

down and let the sentimental rhetoric of the music speak for itself.

In other selections the continuo accompaniments tend to be characterised strongly, with some infrequent lapses into wildness. But there is no denying the instrumentalists are given a full rein to express themselves. This does not always benefit all of the music all of the time, but these works have been recorded to high standards before, so there are alternative approaches available for the faint-hearted. A softly arpeggiated toccata by Kapsberger introduces Rossi's depiction of Queen Christina of Sweden's anguish upon learning of the death of her husband, King Gustavus Adolphus, in the Battle of Lützen. The subject matter and style of Rossi's lament is irreverently satirised in *Squarciato appena aveva*, attributed inconclusively to Provenzale. Involving four additional singers, a violinist and a percussionist, this sly comical parody quoting bawdy folksongs serves as an engrossing endnote and antidote. **David Vickers**

## 'The Medici Castrato'

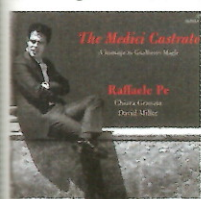
'A Tribute to Gualberto Magli (?-1625)'

**Anonymous** Se fama al mondo **F Caccini** Dispiegate, guance amate **G Caccini** Amarillì mia bella (arr Nauwach). Sfogava con le stelle **Ciccolini** Solo et pensoso **Lambardi** O felice quel giorno **Montesardo** Hor che la nott'ombrosa **Monteverdi** Orfeo - Musica (Prologue); Primo intermezzo; Speranza; Possente spirito; Proserpina **Nauwach** Jetzund kömpt die Nacht herbey. Tempesta di dolcezza. **d'India** Ancidetermi pur (Lamento di Giasone). Piangono al pianger mio **Trabaci** Toccata seconda

**Raffaele Pé** countertenor

**Chiara Granata** triple hp **David Miller** theob

Glossa © GCD923501 (57' • DDD)



Gualberto Magli (d1625) was one of the great voices of his age. In 1608 he sang at the wedding celebrations for the Medici heir to the grand duchy of Florence; this was one of the high points of his career but the previous year he had participated in an event of greater musical significance, the first performance of Monteverdi's *Orfeo* at Mantua in 1607. This musical portrait devotes ample space to both events, the former represented by the solos for Music, Hope and Proserpina, and the latter by selections by the Caccinis and Sigismondo d'India. Some lighter pieces complete the programme, each having some credible connection with Magli's life and career.

A few of them reprise texts better known from elsewhere, including a 'new' setting of *Solo e pensoso* by a living composer but credibly rendered in the style of the period. There's even the obligatory echo piece in the shape of Montesardo's *Hor che la nott'ombrosa*. In short, a most engaging and enterprising programme, which ticks all the boxes (or very nearly so) with easy charm.

The countertenor Raffaele Pé has a bright, lucid timbre that cuts often to the heart of things, confidence and athleticism in the high register, and a hint of sweetness lower down (though at times also a hint of fragility near at the very bottom of the range). In the Monteverdi the articulation of the text is not always as clear as one might wish. D'India's *Lamento di Giasone* is perhaps the set's highlight on the dramatic side, and Francesca Caccini's *Dispiegate, guance amate* on the lighter. But a special feature of the recital is the contribution of the two continuo players, who establish themselves as equal partners throughout, and whose contribution can be savoured on its own terms. **Fabrice Fitch**

## 'Ostsee'

**Bertouch** Du Tochter Zion, freu dich sehr. Mein Herz ist bereit. Sonatas - No 10; No 13 **Theile** Ach, dass ich hören solte dass Gott. Die Seele Christi heilige mich **Vierdanck** Suite **Ingeborg Dalheim** sop **Marianne Beate Kielland** contr **Njål Sparbo** bass **Trondheim Barokk** Simax © PSC1330 (69' • DDD)



'Bertouch's distinction did not lie in producing music of intrinsic value or interest.' It takes chutzpah to dismiss the composer central to your project so thoroughly in your own booklet-notes but that's what the Norwegian ensemble Trondheim Barokk have done, with disarming Baltic frankness. And though the music of Georg von Bertouch (1668-1743) is easily outclassed by his military career and his role as a man of letters, to damn it so vehemently is to do it a disservice.

Recorded here for the first time, Bertouch's Sonatas No 13 in C minor and No 10 in A minor, each scored for two violins and continuo, are graceful affairs in a style that owes a debt to Corelli. Solo lines echo and imitate in ever-intensifying patterns, occasionally releasing into brief bursts of dance, glancing coyly towards tavern as well as court.

Bertouch is paired here with music by Johann Theile (1646-1724) and Johann Vierdanck (1605-46) - all composers from

Saxony who spent time working and living in the Baltic Sea area. If it's hard to hear the shared musical identity that Trondheim Barokk claim for them, it's certainly not difficult to appreciate the gentle charms of their repertoire. Church cantatas bustle with melody and colour, enriched by chamber organ continuo and a superb trio of soloists, enlivening Lutheran restraint with cheeky gestures: a sly chromatic intrusion, a sudden battle of supremacy between singer and violin.

This disc has a quiet appeal that only grows with better acquaintance, a follow-up that reinforces both the skill and the quirkiness of the group's 2012 debut *'Le roman des lumières'* (K617). **Alexandra Coghlan**

## 'Vieni, amor mio!'

'Romanze italiane'

**Bazzini** Proibizion **Bellini** Le souvenir présent céleste **Catalani** Chanson groënlandaise. Senza baci **Donaudy** O del mio amato ben **Faccio** Ei m'ha tradita musica **Falchi** Mentivi **Leoncavallo** Canzonetta di stile antico. Vieni amor mio **Mancinelli** Le ondin **Martucci** Al folto bosco. No, svaniti, non sono i sogni. Su'l mar la navicella **Ponchielli** L'abbandono **Rotoli** Non ti voglio amar **Ruta** Non dimandar. Voglio morir con te **Tirindelli** Amore, amor! **Toselli** Serenata, Op 6 **Tosti** Ideale. L'ultimo bacio **Lisa Houben** sop **Daniel Blumenthal** pf Pavane © ADW7563 (67' • DDD)



This CD comprises Italian love songs by composers better known for their operas.

Surprisingly, they include few that are well-known, with Toselli's 'Serenata' an obvious exception. It makes an attractive, undemanding sequence, though Lisa Houben's rather fruity soprano tends to lack variety. By contrast, Daniel Blumenthal's accompaniments are nicely varied, some simply chordal, following the melody, but some like harp arpeggios, with others establishing strong four-in-a-bar rhythms.

Catalani's 'Chanson groënlandaise' is the longest on the recording and the only song with a French text. The three songs by Martucci will present an unfamiliar name to many, ending with the delightful 'No, svaniti, non sono i sogni' in a swinging triple time. Following immediately is Tosti's 'L'ultimo bacio', with the composer (a favourite with Queen Victoria) also represented by the much better-known 'Ideale'. Blumenthal performs on an instrument that sounds almost like a fortepiano, apt in this repertoire.

**Edward Greenfield**