

Harpsichord & *fortepiano*

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Musical Instrument Research Catalog
(MIRCat)

REVIEWS

RECORDINGS

Performer: Laura Cerutti, harpsichord
Title: *Ouverturen von Jean Noël Hamal (1709–1778) auf dem Cembalo* | übertragen und gespielt von Laura Cerutti.
Recording Company: Cornetto COR10020
Reviewed by Jan-Piet Knijff

Harpsichordist Laura Cerutti introduces the composer Jean Noël Hamal. Hamal (1709–1778) was a boy chorister at St. Lambert's Cathedral in Liège; he went on to study in Rome, and back in Flanders became Music Director of his hometown cathedral. Hamal's op. 1, six *Ouvertures de camera* a 4, were published in Paris, 1743. The overtures are in effect miniature symphonies in three movements. Since they predate the works of Stamitz, it is probably fair to call Hamal a "forerunner of the Classical symphonists". In addition to chamber music and oratorios, Hamal composed a collection of harpsichord pieces. On this CD, however, Cerutti offers her own harpsichord arrangements of the *ouvertures*. The arrangements work well, sounding quite idiomatic for the instrument. The music is charming, at times quite wonderful, and sometimes even exciting.

The harpsichords used for the recording are an instrument after Tibaut and a—presumably two-manual—instrument after Mietke. I like the Tibaut a bit better, though I suppose the Mietke offers a bit more variety of colour. Unfortunately, depending on the piece, some notes are badly out of tune; one also gets the impression that the pitch (A = 440) is not consistent throughout the album. Perhaps the tuning (Werkmeister III) is less than ideal for some of the pieces.

Cerutti makes little difference between weightier and lighter notes, so that the overall impression of her playing is not very dynamic. She also seems a bit weary of legato playing; even in slow movements, where one expects warmly singing legato lines, she plays surprisingly non-legato. Trills sound a bit uniform and often end rather abruptly. The rhythm often comes across as a bit stiff; then again, tempi suddenly rush or slow for no particular reason.

All in all, I enjoyed getting to know Hamal's music but can't help thinking that the composer might be better served with a disk of some or all of these *ouvertures* in the original version for strings (presumably

with continuo); and possibly another one with some of his *pièces de clavecin*, perhaps played on a Franco-Flemish instrument.

Performer: The Avison Ensemble
Title: *Charles Avison, Six Sonatas for Two Violins and a Bass opus 1; Six Sonatas for the Harpsichord Opus 8 with Accompaniments for Two Violins and a Violoncello*
Record Company: Divine Art dda21214.
Reviewed by Jan-Piet Knijff

This 2-Cd set features music by Charles Avison (1709–1770), a prolific composer perhaps best known for his *concerti grossi* after Scarlatti harpsichord sonatas. Through his studies with Geminiani, Avison became an *Enkelschüler* of Corelli, whose influence is abundantly present in Avison's op.1; along with outstanding craftsmanship, these pieces show high creativity and originality.

The Avison Ensemble features glorious violin playing by Pavlo Beznosiuk and Caroline Balding. Richard Tunncliffe's cello often sounds a bit in the background for my taste, but this could well be a matter of recording technique. The Van der Putten chamber organ sounds lovely; though one might sometimes want to hear a slightly fuller registration than the Stopped Diapason alone.

The "expressive", slow, upper-note beginnings of trills begin to sound like a late-20th-century performance style anomaly. This type of trill became a kind of trademark of early music in the late 1970s, early '80s. It may be time to reconsider this tradition; a case could be made for main-note trills on more than one occasion.

The second CD contains Avison's op. 8: "Six Sonatas for Harpsichord with accompaniment of two violins and cello". These pieces were inspired by no less than Jean-Philippe Rameau's *Pièces de clavecin en concert*; Avison programmed "select pieces" from Rameau's collection during his 1751–52 subscription series. Although in his advertisement of the collection Avison also mentioned Scarlatti and "Carlo-Bach", it's hard to miss Rameau as the model of much of the harpsichord writing; some pieces almost seem to emulate Rameau models directly.

More often than not, the harpsichord sounds too quiet in these mini-concertos with their often quasi-virtuosic solo parts. Whether this due to placement of the instruments in the recording or using the "full" harpsichord a bit more often (including—why not—the *petite octave* of the Taskin copy used for the recording) may be a matter of taste; but it is a pity that Robert Howarth's excellent harpsichord playing is overshadowed by the strings, no matter how beautiful.

A wonderful pair of CDs! Avison's op. 8 in particular is worthy of more attention from performers; nor would I mind reading more about these pieces and their international models.

Performer: Mirco Bruson

Title: "Beethoven, Schumann, Franck, Bach at the Piano with Pedalboard"

Instrument: Doppio-Borgato

Recording Company: Borgato Collection DB 072010 (World Premiere)

Available from <http://www.borgato.eu/>

Reviewed by Calimerio Soares

Italian concert grand piano maker from Padua, Luigi Borgato, together with his wife Paola Bianchi, presented his first concert grand piano (patent Borgato) to the public back in 1991 at the age of 28. By 2000 and inspired by the original compositions written for piano with pedalboard, Borgato had designed, patented, and made a new double instrument: the "Doppio-Borgato": the first double concert grand piano with pedalboard, made of two superimposed instruments.

Mirco Bruson began studying piano at age five and in 1990, graduated "*cum laude*" in piano from the Padua Music Conservatory under Franco Angeleri. He also studied organ under Francesco Finotti and Jean Guillou, and graduated in 1992. Bruson has performed successfully at many competitions, winning the "Franz Liszt" Prize at the Improvisation Session in Budapest, 1993. Since then he has given concerts all over the world.

This is a magnificent and well recorded CD which presents an extraordinary programme of specific original works. A delightful *Adagio* by Beethoven (the third piece from "*Fünf Stücke für Flötenuhr*" WoO 33 opens the CD. The languid and lyric Beethoven melodies take us to a peaceful and reflective atmosphere. The programme continues with the six "*Studien für den Pedalfügel*" op. 56 by Schumann. Combining his skills as pianist and organist, Bruson imparts these wonderful Studies with an

expressive vitality. The same happens with the four "*Skizzen für den Pedalfügel*" op. 58, where Schumann seems to summarize all his melodic, harmonic and rhythmic compositional skills.

Cesar Franck's score for the "*Prélude, fugue et variations*" op 18 was originally for organ. Mr. Bruson's interpretation is amazing and reflects the romantic and mystic atmosphere involved in this masterpiece. Bach's Chorales "*Ich ruf zu dir, Herr Jesu Christ*" BWV 639 and "*Nun kommt, der Heiden Heiland*" BWV 659 are also originally for the organ; these pieces are very well treated here through an inspiring performance.

Finally, Bach's famous "*Passacaglia und Thema fugatum*" BWV 582 concludes the CD. This magnificent piece was written for a clavichord with pedalboard. I have listened many times throughout the years to several versions of this masterwork played on the organ, on the pedal harpsichord and - for the first time - on a pedal piano, played with such clarity and expressivity through Bruson's beautiful interpretation!

SCORES

Michaelangelo Rossi: Toccate e Correnti

Editor: Jolando Scarpa

Published by: Edition Walhall EW727 & 728

€16.80 per volume

Available through: www.edition-walhall.de

Reviewed by John Collins

Details of Rossi's life (c.1602-56) are scarce but it is surmised that he played the violin and keyboard, for which he left ten toccatas and ten correnti published c.1630; the surviving copies are of a second impression dated 1657. His toccata settima must be one of the most anthologised pieces from the early Baroque, and shows all the quirks of his style, culminating in an extended chordal quaver passage in parallel major thirds.

Rossi's toccatas display many hallmarks of Frescobaldi's nervous writing, from chordal openings to repeated motifs, but are more cohesive. They include more imitative passages of short motifs, often the quaver/two-semiquaver pattern common to Froberger, rather than Merulo's mainly crotchet driven fugal writing. In many cases motifs are subjected to strettos and variation of melodic outline. Works generally close with rapid figuration for both hands, exhibiting both parallel and conjunct motion as well as occasionally large arpeggiated leaps.

Abrupt shifts into unrelated keys, as in toccatas 1, 3, and 10 still cause surprise and delight to audience and players today. Some

of the more “affected” dissonant passages are equal and Lombardic quavers beneath held chords (as in toccatas 2 and 3) and the pattern of crotchet, two quavers in toccata 4, which make successful interludes between the more frenetic writing. Also more frequent than in Frescobaldi and his predecessors are lengthy semiquaver passages for the left hand beneath sustained chords, as in toccata 9, where the original notation reproduced here shows the rhythmic divisions of the semiquavers. There are several instances of quaver passages for both hands showing the “*di salti*” movement. Only toccata 6, which is in 6/4 without triplets, strays outside common time. These pieces combine Neapolitan elements with Frescobaldian idiosyncrasies, and the use of semiquavers in imitative sections was a major assimilation by Froberger.

The ten tuneful *correnti*, predominantly in three parts, are simpler in style and execution, and apart from number 9 are mostly between 12 and 24 bars. Most include quaver movement and the usual rhythmic changes between triple and duple time, but dotted rhythms are infrequent; they complement happily the sets published by Frescobaldi in his two books of toccatas.

The introduction contains an interesting appraisal of the development of the toccata form and while it quite rightly includes Merulo’s two volumes of toccatas with their alternation of free and imitative sections,” there is no mention of the more mercurial de Macque and his pupils Trabaci and Mayone, who each published two books of pieces including Toccatas; though issued in Naples they were almost certainly known in Rome.

Some guidance on performance practice would have been helpful to the newcomer to these pieces. Again, there is no critical commentary but the introduction states that this edition is completely faithful to the original, which in corrente 7 results in the bass of the b.4 not making sense. Otherwise there are very few errors, but in toccata 4 the tenor in b.4, page 17 seems to have an incorrect rhythm. Certainly, to those used to the American Institute of Musicology edition (in which note groupings are presented according to 20th-century practice), the appearance of long strings of individual quavers, and semiquavers in groups of six or eight will take some getting used to, though it will be a great help in enabling the player to determine the rhythm to be employed, particularly in freer sections such as the left hand in toccata 9.

The downside is the large font size, with only five systems on most pages and occasionally only four, and also the big gaps between notes (resulting in each corrente apart from number 10 taking a whole page and sometimes only 16 beats of quavers in the toccatas filling a system) — a challenge to those who need reading glasses. If printed the same size as the Arresti collection it would probably have been possible to fit the complete collection into just one volume. With such individual writing, some players will not necessarily agree with the editor’s suggestions for accidentals enclosed within brackets above the notes, and should not hesitate to add extra accidentals themselves, as a contemporary player would have done. Apart from toccata 7, which suffers from over-exposure, these toccatas are still not played as frequently as they might be and this edition makes the other nine toccatas available at a reasonable price — although the CEKM edition will still be required for the four manuscript toccatas, the partite on Romanesca and the two versetti.

* The latter interestingly being omitted in the Turin manuscript copies dating from approximately the same time as the first printing of Rossi’s book

Mutii Manuscript 1663

Editor: Jörg Jacobi

Published by: Edition Baroque eba4035 €16

Available through: www.edition-baroque.de

Reviewed by John Collins

The Mutii MS of 1663 now preserved in the Vatican Library (MS Vat.Mus569) contains some 30 pieces for keyboard instruments and was compiled by Virginio Mutii. A facsimile edition was published by Alexander Silbiger in the series of “17th Century Keyboard music”, 1987, and this edition presents the complete contents in the clefs and stave layouts to which today’s players are accustomed, although note-groupings have been carefully retained.

Named composers include Pietro Arnò, Fabritio Fontana (known for his set of 12 Ricercars), and Frescobaldi, but some 17 works (including variations) are by Giovanni Battista Ferrini, 1601-74, another Roman composer, and include toccatas (some inscribed *per organo*, others *per cembalo*), variations on Arias and Balli, and dances, with other pieces tentatively attributed to him. A gagliarda is a further example of this dance in C-time; notable are the long written-out trills with closing notes. The first piece in the

manuscripts, a toccata headed "per Organo" and no. 16, a tastata "per Cembalo", open with a notated descending arpeggio, which may just have implications for how to play those Toccatas that open with semibreve chords.

The piece for organ also includes written-out main note trills against virtuosic passagework, whilst perhaps surprisingly, the one for cembalo has passages in minims with syncopations more usually found in *Elevazione*, a genre absent from this collection. This particular toccata, in D Minor, has frequent excursions to remote keys including Bb Minor and B Major. The *Ballo di Mantova*, the *Spagnoletta* and the *Aria di Fiorenza* (better known as the *Ballo del Granduca*, a great favourite in the early seventeenth century, as witnessed through settings attributed to Sweelinck as well as to Spanish composers) are lighter in style with variations in different metres to add variety, and clearly aimed at enjoyment rather than edification. Worth a close look is the reworking by Ferrini of Frescobaldi's *Balletto* from the *Aggiunta* to the *Libro Primo di Toccate* of 1637, the original being included here for comparison.

Fontana is represented by a corrente, and two tastatas are attributed to Bernardo, probably Pasquini. The *Trombetta* (it should be remembered that Roman organs had trumpet stops as early as the sixteenth century) has a recurrent pattern in the bass above which a single note melodic line unfolds; although the original merely indicates after four bars that this is to happen, here it is printed throughout. An anonymous canzona in four sections is well crafted, and a capriccio toccata by Pietro Arnò opens slowly and gradually picks up tempo before the eruption of mainly scalar passagework; some dances with variations, including a branle, courantes and sarabande, are also tentatively ascribed to Arnò. A few anonymous pieces including a short Verso in F, a toccata-like *Arpeggiata* and a *Pange Lingua* complete the collection.

A valuable feature of this edition is the inclusion of further variations on the aria themes found in other sources, and the extension of the *Battaglia* (although the musical value of this is negligible!), but it is a pity that the second and third parts of the second toccata *per organo* found in the Modena MS Campori 105 have not been included. This well-printed collection is an invaluable addition to the few pieces in modern editions representing the period between Frescobaldi and

Bernardo Pasquini and will offer much interesting material to reward the player.

Composer: Padro Quagliati (1555-1628)
Title: *Ricercate, et Canzone*, Roma 1601;
Series: Frutti Musicali, ed. Jolando Scarpa
Publisher: Edition Walhall, 2009 EW 655
Reviewed by Micaela Schmitz

Edition Walhall have been publishing A4 format cores in "soft cover" which represent good value for the player trying to build up a library of repertoire. Both Rossi (reviewed elsewhere) and Frescobaldi took their cues from Merulo and both spent time in Rome so these stand as examples of the type of toccata circulating in important cities.

The Quagliati score has forewords in German, English and Italian and notes that the original work was published in part books, ostensibly for viols or sackbuts, and that this keyboard version is an intabulation on two staves rather than the display of four independent ones. This is justified on the basis that the title is "for cembalo"; presumably copies with all four staves together might well have existed for keyboard performers. The editors have not followed the slavish rule of putting Canto-Alto in the treble and Tenor-Bass in the bass clef, so the result is an easier to read and readily performable edition. They take Diruta's advice and example from *Transilvano II* as their guide.

In a sense then, they are "adding" to our keyboard repertoire. The volume contains 19 short pieces, each beginning with a motif that is then worked out in the usual way. Some begin with two alla breves, others with running motifs with time signatures C, 3/2 and of 4/2 or C with a double length bar as the norm. Most keys go no further than one flat or sharp and the figuration is not unreasonable, making these useful for amateur enjoyment. They might make splendid clavichord, certainly harpsichord, and definitely organ works.

I'm not sure the editors thought hard about page turns, but I guess I'm used to having to photocopy a page for performance, and this probably beats the cost of paying for a blank page in between. I wonder if octavo format, as is common for organ works, would have helped. This is a volume I will use at the organ, as the pieces are not too difficult and can be enjoyed in short intervals as in a church setting.

The one complaint I have is that when I took the Quagliati to the organ to play I found some problems with printing alignment, where I could easily mistake a right hand C# for a D#

because the note for C# was not printed neatly between the lines, but slightly overlapped.

Title: *Fitzwilliam Handelian Volume 2: George Frideric Handel – unpublished 18th century keyboard arrangements of his music and unfamiliar solo keyboard works of the time composed in Handelian manner.*

Editor: Gerald Gifford.

Publisher: Edition HH, HH245 Launton £14.95

Reviewed by John Collins

This volume contains arrangements of nine pieces either by Handel or composed in his manner, taken from the manuscripts collected by Viscount Fitzwilliam and now in the eponymous museum in Cambridge. The first piece is a splendid four-movement work entitled “*Concerto per il Gravicembalo*” and comprises a most rewarding adaptation for keyboard of the Concerto Grosso in C associated with *Alexander’s Feast*, acquired by Viscount Fitzwilliam in 1767. It is in four movements: a through-composed allegro, a dotted-rhythm *Largo*, a second *allegro* in imitative style and an *andante ma non presto* in two parts throughout. This last movement has Scotch-snap paired quavers carefully notated throughout, its gavotte-like style being confirmed by its appearance as the final movement of the Sonata in C, the second piece in this collection, which is headed Gavotte, *non troppo presto*.

This Sonata, taken from an earlier autograph than Bärenreiter’s vol 3 /17, was probably conceived originally for clock-organ, and is in three movements: a vibrant *allegro* in two parts until the last few bars being followed by another dotted-rhythm *larghetto* with trills in thirds and a shorter version of the movement that concludes the preceding Concerto, here with only the first pair of quavers notated as a Scotch snap.

The third piece is a short one-movement Sonatina per Cembalo, which is an earlier version Bärenreiter’s vol 14, no. 13. Following this is an arrangement of “*Oh cara spene del mio diletto*” from *Il Floridante*, the arranger being unidentified. In *da-capo* form, this attractive setting contains several old-fashioned ornament signs including sloping lines (e.g. backfalls), wavy lines (e.g. beats) and the sloping line preceding the semicircle over two horizontal lines (e.g. forefall and shake).

The next piece is a substantial arrangement by Fitzwilliam himself of The Overture & Minuet in *Samson*, which contains several differences from the printed versions by Walsh[†] and Wright; his version, although showing improvements

on the printed ones, still contains unwieldy passages (particularly for small hands), but, as seen in volume 1 of this series, the Viscount’s own compositions reveal a formidable technical adroitness, not perhaps a surprise in view of his studies with DuPhly. This splendid Overture includes a three-bar *adagio* clearly requiring improvisation leading to a most vigorous allegro. A further short *adagio* with repeated-note semiquavers and passages in thirds offers a considerable challenge. Even the final Minuet has tricky passages in thirds.

The sixth piece, untitled though clearly a saraband, is full of sensuous harmonies, an *Adagio ad lib* in the first half, and more of the old-style ornament signs, as is the following arrangement of the Menuet from *Tamerlano*, probably an earlier version than the one printed by Walsh. There follow arrangements of part of the Minuet and the March from *Saul* with its unusual ornamentation. Another unidentified but highly able Sarabande was understandably appreciated by Samuel Wesley, and the collection is rounded off by a short version of the final movement of a sonata in C by the Swedish composer Johan Helmich Roman. This work was not included in his manuscript collections. In binary form and in two parts throughout, it represents Roman’s known admiration for Handel more than most of the 12 manuscript suites/sonatas.

Gerald Gifford has provided a most interesting selection of pieces, several of which show the “work-in-progress” snapshot of a particular time; comparison with the published editions where available is worthwhile. The thorough introduction documents the provenance of the manuscripts consulted and discusses compositional process. Three facsimiles are provided. The comprehensive textual notes amplify many points from the introduction and should most certainly be read before playing. This volume includes plenty of material that, individual titles notwithstanding, works just as successfully for organ as for harpsichord; several pieces will need a careful approach to fingering and ornamentation to ensure clarity in performance, but most make excellent additions to a recital or, indeed, concluding voluntaries. As to be expected from Gifford the editing is exemplary and the printing clear, with manageable page turns

I look forward with great anticipation to future volumes in this imaginative series that will further enhance our understanding of the impact of Handel’s music in 18th-century England by making available some

of the many unpublished and hitherto neglected contemporary sources containing works by both Handel and his followers.

† Available in a facsimile reprint from Dover.

Composer: Charles Dieupart

Title: *Three Suites*

Editor: Andrew Woolley.

Publisher: Edition HH, HH079 Launton £15.00

www.editionhh.co.uk

Reviewed by John Collins

Andrew Woolley has edited three suites for harpsichord by Dieupart from two manuscript compilations. Charles Dieupart was one of several Europeans who settled in London in the early 1700s; his set of six 6-movement suites for the harpsichord was published in 1701 in Amsterdam by Roger; and an edition by Walsh of London that appeared c.1705 contained only the first suite minus its overture, three movements from the second suite and two movements each from the third and fourth. Although copies of the suites existed in the hands of J.S. Bach and Walther, these are based on the Roger print, and two further manuscripts offer a further selection of pieces, from which the three suites published here are taken. MS743, Vienna Minoritenkonvent contains six suites, all of which are anonymous, but the suites in E Minor and F Major here represent variants of the suites in these keys included by Roger.

A further source is the voluminous MS39569 from the British Library, compiled in 1702 by Charles Babbell, another Frenchman in England from c.1697. This remarkable manuscript contains a wealth of European harpsichord music organised into 29 suites, including four of Dieupart's suites in the Roger print in variant versions, of which three pieces not included in the print are published here, including two minuets plus a gavotte and double. A fine set of pieces in E Major taken from this manuscript are also published here, comprising an overture (the second section of which is in C-time), allemande, courante (a transposed version of the one in F in the print), sarabande and gavotte; Andrew Woolley provides compelling reasons for considering this set to be by Dieupart; because it lacks a rondeau and gigue, these movements from the F Major suite from MS743 also in this volume have been transposed in order to provide a work of pleasing proportions.

It is most instructive to compare movements in E Minor and F Major included here from the MS743 with the corresponding movements in the print, for example the overture in E Minor in the manuscript does not conclude with the opening C-time section, closing with the triple time section. There are many textural divergences. The Loure, Bourée (dances not found in any of the printed suites), and the Passepied are three attractive movements found in the E Minor suite only in this manuscript, whilst in the F Major suite the Minuet from the print is replaced by a transcription of a minuet by Lully, possibly made by Dieupart.

Of great interest is a comparison of ornament signs in the manuscripts, considerably fewer of which appear here than in the print; clearly there is scope for the player to add further ornaments—in good taste! The Roger edition uses the prevalent French signs as would be expected, these being replaced in the Walsh edition by the double stroke for trills, the single stroke for appoggiaturas and a wavy line for the *pincé* (three-note mordent) or beat.

Both manuscripts use symbols common in late 17th-century Germany for trills and mordents, the difference being that MS743 uses small notes for appoggiaturas and MS39569 uses the single stroke as in Walsh. Since Babbell's manuscript is dated 1702 and therefore compiled during his time in England, it raises the interesting question of interpretation of the graphics by a contemporary player, given that in the manuscript the wavy line represented the trill beginning on the upper note, while in the great majority of English sources it represented the four-note beat.†

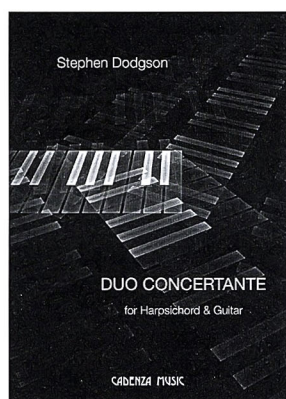
These pieces provide a welcome addition to the repertoire and while not being overly difficult to play apart from the giges in E and F which have some tricky hand shifts, concentrated practice will be required to integrate the ornaments. In this publisher's normal landscape format with comb binding, the print is clear and in quite large type, with only three systems to the page. Woolley has provided a concise overview of the criteria for selecting these pieces, a most readable account of the form of the pieces in the manuscripts, comments on ornamentation, notation and performance practice which repay careful reading, and a thoroughly referenced critical commentary.

However, at £15 for just 22 pieces (of which two are transpositions of pieces also in the volume and only 12 are newly published in a modern edition, covering 30 pages of music) this volume veers towards

the expensive side for many players; it is a pity, perhaps, that more of the anonymous movements from the other four suites in MS743 which, according to the introduction may also be by Dieupart, were not included.

---This review was first published in the *Dolmetsch Consort* 2010.

‡ It is just possible that the copyist of MS743 made a mistake in the Gavotte in F by placing the trill signs in the alto in b. 2 and the tenor in b. 4 rather than in the treble, although the former does mirror the passage that concludes the preceding overture.



Stephen Dodgson, "Duo Concertante for Guitar and Harpsichord", new edition published by Cadenza Music
A few notes by the Editor, Pamela Nash

"Duo Concertante" remains the cornerstone work in the guitar and harpsichord repertoire. When John Williams and Rafael Puyana approached Dodgson in 1968 to write a piece for these instruments, he was skeptical, despite his predilection for unusual sonorities. That he subsequently produced the most substantial work to date for this combination is a testament to his particular gift in writing for both instruments individually and to the extraordinary musical alchemy which results in their combination.

Dodgson's object with the Duo was indeed to point up both their affinity and their polarity. Control of texture in accentuating pulse and rhythmic accent is as evident here as in Dodgson's solo harpsichord writing. So too are considerations of voicing, spacing, figuration, and the juxtaposition of dense harmonies with spare unisons and open fifths, all as central to the guitar as to the harpsichord idiom.

The harpsichord pluck gives great impact in places where pungent tonal contrast is needed and whilst the guitar's greater lyricism and dynamic freedom are given space in no small measure, the role of the harpsichord as an equal musical force is never in question. Even in the guitar's melodic and sustained interlude-like phrases, the harpsichord is an impetuous challenger, whether responding with new thematic statements or resting briefly before leading a new movement. It is when the two instruments struggle for the upper hand (for example in contrapuntal passages), that the virtuosity of their partnership comes to life.

A sense of drama prevails, through the dramatic tension between guitar and harpsichord and by the expansive and episodic structure of sharply-contrasting sections punctuated by returns of the intense opening dialogue, the final statement of which precedes an extensive finale. It is here where the full impact of the *tutti* is heard, empowered by the ever-increasing use of the guitar's D-tuning and the insistent D-pedal.

Players will find much musical substance and satisfaction here. Although the main challenge lies more in the technical demands of the individual parts than in the ensemble itself, the busier and more densely voiced passages require careful listening. Therefore it is essential that the harpsichordist plays as metrically as possible. Optimum harpsichord registration and the use of two manuals will realise the composer's dynamic intentions as closely as possible. N.B.: A transposing harpsichord is necessary, as the work is at A440 pitch.