

earlier chamber music for viols. Though dances from the various collections published by Claude Gervaise (1525-83) appeared on earlier collections of French renaissance music (for example, Nov/Dec 1997), this new release begins with a set of dances by Pierre-Françisque Caroubel (1556-1611), which were published in Michael Praetorius's *Terpsichore* (1612). Some of the late renaissance selections are based on French songs: Didier Lupi Second (c.1520-after 1559) and Claude Le Jeune (c.1530-1600) on 'Susanne un jour', and Eustache du Caurroy (1549-1609), 5 fantasias on 'Une jeune fillette'. Others, such as the 'Troisieme Fantasie' by Etienne Moulinié (1599-1676), the 2 fantasias by Louis Couperin (c.1626-61), and 3 fantasias for 2 viols by Nicolas Metru (c.1610-after 1663) are based purely on counterpoint. Beginning in the later 17th Century, composers of consort music returned to dance models. Henry du Mont (1610-84), in addition to a 'Symphonia', wrote an 'Allemande fugue' and 'Allemande grave', both of which could have been used in church, since the allemande was no longer danced at court. The more extensive 'Concert pour 4 parties de violes' by Marc-Antoine Charpentier is a suite, beginning with a 'Prelude', and including a sarabande, an "English" and a "French" gigue, and a concluding 'Passe-caille'. The recording ends with an arrangement for viols of Jean-Baptiste Lully's 'Chaconne des Scaramouches' from *Le Bourgeois Gentilhomme*. James Akers performs a prelude, allemande, and gigue for guitar by François Campion (c.1686-1747). The stylish performances by the Chelys Consort of Viols are on a par with other consorts, such as Fretwork and Phantasm, and a welcome addition to the French baroque discography.

BREWER

Somnia

Zefiro Torna—Evil Penguin 76—54:16

This new release is a rather unusual collection of mostly 17th Century and traditional music about sleep and dreams. The collection begins with a Yiddish lullaby, 'Schlof main Kind' (Sleep my child), includes a number of English lute songs, including William Webb's 'Pow'rful Morpheus' and John Dowland's 'In darkness let me dwell' (though the performance begins with an

added high violin harmonic), Italian songs by Johannes Heironymus Kapsberg, 'Figlio dormi' (Sleep my son), and Alessandro Scarlatti, 'O cessate di piagarmi' (O stop wounding me), and French songs by Etienne Moulinié, 'O stelle homicide' (O murderous stars), and at the end, an aubade by Constantijn Huygens, 'J'ai veu le point du jour' (I saw the break of day). In between there is a Portugese lullaby by José Afonso (1929-87), 'Cancao de Embalar' (A rocking song), and a recitation of an excerpt from the third of TS Eliot's 4 *Quartets* ("Descend lower, descend only..."). There are 2 sacred lullabies. One in Provencal, a "bressarello" (cradle song), describes St Joseph rocking the baby Jesus's cradle with his foot. The other is Tarquinio Merula's 'Canzonetta spirituale sopra alla nanna' (A spiritual song before sleep), 'Hor ch'e tempo di dormire' (Now is the time to sleep), an 8-minute meditation on baby Jesus in the voice of the Virgin Mary which foreshadows his crucifixion, with a short recitative at the end, based on a 2-note rising semitone ostinato. This latter song is just one example of Lore Binon's skill in conveying the subtle meanings of all the songs on the recording and of Jurgen De Bruyn's ability to supply engaging and supportive accompaniments. Texts and translations.

BREWER

Delizie di Posillipo

Trabaci, Lambardi, others

La Grande Chapelle/ Albert Recasens

Lauda 27—58 minutes

Music for special occasions is often celebratory, and it is more likely to stand the test of time than the people or events it celebrates. This fine program takes us back some 400 years to the 1620 *Festa a Ballo* at the Naples royal palace marking the recovery of the Spanish king, Philip III. Musical numbers by his finest composers honor that king's Viceroy, Pedro Tellez Giron, 3rd Duke of Osuna (1574-1624), comparing him to various gods and heroes. Giron enthusiastically supported theater and court entertainments and "the palace musical forces [in Naples] were on a par with those found at the Capilla Real in Madrid".

Spanish viceroys ruled Naples for around 200 years starting in 1503, and the CD title "The Delights of Posillipo" refers