

Harpsichord & *fortepiano*

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Musical Instrument Research Catalog
(MIRCAt)

REVIEWS

SCORES

Work: Giovanni Paisiello, *Capriccio (Favourite Sonata)* in D Minor

Editor: Adriano Cirillo

Publisher: Edition HH HH267, 2010.

Reviewed by John Collins

Paisiello (1740-1816) is probably better known today, like many 18th century Italian composers, for his operas, but he left a substantial quantity of keyboard pieces in manuscripts, very few of which have been made available in modern editions. Taken from a collection of rondos and capriccios compiled during his stay in St. Petersburg for his pupil, the Grand Duchess Maria Feodorovna, this particular piece was published in London in c.1798 by Harrison, Cluse & Co who entitled it "a favourite Sonata", this print being used as the basis for the modern edition.

Covering 16 pages, this piece is divided into several loosely defined sections marked by tempo changes; it opens with a *Poco adagio*, the theme D-F-A-Bb-C#, particularly the falling diminished seventh at the end, being taken as a very general focal point throughout, frequently with the missing intervals inserted. Further sections are headed *Allegro* (in F, closing in the dominant), *Poco andante* in Db, *Poco allegro* that opens in Bb Minor, and *Poco lento* in G Minor that leads into a *Poco adagio*; the piece concludes with a lengthy *Allegro vivace* that opens in Bb with the material from the earlier *Allegro* that soon degenerates into much arpeggiation over stock basses or semi-breve or minim chords. Towards the end a left hand quaver figure that ends with an augmented second is heard persistently, this leading to more arpeggiation and a close of dominant and tonic chords punctuated by rests.

The texture is predominantly two-part or three-part with the occasional four parts in chordal passages, including syncopated crotchet writing. Most of the piece consists of lengthy passages of Alberti or Mürky basses in semiquavers beneath winding semiquaver figures or more arpeggiation or in the right hand – there are even passages of arpeggiated chords in contrary motion. The slow movement that opens abruptly in Db does offer a few bars of more lyrical writing that is quickly subsumed into semiquaver figuration; the slow movements

do have something of the recitative about them in places. The relatively few dynamic markings imply a far greater suitability to the by then dominant pianoforte, or even the clavichord. This extensive use of such oscillating Mürky basses gives the piece a motoric forward impetus. This is at the expense of the lyrical melodic lines found in other Italian keyboard and opera composers such as Rutini and Cimarosa, and is similar to keyboard works by Paisiello's Neapolitan precursor Giacomo Selitto. Paisiello's use of the minor second in written out trills reminds us of the Venetian Picchi some 150 years earlier.

The print is clear and, even with up to seven systems a page, easily readable. There is nothing to trouble a good sight-reader (not even the seventh-chords arpeggios which sweep through four octaves requiring alternating hands) and the end result sounds most impressive – it is great fun to play! Perhaps Signor Cirillo would like to offer further examples of Paisiello's sonatas in the future, particularly those in the more traditional form – in the meantime, thanks to him for bringing us this piece and particularly to Per Hartmann for being enterprising enough to publish it.

Work: Josef Gelinek, *Eight variations on "Wie stark ist nicht dein Zauberton"* (Mozart)

Editor: Christopher Hogwood

Publisher: Edition HH, 2006, HH172.

Reviewed by John Collins

Gelinek was preoccupied with composing sets of variations, and in particular wrote several sets based Mozart's melodies. When Mozart heard one of his own opera themes being used in improvisation by Gelinek he was sufficiently impressed to recommend the young man.

The eight variations presented here were first published in Vienna in 1793 by Artaria, and later in 1820 in Offenbach. The theme is presented first, then the first variation proceeds in semiquavers in the right hand, frequently with much chromatic writing, over held chords in the first part and quavers in the second. The second variation comprises either extended semiquaver arpeggiations or oscillating figures in the left hand against quavers, sometimes in octaves. Variation three contains some tricky left hand two-note quaver writing in thirds or sixths against semiquavers; in number four the virtuosity

increases with octave quavers in the left hand and an inner part of semiquavers against an upper of quavers for the right. In variation five, headed *Alla Turca*, the piece moves into the relative minor, with the traditional drumbeat figures in the left hand.

Variation six is headed *Marcia maestoso*; apart from more octave writing in the right hand there are some contrary motion arpeggiated passages in a dotted rhythm. The seventh variation is a 3/8 *Presto Alla Tedesca* with further drumbeats in the left hand against either chromatic conjunct motion or extended arpeggios. The set concludes with a lengthy 3/8 *Presto* featuring two-part writing full of sweeping semiquaver figuration; this leads into an extended coda with much made of the dominant seventh in the right hand moving through the whole of the keyboard before the recapitulation of the theme. Throughout the set we can see the sure hand of a composer who has the felicitous gift of being able to combine rhythmic and melodic phrases successfully, and not relegating them to be merely subservient to the virtuosic demands of the writing.

The printing again is clear, and the critical commentary advises us of Hogwood's amendments. The standard of is indeed high and a well developed technique will be required to do this work justice. The dynamic markings are not copious, but suffice to indicate that performance on the piano or the clavichord will produce the best results. Christopher Hogwood is to be commended for his continual mining of a rich vein of the lesser-known pieces associated with the Viennese masters, resulting in well produced and reasonably priced modern editions.

Work: Anton Eberl, *Grande Sonate opus 10 no.2*
Publisher: Van Sambeek Editions, 2009, VSE 13

Work: August Eberhard Müller, *Caprice op.4*
and the Grande Sonate op.39
Publisher: Van Sambeek Editions, VSE 01
Reviewed by Frederic La Croix

Van Sambeek Editions have given themselves the mandate to unearth forgotten works written by "piano composers of the late Classical and Romantic period who are unjustly scarcely known". It has been successfully demonstrated by the record company Hyperion's extensive and celebrated survey of the Romantic Piano Concerto (to name one example), that there are many beautiful, imaginative, and well-crafted works that have been undervalued over time because they were written by

composers who have had the misfortune of being forsaken from the canon of composers.

I had the pleasure to explore works by Anton Eberl and August Eberhard Müller, two footnotes in music history. Firstly, Eberl piqued my curiosity because he elicited favourable comparisons with Mozart and Beethoven during his lifetime. Eberl's adherence to classical ideals of beauty was often prized when compared to the "difficult, shrill, and singular" works of his peer, Beethoven.¹ Anton Eberl's *Grande Sonate op.10 no.2* for piano with *obligato* clarinet or violin (surprisingly, no violin part is given in the present edition nor an explanation for its absence) and optional bass (cello) is written in the accompanied keyboard sonata tradition that was so fashionable at the height of the classical era.

Although this sonata outshines the usual commercially motivated, vapid concoctions of the time, the relationship between the clarinet and the piano lacks the intricacy and the subtlety that one finds in the piano-violin dialogue in the sonatas of Mozart and Beethoven. Eberl flavours this pleasantly tuneful work with some particularly entrancing colours (including a beautiful use of Flat-VI in the finale) which balance the occasional awkward harmonic progressions and rhythm. While a work of this genre was intended foremost for pianists in the classical era, the current publication is also a welcome addition to the clarinet repertoire.

The *Caprice op.4* and the *Grande Sonate op.39* by August Eberhard Müller are published together by Van Sambeek Editions. Müller, an able keyboardist, flutist, composer, and pedagogue, can partly be credited with spearheading the creation of the current canon of composers, as he tirelessly promoted the works of Mozart, Haydn, and to a certain extent, Bach, at a time when self-promotion was the norm. The *Caprice* is a fascinating work, written with the same creative spirit as Beethoven's sonata-fantasies. An extensive one-movement form, it contains an introduction, a sonata-allegro, a slow movement, and a fugue. This well-crafted music offers many surprises and contains sufficient technical and musical challenges to reward pianists and to merit a place in their repertoire. At first, the *Grande Sonate op.39* seems to be composed in a similar vein as the *Caprice* but unfortunately there is a clear lack of creativity in the last two movements, where ideas are simply repeated rather than developed.

From the yellowish colour of the paper to the presentation of the music in oblong format to

the inclusion of editorial notes, Van Sambeek editions have done their utmost to imbue their publications with characteristics that convey authenticity. Yet the choice of font and the space given to the music is very modern, pleasing to the eye and easy to read. The use of the oblong (landscape) format suits the works for solo piano but in the Eberl sonata, I find that I am constantly turning the pages since so little music fits on the pages as they are presently laid out.² Personally, I wish that each publication was accompanied by a brief historical commentary about these rather obscure works and composers. In the end, Van Sambeek's publication of hitherto unknown music of good quality aids immeasurably those musicians who strive to diversify their repertoire and expands the scope of the greater music-loving public's musical experiences.

¹ Mary Sue Morrow, "Of Unity and Passion: The Aesthetics of Concert Criticism in Early Nineteenth-Century Vienna", in *19th-Century Music*. 23/3 (Spring 1990) 198. Quoting from *Der Freimüthige* 182 (September 11, 1806): 212.

² Publishers of the classical era chamber music usually printed each part separately (the piano part would then be laid out more effectively in oblong format), whereas modern practices print all parts in the piano score.

Work: Leopold Koželuch, *Complete Sonatas for Keyboard, Volumes I and II*
Editor: Christopher Hogwood
Publisher: Bärenreiter 2010.
Reviewed by John Collins

Christopher Hogwood is preparing the first modern collected edition of the keyboard sonatas by Leopold Koželuch (1747-1818), whose works form an important bridge between Haydn and Beethoven. They will run to four volumes and by being ordered by date of publication of the original print, the development of Koželuch's style and transition from clavessin to piano forte may be the more readily appreciated. His sonatas were published in Vienna, Paris and London, and copies were to be found not only in the best libraries throughout Europe but also in the USA and Benares. Although William Newman mentions some 100 sonatas for keyboard solo in his *History of the Sonata* vol 2, Christopher Hogwood has revised the figure substantially downwards to 50.

Volume I contains 12 from op. 1 to op. 10, with Volume II a further 12 from op. 13 to op. 20. Most are in three movements in the traditional order of fast-slow-fast or medium,

(although *Allegro* is sometimes qualified by *moderato*, and *allegretto* warns about too fast a tempo; other qualifiers include *molto* and *maestoso*) no. 6 in C Minor opens with a *Largo* that leads into a *poco presto*, finishing with an *Allegretto* in C Major, no. 7 has a *Menuetto* as its middle movement. Sonata 16 opens with a *largo* that leads into an *Allegro molto* before a recapitulation of the opening of the *Largo*, followed a *Rondeau* with a written-out cadenza. No. 18 in A-Flat opens with a pastorale-like *Andante con variazioni*, followed by an *Allegro molto*, no. 19 opens with a *Largo* that leads into an *Allegro agitato*, closing with a *Finale-allegretto* (each movement in F Minor). No. 21 is in two fast movements only. The *Rondeau* as a closing movement is very popular occurring in no fewer than 13 sonatas, frequently marked *Presto* or even, in no. 7, *Prestissimo* – frequently a central section is specifically marked *minore* to indicate the treatment in the minor. Only five of the 24 published here are in minor keys and only in no. 5 is there a middle movement in the minor. Alternative final movements are given for sonatas 9 and 10 – the former has a different *Rondo* (note spelling!) and the latter an *Aria con Variatione* in place of the *Menuetto & Trio*.

The sonatas are generally spacious in each movement with much apparent graceful and natural ease of composition, the slow movements in particular being full of beautiful long-spun, lyrical, tender melodic lines. Texture ranges from thin two-part to full chordal writing. The small number in minor keys do have a greater sense of "*Sturm und Drang*" in their tragic lines, substantially anticipating both Beethoven and Schubert in the slow opening movements. Thought there are plenty of fiery passages these lack the deep sense of surprise and drama found in C.P.E Bach. Throughout the sonatas there are few merely showy passages that seem to be written to illustrate technical requirements from the player in the manner of the later *étude*. Also interesting is the use of quintuplets, whether as semiquaver groups in the first movement of Sonata 11 as a demi-semiquaver motif that pervades the opening movement of Sonata 12. Overall they reflect an individual approach not dependent on previous models, and cover a wide range of expression from fiery passagework to expressive charm. The player today must convey the subtlety contained within the writing. There is extensive use of Mürky bass, but Alberti patterns occur only rarely.

The printing is clear and well laid-out and there is a full critical commentary collating the textual variants from both printed and

manuscript copies, explaining why the versions in this edition are composite. This makes for interesting reading and shows how complex the editing and presentation must have been. The introduction contains an appraisal of Koželuch's sonatas as seen by his contemporaries and later commentators, a detailed discussion of the original printed sources (no manuscripts appear to have survived) and the criteria for inclusion, and helpful information on the interpretation of ornaments as well as the inconsistency between dot and dash in the engravings. An impressively long list of libraries and institutions whose holdings were consulted, and also of individuals who assisted in this project, are also included.

A few of these attractive sonatas will require a well-developed technique to do them justice, especially the many passages in octaves for the left hand. The semiquaver alternations of thirds in the first movement of no. 12 are challenging. In addition, the *Aria* concluding Sonata 11 uses the left hand thumb as a pivot while crossing the 1st finger over up to a fifth, which will sorely test small hand. However, as the composer himself wrote, the majority are "*pas difficilese*" and do indeed require a more modest attainment with much of the fast passagework sounding most impressive to the listener but falling very happily and naturally beneath the fingers. This is less difficult than the considerably more formidable demands of Dussek or Cramer; all will handsomely reward the player for the time spent on them, and fully deserve to be regarded as heard in recitals as more than just lesser examples of the Classical period. Furnished with a relatively sparing use of dynamics, most movements will succeed on the harpsichord but the fortepiano will do them major justice. A thematic index to each of the four volumes is also included.

Each volume contains some 180 pages of music, making them real value for money in these straightened times. Christopher Hogwood has done the composer a real service in making these gems available in such a scholarly yet accessible edition. All of Koželuch's 44 published sonatas appeared in London during his lifetime, attesting to their well-deserved popularity and success the UK. Today we can make our contribution by playing them and raising these pleasing and practical pieces above "music for the lady dilettantes on the piano".

Work: John Garth, *Six Sonatas op 2*

Editor: Simon Fleming

Publisher: Fitzjohn Music Publications, 2011

Reviewed by John Collins

John Garth (1721-1810) was one of a group of composers active in North East England and a close friend of Charles Avison. In addition to a set of six Organ Voluntaries (also available from Fitzjohn Music), he published five sets of keyboard sonatas with an accompaniment of two violins and a cello; only in the final set does the writing for strings assume a more independent role and the pieces here do work well as solos for keyboard. This first set was first published in 1768, its popularity being attested by at least four reprints up to 1786.

Each sonata is in two movements without change of key, (all but no. 3 are in the major) comprising an Allegro or Moderato (no. 3 and 4 in C, 2, 5 and 6 in 2/4 and 1 in 3/4 followed by a Rondeau (no. 1 and 4, both in 2/4), a Tempo de Minuetto in 3/8 (no. 3 and 5) or a Presto (no. 2 in 3/4 and 6 in cut C). There are brief passages for crossed hands in both movements of no. 1 and in the Minuet of no. 3 but not nearly as demanding as similar passages in Avison's accompanied pieces. The texture is neatly varied, with melodic writing over repeated chords, broken chord figures and much two-part writing. There are some typically galant rhythmic changes but the works flow smoothly; much is made in sonatas 2 and 5 of extended passages in semiquaver triplets with broken chord and scalar figuration; these will require careful attention to fingering.

The writing is lively, bright and well-thought out, with some felicitous chromatic touches, particularly in no. 3 and 6, and generally poses few major technical challenges. There are numerous dynamic indications, which point more to the emerging pianoforte than the harpsichord.

Leaving aside the thorny question of whether such pieces really would have been played unaccompanied, these attractive sonatas will offer recreation and are clearly printed, with a brief introduction to the composer and amendments and suggestions to the original text made here by the editor. It is to be hoped that Simon Fleming will be able to issue more sets of this delightful music to enhance our knowledge of the North East as an area of fine musical endeavour.

SCORE AND RECORDING

Work: Fanny Mendelssohn Hensel, *Das Jahr: 12 Character Pieces for the piano, 1841*

Facsimile Edition: Furore Verlag, Fue 8920

Modern Edition: Liana Gavrilă Serbescu/
Barbara Heller/ Ayako Suga-Maack,
Furore Verlag, eds, Furore Verlag, 1998,
Fue 1380.

Title: Fanny Mendelssohn Hensel, *Das Jahr and Abschied von Rom (184)*

Performer: Markus Wenz

Recording Company: Salto Records
International, 2005.

Reviewed by Carol lei Breckenridge

The delightful set of 12 character pieces for piano, *Das Jahr*, by Fanny Mendelssohn Hensel, first published in 1889, has been given new life through Furore's 1998 modern edition based on the more recently discovered fair copy prepared by the composer. What is equally celebratory is the pairing of this edition with the facsimile of the fair copy.

Composed by Fanny Hensel in 1841, the year after her extended Italian trip with her husband and son, this set of 12 character pieces – one for each month of the year – offers some of Hensel's finest, most sparkling piano composition. The composer described them thus, "Now I'm doing another little piece of work that gives me a lot of fun; it's a series of 12 clavier pieces which shall symbolize the 12 months of the year."

Well suited to the salon venue that Fanny Hensel presided over at Elternhaus in Berlin during the 1840's, this piano cycle offers a marvelous variety of styles, techniques, and expression. Firmly in the Mendelssohn tradition of piano composition, it includes heartfelt lyrical melodies, dramatic dialogue, and scherzos, as well as frequent arpeggiation. Virtuoso passages lie easily in the hand, just enough to challenge the pianist, yet not overtax.

The fair copy provides an enlightening view into early 19th century Romanticism, illustrated as it is by the composer's artist husband, Wilhelm Hensel. Most of the illustrations portray partially formed drooping figures, conjuring up a languid, yearning atmosphere. A short verse also appears before each piece, generally expressing feelings of mystery and longing, such as the verse for May: "Now blooms the most distant, deep valley." Additionally, the fair copy was written on varied pastel-coloured paper, an enchanting feature retained in the facsimile.

A beautifully rendered performance of *Das Jahr* by Markus Wenz was released in 2005 by Salto Records International, including also Hensel's *Abschied von Rom* (1840). Wenz's playing is superb, bringing out with great feeling the varied expression of each piece. As it is played on a mid-20th century Steinway grand piano located in Ballhaus Naunynstrasse in Berlin, one could only wonder what the effect would be on a piano of the period, as passages with loud bass octaves sound somewhat ponderous, as do the *Scherzo* and *Capriccioso* pieces.

Altogether, this publication is a most welcome addition to the available Mendelssohn-Hensel piano repertoire.

RECORDINGS

Performer: Raimund Schächer

Title: *Orgel- und Claviermusik aus der Zips; aus Handschriften des 17. und 18. Jahrhunderts aus Leutschau und Kesmark in der Zips/Ostslowakei Instrument: Orgeln der Klosterkirche Pappenheim (1722), der Wehrkirche St. Michael/Wachau (um 1650) and a Claviorganum.*
Recording Company: Cornetto Verlag, 2002,
CORN10012

Reviewed by Jan-Piet Knijff

On this CD, the German organist Raimund Schächer plays "organ and keyboard music" from 17th- and 18th-century manuscripts from Slovakia. A charming Sonata in G (1790) by one Samuelis Loysch (or was his first name simply Samuel and does the source cite his name in the genitive case?) was recorded at the 1722 Johann Christoph Crapp organ in Pappenheim, Germany. The organ sounds quite lovely, although not all registrations work as effectively as one might think: the two 4-ft. flutes together curiously sound at the same time too high and too low; and the principal *pleno* in the last movement is a bit on the harsh side. From the information in the booklet, I understand that the Principal 8' is not original (it replaces a Gamba stop); if this is correct, it might explain why the Principal does not work well as the basis of the *pleno*. Schächer is obviously a capable organist, though at times the articulation could perhaps be crisper and the overall approach more dynamic.

A large selection of mostly short pieces from the *Leutschauer Tabulaturbuch* is played

on the highly attractive organ at St. Michael's Church in Wachau, Austria; the meantone temperament and sensitive wind make this instrument a real gem. Schächer's "full-organ" registrations sometimes contain a stop or two too many to work well for the wind; the ensemble then sounds a bit "out of breath". In a way, I find the pieces with a simple solo flute sound most appealing, although one might at times wish for a slightly more playful touch. A few registrations strike me as a bit neo-Baroque (e.g. Coppel 8 ft. + Viola 8 ft. + Quinte 1 ½ ft.).

The last part of the CD contains mid-18th-century "gallant" pieces—almost half of them minuets—played on a clavichord (the booklet does not mention the name of the maker). Unfortunately, the harpsichord part of the instrument has tuning issues, and Schächer's playing is less convincing here. Nonetheless, it is fun hearing the instrument especially where harpsichord and organ alternate.

I find the CD most valuable as a sound documentation of the organ in Wachau; the visit to the Pappenheim organ, albeit brief, is also worthwhile. As a curiosity, the clavichord is worth hearing, as is much of the charming (if largely unpretentious) repertoire.

Title: Handel in Ireland

Performer: Bridget Cunningham, harpsichord

Recording Company: Rose Street Records, 2010, RSR002

Reviewed by Grant Colburn

The present CD, "Handel in Ireland," has a lot of unique and interesting music to offer the listener. As one who has a huge interest in unknown and unplayed music from the baroque period I was excited to not only see lesser known music by Handel in the arrangement of the overture from *Esther* but also arrangements done by Handel's English contemporary William Babell of the well known arias "Vo far guerra" and "Laschia ch'io pianga". Also on the programme is a Lesson in G Minor by Handel's Irish born contemporary and Scarlatti friend Thomas Roseingrave, and a sonata by little known Irish composer Charles Thomas Carter. To round out the disk are two arrangements by the performer of Irish folk songs.

What I found particularly interesting with the present selection of music was trying to figure out exactly how all these disparate composers and works actually could be connected with the title "Handel in Ireland." It actually took a lot of careful reading of the liner notes to figure out where the connections were, and in the end though I'd say the links existed, many were tangential at best. For example, we all know

Handel went to Ireland for the first performance of *Messiah* and that he and Roseingrave (born in Ireland) were both active in London at the same time. We don't know whether they actually ever met, but basically so far so good!

How does the Irish classical composer Charles Thomas Carter (c.1735 - 1804) have anything to do with Handel? As far as can be told from reading the liner notes, the only connection is that after Carter's death in 1804 a story appeared in the *Gentleman's Magazine* saying that he had forged a Handel manuscript and sold it for 20 guineas. Ironically Cunningham herself notes there has been little evidence to prove this! Better connections can be found for the two Irish songs arranged by the performer: "The Poor Irish Boy" and "Aileen Aroon." The liner notes tell us that Handel wrote down the melody for "Poor Irish Boy" on the same page as sketches from "He Was Despised" and the "Amen" from *Messiah*, and that Handel is quoted as saying that "he would winningly resign the fame he had acquired by his most celebrated compositions for the glory of being the inventor of the air "Aileen Aroon."

This leaves us to discover the connection between Handel and the composer and arranger William Babell, whose fame resides primarily on his harpsichord arrangements of many of Handel's operatic works. But again, how is Babell tied to Ireland? As far as I could deduce from the liner notes, the only connection was speculation that the opera *Rinaldo* from which Babell's arrangements came, might have been the first Italian opera performed in Ireland.

So the conclusion reached is that yes, one can find a thread linking the other music to Handel and Ireland but those threads are often very tenuous. I realize that the name Handel on a CD title still is probably a good selling point, but perhaps not quite as accurate as the music actually included would indicate.

As I mentioned at the start of this review I always enjoy hearing obscure music so I was delighted by the inclusion of a lesson by Thomas Roseingrave. As far as I know this is one of the first recordings done of his Lesson in G Minor. My only quibble with the performance is that to me Roseingrave is one of the more tortured souls of the baroque era (a bit of a Gesualdo of his time) and though the music is accurately performed, it seems to lack a bit of emotional content which could have been included. The same is felt with Babell's "Vo far Guerra" which seems much slower and hence longer and more drawn out than I've usually heard it. The Handel pieces and Babell's "Laschia ch'io pianga" arrangements

fare much better with the latter in particular having a beautiful sense of melancholy.

The final two Irish song arrangements are nicely done, though I am often not a fan of non baroque music being included in collections otherwise devoted to baroque music. The final number also includes a duet of baroque harp along with the harpsichord. It is a beautiful combination of sounds, yet again I'm not sure how well it works being included with the previous solo harpsichord music on the disk. My own feeling would be that both of the more modern sounding arrangements might have been better served being on another disk of similar music.

The conclusion to all this though is that this is a nicely recorded and assembled collection of often less known music but the title of the CD might be just a bit misleading from what one would expect. It is all recorded well and packaged in a well done cardboard sleeve of carefully thought out photographs (the artwork on the CD itself lines up perfectly with the background image behind it!) and well written liner notes. If you are looking to explore some of the lesser known music of Handel, his contemporaries and some of the music of Ireland from around his time, this is an all around great place to start.

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