

Goldberg

EARLY MUSIC MAGAZINE

Juan del Encina

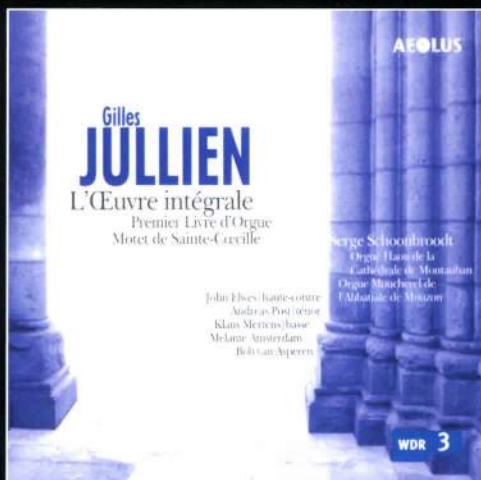
Andrew Parrott
Ockeghem
St. Matthew Passion
Music in the New World
Mozart's Salzburg



39

EUROPE 13 €
SPAIN 11 €
UK £9 . USA \$22

JULLIEN

L'ŒUVRE INTÉGRALE; PREMIER LIVRE D'ORGUE;
MOTET DE SAINTE-CECILESerge Schoonbroodt
BOB VAN ASPERENAeolus; AE-10481
2000 - 2005 - 2 CDs

This double CD set has long been overdue. Gilles Jullien (1653-1703) may have been a minor composer, but his only known work, his *Premier livre d'orgue*, rarely recorded hitherto, is an important milestone in the history of the French classical organ. Published in 1690, it is contemporaneous with Jacques Boyvin's first *Livre d'orgue* and François Couperin's two organ *Masses* and is a worthy example of the art of the French organists of the end of the seventeenth century. Jullien, who was organist of the cathedral of Chartres, had fully assimilated the Parisian style of the period, and he even ventured into 5-part writing, which was uncommon in France at the time. His music is elegant and often poetic, even poignant at times, as in the beautiful *Cromorne en taille* of the first suite. Schoonbroodt plays this colourful music with gusto and clarity, even if some of the *Grands Jeux* may sound a bit too reserved. The two organs used – the Hew (1672) / Jean-Pierre Cavallé (1787) organ of Montauban Cathedral restored by Quoirin in 2000 (4 manuals/pedal, 38 stops), and the Mouchel (1725) of Mouzon rebuilt by Formentelli in 1991 (4 manuals/pedal, 44 stops) – are both beautiful French instruments with contrasted personalities. The set also includes the Motet to Saint-Cecilia which originally concluded Jullien's *Livre d'Orgue*. One may regret that the *alternatim* Gregorian chanting originally interspersed between the organ pieces was not included. However, without it the organ pieces can pleasantly be heard as autonomous organ suites. The sound quality is excellent. Well worth buying for anyone interested in the French classical organ or eager to discover it.

PIERRE DUBOIS

KOHAUT

LUTE CONCERTOS
GALANTERIEProfil/Edition Günter Hänssler PH05018
2005 - 79:38'

The Viennese composer Karl Kohaut (1726-1784) seems to have been as gifted a civil servant as he was a musician: as court secretary, his diplomatic skills were highly valued and he often accompanied Joseph II abroad; as a composer, violinist, and virtuoso lutenist, Kohaut also wrote numerous symphonies, concertos, choral and chamber works.

The six lute concertos on the present recording are all in the easy Viennese style typical of the 1760s (when it is thought most of them were written). All are in a major key; almost all are in three movements, the exception being the four-movement *Divertimento* in B flat (the fast-slow-minuet & trio-fast of the string quartet by now supplanting the old *da chiesa* pattern exhibited by the concertos of one of Kohaut's most famous predecessors, lute virtuoso Silvius Leopold Weiss).

Performances are impeccable, fully apposite to the charming and yet not insubstantial nature of the music. Although the writing clearly favours the lute as a solo instrument, the decision here for the strings to play one-to-a-part (probably in keeping with Kohaut's intentions) often results in a more democratic trio sonata-like texture – despite the much-used *ritornello* form or the lute's tendency to suddenly recede into an almost accompanying role in the tutti episodes.

Schneiderman's crisp articulation and pungent yet fully-rounded tone, particularly in the rippling *style brisé* sequences, provide a perfect contrast to the highly cantabile yet carefully sculpted string playing; balance and ensemble are also above reproach. All in all, a wonderful recording of unjustly neglected repertoire.

WILLIAM YEOMAN

L'Armonica

MUSIC FOR GLASS HARMONICA BY HASSE,
HAYDN, MOZART, RÖLLIGSascha Reckert, Philippe Marguerre, Ursula Fiedler
Concilium Musicum Wien
PAUL ANGERERCavalli Records CCD 448
2005 - 70:41'

Paul Angerer's programme notes describe Benjamin Franklin's 1761/2 invention of the glass harmonica with its progressively smaller glass hemispheres set one inside the other on a rotating spindle. He also notes the improved instrument with keyboard devised by Karl Leopold Röllig in the 1780s. However, neither is used here. The photographs of the live concert recording show Reckert and Maguerre sharing the glass harmonica part on two sleek-looking instruments with apparently fixed vertical glass tubes.

They play in three of the five works here. The earliest is Hasse's soprano cantata, *L'Armonica*, which has been recorded at least once before with period instruments. New to disc is Röllig's charming *Rondeau* in A major for glass harmonica and strings. The major work, however, is Mozart's lovely *Adagio* and *Rondeau K.617* for glass harmonica, flute, oboe, viola and cello. To my knowledge, glass harmonica aside, this is its first complete recording with period instruments. Reckert and Maguerre's nimble and subtly shaped playing overcomes their part's heavy technical demands, easily matched by the other instruments.

Haydn's "Maria Theresia" symphony (No.48) is played by Concilium Musicum with great spirit, despite the inevitable minor slippages of ensemble and tuning inherent in live recordings. The natural horns, in particular, are impressively error-free. Sadly, the Hasse cantata and the aria, "Si promette facilmente", from Mozart's *La Finta Giardiniera* K.196 are marred by Ursula Fiedler's shrill and unsteady soprano. Especially in the Hasse, it is difficult to hear rapid passages through her choppy vibrato. Still, the disc is well worth acquiring for K.617 alone.

CHRISTOPHER PRICE