



argue for fortepiano over harpsichord, except where the range used implies the former instrument (Wilhelm Friedemann Bach, *Klaviermusik I: Sonaten und Konzerte für Cembalo solo, Konzert für 2 Cembali*, ed. Peter Wollny (Stuttgart: Carus, 2010), ix). Paul Simmonds has also recorded the Twelve Polonaises on clavichord (W. F. Bach, *Polonaises and Fugues*, LIR Classics 014, 2004), a possibility not mentioned by Wollny. Friedemann had the D major sonata published in Dresden in 1745, the first of an intended set of six (though only two were actually issued); the title, *Sei sonate per il cembalo*, would make harpsichord the most likely choice.

Wollny's liner notes and concise biographical sketch provide a good contextual overview, although the latter strikes an almost apologetic tone with regard to Friedemann's faltering career and temperamental character, examined in more detail in recent studies by Ulrich Kahmann (*Wilhelm Friedemann Bach: Der unterschätzte Sohn* (Bielefeld: Aisthesis, 2010)), who adopts a primarily biographical focus, and David Schulenberg (*The Music of Wilhelm Friedemann Bach* (Rochester: University of Rochester Press, 2010)), who concentrates on the compositions themselves (see the review by John Butt in this issue of *Eighteenth-Century Music*). Friedemann's decision to eschew a church or court position after stints in Dresden and Halle (or his failure to secure one) and his attempt to earn a living as a travelling virtuoso are noteworthy, even if he was ultimately unsuccessful.

Friedemann's sonatas find no mention in James Hepokoski and Warren Darcy's *Elements of Sonata Theory* (New York: Oxford University Press, 2006), which features analysis of compositions by his brothers C. P. E. and Johann Christian Bach. His music is likewise absent from Robert O. Gjerdingen's *Music in the Galant Style* (New York: Oxford University Press, 2007), although the sonatas and concertos would certainly lend themselves to consideration from the viewpoint of the galant schemata advanced by Gjerdingen. Apart from entries in standard music dictionaries such as *Die Musik in Geschichte und Gegenwart* (second edition, ed. Ludwig Finscher (Kassel and Stuttgart: Bärenreiter and Metzler, 1994–2008), Personteil, 1, columns 1536–1547) and *The New Grove Dictionary of Music and Musicians* (second edition, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), volume 2, 382–387), Friedemann is only now beginning to receive a level of scholarly scrutiny comparable to that which his brother Carl Philipp Emanuel has been accorded for several years (as witnessed by the work of Annette Richards, David Schulenberg and Steven Zohn, amongst others, and a complete critical edition – also supported by the Packard Humanities Institute). With a new catalogue of his compositions, a new complete edition under way and recordings of this calibre being issued in parallel (a second CD of keyboard music performed by Léon Berben is due out in 2012), the time seems ripe for a fundamental reappraisal of Wilhelm Friedemann Bach's music.

MICHAEL QUINN



*Eighteenth-Century Music* © Cambridge University Press, 2012  
doi:10.1017/S1478570612000176

SÉBASTIEN DE BROSSARD (1655–1730)  
ORATORIOS, LEANDRO

Chantal Santon Jeffery (soprano), Eugénie Warnier (soprano), Isabelle Druet (alto), Jeffery Thompson (tenor), Vincent Bouchot (tenor), Benoît Arnould (bass) / *La Réveuse* / Benjamin Perrot  
Mirare MIR 125, 2011; one disc, 64 minutes

Sébastien de Brossard's name is generally referred to only in connection with the celebrated *Dictionnaire de musique* which he published in 1703, the first dictionary devoted entirely to music. From the eighteenth century down to our own time this achievement has overshadowed his musical composition, which remains relatively unknown. On the evidence of this splendid recording it is of supreme quality, and the group *La Réveuse* are to be applauded for bringing it to our attention.

Brossard's ancestry can be traced back to the thirteenth century, and his talents and activities were many and varied: the *New Grove* describes him as a priest, theorist, composer, lexicographer and bibliophile.



(Those who enjoy esoteric details might care to note that he was descended from a family of glass-blowers.) Although Brossard spent part of his career in Paris, he never held any kind of permanent post there, and this may account for the relative neglect of his music; much of his life was spent in Strasbourg and later in Meaux, where he died in 1730. He bequeathed his comprehensive library to the Bibliothèque Royale, along with an accompanying catalogue; these priceless materials are now in the Bibliothèque Nationale.

Brossard's compositions are wide-ranging, and include oratorios, motets, masses, cantatas and instrumental works. He also produced copious *airs sérieux et à boire*, many of which were published by Christophe Ballard. The present recording is subtitled *Histoires profanes et sacrées au temps de Bossuet* (Bossuet was a bishop and court preacher to Louis XIV), the main works being the extended *Oratorio sopra l'immacolata concezione della B. Vergine* (Oratorio upon the Immaculate Conception of the Blessed Virgin Mary), the secular cantata *Leandro* and the *Dialogus poenitentis animae cum Deo* (Dialogue of a Repentant Soul with God). The ensemble La Rêveuse is directed by the theorbo player Benjamin Perrot and consists of six singers with six instrumentalists: two violins, *basse de viole* and an opulent continuo group of harpsichord, organ and theorbo. The musicians' avowed aim is 'to bring back to life selected works of the seventeenth and eighteenth centuries', particularly, but not exclusively, from the extensive French repertory of this period. These musicians have a natural affinity with and profound understanding of this music, and they sing and play eloquently, stylishly and compellingly. Nothing is in any way exaggerated or overplayed, yet the music comes across with great commitment.

Brossard's confident and eloquent musical language is a distillation of his detailed knowledge of contemporary French, Italian and German styles. The music recalls that of Charpentier and Carissimi, although German contrapuntal influence is also apparent; Brossard knew Buxtehude and Rosenmüller. The *Oratorio sopra l'immacolata concezione della B. Vergine* dates from the early years of the eighteenth century, and Brossard himself tells us that its inspiration was the type of composition heard in Rome during Lent, which he describes as 'une espèce d'Opéra Spirituel' (Brossard, *Dictionnaire* (1703), quoted in liner notes, 25). He makes the most of the opportunities afforded by the anonymous Latin text, scoring for five voices who take the allegorical characters of Human Nature, Virtue and Idolatry, as well as Adam and the Fathers. Various vocal combinations make for maximum contrast, with solo recitatives (generally in the *arioso*-like French style), short arias and ensembles. The coloratura writing in some of the arias is Italianate, as is the colourful and expressive harmonic language, with sparing but telling use of chromaticism, augmented-sixth chords and so on. We hear this particularly in the final scene, introduced by an 'Infernal Symphony' during which Adam regrets his 'guilty shame' over the ruin that he has brought upon mankind. Unfortunately, the oratorio is unfinished and stops abruptly after this point; the complete text is extant, but no music has survived for the latter part. Nevertheless, what remains is a substantial piece of great interest, beauty and refinement. All five participating vocalists of La Rêveuse sing with purity of intonation and beauty of tone. Here, as elsewhere on the disc, they are ideally complemented by the instrumentalists, particularly by the excellent continuo group who offer a model of what good continuo support should be. One of the great advances in stylish performance of such music since the early 2000s has been the development of continuo groups offering full-toned, colourful and imaginative realizations, and a recognition (at last) that the continuo group is absolutely fundamental. The chamber organ used by this group, unusually, boasts an 8-foot *montre* (that is, a principal rank), which gives a fuller, broader sonority than the 8-foot flute or bourdon which is customarily heard in a continuo role. It is effectively heard in the *Dialogus* discussed below.

Many of the musical characteristics mentioned above are evident also in the secular cantata *Leandro*, in which Brossard's music aptly reflects the evocative text from the *Rime* (1602) by Giovanni Battista Marino, words which apparently Monteverdi considered setting (liner notes, 31). This is a comparatively rare instance of a French composer of the period setting Italian words (although Charpentier sometimes did so). It is scored for three voices and continuo, and tells the story of Leandro and Hero, intent on uniting in a secret marriage. Guided by a torch held by Hero, Leandro swims each night across a stretch of water to join his beloved, but one dark, treacherous and stormy night the light is extinguished and he perishes on the rocks. Brossard sets the scene with music of vigour and passion, yet never overstepping the bounds of the *bon goût*



which was so prized at that time. The tragic denouement, at which ‘no fisherman could refrain from weeping’ (liner notes, 16–17), is particularly affecting.

In the *Dialogus poenitentis animae cum Deo* Brossard skilfully blends elements of French and Italian styles to create a piece of consummate refinement. It is exquisitely sung by Chantal Santon Jeffery (the Soul) and *haute-contre* Jeffrey Thompson (God), and perfectly supported by the violins and continuo group. I cannot imagine a better performance.

The CD includes also a splendid trio sonata, one of five sonatas that Brossard wrote in the last years of the seventeenth century. Its sectional nature and other aspects of its style recall Buxtehude’s instrumental writing, but Brossard also appears to have been influenced by the Italianate sonatas of Élisabeth Jacquet de la Guerre, four of which he had copied out and apparently much admired. The present sonata is characterized by an effective C major/C minor juxtaposition, similar to the kind of tonic major–minor key relationship favoured by Jacquet, so there may be some connection here.

All in all, I found this disc revelatory. Previously I knew little of Brossard’s music, and it is immensely gratifying to be introduced to it by such passionate advocates. Complete texts given in four languages, and the liner notes by Jean Duron (in French, English and German), are highly informative. Everyone with an interest in the culture and music of early eighteenth-century France should investigate this release without delay.

JOHN KITCHEN



*Eighteenth-Century Music* © Cambridge University Press, 2012  
doi:10.1017/S1478570612000188

LUIGI CHERUBINI (1760–1842)

*REQUIEM IN C MINOR*

Kammerchor Stuttgart, Hofkapelle Stuttgart / Frieder Bernius

Carus 83.227, 2010; one disc, 46 minutes

Luigi Cherubini’s first *Missa pro defunctis* (1816) was – during the composer’s life as well as throughout the nineteenth century – his most appreciated sacred work. A few years after its earliest Parisian performances, the composition had already attained great international exposure through significant editions, both inside and outside the French borders: in 1821 Simrock issued an accurate publication of the complete score based on the original print (Paris: chez l’auteur, 1819), while in England a version for voices and organ appeared in English translation together with the original Latin text (London: Novello, no date). Within a decade, Cherubini’s Requiem had gained such a reputation among European audiences that it was performed in Vienna at the second memorial service for Beethoven on 5 April 1827.

In the last hundred years this Requiem has been among Cherubini’s most frequently performed works, right up to the recent celebrations for the two hundred and fiftieth anniversary of the composer’s birth. During 2010, from local choral concerts to the largest festivals, the C minor Requiem was to be heard across the world more often than any other composition (sacred, instrumental or for the stage) by Cherubini. It is therefore not unexpected that this mass has enjoyed a rather long and rich recording history: from a NBC broadcast with Arturo Toscanini (RCA GD 60272, 1950), to the releases conducted by Diego Fasolis (Naxos 8.554749, 1973), by Cherubini’s Italian devotee Riccardo Muti (EMI 763.161-4, 1982), by Matthew Best (Hyperion CDA 66805, 1995) and many others. A smaller group of recordings, to which the one under review here also belongs, is the result of newer approaches to the score by specialized period-instrument ensembles.

Following the fall of Napoleon in 1814, the Restoration brought to the throne of France Louis XVIII, brother of the guillotined Louis XVI. In order to reaffirm – above all symbolically – the power of the reigning family, Louis XVIII replaced the *drapeau tricolore* (regarded as a symbol of regicide) with the previous