

Early Music Review

EDITIONS OF MUSIC

FRESCOBALDI CANZONEN A 4...

for four-part instrumental ensemble (Canto, Alto, Tenore e Basso) and Basso continuo, Vol. II: Nos. V-X. Score and Parts.

Edited by Friedrich Cerha. DM 1452.

Doblinger: Diletto Musicale. 36pp +5 parts.

I reviewed the first volume in December 2014. The six items here complete the final group of the 1634 edition. They are numbered in continuation of Vol. 1. All are notated in SATB except for the first canzon (No. V), *Sopra Rugier*, which is in high clefs except that the bass is F4: No. VI is *Sopra Romanesca*, the other four canzonas lack titles. The modern layout, however, is Tr Tr A B, except for no obvious reason No. VII has the second part in alto part as well as the third: the only unplayable violin note is in bar 56: the second part can stay in the treble, but with a footnote suggesting a swap from bar 56 note 2 till bar 58 note 1. The *Basso ad Organo* is named in V, VI, VIII, the other three are *Basso generale*: is the difference significant? The editor's last sentence is "Of course, all triple-time sections ask for a quick tempo", but doesn't that usually relate it to the duple time at a quick but proportional tempo – or am I old-fashioned? I probably played the canzonas here as well as in vol. 1 back in the 1960s. If I had a chance to play them again, I'd sit at the organ! The volume is available from Universal Edition, 48 Great Marlborough St, at £21.50.

Clifford Bartlett

JOSEPH FIALA QUARTET IN B-FLAT MAJOR FOR OBOE, VIOLIN, VIOLA AND CELLO

Score & parts, first print, edited by Peter Wuttke (DM 1477)

Doblinger: Diletto Musicale. 22pp + 4 parts.

Fiala was born in 1748 and died in 1816. He was taught oboe and the cello near Prague and later moved to Munich, Salzburg, Vienna, and finally - after various further travels - settled as a cellist at Donaueschingen. He was familiar with Mozart, and was solo cello in the first Salzburg performance of *Il Seraglio*.

I've no experience of Fiala, but I find this quartet for

oboe, violin, viola and cello impressive, as far as it goes. But there's a gap from bar 74 of the first movement: bars 75-164 are omitted. There is then a completely editorial *Menuetto*, with no basis for its presence. The first section of the third and last movement (*Rondo poco Andante 2/2* – where does the heading come from?) is interrupted by a 6/8 *Allegro* beginning at bar 88, before the movement resumes at bar 104: the remaining 26 bars have no close relationship with the first 20. I was struck when I played through the first movement, especially the exposition, which is varied and very impressive: I can understand that the editor longed to complete it, but there are no grounds for completely inventing most of the work. It could be an interesting adaptation by a student, but hardly worth publication. Since it is published, it should be ascribed to Fiala and Wuttke. Meanwhile, I'll keep my ears open for Fiala's other oboe quartets. The volume is available from Universal Edition, 48 Great Marlborough Street in London, at £19.50.

Clifford Bartlett

RECORDINGS

15th century

AMOURS, AMOURS, AMOURS

Lute Duos around 1500

Karl-Ernst Schröder, Crawford Young

58:27

Glossa GCD 922513 (© 2002)

Music by Agricola, Ambrogio, Busnois, Dalza, Desprez, van Ghizeghem, Isaac, Lapidica, de Orto, Spinacino & anonymus

The end of the fifteenth century coincided with the end of a well-established tradition of lute-playing. Lutenists abandoned their quills, and plucked strings with their fingers instead, which made it possible to sustain a polyphonic piece on one lute. Lute tablatures evolved to help players cope with this new way of playing. In 1582 Johannes Tinctoris describes how lutenists played duets together: a tenorista would play

the lowest voices of a composition, while his companion would improvise complex, virtuosic divisions, noodling around the highest voice or beyond. Unfortunately, by its very nature, improvised music tends not to get written down, yet there are some early 16th-century sources which nevertheless give us a fair idea of what these lute duets may have sounded like.

Karl-Ernst Schröder and Crawford Young play a total of 31 pieces from 13 different sources. Many of them are arrangements of well-known standards – *Fortuna desperata*, *T'Andernaken*, Josquin's *Adieu mes amours*, and Ghiselin's *Juli amours*. They play six duets arranged by Spinacino from the first two books of printed music for the lute (1507), and four from the Segovia Manuscript (Archivo Capítular de la Catedral), including Roellrin's wonderful setting of Hayne van Ghizeghem's *De tous biens plaine*, where the divisions scurry over the full range of the instrument. The extraordinary rhythmic complexity of Scaramella (track 17) contrasts with the surprising, non-extrovert walking bass of *Tandernaken* (track 18). In another setting of *Tandernaken* (track 20), the divisions bustle in the bass, while the other lute plays the two highest voices without decoration.

Their lutes are on the small side – two in A (a well-matched pair – both are by Richard Earle of Basel) and one in E (by Joel van Lennep of Rindge, USA). The high pitch enhances the delicate, ethereal nature of the music. Their playing is unfussy, and expressive without the blight of self-indulgent rubato. The overall sound is well balanced, their ensemble spot on, and their lightness of touch for non-obtrusive rapid-fire divisions is a delight.

The present CD is a re-issue of a recording made in 2001, and is dedicated to Schröder who died in 2003.

Stewart McCoy

MYNSTRELLES WITH STRAUNGE SOUNDS: THE EARLIEST CONSORT MUSIC FOR VIOL
 Clare Wilkinson *mS*, Rose Consort of Viols
 67:20
 Delphian DCD34169

This is a marvellous recording. Frustratingly, it's years since I last looked at so much of this music: some of it has come back, but I haven't managed to look out the scores. But no matter – just listen. The viols were created in imitation of an altar-piece by Lorenzo Costa (in San Giovanni in Monte, Bologna) from 1497, i. e., before any surviving viol, by Roger Rose and students

at West Dean College. The repertoire is international. It is appropriate that MS Bologna Q 18 matches the picture, to the extent that part of that early 16th-century manuscript was copied by the composer and choirmaster Giovanni Spararo in Bologna. The printed pieces in the first decade include a variety of pieces that were of the late 15th century, while the English Henry VIII Book follows early in the 1510s. There are 24 items here, from a range of sources – personally, I'd have welcomed details of the source for each piece. In fact, I'd love to see John Bryan publish the music for voice and viols – perhaps with further details from David Fallows? Clare Wilkinson is marvellous at singing music that is mostly less elaborate than the accompaniments. Do buy it!

Clifford Bartlett

Renaissance

TALLIS: AVE, DEI PATRIS FILIA
 The Cardinal's Music, Andrew Carwood
 71:58

Hyperion CDA68095

Ave Dei patris filia, Benedictus, Candidi facti sunt Nazarei, Christ rising again, E'en like the hunted hind, Expend O Lord, Homo quidam fecit coenam, Honor virtus et potestas, Litany, O Lord open thou our lips, Out of the deep, Te Deum, The Lord be with you & Venite

The latest release in The Cardinal's Musick's Tallis Edition on Hyperion, this CD presents a mixture of Latin and vernacular sacred works including music for the Catholic and Anglican liturgies. It was very interesting listening to the Cardinal's Musick's more abrasive sound after the gleaming tones of the Tallis Scholars, particularly in light of the fact that the two groups share members. I found myself slightly falling out of love with the insistent soprano sound of Celia Osmond, whose intermittent use of vibrato I found grating, while Amy Haworth (one of Peter Phillips' fine trebles on his new recording of the Taverner *Missa Corona Spinea*) produced a more consistently pure sound. More worrying however were the slight lapses in intonation in various parts, which suggested under-preparation in several of the works mainly for reduced forces. Elsewhere in the full choir sections, the Cardinal's Musick's signature security of blend and pitch was fully in evidence. By necessity perhaps in a complete edition, this CD is a bit of a musical ragbag and I never felt that the singers settled in the way that a group recording

the complete works of a composer should. Bearing in mind that the Chapelle du Roi under Alistair Dixon produced a consistently impressive complete edition of Tallis in the early 2000s for Signum, now available at bargain price, we could perhaps hope for something more consistently impressive from The Cardinal's Musick. And having heard and sung the *Psalm tunes for Archbishop Parker* in muscular 'Tudor English', accounts like these in modern English sound increasingly twee.

D. James Ross

JOHN TAVERNER: MISSA CORONA SPINEA

The Tallis Scholars, Peter Phillips

62:07

+ *Dum transisset Sabbatum* I & II

Gimell CDGIM 046

As Peter Phillips readily points out in his programme notes, this is a setting of the mass in which the spotlight is seldom off the virtuosic top line of the choir, and his three superb trebles, Janet Coxwell, Amy Haworth and Emma Walshe are the principal virtue of this new recording. Sounding truly at home in the stratospheric heights in a way which I have not heard female trebles manage in previous recordings, they invest Taverner's highly idiosyncratic lines with musicality and a radiant power. Cashing in on the complete security of the top line, Peter Phillips takes the Mass setting at a more dignified pace than some previous recordings, allowing the true magnificence of Taverner's polyphony to shine through. The result is probably the most impressive and thoroughly satisfying account of the Mass so far on record, and for those unfamiliar with the sound of high trebles, a truly thrilling experience.

The detailed programme note provides a context for the work, although it never mentions the elephant in the room – why the trebles are singing at this stratospheric height in the first place. With the current debate on performance pitch generating more heat than light he is perhaps wise simply to stick to the group's traditional adherence to the Wulstan doctrine of upward transposition, although listeners deserve to be told that large numbers of musicologists now dismiss the practice entirely, and revelatory performances of this very work at 'written' pitch make a powerful case against Wulstan's theory.

So perhaps Taverner never intended his music to sound quite like this, but like the stratospheric and equally fictional Allegrì *Miserere* the results are undeniably thrilling. The

CD is rounded off by lush performances of Taverner's two settings of *Dum transisset Sabbatum*, a suitably calming episode after the thrills of the Mass.

D. James Ross

17th century

PARADISE: INSTRUMENTAL SONATAS OF ANTONIO BERTALI

Acronym (Edwin Huizinga and Beth Wenstrom *violin*, Adriane Post & Karina Schmitz *violin/viola*, Kyle Miller *viola*, Paul Dwyer *violoncello*, Loren Ludwig *viola da gamba*, Kivie Cahn-Lipman *viola da gamba, violoncello & lirone*, Doug Balliett *violone*, Simon Martyn-Ellis *theorbo* and Elliot Figg *harpsichord/organ*)

64:05

Olde Focus Recordings FCR901

Anyone who knows me or is regular reader of these pages will be well acquainted with my partiality for music from 17th-century Vienna, so it will come as no surprise that I love this recording. In fact, I had no idea the CD existed, but I had spent many evenings a few months ago watching Acronym's live performances on youtube.

They tackle everything from sonatas for two soloists (either two violins or violin and gamba) to the three works in eight parts. The latter include what is effectively a prototype concerto grosso (and look out for the harmonies when the tutti group join in), a sonatas for two choirs with solo violin and gamba and two 'filler' parts (no disrespect to the performers!), and a proper eight-voiced sonata, which is recorded here for the first time. Precise playing and clever positioning of the two treble groups on either side of the bass instruments ensures that all of the lines are clearly audible and the sophistication of Bertali's fine part-writing comes through, without that ever distracting from the sense of overall shape, of which he was a master. As well as the links below, the album is downloadable (along with a PDF of the booklet note, which details the performers and all the musical sources used) from the recording company's website; their about page makes for very interesting reading, and musicians with a plan might consider getting involved with them. I'm glad Acronym did and I wholeheartedly recommend this CD to everyone!

Brian Clark

LA LUCHESINA: VOCAL AND INSTRUMENTAL
MUSIC OF GIOSEFFO GUAMI (1542-1611)

His Majestys Sagbutts & Cornetts, Nicholas Mulroy *tenor*,
Eamonn Dougan *baritone*, directed by Jamie Savan
60:00

SFZM0115

There are two reviews of this recording:

If Gioseffo Guami is not a household name among EMR readers, then His Majestys Sagbutts & Cornetts certainly is and any new CD from them will be seized upon eagerly. This recording is no exception and if Guami is a name with which you are not familiar then you soon will be – this is a wonderfully performed CD of some splendid music, dating from the periods that spanned the composer’s apprenticeship under Willaert at San Marco in Venezia, and his colleagueship with Lassus in Bavaria where both the Gabrielis were serving, before a brief spell in his native Lucca. From here he was headhunted to be organist at San Marco in 1588. When neither he nor Giovanni Gabrieli was elected to the top job there on Zarlino’s death he returned to the cathedral at Lucca where he remained till his death in 1611. The cover design of the labyrinth on a pier at the entrance to the cathedral at Lucca is a nice act of homage to this Luchesina.

Much of the music, edited principally by Jamie Savan and a number of his Newcastle students, comes from Guami’s *Sacrae Cantiones* published in 1585 and his *Canzonette alla francese* of 1601, reprinted in 1612. Two highly ornamented Canzonas from Raverii’s 1608 collection suggest that the florid ornamentation in other canzonas may well be Guami’s work too: he was a keyboard player, and his improvisatory skills – hardly any published organ music by him survives – would have been an obvious source for such ornamentation. Particularly interesting is one canzona (L’Accorta – track 8) where the second ‘choir’ is given to the organ, whose shadowing and echo effects are delightful, but not entirely successful: this is due not to any lack of skill or musicianship on the part of Jan Waterfield, the group’s keyboard player, but because the organ used is a standard Klop continuo organ and lacks the sweet open principal tone that was the characteristic sound of the Italian organs of the late 16th century. The stopped pipes of the Klop don’t really match the splendid sound of the cornetts and sackbuts, though the ¼ comma meantone tuning is a treat. This is the only slight blemish in an otherwise perfect recording.

The essential group of HMSC is six players – three

cornettists and three trombonists; to which an additional cornet and sackbut are added sometimes, together with a ducian and the organ. Many of the canzoni in the 1601 collection with their semi-descriptive titles are in two contrasting choirs with answering echo effects, the antecedents of Viadana’s canzoni which I remember transcribing from a set of partbooks in the Bodleian as an undergraduate. Nicholas Mulroy and Eamonn Dougan join the group for five of the motets (a sixth is performed instrumentally) and a duet, showing off the singers’ ability to sing in a true meantone temperament. In the concerted motets, the contrast between the *cori spezzati* is more one of pitch – a higher choir answered by a lower choir or vice versa. The pitch is A=466 Hz, and occasionally in the high end of his range the more soloistic Nicholas Mulroy sounds a little too singerly for my tastes in this essentially concerted music, though he is splendid as the only singer in *In die tribulationis*, where the sensitive phrasing of the instrumental playing reminds me of just why the cornett was prized as the instrument most akin to the human voice.

In this and in other more grave numbers – one canzona is actually called *La Grave* – the clean, perfectly tuned notes from the instruments – especially Stephen Saunders’ bass sackbut at the end of *La Chiarina* – are wonderful.

But in all the pieces, we are left marveling at the skill and musicianship of these fine singers and players in presenting us with this beautifully produced taster CD of a composer whose work is of the highest quality and who seems equally at home in vocal and instrumental music. This CD has rapidly become a companion on my journeys, as well as a landmark in how to listen and play together as a wind group in a way that entirely matches the best viol consorts. And just as the viols and voices combination seems the quintessential sound for Jacobean music in England, so this CD of Guami gives us a standard for performing not only music in Venice at the turn of the 16th to 17th centuries, but also for how we might perform the motets and masses of Lassus as well. I should like to hear these forces singing Gabrieli too.

You should all hear this wonderful music. Many pieces are quite short, and the whole CD with 19 tracks is only 61 minutes in length, but they repay frequent listening. Every detail from the tuning to the changes in tempo to preparing for the cadences is well prepared and beautifully executed. I hope there will be much more Guami to come: meanwhile buy this and give it to your friends.

David Stancliffe

This is an impressive collection of cornett and sackbutt music, with two singers and an organist (Jan Waterfield). I'm a little surprised that every piece has organ continuo, but I won't complain. The main ensemble consists of the six people on the inside cover, but there are three others (Gawain Glenton, Miguel Tantos Sevilliano and Keith McGowan). I happen to have been playing organ (not a proper one) recently and tried to vary between legato and detached styles, and added significant breaks. I hadn't played a church organ for some 50 years until last July, but I treat organ continuo thus, avoiding pure legatos, and shaping the music through subtle breaks between notes. Jan Waterfield was so right that I didn't really need to pay attention! This style strikes me as ideal for cornett/sackbut repertoires.

As for the music, it is very impressive. I think that an hour is a bit too much: I played it in two halves (an advantage when LPs made that easy!), and these 19 pieces definitely need a break. The players play the texted pieces as if they were singers. But the addition of two real singers didn't give the effect I expected. They don't contrast or merge with the players, and I reckon that they need a more forward style. I won't make a point I sometimes make concerning elaborate cornett divisions, but GG appears in only two items, and these are brilliant. This is certainly a fine collection of music. Sections from two collections of his music are played here (from 1585 and 1601), also calling on three anthologies of the period. The layout of the texts in the booklet is odd: they are not numbered and are placed in the wrong order – 6 & 14, then 9, 1, 3, 19. In nearly every respect, though, this is a fine recording, worthy of Guami's music.

Clifford Bartlett

NICOLA MATTEIS: MOST RAVISHING THINGS

theatrum affectuum

73:18

Aeolus AE-10226

Most engaging and enjoyable issue. Nicola Matteis (c1644-49 – before 1695) is thought to have been Neapolitan in origin, but the music on this disc was published between 1682 and 1687 in London, and provides a fascinating snapshot of what was then fashionable there. There are echoes, as one would expect, of Italy – light-footed 'fugas' and suspension-laden 'adagios', but also French 'correntes' and even a 'Pretty hard ground after the Scotch Humour.' Purcell clearly knew his Matteis

– there are echoes of the Scotch ground in the chorus "Come, Shepherds, lead up a lively measure" from *King Arthur*, for example.

Theatrum Affectuum have selected pieces from the various publications and grouped them into convincing 'suites', as would no doubt have been usual at the time. In general they have scored them for recorder, violin and continuo, with the upper parts alternating – sometimes varying between alto and soprano recorder within individual 'suites', which is a little distracting. The playing is, however, uniformly superb, with breathtaking recorder runs from Andreas Bohlen and virtuoso violin double-stopping from Ayako Matsunaga, and extremely infectious rhythmic vitality; try the foot-tapping 'Gavotte con divisioni' from the fourth suite. Giangiaco Pinardi's guitar gets its chance to shine in the 'Ayre' of the first suite, and Pierre-Augustin Lay and Takashi Watanabe provide rock-steady continuo and lively 'grounds'.

The disc also contains a couple of finely played Barsanti arrangements of Scots songs, though their mid-18th-century style sits a little uneasily with the rest of the programme. Andreas Bohlen's sleeve notes are models of their kind – scholarly, well-written and most informative. Well worth exploring!

Alastair Harper

PROVENZALE: AMATI ORRORI

Echo du Danube

60:26

cpo 777 834-2

Francesco Provenzale? Who he?? Well, I eventually found out in a brief paragraph at the beginning of the third page (of three and a half!) of the note. 1624–1704, and the most important Neapolitan master of the 17th century across all genres of sacred and secular music. We are also referred to the writer's book on the subject. Signor Provenzale could certainly compose, however – the vocal pieces on this disc are all strong pieces with characteristics of both the late monodic madrigal and the emerging cantata. And Hannah Morrison's is some of the best early music singing I have heard for some time. With only a small ensemble for company she never has to force her tone and can fully engage with the lengthy (and sometimes unlikely!) texts. The instrumental contributions I find less convincing. To me they are over-elaborate in their sonorities and variety and the improvisatory passages become rather formulaic after a while. The note reads like the translation it is and

according to the track list all the items last 12' 19". They don't. How does this sort of thing achieve publication?

David Hansell

SOLI DEO GLORIA: CANTATAS OF JOHANN ROSENMÜLLER

Barbara Hollinshead *mezzo-soprano*, Ryland Angel *countertenor*, Artek, Gwendolyn Toth *organ/director*

70:11

Zefiro Recordings ZR107

Ach Herr strafe mich nicht, Aeterne Deus, Ascendit Christus in altum, Christum ducem, Lieber Herre Gott, O dives omnium, O Salvator dilectissime, Salve dulcis Salvator, Treiffet ihr Himmel & Vox dilecti mei

This survey of Rosenmüller's music for solo voices (five pieces each for alto and soprano) takes us from the depths of despair in *Ach Herr, strafe mich nicht* to the bliss of *Ascendit Christus in altum*. Artek (from "art of the early keyboard") is a very fine New York-based continuo ensemble, here consisting of two theorbos and organ. Rosenmüller's writing for solo voices involves extended passages of simple continuo accompaniment, then contrasted with the same music played by an instrumental ensemble (here either a very, very nice string group led by violinist Cynthia Freivogel, or – in *O dives omnium* – a trio of dulcians! The composer asked for violas or trombones, but who cares? The reedy combination with countertenor is glorious! And the violas had shone in the previous track, *Lieber Herre Gott*, in any case.) Five of the pieces come from the two sets of 'Kern=Sprüche' issued in Leipzig before he fled to Venice, four others are from the Bokemeyer Collection, so their heritage is rather more difficult to track; the other work survives in both Dresden (as part of the Grimma collection) and Uppsala, suggesting that it, too, dates from the German period – given the plaintive nature of the text, perhaps it was after the scandal that saw him forced to flee. Whatever the history of the music, these beautifully paced and elegantly sung and played renditions confirm its consistently high quality, and all credit to Artek for producing such an impressive recital of still largely unknown music.

Brian Clark

ALTBACHISCHES ARCHIV

Cantus Cölln, Concerto Palatino, Konrad Junghänel

153:00 (2 CDs)

harmonia mundi HMG 501783.84

A collection assembled – and in a number of cases, performed – by Johann Sebastian of works composed by the older members of the remarkable Bach family was recognised after his death as an important testament to J. S. B.'s reverence for his ancestors' musical genius and came to be known as the Altbachisches Archiv before the end of the 18th century. Ending up in the Berlin Sing-Akademie library, the collection was first published in 1935, but went missing in the course of the 1939-45 war, re-emerging in Kiev. After being restored to Berlin at the end of the last century, the pieces were worked on by Peter Wollny, a frequent author of Bach CD liner notes, whose essay here gives a detailed account of their contents as well as provenance.

Konrad Junghänel recorded them in 2002 with Cantus Cölln and Concerto Palatino, and these two CDs contain all the material in the Archiv together with a couple of additional motets by J. C. Bach (1642-1703), the most represented member of the ancestral clan, and the composer of the spacious 22 voice Michaelmas cantata where a choir of four trumpets and drums vies with two five-voice vocal choirs and a string group of two violins, four violas, fagotto and continuo to represent the war in heaven which C. P. E. says his father performed in Leipzig to astonishing effect.

It is excellent to have the whole Archiv performed together, and with such fine singing and playing. The eleven singers are variously accompanied but the useful page detailing the exact instrumental and vocal registration of each piece is hidden in the middle of the substantial booklet; nor does this page follow the performing order given in the two title pages. And while we are given the scoring, we have no details of the actual instruments, pitch or temperament. But the substantial nine-page essay by Peter Wollny is given in French, English and German.

One gem among many is the last track of CD 1, a substantial wedding cantata by J. C. Bach, *Mein Freundin, du bist schön*, for which the parts are in the hand of Johann Ambrosius – the father of J. S. B. – which suggests that it may well have been performed at the marriage of J. C. B. in 1679. Much of the cantata is a dialogue between the lovers, and there is a long soprano aria over a ground bass where the accompanying instruments – a single violin, three violas with violone and continuo – perform remarkable 'divisions'; this is followed by a chirpy fagotto obligato before a final gigue-like finale involving all the instruments, the voices of the choro and the four-part ripieno group. In other numbers, the inner parts in the string ensemble are often performed by a number of violas and sometimes violas da gamba, and

frequently there is an independent fagotto part, as in J. S. B.'s cantata 150 or 131. But although these pieces illuminate the young J. S. B.'s technique and instrumentation as what we have come to know as 'the orchestra' was evolving out of the chori of different families of instruments and voices, they are nearly all fine compositions in their own right, and even the simpler motets for four voices or two four-part chori with organ (and sometimes cornetto and sackbuts) show us the range of styles that surrounded the growing J. S. B., and illuminates the background of his struggles with the church authorities in Leipzig to try and achieve groups of singers and players who could do justice to simpler homophonic and contrapuntal motets alongside the more adventurous demands of his cantatas and the Passions. Who, hearing these earlier pieces so convincingly performed with one voice or instrument to a part, could imagine the similarly scored Weimar cantatas sung or played in any other way?

So what happened in the Köthen and early Leipzig years to incline him to increase the number of (especially violin) players per part? And – the number of surviving singing parts notwithstanding – under what circumstances did he double or treble or even quadruple the number of voices per part with *ripienisten*, as the distinction in some later cantatas between solo and tutti as well as his desideratum in the famous Memorandum (*Entwurf*) of 1730 for a choir 'pool' of 12 or even 16 voices, suggests? For some of these motets, J. S. B. added doubling string and wind parts. There are questions that still need addressing, and this recording of the Altbachisches Archiv raises them sharply.

This is a finely performed and important collection: singers and players alike cultivate a clean and matching style, where each listens to the shaping of the other. No-one who is serious about learning how J. S. B.'s style of choral writing evolved from the time of Schütz through his distinguished ancestors can afford to miss this; and no-one can fail to enjoy these affective settings of texts that often have a personal – a wedding or a funeral – association; or even a family reunion, as in Georg Christoph's Cantata setting of Psalm 133, (CD 2.7) which Wollny convincingly argues was written for 16 September 1689, when G. C.'s twin brothers visited him in Schweinfurt to celebrate his birthday, joining their two tenor voices to his bass.

David Stancliffe

J. S. BACH: MESSE IN H-MOLL/MASS IN B MINOR
 Carolyn Sampson, Anke Vondung, Daniel Johannsen,
 Robias Berndt SATB, Gächinger Kantorei Stuttgart,
 Freiburger Barockorchester, Hans-Christoph Rademann
 115:58 (2 CDs); Deluxe edition also has DVD (38:32)
 Carus 83.314 (2 CDs)
 Carus 83.315 (Deluxe)

This is an important recording, as it uses the new Carus edition by Ulrich Leisinger. This edition has been in the making over a considerable time, and the text of the Missa is based on Bach's autograph Dresden parts. Disentangling the various hands at work on the many revisions of the score of the complete work that passed into the care of C. P. E. Bach on his father's death, where erasures, poor quality paper and fierce ink have wrought havoc and caused almost total loss of certain passages, has been a monumental task, only made possible by recent X-ray fluorescence analysis. From this recent analysis, it is evident that C. P. E. Bach made a number of alterations as well as corrections, and Uwe Wolf's discussion with the conductor on the DVD as they look at the original leaves in Berlin raises the question of how to determine the best source – is that the original score, or is the more mature version in the parts, where J. S. B. clearly had further ideas as he wrote them out; or is it in the version edited up by C. P. E., which we have come to know as the authoritative text?

As well as them discussing the text, the DVD also gives interesting clips of Rademann rehearsing sections with the choir; swapping the position of the voices, trying out different tempi and figurations for the *Sanctus* and trying to get the singers understanding the flow of the vocal figures and the interchange between the voices. We also see him communing with nature in a Wordsworthian way, and the resulting performance which is fresh and fluid, as well as textually novel in places, is almost romantic in its approach: the complete performance of the opening *Kyrie* on the DVD reveals Rademann chasing interchanges, highlighting swirling counterpoint and caressing small details. As far as the text is concerned, the *Domine Deus* and *Quoniam* are the most obviously different, and are given in their well known versions at the end of the first CD, just as the 1724 SSSATB version of the *Sanctus* forms an appendix to the second. Most irritating to the listener are the very poorly managed hiccoughs between the movements that have

links: the *Quoniam* to the *Cum Sancto Spirito*, the *Confiteor* to the *Et expecto* and the *Sanctus* to the *Pleni sunt caeli*.

But among all the discussion about the text, and the care taken over the details of the performance, this is still a performance in the choral society tradition. The full choir – 6 first Sops, 6 second Sops, 7 Alt, 6 Ten, 7 Bass making a total of 32 – sings everything: there is no dividing the choral scoring into different levels depending on the instrumental forces – or even any discussion of the possibility of doing so. You can tell from the traditional placing of the singers – ‘soloists’ out front, accompanied by the orchestra and chorus behind the players, singing with them – that this ‘choral society’ tradition is how the conductor conceives the work in spite of the up-to-date text. And the ‘soloists’ are just that: a ‘traditional’ SATB quartet, so that the alto doubles as the second soprano and the bass has to manage the low-range *Quoniam* as well as the baritone *Et in Spiritum Sanctum*. I no longer find this inequality between the choral sound and the single voice numbers convincing. Of the soloists, the bass is not quite right for either range, and is not really flexible enough for the detail of this music; the tenor, Daniel Johannsen, is light, fluent and a good match for the flute in the *Benedictus* and the Soprano in *Domine Deus*. The alto has to do dual duty, and is a soloist with accompaniment in the *Agnus Dei* rather than an equal partner with the violins. But if you want a choral society performance, this is a very good one: though a rather over-polished sound, with none of the raw excitement of Václav Luks with Collegium Vocale 1704 on ACC 24283 (reviewed in EMR December 2013) nor the clarity of the early OVPP version by Andrew Parrott.

The Freiburger Barockorchester (5.4.3.2.2 strings and single wind and brass with a sparkily played small organ) sound splendid: they are fluent and elastic when playing with the voices, but never lose their independent rhythmic impetus. My only query with them is the temperament: nothing is said in the glossy booklet, where a good bit of space is given to advertising Carus’ other productions, about which temperament is used or who made the instruments, but the trumpets clearly use finger holes even if the splendid horn player manages with handstopping.

Tempi are good, and the *Sanctus* – always a hall-mark for me – brisk, if not in the swinging 2 in a bar that was being tried out in some of the rehearsal clips. The balance and discipline of the choir are excellent, but the unthought through nature of the choral scoring is shown up by the switch between the choir and the single bass in the *Et iterum venturus est* section of the *Et resurrexit*

where his different tone and forward sound (the ‘soloists’ stand in front of the band with the choir behind) make an unbalanced contrast with the chorus. While the German material in the glossy booklet is translated into English, important questions about performance practice are left with no discussion: the booklet concentrates on the almost detective story-like establishment of the text and the usual biographical hagiography.

No-one who wrestles with the conundrum of Bach’s ‘great Catholic Mass’ as C.P.E.Bach called it should be without this version of the text and fail to study the Dresden parts, or the Carus score, when they consider the difficulties and obfuscations of the several facsimile scores that are now available. You will be enchanted by the singing of this choir and the playing of this band. But whether you will be convinced by all the stylistic solutions offered by Rademann’s performance, I rather doubt.

David Stancliffe

BACH: ORGAN MASTERWORKS VOL. V

Kei Koito (Cruciskirche, Erfurt)

70:53

Claves 50-1503

Kei Koito plays this volume on the remarkable organ by Franciscus Volckland in Erfurt’s Cruciskirche. Built between 1732 and 1737, this instrument by one of Thuringia’s most noted builders is remarkable in several respects: first there are an unusual number of manual 8’ ranks – five on the Hauptwerk: Principal, Viola di Gamba, Gemshorn, Bordun and Traversiere, and three on the Brustwerke. There are only two reeds – a Vox Humana of considerable character and power, and a medium-powered but clear pedal Posaune. The lack of a manual chorus reed is amply compensated for by a rich Sesquialtera, and the Hauptwerk Mixtur is in the 16’ register and contains a third. The pedal has four 16’ ranks, with an 8’ and 4’ octave as its only upperwork, so she plays this mixture of preludes, fugues, trios, works classed as Anhang and transcriptions from cantatas and violin sonatas making frequent use of the pedal coupler and the large variety of string and flute tones – the Fughetta BWV 902 is particularly delightful on the 4’ Nachthorn on the Brustwerk.

It is impossible to elaborate the details of this interesting organ, so well suited to these pieces – some entirely unknown to me; but as well as a full specification of the organ, detailed registrations are given in the accompanying

liner notes. The organ plays at $a^1=466$ Hz and is tuned to Kirnberger II; it was restored by Alexander Schuke of Potsdam between 1999 and 2003, and some photographs and a description of the work he did would have been welcome. Jakob Adlung says in his 1768 treatise that *Der Klang dieser Orgel ist unvergleichlich* – ‘the sound of this organ is incomparable’, and it still is.

Kei Koito plays with clarity and finesse, using period fingerings and even lets us hear the Glockenspiel – as the Cymbelstern is called – sparingly in *In dulci jubilo*. An old friend of our family – a retired Major with all that the suggested stereotype implies – said of the blind organist Helmut Walcha (whose recordings on historic north-German instruments issued by DGG in the 1950s were a landmark in changing tastes) after hearing a recital of his on the then new organ in the Royal Festival Hall: ‘Absolutely spiffing; no smudge at all!’; and I can do no better than echo his remark. This is a fascinating CD of some unfamiliar music played excellently on a remarkably suitable organ, and deserves to be known and enjoyed widely. This may be close to the aural picture that Bach had in mind than much of the Buxtehude north-German sound of the Schnitger organs that we often hear used for recording his organ music.

David Stancliffe

J. S. BACH: COMPLETE ORGAN MUSIC – VOLUME 4
Stefano Molardi *Thielmann organ*, Gräfenheim
310:07 (4CDs)
Brilliant Classics 95005

For Volume 4 of Bach’s organ music (four CDs recorded in just four days) for Brilliant Classics’ complete Bach, Stefano Molardi uses the Johann Christoph Theilmann organ in the Dreifaltigkeitskirche in Gräfenheim in Thuringia, which was built between 1728 and 1731. A Hauptwerk of 10 speaking stops has a 16’ Quintatön (heard in the C minor fugue BWV549 CD1.1), two x 8’, two x 4’, a Quinta, a 2’, a Tertia, a six-rank Mixtur and an 8’ Trombetta, used to remarkable effect to suggest zamponi in the Pastorella BWV590. The Brustwerk also has a 16’ Quintatön, Gedackts at 8’ and 4’, Principals at 4’, 2’, 1’, a Quinta at 1.1/3’ and four-rank Mixtur. The Pedal has Subbaß and Violonbaß at 16’, and Octavenbaß at 8’ and a Posaunenbaß, together with a coupler to the Hauptwerk. The tone of the manual choruses is remarkably similar (as you can hear in the Concerto in C BWV595 – CD 1.23) and, although the pedal is not independent, the three

flues are capable of clarity and variety in some of the choral preludes (e. g. BWVAnh.55 – CD 3.3). There is both Cymbelstern and Glockenspiel (heard in BWV701 & 703 – CD 2.21 & 23). BWV574 reveals the pretty stringy tone of the 8’ Principal on the HW. This instrument makes a good contrast with the organ by Franciscus Volckland in Erfurt’s Cruciskirche, used by Kei Koito on Bach: Organ Masterworks Vol. V - Claves 50-1503, which was built between 1732 and 1737, and has a far greater variety of tone colour.

Although the informative liner notes, mostly by Molardi, include the specification of the organ and say that it is in a modified meantone temperament, playing at $G\#=447$ Hz, (hence he records the C major version of the Prelude and Fugue in E BWV566a transposed perhaps by Krebs himself, and you can hear the fine resolution to the C minor Fantasia BWV562 – CD 1.24) you have to go to www.brilliantclassics.com for the registration of each piece, and negotiating their website is far from simple.

Most of the shorter pieces recorded on this organ are from the Neumeister Collection, of which some 36 are attributed to JSB and thought to have been composed between 1703 and 1707, when Bach was in Arnstadt. In addition to chorale preludes of various kinds, there are two Chorale Partitas, a number of Preludes and Fugues, and some Fantasias and other short pieces. The set includes the BWV565 Toccata and Fugue in D minor, played without histrionics and with the considerable clarity that this powerful organ in a modest acoustic offers, the F minor Prelude and Fugue BWV534, where Molardi doesn’t shy away from using the manual reed in the fugue à la française, and the great Passacaglia in C minor (BWV582) at the end of CD 4. The performances are good workaday versions without extremes of registration or tempi – just what you need for the purposes of study or reference. If you want to get a feel for his style of playing and articulation and how this modest-sized but surprisingly full organ sounds under Molardi’s playing try the Fugue on the Magnificat BWV733 – CD 3.29.

David Stancliffe

DE LALANDE: SYMPHONIES POUR LES SOUPERS DU ROY
La Simphonie du Marais, Hugo Reyne
300:21 (4 CDs)
harmonia mundi heritage HMY 2921337.40

Please will translators into English of the French word 'patrimoine' (and similar words in similar languages) note that the word they want is 'heritage'. Thank you.

Moving on, this is a re-issue of a monumental (185 pieces) recording from 1990. The discs are in paper sleeves, with a 20-page booklet (track list, four pages in itself; performers; essay in three languages condensed from the original) all enclosed in a reasonably robust cardboard box. Some performers take the view that the surviving source material needs the addition of *parties de remplissage*. Here we get the equally valid 'this is what we have' approach, except that it isn't. Unfortunately, to my ears, the melodies have been put through the orchestrational mincer and had percussion added. Scarcely two phrases pass without a change of scoring and I must say that had I been Louis XIV I'd have been sharpening the guillotine at the first sound of castanets during my supper. I enjoyed this in inverse proportion to the number of players employed at any given moment and in direct proportion to the length of time they were allowed to play.

David Hansell

HANDEL IN ITALY, VOL. I.

Sophie Bevan, Mary Bevan, Benjamin Bevan SSB, London Early Opera, Bridget Cunningham
43:00

Signum Records SIGCD423

We had two reviews for this disc:

A pleasant compilation, showcasing the considerable vocal talents of three of the Bevan family in works from the youthful Handel's Italian years. The recently discovered *Gloria* opens the programme in fine style; Sophie Bevan has the agility to cope with the taxing semiquaver work in the fast movements, along with the tonal beauty to make the slower sections glow. (Incidentally, the *Laudate Pueri* quote in the 'Quoniam tu solus' might help convince those doubtful of the work's Handelian authenticity.) The other substantial piece is the cantata *Cuopre tal volta il cielo* which Bridget Cunningham, in her excellent sleeve note, suggests may have been written for the Neapolitan Antonio Manna, the first Polifemo in Handel's 1707 serenata. Benjamin Bevan throws off the work's vocal gymnastics with much aplomb; try the splendid first aria, 'Tuona, balena,' and marvel! Arias from *Agrippina* and *Il Trionfo del Tempo* give Mary Bevan centre stage. 'Un pensiero nemico di pace,' with its contrasting

B section, is thrillingly done, while 'Bel Piacere' positively dances. The disc is (somewhat meagrely, at 43 minutes!) completed by the grand orchestral *Passacaille* from *Rodrigo* and the fine 'Sonata for a Harpsichord with Double Keys,' persuasively played by Bridget Cunningham. With such fine interpreters, it would have been fascinating to explore, e. g., some of the many little-known continuo cantatas – perhaps for later in this series?

Alastair Harper

The main items are the first and the last, starting with the *Gloria* for soprano, two violins and continuo, possibly inspired by a Telemann *Kyrie and Gloria*. The incompetence of the awareness of the pre-2001 scholars is shown in the first column of my edition, produced in time for the first performance in Huntingdon before the work's official modern appearance. The music itself has not been formally accepted by Handel scholars (hence HWV deest) and seems to have fallen into anonymity; I can't think when I last sold my edition! Sophie is well worth hearing, but not quite up to Emma Kirkby, the first to have recorded it. The cantata *Cuopre tal volta il cielo* (HWV 98) is for Bass, two violins and continuo. The first pair has a powerful accompanied recitative and aria in 6/8, the basic words being concerned with storm and thunder. The mood changes with a *secco recitative* followed by an aria which has an amazing variety with the four staves often having different simultaneous themes. Surprisingly, seeing that I've three different copies (Chrysander 52a p. 121, HHA V/3 p. 251 and Green Man's HAN 1), I had no recollection of it.

The two instrumental items are the orchestral *passacaglia* from *Rodrigo* and a *Sonata with double Keys in G* (HWV 579), played by Bridget Cunningham. *Agrippina* used to be scorned, but "Bel piacere" (No. 45) has alternations of 3/8 and 2/4. "Un pensiero" (*Il Trionfo...*) is a lively aria with non-stop semiquavers on the violins, with only a rest in the B section. It's a bit odd when the booklet comments on the two operas at length when there were just two isolated pieces and minimal remarks on the music. The Bevans were excellent – but I'm not clear whether the Benjamin Bevan is the youngest of a family of 14 or if that is the number of Bevans who have been professional singers since Maurice. Do check the price before you buy it: £12.00 is a very expensive 43 minutes!

Clifford Bartlett

HANDEL: CONCERTI GROSSI

Stuttgarter Kammerorchester, Michael Hofstetter

63:18

Orfeo C 831 151 A

op. 6/1, 6, 10, 12; Concerto Grosso in C (from *Alexander's Feast*)

Aquirky recording. The Stuttgart Kammerorchester are a fine ensemble, and this disc contains some extremely lively, alert and incisive playing. Unfortunately it also contains an almost embarrassing excess of ornamentation, with nearly every note of some movements embellished in some way. Try the magnificent Op. 6 No. 1, for example, which opens the disc. The tempi are exciting, the band is large enough for the solo/tutti contrasts to be well-pointed, and the actual playing is superb. Yet it almost seems as though Cuzzoni's 'nest of nightingales' has been released, so insistent is the chirruping. When the music is left alone, it comes across with full intensity; the peerless musette of Op. 6 No. 6 is absolutely magical, as it should be, as is the beautifully-poised final gavotte-with-variations of the closing 'Alexander's Feast' concerto.

Alastair Harper

HANDEL - HAYM TRIO SONATAS

L'Aura Rilucente

55:19

Ambronay AMY304

Handel: op. 2/5 & 7, arrangements of operatic pieces

Haym: op. 1/1, 3 & 4

As far as I am aware, this is the first recording of music by Nicola Francesco Haym (1678-1729), better known today as the librettist for several of Handel's greatest operas, including *Giulio Cesare*, *Rodelinda* and *Tamerlano*. He emerges as a charming, though small-scale, composer in his own right in these three trio sonatas; Heriberto Delgado Gutierrez and Sara Bagnati beautifully realise his plangent suspensions and deft counterpoint, splendidly supported by Silvia Serrano Monesterolo on cello, Jorge Lopez-Escribano on keyboard, and particularly Maximilian Ehrhardt on harp.

The rest of the disc is devoted to Handel – unusual string arrangements of three operatic arias for voice and obbligato, which neatly demonstrate his differing techniques for vocal and instrumental composition, and two splendidly substantial trio sonatas from Op 2; No 7 in F has some extraordinary harmonic twists and a

most dramatic conclusion to its fugal second movement and echoes of the overture to *Athalia* in its last. No 5 in G minor has a hectic, driving allegro and a contrastingly tranquil adagio. The disc concludes with the *Ballo di Pastori e Pastorelli* from *Amadigi*, which gives Ehrhardt's harp a chance to shine.

A most enjoyable issue; one would however have liked a little more information about the music itself in the notes.

Alastair Harper

MONTANARI: VIOLIN CONCERTOS

Johannes Pramsohler, Ensemble Diderot

60:02

Op. 1/1, 5-8, Dresden Concerto in C

Everyone knows that the great German violinist Pisendel studied in Italy with Vivaldi and took sonatas and concertos by him (and the deep influence of his compositional style!) back to Dresden, where the court orchestra became one of the most celebrated of the age. What is not so well known is that Pisendel also knew Antonio Molinari and copies out his works, too. Having already dedicated a CD to Pisendel (and included some of his music on another), Pramsohler and his expanded Ensemble Diderot now tackle five of the eight concertos printed as Molinari's Op. 1 and another piece that only survives in the Dresden collection (only Op. 1 No. 8 has been recorded before). He lays out his (and Montanari's stall) in programming the Dresden concerto first, clearly Roman in design but with Venetian virtuosity thrown in and sweetly played by this outstanding young violinist. Single strings with theorbo/guitar and harpsichord make for crystal clear textures and a sense of no-one playing down to let the soloist sing out – the balance is naturally right. Montanari was one of the violinists in the Roman premiere of Handel's *La Resurrezione*, and the Saxon's influence is all over the opening of Op. 1 No. 6. Following an impressive fugal movement, the other slow movement of the same work is far more original, with an inner drama that will keep you guessing. Michael Talbot's typically informative (in an enviably readable way!) booklet ends with the hope that these very fine performances will encourage the publication of the music and a revival in Montanari's fortunes; unfortunately – nay, frustratingly – the library that holds the original prints does not seem as keen on the idea. At least for now we can relish this delightful and this finely recorded disc.

Brian Clark

TELEMANN: VIOLIN SONATAS

Arsenale Sonoro (Boris Begelman *violin*, Ludovico Minasi *cello*, Alexandra Koreneva *harpsichord*)

63:55

deutsche harmonia mundi 88875061582

TWV41: C1, d5*, d6*, e8*, G10*, g1, A1 & Fantasia in b

TWV 40:22

This magnificent CD arrived just too late to be included in last month's summary of new recordings. Boris Begelman's introductory essay focusses on the contribution of the performer to the success of Baroque music, considering the way different styles of improvised ornamentation can transform the same piece in the hands of different musicians. While he is rarely as adventurous as the extract from the *Sonate methodiche* printed in the booklet (has anyone actually recorded such heavily laden performances?), he is not afraid to get into Telemann gypsy mode, or to add wonderfully stylish cadential flourishes in the solo fantasia, and his Arsenale Sonoro colleagues are similarly resourceful in interpreting this fine, yet still little-known (in the case of the pieces marked with asterisks in the list above *totally* unknown) repertoire. Telemann may have a reputation for writing nice music for his wealthy amateur admirers, but there are several pieces here that neither the Grauns nor the Bendas would have been ashamed of; we should remember, too, that Telemann also wrote for some of the best violinists of his day, so the technical difficulties are not inconsiderable! Begelman of course rises above all the challenges and really gets under the skin of this music. With partners of the calibre of Minasi and Koreneva, his beautifully considered interpretations reveal yet another facet of Telemann's oeuvre and should be obligatory listening to anyone studying baroque violin.

Brian Clark

VIVALDI: THE FOUR SEASONS & CONCERTOS FOR BASSOON AND VIOLIN 'IN TROMBA MARINA'

Adrian Chandler *director/violin*, Peter Whelan *bassoon*, La Serenissima

73:45

Avie AV2344

If you are going to record 'The Four Seasons', you have to do something that makes your version stick out from the crowd; Adrian Chandler, who has immersed himself for years now in Vivaldi's music, has opted to go down the 'let's

have lots of fun and really bring out the character of these pieces' route, so the bird song is even more chirpy than you might be used to, the distant thunder takes on a more ominous nature, extremes of dynamic, ornamentation abounds, and personally I must admit that listening to it once was exciting but I think I would find repeated listening less so. While taking Boris Begelman's point about the performing transforming baroque music on the page into baroque music for the ear, and impressive as Chandler and La Serenissima are (and goodness is some of the ensemble playing breathtaking!), I would not want this to be my only recording of the work. There is much more to the disc, though, as the wonderful Peter Whelan gives us two contrasting bassoon concertos (the characterful 'La notte' - related to but not simply a re-working of the flute concerto of that name - and a piece whose designation 'per Maestro di Morzin' indicates that it was written for the devotee of 'The Four Seasons' set, and whose orchestra was at one time headed by Whelan's friend, Fasch) and world premiere recordings of two concertos for violin 'in tromba marina' with Chandler playing on three metal strings that give the instrument a different brightness than one gets on an instrument with an E string, though with a hint of hurdy-gurdy to the tone. As with the rest of the disc, here there is a clear sense of the musicians having fun with their material - so as we head into Autumn (and the wettest September on record, as the weather people are predicting), buy yourself this as a reminder of summer fun times!

Brian Clark

Classical

JOSEPH HAYDN: VIOLIN CONCERTOS

Zsolt Kalló *violin*, Capella Savaria, Nicholas McGegan

60:18

Hungaroton HCD32771

Haydn's violin concertos are not as popular as the ones for cello; along with Mozart's, they are somewhat neglected by violinists, who would rather progress from the ultra-virtuosic works of Locatelli and Vivaldi to something more substantial like the Beethoven, and so are mostly left to youngsters at the beginning of their professional careers. This is a real pity because, the present excellent disc shows, played with love and care, they are delightful pieces, with some of the most graceful slow movements of their era. Combine this

with 44321 strings of Capella Savaria (with bassoon and harpsichord), Nicholas McGegan's baton, and the poised playing of Zsolt Kalló – even when Haydn was pushing his friend Tommasini almost to the bridge of his instrument! – and you get an irresistible hour of easy entertainment. Kalló's Liszt Prize (2014) was well deserved, having premiered a whole raft of previously unheard classical violin works in his home country. Particularly impressive here are the cadenzas – the otherwise first class booklet notes do not credit a composer, so I imagine they must be Kalló's own work; they reflect their context perfectly with a finely managed balance of virtuosity and suaveness, indeed the warmth he draws from his instrument and his shrewd use of ornamental vibrato is exemplary.

Brian Clark

LEONE: 6 SONATES POUR MANDOLINE ET BASSE CONTINUE - LIVRE I (1767)

Ensemble Spirituoso (Florentino Calvo *baroque mandolin*, Maria Lucia Barros *harpsichord*, Philippe Foulon "*viole d'Orphée*" and "*violoncelle d'amour*", Leonardo Loredó de Sá *baroque guitar*, Ana Yépes *castanets*)

No total timing given

Arion PV715011

The modern 4-course Neapolitan mandoline, tuned in fifths like a violin, with metal strings and played with a quill or plectrum, has its origins in the 1740s. Little is known about Gabriele Leone (c. 1725-c.1790), who was one of the earliest virtuosi for that instrument. There is even some confusion with regard to his first name: he referred to himself only as Signor Leoni de Naples. His music was published in London and Paris, where he performed to much acclaim in the 1760s.

The six sonatas from Leone's Livre 1, are in the gallant or rococo style, mostly cheerful, though with frequent changes of mood, unexpected shifts of harmony and chromaticism, brief switches to triplets, crushed notes (track 16) and so on, which would catch many an inattentive ear. The second movement of the first sonata (*largetto*) has a passage of heavy bass notes and ends after a solo cadenza; the third movement (*presto en rondeau*) begins with a delicate passage with the mandoline alone, before perking up with the *rondeau* theme, when the harpsichord and bass jump in; the music switches twice to D minor, the second time with much *accelerando*. In tracks 9, 12 and 18 the group is augmented with Leonardo Loredó de Sá adding rhythmic punch as he strums his baroque guitar, and in

tracks 9 and 12 with Ana Yépes, who clops away on her castanets.

One interesting aspect of this CD is the contribution of Philippe Foulon, who has collaborated with others to reconstruct little-known, obsolete bowed instruments from the 18th century. On this CD he plays the *viole d'Orphée* (described by Michel Corrette in 1781) and the *violoncelle d'amour* (otherwise known as the *violoncello all'inglese*). Unfortunately it is not clear from the liner notes which instrument he is playing at any one time.

All the musicians play well, in particular the mandolinist Florentino Calvo, who is impressive throughout, yet there is something unsettling in the overall sound. The instruments do not seem to blend well, and the balance is not always good. Foulon's two bass instruments and Maria Lucia Barros' harpsichord are sometimes too loud for the softer mandoline. Barros adds much melodic material with her right hand, but what can enhance the mandoline one minute, can also appear to compete with it the next. Despite these cavils, this is an entertaining CD, which gives a welcome insight into Leone's popular concerts in Paris.

Stewart McCoy

Romantic

KALLIWODA: VIOLIN CONCERTINOS • OVERTURES
Ariadne Daskalakis, Kölner Akademie, Michael Alexander Willens

57:30

cpo 777 692-2

Overtures Nos. 3, 7, 10, Concertinos 1 & 5

Once again this month it is hats off to Willens, his excellent Kölner Akademie, Deutschlandfunk, Kunststiftung NRW and - of course - cpo for taking us on another voyage of discovery. Anyone who plays violin will be familiar with Kalliwoda's name, but other EMR regulars may not be - born in Prague in 1801, by the age of 15 he was already hailed by his teachers as "a superb soloist" with "excellent abilities in composition". He became a touring virtuoso but a chance stopover in Donaueschingen saw him appointed Kapellmeister. Music-wise, think Spohr and Rode crossed with hints of Gilbert and Sullivan – I do not mean that disparagingly, but rather in the sense of Kalliwoda's ready facility with melody, in other words, had he been alive today, he would be described as composer of earworms, so catchy are the

tunes he writes.

The three overtures last under ten minutes (the first one under five, actually!) but they are full of drama – the timpani stroke at the opening of No. 7 (misnumbered in the inside of the booklet, where it appears there are two No. 3s – which is the only reason the stars below are not five across the board), must have startled its original audience. Here, too, there are dark premonitions of Brahms and even Tchaikovsky.

The two solo violin works are more substantial and beautifully played by Ariadne Daskalakis, her violin sometimes sounding more like a viola in the lower reaches, but with some exquisite finesse at the other end of the instrument. Compliments to everyone involved in this enterprising project. I'm already looking forward to where Willens & Co. take us next!

Brian Clark

Festival report

Festival de musique Chaise-Dieu 22nd to 30 August 2015

Situated at nearly 1100 metres on a promontory in the Haute-Loire, the small village of La Chaise-Dieu is dominated by the massive Benedictine abbey of St Robert. Founded in 1043, the present building dates from the 14th century, when it was built under the patronage of Pope Clement VI, who is buried in the abbey.

Today La Chaise-Dieu is best known as the venue of a music festival begun almost half a century ago with a single recital given by the great Hungarian pianist György Cziffra. From such modest beginnings the festival has developed into an event that in 2015 was spread over nine days during which more than 50 events took place. The festival was one of the first to embrace early music and period instrument performance and, while by no means restricted to such repertoire, a significant number of concerts fall into that context.

Many, in keeping with the festival's focus on sacred music, take place in the vast abbey church, but in more recent years the festival has broadened beyond the confines of Chaise-Dieu to other venues, including the historic town of Le Puy-en-Velay. In 2016 a central pillar of the festival's 50th anniversary will be a performance of Monteverdi's *1610 Vespers* in the town's famous pilgrimage cathedral.

Among notable early music visitors this summer were

the countertenor Max Emanuel Čenčič, whose 'Art of the Castrato' programme included works by Rossi, Porpora, Leo and Handel, La Chapelle Rhénane under Benoît Haller (Bach *Mass in B minor*), María Cristina Kiehr with Concerto Soave (Purcell), and the concert I was able to hear on my first visit to Chaise-Dieu, given in the abbey church on 26 August by the choir Accentus and the Insula Orchestra under their founder and director, Laurence Equilbey.

The programme consisted of three works, the *Miserere in C minor* of Zelenka, Mozart's *Solemn Vespers*, K339, and the C. P. E. Bach *Magnificat*, the soloists for the latter two works being Judith van Wanroij (s), Renata Pokupić (a), Reinoud van Mechelen (t), and Andreas Wolf (b). Doubtless to compensate for the vast space she had to fill, Equilbey employed unusually large choral and orchestral forces for this repertoire. While perhaps not ideal this worked well enough for the Zelenka and Mozart, but in the Bach Equilbey was unable to avoid an impression of a certain unwieldiness in passages such as 'Et misericordia'. Elsewhere there was much to admire; the opening 'Magnificat' was imbued with impressive dynamic energy, as indeed the initial urgent 'Miserere' of Zelenka's imposing and agreeably eccentric tripartite setting been earlier. 'Fecit potentiam' had splendid authority in the hands of the outstanding Wolf, while Pokupić was wonderfully sensitive in 'Suscepit Israel'.

Most satisfying of all was the Mozart, given a performance that at once confirmed the impression given by Equilbey's CD of the Requiem that she is that rare beast, a born Mozartian. Absence of mannerism, beautifully judged tempos and balance in both chorus and orchestra, allied to fine playing and choral singing and a fine line-up of soloists all went to contributing as satisfying a performance of the work as one is likely to encounter. *Laudate pueri* was notable for the clarity with which the contrapuntal texture was laid out, while Judith van Wanroij shaped *Laudate Dominum* with exquisite taste and a lack of sentimentality underpinned by Equilbey's sensitive direction. Laurence Equilbey and her forces will be bringing the same programme to the Barbican Centre on 21 September. London concert goers should not miss it.

Brian Robins
