translations... by Kenneth Chalmers and... Mary Whittall. University of Chicago Press, 2003. xiv + 456pp, £49.00. ISBN 0 226 04592 7

Although presented as a self-standing volume (not even listing the rest of the series), it is Part II/Systems Vol. 6 of *Storia dell'opera Italiana* published in 1988 as *Teorie e tecniche, immagini e fantasmi*. As with the previous volume I reviewed, its strength is its survey of the whole of Italian opera from 1600, though it rarely goes far into the 20th century. Two chapters relate closely to each other: Renato Di Benedetto on Poetics and Polemics and Paolo Fabbri on Metrical and Formal Organisation. I have always found my ignorance of Italian poetical practice to be an obstacle to understanding how Italian opera worked (and perhaps on how to edit it), so read these with interest – but also with considerable frustration, since the authors seemed far too ready to accept the line taken by early propagandists

of operatic practice, who were mostly literary men with little sympathy with music or understanding of opera as a multi-media form. One basic question is never addressed: why should opera libretti be in verse at all? Taking a non-Italian and non-operatic perspective, the baroque works known most widely that are a mixture of recitative and aria are Bach's Passions, whose recitatives are settings of Luther's prose translation of the Bible, and Handel's *Messiah*, all of whose text is Biblical and in prose. It is also odd that most of the writers could accept recitative as natural but condemned arias, especially with word repetition, as unnatural and don't seem to have understood that words (and their repetition) exist as cues for emotion, not for their verbal logic. In general, the comments of the poets need to be compared with what the composers were actually doing rather than taken at face value. A couple of details worried me. The anticipation of a last syllable to a short note before the last note of a phrase is quite common in the 16th century, and I don't believe that it is a trick to avoid having an unstressed syllable accented by being placed on the long cadence note: if anything, it emphasises the error, if error it be – the musical stress at the end of a phrase is normally placed on the dominant rather than the tonic anyway. (The example illustrating this on p. 158, bar 8, has the underlay misprinted; also, on p. 169, shouldn't the last note of the voice part be E not F, whatever the MS may have?)

Luckily, the chapter 'The Dramaturgy of Italian Opera' by Carl Dahlhaus raises the discussion to a higher level. 'It is not skill at writing verse that determines the librettist's métier...' (p. 85); 'whether the situation onstage... is illuminated primarily by the words or by the music must be decided from one scene to the next: it is not predetermined by some doctrine of operatic aesthetics puffed up into one of the rules of the genre' (p. 94). He even admits that not all the words are (need to be?) audible. Dahlhaus's operatic pedigree is as a writer on Wagner, so one might suspect some bias; but in fact he writes perceptively on Italian opera (with more sophistication than most defenders of it, in fact), and if he is anti-Italian it is because of the literary basis of Italian writers. (He also notes the limitation of musicologists, who 'now regard analysis of an opera solely from the viewpoint of the "word-tone relationship", while the staged reality is neglected, as obsolete' (p. 99). His three pages (116-9) on Handel's *Giulio Cesare* are fascinating.

The other contributions concentrate on later works than are relevant to us. Marzio Pieri on 'Opera and Italian Literature' probably only makes sense to those who know Italian literature and culture well enough to be able to read it in Italian, and he tries too hard to be clever for a work of this sort. I was intrigued by Roberto Leydi's debunking of the myth that Italian opera drew upon and fed into Italian popular culture. He provides some specific evidence for how such operatic music as did circulate widely managed to do so. Finally, Giovanni Morelli discusses 'Opera in Italian National Culture'. There are also two blocks of illustrations, one concerned with *Rigoletto*, the other with the diffusion of opera into the wider Italian culture.

This is a provocative book, of varied use to readers of *EMR*, though those interested in opera should certainly read Dahlhaus.

I was intrigued by a footnote in p. 300 about a musician travelling in Senegal and enjoying a trip in a canoe paddled by a 'savage'. The musician heard the savage sing began telling him that it reminded him of some old Catholic music, but was interrupted by the savage who anticipated his comments and told him with musicological detail how they could not be related. It turned out that the 'savage' was a music teacher who had studied in Paris and worked on the canoes for tourists in the holidays. I suspect the story has improved enormously in the telling – the author gives no documentation, and it is probably a widely-repeated ethnomusicological myth. It reminded me of the story of Eskimos singing Bach I quoted some months ago.

MONTEVERDI'S THIRD WAY?

Massimo Ossi *Divining the Oracle: Monteverdi's Seconda Prattica*. University of Chicago Press, 2003. xviii + 280pp, £42.00. ISBN 0 226 63883 9

Much ink has been spilled over Monteverdi's attempts at a theoretical justification of his musical practice. The problem is that his own compositional skills were so much greater than most of the other musicians involved in the simplification of music and its subservience to texts in the period around 1600, that one fears that his arguments addressed to current controversies give insight only to areas where his practice impinges on them, so that approaching his music through them may distort a realisation of the full breadth of his music. At times, I wondered whether Ossi might fall into the trap, but mostly he successfully avoids it, and the section in which he analyses *Con che soavità* (pp. 162-173) is one of the most convincing sections of the book (though couldn't the printer align the Italian and English texts in parallel columns?) He makes *Maledetto sia l'aspetto* simpler than it really is (p. 139): the thematic pattern isn't just ABA, since the last of the four phrases of B begins like the other three but then incorporates the rising fifth of A before cadencing. He defends an apparent mistake of Monteverdi in misquoting the source of a quotation from Plato. But the reference he gives is in fact to a work by Aristotle which is highly relevant to his argument. I approve of writers who tabulate material when it can be helpful; Ossi seems a little obsessed with tables, or perhaps with the idea that Monteverdi's publications were significantly arranged, but I am not always convinced. In particular, in view of the controversy over the arrangement of the 1610 Vespers, there is no point in the table or the perfunctory discussion of it. After reading his prologue, I was expecting Ossi to come up with Monteverdi's 'third way'. That maligned political term could, in this context, refer to a composer with all the old-fashioned polyphonic skills, the most sophisticated practitioner of the new art (thanks to his ability to encapsulate words into music) and the most ingenuity in adapting the new forms to create structures that make his music not just immediately powerful but with a coherence and shape in time. Most of the argument is here.

I had hoped to review the new book by Tim Carter on Monteverdi that appeared last autumn, but the requested review copy did not arrive.

MUSIC IN LONDON

Andrew Benson-Wilson

WIGMORE HALL

There is a long history of Sunday concerts at the Wigmore Hall, and they do tend to be of slightly different fare to the normal midweek concerts. The afternoon concert on 11 January was a good example, with a programme of consort songs and instrumental music by William Byrd given by Fretwork with Emma Kirkby. The detailed, scholarly, and quite complex programme notes set the tone for those that didn't just sit back and let the music waft over them. One point that a number of note writers forget is that it is very much easier if the text follows the order of the music being performed. I am sure it is not just reviewers who try to follow the programme notes during a performance. The other increasingly common irritation (which did not happen at this concert) is giving out detailed programmes and then turning all the house lights down so that nobody can read them – although there will be the occasional concert when sitting in a darkened room is ideal (a CB editorial referred to one such a few issues ago). The programme contrasted early and late Byrd songs, ranging from the youthful 'O Lord, how vain' to his much later, and curiously up-beat, telling of the sad demise of a little dog ('My mistress had a little dog'). Of course, Emma Kirkby is one of the finest interpreters of this music around – her ability to get behind, and express, the words is exemplarily. Although her voice has recently taken on a few stylistic characteristics that I am not altogether comfortable with, I would forgive her anything (including, in this case, getting lost a couple of times) for her expressive ability. The 'little dog' ditty included some good examples – the gleeful rendition of 'A beastly man or manly beast, Knocked out his brains and so I rest' and her relishing of the final word in 'Tyburn were fit for such a lout'. The high tessitura in the opening 'O you that hear this voice' sounded a bit strained, but the later pieces were in a more comfortable range. 'O Lord, how vain' included a couple of examples of occasions when Emma Kirkby's occasional swoop up to notes seemed appropriate – on the words 'loathe' and 'greed' in the second verse. Her ornamented repeat in the same verse was typical of her skill at such things, and the melancholic repetition of the final word of the last line ('Thou dead dost live, the dier living dieth') was pure magic. She sent similar shivers down my spine at the end of 'Constant Penelope' – and on the word 'quivering'. The music for viol consort was built around the two 6-part Fantasias, the first a nice example of Byrd exploring the *stylus phantasticus*. Fretwork's performance of the 6-part Pavan/Galliard pair exposed another problem with programme notes – mentioning descriptive features that the performers contradict: what was signposted as 'mallet-strike cross-rhythms' was actually played, very effectively, as a gentle lilt. Fretwork were, as

ever, at their professional and musical best – a tightly focused and thoughtful group of outstanding players who clearly have an excellent rapport with each other and adopt the eminently sensible approach of just sitting quietly together and producing beautiful music.

A Sunday morning 'coffee concert' at the Wigmore Hall (18 January) featured Florilegium's programme 'Les Caractères de la Dance', with works by Couperin, Duphy, Guillemain and Rebel. They solved the programme notes issue by not having any, introducing the music from the stage, notably with some enchanting scene-setting by Kati Debretzeni. Kati also produced some beautifully eloquent violin playing, notable in the gorgeously lilting *air tender* in Couperin's *L'Espagnole* and in her sensitive balancing of tone and volume alongside the delicate and musical playing of flautist Ashley Solomon. In Guillemain's fascinating *Conversations galantes et amusantes* (No 3 in d), Reiko Ichise had a chance to move out of her very effective viola da gamba continuo role to become equal soloist with the violin, flute and, to an extent, harpsichord, the sensuous high lyrical registers of the viola da gamba making for a lovely combination of textures. The Italian influence was pretty clear in this piece, with rather more melodic interest than in the other works and with a Vivaldian concluding Allegro. Rebel's *Les Caractères de la Dance* warranted the explanation it was given. A helter-skelter medley of 11, often tiny, dances and two longer *Sonate* movements, it was sensibly performed as a single, multi-sectional piece. They revelled in the combinations of solo instruments, the first *Sonate* being particularly effective for its combination of flute, violin and viol, and the final *Sonate* featuring some virtuosic playing from all. Throughout the concert, James Johnstone managed an effective balance between countermelody and harmonic twiddling on continuo harpsichord, and also played two solo pieces by Duphy – the eloquent and gently singing *Les Graces* and the lively *De la belombre*, with a nice sense of rhetoric. It was a shame that a snatched chord in the latter piece resulted from an awkward page turn that an assistant would have avoided.

The same afternoon concert (18 January) saw the regular return of the period instrument string quartet, Quatuor Mosaïques (Erich Höberth, Andrea Bischof, Anita Mitterer and Christophe Coin) with a programme (appropriately for this Viennese-founded group) of Schubert string quartets. The only one of the many great 'Viennese' composers that was actually born there, Schubert is somehow also the one that is most often overlooked. The string quartet genre occupied him from his school-days until the end of his brief life, and this concert featured the Quartet in E flat (D87), written when he was

16 years old, and the large scale, symphonic, Quartet in G (D887) written in 1826, two years before his death. The early work showed Schubert as a rather hesitant youth. After the arresting chorale-like opening phrase, concluded by three staccato notes, he seems unable to decide which theme to base the melodious first movement on, and ends up choosing three of them. In a similar vein, the slow movement seems reluctant to run its full course, with its abbreviated recapitulation and seven-note coda. The intervening Scherzo is great fun, with its jaunty appoggiaturas and arpeggios. The final movement is full of clues to the direction in which the mature Schubert will move, with its orchestral use of texture and elements of symphonic structure. The Quartet in G is a far more complex work, with a number of disturbing elements, not least the conflict between tonalities apparent in the first two chords – one major, the other minor. The re-working of this passage in the recapitulation is magical. The slightly lurching theme of the final movement is a further unsettling moment. The programme also included the isolated C minor 'Quartet Movement', a nice contrast to the other two works. Quatuor Mosaïques are superb interpreters of this repertoire, with their outstanding sense of cohesion and blend.

Mozart is claimed by a number of central European cities, including Vienna, but it was to his time in Salzburg that the youthful Early Opera Company looked for their Wigmore Hall concert (13 January), preceded by a related study afternoon given by Pauline Greene and Nicholas Heath. As Ian Page pointed out in his notes, the adoption of Mozart as Salzburg's favourite son is somewhat clouded by the fact that Mozart detested the place. Perhaps it was the little round chocolates that got on his nerves. Continuing their exploration of the very early works of Mozart, this programme was based around compositions from the 11-13 and the 17-18 year old periods, including the *Grabmusik* (a dialogue between a Soul and an Angel) that has been thought to have been the work produced in 1767 under examination conditions to satisfy the Archbishop of Salzburg that the youngster was really up to it. We heard the early version of the work, without the final section added in the mid-1770s. The Soul's initial aria (sung by Jonathan Gunthorpe) is an extraordinary movement, avoiding the predictable bombast that so often accompanies the splitting asunder of rocks. Rebecca Bottone was most effective as The Angel, with her nicely focussed and tonally rich voice. I had some problems with the rather operatic singing of Cora Burggraaf alongside Robert Murray in the duet *Natus cadit, atque Deus me nolente*, the lament by father and daughter over the loss of their son/brother from *Apollo et Hyacinthus*, Mozart's first opera. The Classical Ensemble made much of Mozart's exquisite scoring of muted first violins with divided violas supported by pizzicato second violins, cello and bass and mellow horns. A similar problem of an over-operatic voice plagued Martene Grimson in her aria *Di tante sue procelle* from *Il Re Pastore*, although all five singers did well in *Viva l'invitto duce*, the Finale of *Il Re Pastore*. Ian Page's direction of the instrumentalists in Mozart's Symphony 29

in A was well controlled, notably in the build up of energy during the first movement, the curiously abrupt ending to the Menuetto, and in his expression of the energy of the young composer. This symphony was written after Mozart's visit to Vienna and his contact with Haydn – perhaps the wind-band outbursts in the Andante and final Allegro con spirita reflect this influence. Although its name perhaps suggests that it should have come at the end, Mozart's bubbly Cassation in G opened the concert. My only quibble with this performance was the excessive vibrato in the widely spaced violin solo of the Adagio – it made it sound as though the intonation was wavering. Which, of course, it was.

The last of this month's Wigmore Hall concerts left an almost indelible impression on me, principally in the form of the transfer of large amounts of black ink from the programme cover to my hands. Under the auspices of the Brazilian Embassy and other prominently named sponsors, Cléa Galgano and Ronasa Lanzelotte gave a programme of music for recorder and harpsichord with the title 'Les Gout Réunis: Virtuosity from Baroque to Contemporary' (19 January). The early composers represented were Schop, Schmelzer, Vitali and the anonymous composer of the *Sonata de Sabara*, which is apparently the only example of 18th century keyboard music to be found in Brazilian archives and had rather more historical than musical interest. The opening scale passages were contrasted with a simple melody in a childish early Mozartian style. But the piece never developed into anything like the standards of its European influences, although the horn calls at the beginning of the final movement added some interest to a theme based on repetitions of a single note. Rather than the forceful harpsichord playing we heard, some subtlety would have helped. There were similar issues with the continuo playing, alongside some far from stylistically appropriate and seemingly pre-prepared or scored realisations. The recorder playing was certainly virtuosic (with a couple of walk-on parts for the knee), but it was far from what we would normally consider to be period style. Tonguing was generally replaced by a slithering and sliding round whole phrases, and when there was articulation of individual notes, the result was usually rather mannered. There was also generally a pitch drop on cadential notes unless the volume was kept consistent to the very end of the note, both of which sounded strange.

ST JOHN'S, SMITH SQUARE

The Baroque concerto was the focus for the concert by the Academy of Ancient Music at St John's, Smith Square on 15 January, with works by Vivaldi, Albinoni and CPE Bach. The first work (Vivaldi's Concerto in E minor for strings, RV134) does not have a soloist and, unusually, starts with a well worked out fugue with a nice chromatic twist in the opening notes – a foretaste of further harmonic interest in the later movements. The central Andante featured some delightful theorbo figuration from William Carter, acting as a binder to the expansive violin

melody – indeed, his continuo playing was impressively sensitive and restrained throughout the concert. Oboist Frank de Bruine was the soloist for Albinoni's melodious Concerto in D (Op 9/2). Again the central movement was the highlight, with some exquisitely expressive oboe playing and a lovely harpsichord introduction played by Alistair Ross. Continuo players are the unsung heroes of many performances, so it was particularly nice to see Alison McGillivray, a cellist I have praised on many occasions for her continuo playing, appearing as soloist in CPE Bach's Concerto in A (Wq 172). Although it exists in versions for harpsichord and flute soloists, the cello version is the most developed and by far the most virtuosic. The vigorous arpeggio figures at the opening led on to some extraordinary figuration, soothed occasionally by a lingering melody. As with Frank de Bruine's oboe playing, Alison McGillivray succeeded in making her solo line grow out of the orchestral texture, avoiding any attempts at domination. The expansive and sensuous Largo starts with what sounds like a cello theme, although it is played on the mellow low unison strings of the violins and violas. In contrast, when the cello enters, it does so in its highest and most lyrical register with a melancholic melody that she played to absolute perfection – as she did with the extended cadenza. This gorgeous movement is about as long as the other two movements put together and was, for me, the highlight of the entire concert. The AAM provided some sensitive support, with carefully controlled dynamic shading. Although the final movement includes contrasts of moods, it is basically a jovial foil to the huge slow movement, but with occasional moments of wistfulness, again beautifully portrayed by Alison. Director Pavlo Beznosiuk was soloist in Vivaldi's Concerto in D (RV212) 'per la Solennità della S. Lingua di San Antonio'. I am not sure what they get up to in Padua to celebrate the Feast of the Holy Tongue of San Antonio, but this piece could well have formed part of the frolics. After a rather clodhopping introduction, the violin sets off at quite a lick with a cadenza-like passage. The central Largo is a more sensuous affair between two partners, with the solo violin on top and the unison violins and violas beneath. The final movement is, frankly, a bustle of rather empty rhetoric. Pavlo did his best to make music out of the flood of notes, notably with some sensational venturing into the extreme regions, going well beyond the places that fingers normally reach – quite close to the tongue, in fact. The final piece was CPE Bach's Flute Concerto in G (Wq 169) with Rachel Brown as soloist. This is a very difficult work to play, notably in the outer movements. The final Presto is an almost continuous flute solo, with only occasional interjections from the rest of the instruments. The Largo has some melting harmonies and melodies, and featured a nice fluidity of playing, with beautiful shading of notes and attention to the details of articulation by the flautist – her cadenzas were particularly impressive. As usual with AAM concerts, there was a free pre-concert talk (given by Rachel Brown and Alison McGillivray); the well-written programmes were also free and devoid of third-party adverts, both a welcome change to the normal routine of concert going.

Ex Cathedra are welcome, if rare, visitors to London from their Birmingham home. They normally do one concert a year at St John's, Smith Square, and this year's was on 28 January, with four of Bach's motets. On this occasion, it was the Ex Cathedra Consort performing – the 10-strong and youthful professional wing of the larger mixed choir. They shared the concert with cellist Jonathan Manson who, as well as playing continuo, performed Bach's 1st and 4th Cello Suites in beautifully lyrical and expressive interpretations. The opening *Prélude* of the 1st Suite showed his expert sense of timing. He knows just when to linger on a note and when to move on. During the *Allemande* and *Courante*, he managed to merge Bach's twin concepts of a single solo line and an accompanied melody. In the 4th Suite, his deftness of touch in the two *Bourées* was a delight, although I found the opening arpeggios of the *Prélude* a trifle emphatic, making it tricky to pick up the underlying pulse. From the start of *Lobet den Herrn*, the choir's clarity and rich, warm and coherent sound were apparent. *Jesu meine Freude* demonstrated their ability to sing with delicacy, and to cope with the flurry of consonants in passages like 'Ob es itzt gleich krackht und blitzt'. They have the ability to sing powerfully but still with an unforced tone, notably in the section 'So nun der Geist', which also featured a lovely soprano flourish towards the end. Their restrained use of vibrato (yes, good singers can control it) added much to the vocal texture of the consort and also gave a pleasant colouring to cadential chords without in any way veering towards the operatic. Of course, much of this is down to the inspired direction of Jeffrey Skidmore. His ability to let the music flow unhindered by personal intervention or vanity, coupled with his inspiring support for younger singers, leads to consistently excellent performances. London has so many fine period groups that it would be churlish to suggest that Ex Cathedra should spend even more time in the capital; but it does us good, just occasionally, to be jealous of Birmingham.

BARBICAN

Les Arts Florissants are regular visitors to the Barbican in their regular 'Great Performers' series, often with pared-down and semi-staged versions of operas that have toured the smaller cities of Europe in fully-staged versions. But occasionally I wonder if London gets the better deal. The semi-staging (by Vincent Boussard with costumes by Christian Lacroix) of Charpentier's *Les Arts Florissants* and *La Descente d'Orphée aux Enfers* was an example (20 January). Rather like Jonathan Miller's recent excellent direction of *L'Orfeo* at the Queen Elizabeth Hall, the minimal props (a mass of flowers on wobbly sticks and a few chairs) and simple costumes gave a focus to the staging that could well have been missed in more elaborate surroundings. Although it gave Christie's group its name, *Les Arts Florissants* is really a rather silly work, notably for the text rather than the music. In an unabashed paean in praise of Louis XIV, the muses of Music, Poetry, Painting and Architecture pour praise on the King before Discord disgorges the Furies from Hades to cause havoc. Peace eventually brings peace with the aid

of a lightening bolt from Jupiter, and the Arts return to continue their grovelling. All four of the Arts fielded excellent singers, notably the expressive Olga Pitarch as *La Musique* and the diminutive Sunhae Im as *La Poésie* (with some cute acting), together with Káatalin Karolyi and Cyril Auvity. Sophie Daneman's interpretation of *La Paix* disappointed for a number of reasons. For a role that demands a wide range of moods, her voice was surprisingly inexpressive – you could visualise the change of mood, could read it in the words, but could not hear it in the voice. She seemed to lack the vocal force expected, her vibrato got in the way of ornamentation, and she also had a tendency to pull back on the beat: this was not helped – or was, perhaps, caused – by her habit of taking some time to build a note with an opening crescendo. The same cast, staging and costumes returned for the longer, and more texturally satisfying, *'La Descente d'Orphée aux Enfers'* with the notable addition of the outstanding Paul Agnew as Orphée, singing with real power and emotion in a true *haute-contre* voice. There are many musical interpretations of the Orpheus myth, and Charpentier's leaves out the pivotal point of most of the other versions – his fatal glance back at Euridice. Instead, the work finishes with the Shades and Phantoms of Hades pleading with him to stay forever and sing to them. As with most other interpretations, it is not Orphée's musical skill that ensures his success. In this case, it is the beauty of Proserpine (another excellent performance by Olga Pitarch) that eventually wins Pluto over. The high point is the extended plea from Orphée, accompanied by the sensuous combination of three bass viols and cello. As well as the singers already mentioned, Jean-Yves Ravouz and Nicola Rivenq also impressed in both works. William Christie's direction of Les Arts Florissants was, as usual, stylish, animated and emotionally perceptive.

SOUTH BANK

The Orchestra of the Age of Enlightenment continued their exploration of the Beethoven Piano Concertos with Robert Levin as fortepiano soloist in the 1st and 3rd concertos (Queen Elizabeth Hall, 21 January). As usual with OAE concerts, this one was preceded by what was billed as a 'conversation' between Robert Levin and Ivan Hewett. The concert opened with Elizabeth Wallfisch directing Antoine Reicha's Overture in D. Remembered today as the teacher of Liszt, Berlioz, Gounod and Frank, Reicha's inventive experiments in composition were represented by this curious work, written in the early 1820s. After an expansive and rather grand, opening, it continues in 5/8 time until the end. Reicha never really fully explores the possibility of quintuple time, only occasionally breaking out of a 3+2 grouping; but he works up a strong sense of momentum, notably towards the end of the development section. I fear that the difficulties of direction by an orchestra leader became rather too apparent, notably the issue of giving a clear beat. The opening chord was ragged, with a very late timpani entry, and there were several other moments when entries were mistimed. In addition, throughout the concert, there were too many

little slips for an orchestra of this calibre. Beethoven takes full advantage of usual bold characteristics of the key of C major for his 1st Piano Concerto, moving on in style from the Mozartian influence on his (slightly earlier) 2nd concerto. His harmonic invention is apparent throughout this work, with forays into remote keys at a number of key points, not least the E flat second theme of the first movement and the A flat Largo, with its spacious melody, given a nicely relaxing sense of flow in this interpretation. The clarinets feature prominently in this movement, although the exchange with the piano in the lengthy coda was marred by less than confident clarinet playing. Having occupied the pause after the first movement with an alarming display of chuckles and funny faces, Levin preceded this coda with a look of anguish on his face – such playing to the audience might amuse some, but I am afraid I do not find it very clever. Levin even positions his piano in the centre of the orchestra facing outwards, making it difficult for him to direct (all the woodwind and brass are behind him) but very easy for the audience to appreciate, or otherwise, his facial and physical antics. That aside, I found Levin's tendency to rush in solo sections was disturbing, as were his generally heavy handed and bombastic improvised cadenzas – too long, too busy, texturally too thick and with poorly announced conclusions that defeated the musical insight of OAE players on more than one occasion. The false cadenza endings at the end of the first movement of the 1st, and the last movement of the 3rd Concerto, for example, just served to make the orchestral players look silly.

On page 15 of last month's *EMR* the reference to 'OAE' should, of course, read 'AAM'

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Anon (c. 1540) – Pater peccavi a3

Pec - ca - vi, pec - ca - vi su - per nu - me - rum a -

Pec - ca - vi, pec - ca - vi su - per

11 Pec - ca - vi, pec - ca - vi

-re - nae ma

nu - me - rum a - re - nae ma

16 su - per nu - me - rum a - re - nae ma - ris,

-ris, et mul - ti - pli - ca - ta sunt

-ris, et mul - ti - pli - ca - ta sunt, et

21 et mul - ti - pli - ca - ta sunt pec - ca - ta me - a, et

pec - ca - ta me - a, [me - a]

mul - ti - pli - ca - ta sunt pec - ca - ta me - a.

26 mul - ti - pli - ca - ta sunt pec - ca - ta me - a.

- a.] Non sum di - gnus vi -

Et non sum di - gnus vi - de - re, et non sum di - gnus vi -

Non sum di - gnus vi - de - re, et non sum di - gnus

31

- - de - - - re al - - - ti - tu - di - nem coe - li,

-de - - - - re al - - - ti - tu - - - di - nem coe - li, quo - ni -

vi - de - re al - ti - tu - di - nem coe - - - li,

37

quo - - ni - am ir - ri - ta - - - vi i - - ram tu - - - - am

-am ir - ri - ta - vi i - ram tu - am Do - - - - -

quo - - ni - am ir - ri - ta - vi i - ram tu - - - - am Do - - - - -

42

Do - - - - - mi - ne, Do - - mi - ne, et ma -

- - - - - mi - ne, Do - - - - - mi - ne, et

- - - - - mi - ne, Do - - mi - ne, et ma - lum

47

-lum co - ram te fe - ci, et ma - lum co - ram te fe - ci, et ma - lum co - ram te

ma - lum co - ram te fe - ci, et ma - lum co - ram te fe - ci, et ma - lum co - ram

co - ram te fe - ci, et ma - lum co - ram te fe - ci, et ma - lum co - ram te fe -

52

fe - ci, et ma - lum co - ram te fe - - - - - ci.

te fe - ci, et ma - lum co - ram te fe - ci.

-ci, et ma - lum co - ram te fe - ci, te fe - - - - - ci.

Father, I have sinned beyond the number of the sands of the sea and my sins are multiplied. I am not worthy to see the hight of heaven, for I have provoked your anger, O Lord, and I have done evil before you. Based on the words of the returning prodigal son in Luke 15 The 3+3+2 phrasing of the final section is striking.

CD REVIEWS

CHANT

Canti Gregoriani: Resonet intonet: canti dell'Avvento e del Tempo di Natale nella Cattedrale di Padova, sec. XII-XV Schola Gregoriana di Venezia, Lanfranco Menga dir 63.40

Tactus TC 100005

This is an excellent distillation of the distinct chant repertoire that existed in medieval Padua, with a programme comprising six responses (not in liturgical order) from Advent matins, an *Officium pastorum*, music from a Christmas mass, and a prose (the title piece, at 12' 24", by far the longest item) and sequence (*Festa Christi*) for Epiphany. The small group of singers is excellent and the booklet is informative, with notes in Italian and English, though the texts are only in Latin. CB

15th CENTURY

Prioris Requiem, Missa super Allez regrets Ensemble Daedalus, Roberto Festa 49' 01"

Accent ACC 23153

Composed between 1490 when he was organist at St Peter's in Rome and 1512 when he was in the service of Louis XII of France, Johannes Prioris' works include motets, four masses and a setting of the Requiem, the second to survive after that of Ockeghem. In recording the Requiem, the Ensemble Daedalus invite comparison with the excellent performance on Eufoda 1349 by the Capilla Flamenca, and a lack of focus in individual inner voices and rather intrusive background noise in the Daedalus recording lead me to prefer the Capilla Flamenca. However, whereas the Eufoda disc presents motets by Prioris and organ intabulations by his contemporaries as fillers, the Ensemble Daedalus adds a mass, the attractively inventive *Missa Allez regrets*, built upon the chanson by Hayne van Ghizeghem. Although this performance suffers from the same shortcomings as the Requiem, as the only available recording of the piece it has much to recommend it. The attractiveness of the package is not enhanced by an obtuse and occasionally rather arch note from the group's director Roberto Festa. I had assumed that it was written in French and badly translated into English, but in fact it was badly written in English and subsequently translated into worse French! D. James Ross

17th CENTURY

D'Anglebert Pièces de clavecin Hank Knox *clavecytherium* 74' 51"
early-music.com EMCCD-7759

Even *EMR* readers might be forgiven for not knowing instantly that the instrument on which this recital is given is an upright harpsichord (yes, the strings really are vertical) – in this case a copy of a 1768 Delin. Not that this affects the recorded sound, though it does literally confront the player with the consequences of his actions. D'Anglebert's sole publication contains four suites of original compositions and transcriptions which doubtless reflect not only his solo repertoire but also the material he used in his teaching of pupils such as Louis XIV's daughter Marie-Anne, though the claim of his preface that nearly all the pieces were composed for her may be more than a little flattering. Hank Knox draws on three suites for this recital of which that in G minor contains several Lully arrangements – not just note for note transfers to the keyboard but genuinely idiomatic re-creations – and idiomatic is also an apt word for the performance. Like his colleague Johanne Couture (see below) Hank Knox has a well-cultivated feel for his repertoire and there is a real sense of enjoyment in his playing, this understanding and enthusiasm being also communicated in his helpful essay. David Hansell

Cavalli Statira, Principessa di Persia Roberta Invernizzi Statira, Dionisia di Vico Cloridaspe, Maria Ercolano Ermosilla/*Usimano*, Maria Grazia Schiavo Floralba, Daniela del Monarco Brimonte, Rosario Totaro Vaffrino, Roberta Andalò Maga/*Eurillo*, Giuseppe de Vittorio *Elissena*, Giuseppe Naviglio *Plutone/Nicarco/Dario*, Stefano di Fraia *Mercurio/Brisante*, Valentina Varriale Messo, Capella de' Turchini, Antonio Florio 138' 35" (2 CDs)
Naïve OP 30382 (*Tesori di Napoli*, 15)

Cavalli's *Statira* was first produced in Venice in January 1656, the libretto being the last operatic work of Monteverdi's collaborator Gian Francesco Busenello. There are echoes of *Poppea*, but the plot is a more typically Venetian romance involving fictional royal characters and their cynical servants, with an important element of disguise. The opera's place in Antonio Florio's "Tesori di Napoli" series derives from its revival in Naples in 1666. In an informative booklet essay, Dinko

Fabris explains that there are two musical sources for the work, an incomplete autograph draft in Venice, and a complete score in Milan which is close to the Naples version of the libretto. Florio's edition is based on the latter, but it is not clear whether he has made cuts (the performance sits surprisingly well on 2 CDs) or has mixed in some Venetian features. (The solo scene for a stuttering Indian servant recorded by Hughes Cuenod with Raymond Leppard in the 1960s is not present, the character having apparently been eliminated from the Naples version.) Certainly the music as presented here sounds very much all of a piece with earlier, more familiar Cavalli, with its fluid blend of tuneful declamation and short arias, but there seems to be a greater emphasis on the lament as the characters go off to war in Act 2 and the emotions become darker and more complex. Without having seen the sources I do not know how much of the instrumentation of Florio's edition, especially the string parts, is newly supplied, but it is generally convincing, the odd excess (a pizzicato bass, overuse of recorders) being negligible. Roberta Invernizzi is quite delectable in the title role, radiant in voice and always engaging the listener's sympathy. The rest of the cast are not of star quality, but are mostly very acceptable, the main disappointment being Dionisia di Vico in the leading male role of Cloridaspe, sour in tone and emotionally disengaged. Nevertheless, this is a very welcome addition to the patchy repertoire of recorded Cavalli, and, if it is as faithful to its source as appears to be the case, an important one. Anthony Hicks

Desmarest Dominus regnavit; Te Deum de Paris Soloists, Le Concert Spirituel, Hervé Niquet 61' 54"
Glossa GCD 921607

This is quite a lavishly presented issue, a thick four-language booklet and the disc in a standard jewel case being housed side by side in an outer cardboard box. Jean Duron's exemplary essay sketches Desmarest's colourful career and makes many pertinent comments on both compositions and their context. The translations of the sung texts are, however, fairly awful, being neither the standard liturgical forms nor accurate or literal versions of the Latin originals. Nor do these pages include references to track numbers, a real irritant. As ever, the music deserves better. The *Te Deum* is a remarkable work, not least because it is

in a minor key and trumpet-free. The counterpoint is fluent and often richly textured and it receives an enthusiastic though disciplined performance in which the basses, both choral and solo, distinguish themselves. *Dominus regnavit* is similarly striking, with effective use of double choir, solo *récits* and *petit chœur* which are recorded in a realistic relationship with each other. Though his social misdemeanours compelled the composer to spend a significant proportion of his career away from Versailles, he was musically the equal of the court composers and is worthy of this fine tribute.

David Hansell

Coincidentally, both the booklet to this release and the current issue of *Early Music* refer to the 19th antiquarian Frederick Ouseley via whose library much Elizabethan and other early music was preserved, including a significant amount of French Baroque repertoire and Handel's conducting score of *Messiah*. Unfortunately neither publication names him correctly. Ouseley was a baronet and therefore 'Sir', not 'Lord', and the 'Gore' that often creeps into published appearances of his name was one of his forenames, not part of a double surname. He was, therefore, Sir Frederick Ouseley (as his father had been Sir Gore Ouseley). To those of us who spent part of our careers at St Michael's College, Tenbury, the remarkable choral institution which he founded, these things matter!

DH

De Grigny (Vol 1) *La Messe* Bernard Coudrier (1754 organ at Cintegabelle), Ensemble Alternatim, Jean-Yves Haymoz dir 69' 27"
BNL Production BNL 112812

For some reason this 1991 recording, released in 1992, has only just come our way, although there is no indication that it is a reissue. But what matter – it is an impressive CD whatever its vintage. The playing is excellent, respecting the well-documented French Classical tradition, and with a lively sense of pulse and, of course, good taste. The organ produces a magnificent sound, with all the expected colours of the period. The plainsong verses are sung in a regular slow pulse, using just two note values, with the melodies of the *Cunctipotens* mass taken from a gradual of 1655. Musically I found this a very satisfying solution, the measured plainsong matching the extended grandeur of de Grigny's often substantial organ pieces. The singing of Ensemble Alternatim is excellent, with a dignified and coherently blended tone. Some idiosyncratic English translations in the booklet make for amusing

reading – the organ appears to have 'bugle' and 'human voice' stops, rather than the easily understood 'clarion' and 'voix humaine'. Track markings are given for each section of the mass, rather than individual movements, which equates to the vision of the work as a coherent whole as opposed to a collection of individual organ pieces.

Andrew Benson-Wilson
Farnaby's Dream: Pièces pour clavier
Pierre Hantaï *hpscd* 76' 27"
Accord 476 057-2

In this reissue from 1990 Hantaï plays a representative sample of 30 pieces by Farnaby from the Fitzwilliam Virginal book, plus an Alman for two virginals with Elizabeth Joyé. He uses an Italian 1677 harpsichord from the Kenneth Gilbert collection and a modified 1624 Ruckers from Colmar. Both instruments are a bit over-resonant for some of this music; but Hantaï's playing is always exciting, with lots of crisp ornamentation, sprightly tempi and good forward drive. The character pieces and variation sets come off best. Hantaï tends to spice up his fantasias with lots of contrast between sections and sometimes stresses the virtuosity of the passage-work rather excessively. However, this is thoroughly convincing playing of a lot of Farnaby's very individual music.

Noel O'Regan

Farnaby *Farnaby's Dreame: 20 Pieces from The Fitzwilliam Virginal Book*
Timothy Roberts 69' 47"
early-music.com EMCCD-7756

Timothy Roberts' recording has the advantage of an excellent Malcolm Rose copy of the harpsichord section of the Theewes claviorgan in the V&A. Closely miked, this is particularly suited to Farnaby's more contrapuntal pieces, as is Roberts' more reflective style of playing. He has recorded a representative 20 pieces, the smaller number in part reflecting his generally slower tempi than those of Hantaï. In the figurative passage-work Roberts is not as exciting – indeed, his playing can sometimes get a bit laboured when Farnaby's inspiration is not at its highest, something Hantaï manages to avoid. That said, Roberts is also a very persuasive performer of this music, particularly of the four Fantasias included here. The two recordings throw different spotlights on Farnaby and aficionados should have both.

Noel O'Regan

Froberger *The Unknown Works, Vol. 1*
Siegbert Rampe *hpscd, clav, org* 70' 36"
Dabringhaus & Grimm MDG 341 1186-2

Siegbert Rampe is the editor of Froberger's complete works for Bärenreiter, and here he plays some pieces brought to light during the research for that edition. There are some genuine discoveries, such as a B minor partita uncovered in 2002; many of the pieces, however, are transmitted anonymously but believed by Rampe to be the work of Froberger. Irrespective of their authorship, this is a pleasant programme, with Rampe's own improvised preludes introducing several of the partitas. Another nice touch is his use of clavichord, harpsichord and organ. His harpsichord playing is forthright and can verge on the brisk, but on the clavichord he shapes phrases beautifully. It is also good to hear Froberger on the magnificent Scherer organ in Tangermünde. All the instruments are in some variety of mean-tone temperament, even though the programme includes partitas in keys as remote as E major and F sharp minor. On the harpsichord, Rampe softens the harsher chords by adroitly spreading them, but it is still evident that the partitas push at the limits of the temperament; this disc reminds us of the exploratory nature of Froberger's music.

Stephen Rose

Legrenzi *Il Cuor umano all'incanto* (1673) Carola Freddi, Paolo Costa, Mario Cecchetti, Marco Scavazza SATB, Ensemble Legrenzi 63' 10"
Tactus TC 621201

Even as a devoted fan of Legrenzi's music, I found this slightly hard work – mostly, I think, because of the lack of instrumental participation, and partly because the voices, although they can blend quite well in the 'choruses', are a little too weak as soloists to carry the interest. The continuo realisation also lacks much imagination. I don't know the source of the piece, but the *sinfonia* to the first part surely was not intended to be shared among four different instruments as here, and nor can that to the second half have been intended for harpsichord and cello, the latter of which only plays because the former is incapable of sustaining the long pedal points, suggesting either an organ as a solo instrument or (most likely) two violins. Indeed, I would have loved to hear fiddles in some of the arias as well, especially where the singer drops out momentarily, leaving a lacklustre continuo section. Of course, it is good to have a recording of the piece, but I suspect it will remain the only one.

BC

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

Marais *Intégrale du 4eme livre de pièces de viole* Jean-Louis Charbonnier, etc 265' 25" (5 discs in box) (rec 1992-6)
Pierre Vérandy PV703112/6 ££

A warm welcome to this impressive undertaking: five CD's, exactly 100 pieces (in several suites), the first complete recording of a whole book of Marais, that I know of, since John Hsu recorded them all perhaps 40 years ago. Also, to my knowledge, it's the first recording of this most French of repertoires by a French viol player. Bravo for those achievements, but also for the respect the undertaking shows an underestimated composer (by those who don't know him) and, the only important criterion, the excellence of the execution and the glow of affection which animates the performances throughout.

Most bass viol players who move beyond the consort repertoire will be familiar with this music. In his preface, Marais declares that he has divided the book into three parts. The first includes pieces which are 'easy, singing, and not so full of chords', the second, pieces which will challenge those who don't like easy pieces. At first sight they may appear difficult, he says, but a little care and practice will make them familiar. Part three is for three viols, something he declares which had not yet been done in France. He concludes by offering various instrumentations for them, should three viols not be available – a pair of violins, treble viols or transverse flutes, or any one of the above plus one bass viol, and continuo.

Although Book II, for example, offers greater challenges, there is plenty, even in the 'easy' pieces, to test a player's ability to play cleanly, expressively and with *élan*. The difficult ones include some very demanding music, and some which have become famous through 'the film' (for which Charbonnier was the coach of the actors, achieving at least one who did look as though he could play – the younger Dépardieu). They also include what must be the longest single movement he wrote for bass viol, *Le Labyrinthe*, in which he modulates adventurously through many keys, concluding with a magnificent *Chaconne*, one of the finest he wrote.

Charbonnier is a fine player, with nimbleness to deliver the strings of slurred nano-quavers with bravura. He doesn't have the 'muscular' technique of Luolajan-Mikkola, but his lightness of touch in the *vivement* has a grace that is more French. In fact, it was in the slow movements that I found his playing sometimes lacked the poetry of a Savall or Kuijken. But I liked his freedom from mannerism, letting the music speak for

itself (no easy task in Marais – remember, he played like an angel). His accompanying team of bass viol, theorbo and harpsichord is excellent as are the duetting bass viol for CD5 and the sparing use of percussion in *Suite d'un goût étranger*. Above all, one is constantly delighted by Marais' imagination, and the feeling that the players are sharing their pleasure with the listener. Highly recommended – play it to your sceptical friends.
Robert Oliver

The music could in fact fit on 4 CDs, but to do so would break up the suites unacceptably, so the five discs have an average of 33 minutes music, nicely distributed to make each disc a very rewarding and enjoyable listen. RO

Robert had an enormous enthusiasm to see the film; he was in England when it appeared (he lives in New Zealand) and organised a family cinema trip for the Olivers, Holmans and Bartletts to see it. CB

Romero *Office pour l'Ordre de la Toison d'Or* Choeur de Chambre de Namur, La Fenice; Jean Tubéry 58' 00"
Ricercar RIC 229

Tubéry has designed a fascinating programme of music by Mattheo Romero, also called Maestro Capitán, who was the last of the Flemish *maestri* at the Spanish court. It is built around a celebration of the feast of their patron St. Andrews by members of the Order of the Golden Fleece in 1625 and includes the triple-choir *Missa Bonae voluntatis* and the psalm *Laudate Dominum*, a double-choir Magnificat and motet, *In devotione*, as well as *tientos* by Correa de Arriau and Pablo Bruna, a villancico by Guerrero and plainchants. Rhythmic vitality and contrast is a hallmark here, both of Romero's music and of the playing and singing. A number of the movements, particularly the Gloria and Credo, make use of refrains such as the 'bonae voluntatis' of the mass's title. The instrumental playing is excellent, with some tasteful cornett improvisations, and there is also some fine solo and ensemble singing. This is an excellent introduction to the music of early 17th-century Spain.
Noel O'Regan

S. Rossi *Canti di Salamone a 3 parti; Sonata e Salmi di Henry Purcell; Motetto di André Campra* Ensemble Hypothesis 73' 07"
Tactus TC 5471804
+ Campra *Domine Dominus noster; Purcell Blessed is he that considereth, Blessed is the man, Hear me O Lord, vln sonata; Rossi La Casalcasca, La Moderna, Ruggiero, Sinfonias*

This is a very strange recording. For a start, the constituents of the ensemble fit none of the music included (I resist jokes about poor hypotheses). The first track,

over seven minutes of variations over a bass on treble viol and recorder make Rossi seem a far weaker composer than he really is – surely this is violin music (*per sonare due Viole da braccio*)? I suppose secular-minded Jews might have given his Hebrew-texted music a mixed voices-and-instruments treatment at home, but the ensemble doesn't work. The jump to the end of the century and the very different styles of England and France and with such prominence given to the recorder is odd, especially since Purcell's use of the instrument is rare and meaningful. The whole disc is an example of misapplied ingenuity: if the performers did their homework and got inside the repertoires they had chosen and investigated the sound-world that the music implies, they would have moved elsewhere. This disc makes no sense to me and is very disappointing. I'm sure the players can do better.
CB

Sweelinck *Werke für Orgel, Cembalo, Virginal* Günther Fetz 74' 19"
Edition Clarino EC 99
+ improvisation on *Mein junges Leben*

Sweelinck CDs are arriving thick and fast, with recent contributions by Robert Wooley and Christopher Herrick. As with the Uittenbosch recording of 1989, this CD uses three keyboard instruments. The choice for each piece is generally appropriate. As with Uittenbosch, the virginals are reserved for the introspective *Pavana Lachrimae*, which is given a suitably fluid and sensitive reading that avoids the excessive lethargy of the 1989 recording (which, at nearly ten minutes, warranted the description of being 'a real drenching'). Although there is little information on the organ used, a bit of research has revealed that it is built in a historical style and is in Werckmeister III temperament. In the present climate of organ recordings, it is possible to question recording Sweelinck on a modern Austrian organ, but it does produce some lovely sounds. Fetz demonstrates a nice musical flexibility on the harpsichord and virginals that is not always present in the organ playing, a common feature with keyboard players. He plays with clean articulation and a good sense of the overall structure of the works, both important factors in interpreting Sweelinck's keyboard works. I am not sure if I agree with the suggestion that the *Toccata in A minor* is linked to Italian elevation toccatas (rather than Gabrieli figuration toccatas, for example), but it is played in such a delicate way that the connection is made more apparent. There are one or two moments when the pulse is momentarily lost sight of, for example towards the

beginning of the Echo Fantasia, and the harpsichord chord spreading is occasionally a bit ritualistic (Toccata in G minor, for example), but otherwise this is a good performance and worth comparing with other Sweelinck CDs. However, some *EMR* readers may well have preferred to have a couple more Sweelinck pieces than the 11-minute free improvisation on *Mein junges Leben hat ein End* that concludes the CD. Organists may like it though, even if it does finish quietly.

Andrew Benson-Wilson

La belle homicide: musique française du XVII^e siècle Johanne Couture *hpscd* 79' 06" early-music.com EMCCD-7758

Music by Chambonnières, Louis Couperin, D'Anglebert, Dufaut, Gallot, Gaultier, Pinel

A striking title (the name of a courante by Gaultier), a striking if slightly bizarre photograph of the player and striking music are to be found here. One has to read the notes quite closely to discover the basis of the programme, which is a suggestion of what a late-17th-century amateur French harpsichordist might have played, grouped into suites by key but with each suite containing works by more than one composer. Such an arrangement is sometimes found in MS sources and can work very well, as here demonstrated. Well-known Louis Couperin begins and ends the disc and frames shorter dances, sometimes from lute sources, sometimes from harpsichord publications, and sometimes ambiguous in origin. There is little ambiguity about the playing however. Ms Couture plays with great taste and control and a natural feel for the style *brisé* which is so prominent in these pieces. Contrapuntal textures also have great clarity and ornaments are well-paced. This is an enterprising programme, illuminated by a thorough essay (English and French), which makes very agreeable listening.

David Hansell

Don't be confused: we reviewed another disc with the same title in *EMR* 95: French lute music played by Rolf Lislevand (*Naïve E* 8880), highly praised by David Levy in one of his last reviews (see p. 22)

Ostinati Balli: Intavolature Italiane del XVII secolo [Marciana IV N. 17] Ensemble 'In Tabernae Musica' (Silvano Lombardi lute etc, Silvano Arioli org, Massimo Sartori rec/ gamba, Donato Sansone perc) 61' 19"

Tactus TC 600005

If you enjoy the interminable repetition of short four-note grounds superimposed with aimlessly meandering divisions, this is the CD for you. The Ensemble 'In Tabernae Musica'* jams its way through pieces from Manuscript IV/17 from the Marciana Library in Venice. They play

very nicely together, but with such a paucity of musical material to start with, they have problems. They resort to unusual combinations of instruments: the vihuela doesn't really go with the gaita (bagpipe), nor the lute with the organ. The sounds just don't blend, and there is some questionable intonation. To create variety they introduce gimmicky effects—plays on major/minor harmony, odd blue notes, and carefully contrived exchanges of short phrases, e.g. between guitar and percussion in *Ballo di Fiorenza*. There is a plethora of fancy endings: percussion only to round off *Passacaglia in Ciaccona*; plucking a low note on the lute, but the dominant, not the tonic, to leave *Passacaglio* hanging in the air; delaying the end of *Ballo di Mantova* with an excessively long trill; members of the ensemble singing along for the last few bars of *Piva*; the percussionist dropping his drumsticks, which shake, rattle and roll across the floor after *Ciaccona II*; and everyone getting the giggles and laughing at the end of *Gagliarda*. After enduring a mournful succession of droopy repetitive grounds, including 8' 33" the *Ballo di Mantova*, I fail to see the joke. Yet I mustn't be unfair. There are some nice moments: Massimo Sartori's recorder in *Ballo di Mantova*, Silvano Ariola's organ *Preambolum*, the unusual sound of Donato Sansone's saz, and some varied and expressive solo playing by Massimo Lombardi on his lute.

Stewart McCoy

Stewart questions the grammar. I hope the group doesn't think it means 'Music in the tavern', but I suppose it could, with 'in' functioning like 'pro' in names like 'Pro musica antiqua', mean something like 'In connection with music of the tavern'. I suspect that this is a disc best sold at the end of the concert as a souvenir rather than marketed to the 'serious' musician.

CB

LATE BAROQUE

Bach Cantatas with violoncello piccolo [49, 115, 189] Barbara Schlick, Andreas Scholl, Christoph Prégardien, Gotthold Schwarz SATB, Concerto Vocale de Leipzig, Ensemble Baroque de Limoges, Christophe Coin 70' 53"

Naïve Astrée 3 8893 (rec 1993) ££

+ catalogue of Naïve group (incl. Astrée, Opus 111, Vivaldi Edition, Ambronay & Jordi Savall Edition)

Coin's first disc of cantatas with violoncello piccolo was warmly welcomed on its first release and will be known to many readers. His account of Cantata 180 is particularly fine, with a captivating dance pulse and enjoyment of the lush scoring. The vocal soloists include Barbara Schlick when she was still on good form and Andreas Scholl when he was a rising star. Buy this if you don't

already have it.

Stephen Rose

Handel Trio Sonatas op. 2 Sonnerie (Monica Huggett, Emilia Benjamin *vlns*, Joseph Crouch *vlc*, Matthew Halls *kbd*, Wilbert Hazelzet *fl* in no. 1) 65' 56" Avie AV0033

Sonnerie's account of Handel's Opus 2 trios has the slightly mannered style that is now fashionable, making it an interesting contrast to that of L'Ecole d'Orphée some twenty years ago (still available as part of budget-price box set). My taste leans to L'Ecole's more astringent and forthright approach, but I found much to enjoy in these sensitive performances. Rubato is often applied, but delicately and with good judgement, and tempos tend to be cautious, perhaps too much so in the case of the Larghetto of no. 3 in B flat (familiar from the overture to *Esther*), which almost goes to sleep. The flute is used appropriately as the top instrument in the B minor trio (no. 1), but sensibly not for no. 4 in F, as is sometimes the case, so that the latter gets an unusually robust interpretation. An organ is used as the keyboard instrument for nos. 2 and 6, but Halls keeps a light touch and avoids a cloying effect. As a set, the Opus 2 trios remain comparatively neglected, despite their remarkable quality, and this recording should certainly win them new attention.

Anthony Hicks

Handel 'Oxford' Water Music The Brook Street Band (Marianna Szűcs, Katalin Kertész *vlns*, Hannah McLaughlin *ob/rec*, Tatty Theo *vlc*, Carolyn Gibley *kbd*)

Avie AV0028 77' 39"

Handel Water Music suite (chamber version); *Trio sonatas Op. 2* no. 3 (HWV 388) and *Op. 5* no. 4 (HWV 399)

Leclair *Première Récréation de Musique*, *Op. 6* in D major; Corelli *Trio sonatas Op. 1* no. 7, and *Op. 2* no. 12; Geminiani *Trio sonata V* in A minor

The version of the Water Music that gives this disc its title is the chamber version found by Donald Burrows among the manuscripts of Christ Church, Oxford, in 1975. (One movement is the minuet from Handel's concerto Op. 3 no. 4.) Burrows announced his find in an essay of 1980, several performances followed, and his edition was published by Novello in 1991. It is necessary to mention these points, since last summer the Brook Street Band announced the piece as a new discovery. Tatty Theo, the Brook Street Band's cellist and director, acknowledged Burrows's precedence when it was pointed out to her (see the exchange of correspondence in *Early Music Today*, October/November 2003, p.11), as she does in the notes here, but claimed to have studied and edited the piece in ignorance of Burrows's work.

That did not prevent BBC Radio 3's *Early Music Show* of 13 December 2003 featuring the piece as a 'Discovery of the Year', with Lucie Skeaping justifying its presence because it was a 'first recording'. Unfortunately, it isn't even that: Oxford Baroque included it on a CD issued in 1996 with the title 'Royal Music for George II' (Ibis Records CD012). I should also mention that Ms Theo's theory that it is an early version of the Water Music produced by Handel when working for the Duke of Chandos is utterly without foundation. The instrumental lines of every movement in the Oxford suite are either identical to their orchestral equivalents, or are minimally adjusted, without any creative recomposition, to fit the new context. The suite is clearly a reduction of the original orchestral movements to suit small-scale performance.

Neither Oxford Baroque nor the Brook Street Band keep to the unusual scoring of the MS, with a bassoon sometimes providing an inner line between two violins and continuo bass, since both omit the bassoon and transfer the first violin part to solo wind instruments. Additionally, the Brook Street Band change the order of the movements, and make it hard to hear the main tune in those sections where it is on the middle part. Still, the music – a selection of the simpler dance movements from all three of the Water Music 'suites' – is pretty indestruc-

tible, and the Band rattle it off it in lively fashion. Their musicianship is better displayed elsewhere on the disc. The chaconne movements that are something of a feature are played with an urbane grace, and due weight is given to the serious contrapuntal movements. Tempos and embellishments sound very natural, and it is pleasing to hear a young group steering clear of the exaggerated mannerisms of some of their older and more famous colleagues. *Anthony Hicks*

Scarlatti *Sonate per cembalo (1742) III*
 Francesco Cerafp, hpscd 57' 51"
 Tactus TC 681905

Cera plays Sonatas K33, 37, 77-79 and 82-86 alternating between a Kerstin Schwarz copy of the Leipzig Cristofori fortepiano and a Tony Chinnery copy of a 1697 Grimaldi hapsichord from Messina. The Cristofori performances are a real revelation, sounding quite like the late Italian hapsichord but with graduated dynamics. The fortepiano particularly suits the very *galant*-style K77, marked *cantabile* and followed by a minuet, but some of the faster sonatas also work extremely well and the continual contrasting shift between instruments makes a strong point. Cera is a forceful player, very convincing in the virtuoso figurative writing, but occasionally I would have liked more subtlety and nuance. These sonatas do provide a very wide range of stylistic contrast and this is certainly a very worthwhile project.

Noel O'Regan

Tartini *I Concerti per flauto* Massimo
 Mercelli fl., I Solisti dell' Ensemble
 Respighi 67' 19"
 Tactus TC 692002

The booklet notes for this disc are the worst feature. There are some classic non-sequiturs and some utter nonsense. Better to let the performances speak for themselves. By no stretch of the imagination are these HIP renditions: the flautist has won international prizes galore and comes from the Rampal/Galway, not the Beznosiuk/Brown school. His one-to-a-part support is unbalanced because the players haven't realised that the modern bassoon is just too noisy for such circumstances, especially with cello, arch-lute and hapsichord also playing the bass part. The music is enjoyable enough, if you can sit through five Tartini concertos (which, apparently, are based on Corelli's model), but I found myself waning after a couple, brilliant as the soloist is. *BC*

Terradellas *Obertura & ària de Sosostri, Motet Nocturna procella, etc; Fàbrega Simfonia in C* Carme Cusidó, Laurie Reviol,

José Romero SSS, Concerto Brandenburg,
 Gregor DuBuclet 55' 28"
 la mà di guido LMG2028 (issued 1998)

This disc really is very good. The orchestra is, as the name suggests, German. The strings are bright and clear, the woodwinds extremely good, and the blustery horns (I use the adjective in a positive sense, meaning that their raucousness is exciting) complete the sound picture. The two female sopranos are excellent, and their duo is very well done. The male soprano I'm not so keen on, but find his voice far easier to listen to than the counter-tenor who sang Vivaldi and Handel last month, and to any other male soprano I've heard. The Fàbrega sinfonia is a pleasant piece by an almost unknown composer. In fact, I'd sum this disc up as 'very pleasant'. *BC*

Vivaldi *Salmi a due cori* Estonian Philharmonic Chamber Choir, Tallinn Chamber Orchestra, Tonu Kaljuste 66' 41"

Carus 83.404

Beatus vir RV 597, Domine ad adjuvandum RV 593,
 Canta in oprato RV 636, Dixit Dominus RV 594

This was the favourite of the discs that accompanied our recent short holiday. Don't worry about the modern orchestra: the whole proceedings are stylish, even if the soloists do detach their semiquavers a little too much. So many HIP groups overstress the vigour, vitality and attack that the effect can be almost like a caricature; the Estonians are a bit more relaxed – much easier to listen to, though not easy-listening in the Classic FM sense. One of the soprano soloists is particularly pleasing (I can't work out if it is Kaia Urb or Vilve Hepner). A fine disc. *CB*

CLASSICAL

Soler *Sonatas for Harpsichord vol.10*
 Gilbert Rowland 73' 51"
 Naxos 8.557137 £
 37, 61, 64, 77-78, 88, 126, in Db

This is the latest in Rowland's complete recording of Soler's Sonatas. As in the earlier volumes, Soler's music makes heavy virtuosic demands which are very well met here. There is a good variety of styles and keys and there are some quirky harmonic turns which enliven the music. The compass needed for these pieces would suggest harpsichord rather than fortepiano, but something of the more expressive possibilities of the piano might help (produced in a different way on the harpsichord, of course) to bring more light and shade into this music. At its best, though, it can be stimulating and satisfying to listen to. *Noel O'Regan*

NEW CDs LIST

Readers who were on the circulation list of *Early Music News* will remember that Peter Berg/Lindum Records provided a list of new releases each month. Although to some extent the information duplicated the details in *EMR*, some issues were listed before we could review them and it included others that did not reach us, and maybe a few that we rejected (either because they were re-issues or because we found them as unsuitable). Since from June *EMR* will only appear in alternate months, we thought it would be helpful to readers to accept Peter's kind offer to provide his list every month to circulate with the Concert Diary. So that will happen from Issue 101.

This may make some overseas readers change their mind over whether they wish to pay an extra £5 per year to receive the Diary. So if you have recently paid your subscription on the assumption that you didn't want the Diary, please let us know and we'll carry on sending it.

HOLIDAY LISTENING

On the grounds that, with Clare and John at home, better to go off somewhere at half-term rather than stay at home and be continually distracted, we checked what was the cheapest place we could fly to that was the furthest south and settled on Bari. Despite it fitting the geographical criterion, it turned out to be even colder than home, with the temperature zero and snow on our first evening. Before getting on to the musical point of the narrative, it's worth mentioning that the area is well worth visiting, with some marvellous hill-top towns. We stayed a night in Venosa: typically, the local publicity barely mentioned Gesualdo and concentrated on it being the birthplace of Horace.

An advantage of a car-centred holiday trip is that EB has a chance to listen as well; comments here reflect our joint and surprisingly unanimous reactions, except that the Hilliard disc is too early for her.

Sacred and Secular Music from six centuries The Hilliard Ensemble 61' 52
Hyperion Helios CDH55148 ££ (rec 1987-9)

The music ranges, in roughly chronological order, from Hermann the Lame (on the unlikely assumption that he composed the *Salve Regina*) to William Byrd and is mostly religious. The jolly *Flecha Jubilate* is comic-religious, there are a couple of Spanish Christmas villancicos and the disc ends with Goudimel's *Bon jour* and Janequin's trilling birds. The Hilliard can encompass the stylistic variety, though seem happiest in pieces like Dufay's *Vergine bella*, where beauty of sound and an expressive (but not overdone) line are convincing. Most of my reviews of vocal music recently (including those to follow) have comments suggesting that they sound just a bit too nice. The regrettable corollary of Christopher Page's famous/notorious suggestion of the modern Oxbridge-trained singer as the ideal for medieval vocal ensembles is the slight preciousness of sound that comes with it. Red Byrd have said (I don't know how tongue-in-cheek) that they tried rural accents, not for authenticity but as a way of getting a different sound. I was chatting to Andrew Parrott on the phone recently (yes, he is writing about the Bowers Vespers article for the May *Early Music*) and we were lamenting the lack of experimentation in early vocal sound over the last thirty years. On this disc, individual tracks are fine, but I just found that in cumulation the sound did not do justice to the variety of the music.

Bach inégal John Byrt *hpscd* 61' 41

This is a privately-circulated disc recorded

by John to demonstrate his theory that inequality was adopted far more widely than is usually believed. I must say first that he plays the music very well: no airs and graces, but plenty of musicianship. I think he could have made his case much better by giving the listener a chance to hear the pieces played both equally and unequally; also, the longer we listened, the more the inequality sounded like a mannerism. That may have been because John's inequalities are too similar: following a rule and sounding as if the music was notated in 12/8. In that respect, I think the case could be made more convincingly. But even so, the inequality seems to me to trivialise rather than strengthen the music – but perhaps that is a consequence of familiarity and of a reluctance to accept that Bach might have enjoyed a more ingratiating sound.

I'm sure John will send a copy to anyone who in return will offer well-considered comments: John Byrt, 26 St Andrew St, Tiverton, Devon, EX16 6PH

The Promised Land: West Gallery Music from the Isle of Man Caarjyn Cooidjagh, Anne Kissack *dir* 51' 23"
Manx Heritage Foundation MHF CD3

This is another disc sent in by a subscriber; Fenella Bazin plays the organ on it. There is a problem with music representing an amateur tradition; performed professionally and heard at home, the music tends to sound weak, but amateur performances that would sound fine in a local concert do not convince on disc (cf this month's editorial). A stranger needs quite a lot of good will to listen to this. But it is, nevertheless, an interesting presentation of a not-quite-forgotten tradition: although not discussed in the booklet explicitly, one suspects that there is an element of survival as well as revival in the performances here. I don't know if the music was recorded in the order of the items on the disc, but it seems to gather confidence as it progresses. The booklet includes a fine picture of a rehearsal in 1906.

Finally, I'm not sure why we got a disc called *Cançó Tradicional i Popular Catalana*. (la mà di guido, LMG 2030) I'd intended to give it to BC to celebrate his farewell to Catalunya, but it found its way into our travelling bag. It contains 20 choral arrangements (lasting 53' 20"), all sounding depressingly non-regional. One piece stood out (not because I remembered it or saw the name on the list of titles) – a choral version of Casals' *El cant dels ocells*. One may get a bit fed up with English modal folkery, but far better than these conservatoire-harmony settings. CB/EB

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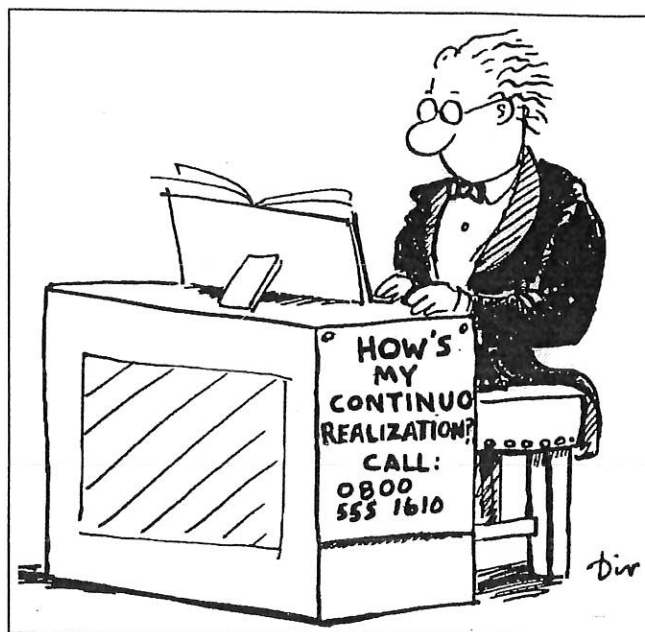
DAVID LEVY

31 October 1947 – 2 December 2003

I have known some of our reviewers for many years, some well, some only slightly. The one I knew least was David Levy. I had met him occasionally at the Early Music Exhibitions, and knew he was interested in lute music. When we were looking for a new lute reviewer, Chris Goodwin, the administrator of the Lute Society, suggested David. He was very keen, but also mentioned his interest in later 18th-century opera. Thus began our extensive coverage of that repertoire. David was phenomenally quick with his reviews, more efficient than even James Ross and Peter Branscombe. Despite the length of the works, his reviews were usually emailed within a couple of days of sending out the discs. I knew little about him except that he was a sociologist and that his health was bad. He occasionally phoned to enthuse about an opera he was reviewing from hospital; he last did so in November.

We had no suitable operas for him for a couple of months, so I had no occasion to be in touch. But Peter Berg rang mid-January and wondered if I had heard from him lately, since he hadn't had any orders from him. A few days later, Peter Branscombe phoned to ask whether the Peter Levy whose obituary was in *The Times* was our reviewer. It was.

The obituary was a revelation in showing what a distinguished and unconventional person David was. It had as heading 'Sociologist who disobeyed the rules of his discipline by studying nationalism rather than class': he was one of those rare creatures, a right-wing sociologist. If you can get access to it, do read it. His interest in music developed chiefly after he was diagnosed HIV positive in 1992, and involved composition in early styles as well as playing. He was a real enthusiast, a genuine amateur, a lover of music for its own sake. CB



XX CASSIDY

It is sad that we announce so many deaths but no births or marriages. So it was pleasing to check my emails after finishing the about David and find a brief message from Stephen Cassidy.

This morning [25 February] we had a little girl. A couple of transfusions to go, but otherwise she's in fine fettle. Jennie is relatively comfortable, and enjoying the relief. They will be a little while yet in the hospital.

Some readers will know that the baby was receiving regular transfusions while in the womb and that the pregnancy has been a worrying time for Stephen and Jennie. We hope that they can soon relax into the normal trials and joys of having a new person in the household.

Taunton Camerata *require a Musical Director*

We are looking for an energetic, professional musician with experience of managing a chamber choir of 25-30 very able amateur singers in the Taunton area. The choir specialises in the performance of lesser-known baroque works with period orchestras, and we also perform music from mediaeval to the present day. We have our own resident organist when required. There are normally four concerts each year, two in Taunton, others within the South West.

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Applications should be received by 10 March 2004 and be addressed to

Catherine Bass, Manager,
Taunton Camerata, Cadbury House, Culmstock, CULLOMPTON, Devon EX15 3JD
Tel: 01884 849172
email camerata@btopenworld.com

LETTERS

Dear Clifford,

I enjoyed reading your review of the CUP tribute to Leonhardt – I shall certainly have to fork-out and get it!

In his review of the Bach *Per cembalo solo* for the February issue, John Butt suggests that the blame for the recent swing in popularity of Bach performance from the harpsichord to the piano partly lies on 'the shortage of fine harpsichordists'. Might I suggest that if the harpsichord is less popular, which I find hard to believe, the blame lies largely with the BBC for consistently giving the instrument so little solo air-space. The average listener is not being given enough chance to make comparisons and, in purchasing CDs, buys the one with the most media coverage.

In the same issue, there are a number of glowing reviews of solo harpsichord CDs, apart from those of Richard Egarr and Lars Ulrik Mortensen, of whom Butt mostly much approved. There was, of course, one for the ultimate 'Fine Harpsichordist', Leonhardt's Alpha 042. Three other accounts strongly praised Ottavio Dantone's, Bach (*Das Wohltemperierte Clavier II*), Colin Booth's, *Dark Harpsichord Music* and Elizabeth Anderson's, *The Convict Harpsichordist*; all of which goes to prove that fine harpsichordists are not only alive and kicking but producing imaginative and innovative programmes too!

Penelope Cave

Dear Clifford,

I am as puzzled by your review (EMR 97, p. 26) of 'When Augustus Reigned' as you appear to have been by Cappella Romana's disc of 'Christmas Music from the Byzantine Tradition'. The first manuscripts of Byzantine music may be from the Middle Ages, but the tradition whose origins they represent remains vibrant today in the received practices and repertoires of Orthodox liturgical singing. These, in turn, have inspired modern composers such as those on Cappella's currently available CDs: 'When Augustus, Tikey Zes: Choral Works' (Gagliano GR-501), and Ivan Moody 'The Akathistos Hymn (Gothic 49210-2).

I take it as the sign of an encounter with an unfamiliar musical culture that, despite the booklet's abundant notes, you never said anything specific about our historically informed performances of chants from the Palestinian monastic and Constantinopolitan cathedral traditions. You did, however, spell the surnames of two of the disc's modern composers (Desby and Vergin) both correctly and incorrectly ('Dansby' and 'Vergen') in the same paragraph.

Since you were intrigued by the apparent discrepancies in transliteration, I should explain. Whereas Dr Desby was

ethnically Greek, but of a generation in which it was common for immigrants to anglicise their names for obvious social reasons, Mr Vergin is not of Greek origin. Michael Adamis, on the other hand, may have pursued postgraduate studies in composition and musicology (with Kenneth Levy) in Boston, but his works were not written for what you call the 'American Greek Orthodox Church'. Indeed, Mr Adamis is widely recognised as one of contemporary Greece's leading composers.

At the request of its organisers, our contributions to London's Byzantine Festival (which you kindly mentioned) will consist of both early and modern works. Since *EMR's* Diary confirms that we are not the only ensemble offering this sort of a chronological mix (e.g. Cappella Nova's programme of Josquin and Robert Kyr, who happens to serve on my ensemble's board), I'm sure that many listeners will be happy to sample different aspects of the Byzantine musical tradition. For those who prefer their Early Music served straight up, I can recommend Cappella Romana's forthcoming disc of medieval Byzantine chant for Epiphany and the programme of 'Music for the Fall of Constantinople' that we shall be performing this April in the New York City area.

Alexander Lingas

PS Although I retain my Fellowship at Oxford's European Humanities Research Centre, I left Kidlington for Arizona in August of 2001. I was granted leave from my post at Arizona State University for this academic year in order to take up a Membership at the Institute for Advanced Study.

Apologies for the errors. I nearly didn't write anything about the CD at all. Having been asked if I wanted to review it, not being aware of its content, I said that I did, so thought that I had better do so (a decision made before I had heard any of it). It turned out to have as little relevance to Early Music as the anthologies from Anglican choirs that we sometimes receive. I've got one of them, of Guildford Cathedral choir, on my desk now; I might include it with the reviews of discs which we played while driving round southern Italy if there is an inch of two that needs filling. The amount of early Byzantine music on When Augustus reigned was small, and the main emphasis seemed to be the modern works. I see on re-reading the booklet and from your comments that my attempt to explain a certain disappointment in the music by assuming that it was liturgical was erroneous. While no expert on Byzantine music, I have sung a lot of 20th century choral music over the years, and was on the whole unimpressed. Just as the Duruflé motets mean more if you know the chant, so the music based on specific Byzantine originals or adopting its idiom will mean more to those with specific knowledge. I felt that this was a disc for the converted, not for the outsider. I hope your London Festival is successful: had I still been living in London, I would probably have been singing in it.

CB



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