

followed his uncle Feo as chapel master, and his 'Lamentazione 3' for Holy Thursday for solo soprano and orchestra is written in the style of Neapolitan opera. Sometimes the meaning of the text from the Lamentations of Jeremiah seems to be countered by the rather upbeat music. This recording concludes with Gennaro's short doxology for soprano and strings, which is remarkable for its extensive coloratura passages for the voice.

Gaetano Manna (1751-1804) followed his uncle Gennaro as chapel master. Gaetano's approach to composing his 'Lamentazione 2' for Holy Thursday is very different from his uncle. The style is even more operatic in character and light in texture, favoring the major keys more common in the galant style, and Gaetano's is the most up-beat setting of Jeremiah's lamentations I have heard.

Silvia Frigato's voice is well suited for both the virtuosity and expressiveness required by these works, and is effectively supported by Talenti Vulcanici. These works deserve to be better known, and this recording offers an interesting contrast to the few other recordings of Neapolitan sacred music by these composers, such as a Mass by Feo (J/A 2009) or Gennaro Manna's more subdued choral Responses for Holy Week (M/A 2011). In contrast to current trends, the booklet is informative and offers full texts and translations.

BREWER

MARINI: *Madrigals & Symphonies, op 2*
I Musicali Affetti/ Fabio Missaggia; RossoPorpora Ensemble/ Walter Testolin
Tactus 591304—74 minutes

This excellent release includes a 31-minute DVD (with English subtitles) with Aurelio Bianco and Sara Dieci, the two musicologists who made this project possible by reconstructing the missing basso continuo parts. There's also performance and recording footage as well as photos of the original printed music. Bianco and Dieci talk about Biagio Marini (1594-1663), Venetian culture and accademias, the music publishing business, poets, music trends, and the significance of Marini's Opus 2, published 400 years ago in 1618.

Marini had a significant influence on 17th-Century violin composition and technique, and his Opus 2 is the first known collection to call for double-stopping. In the DVD Fabio Missaggia demonstrates by playing the same musical passage with and without double stops. There are also demonstrations by the

musicians of ornamentation and explanations about contemporary music printing.

This project shows what happens when the finest scholars and musicians collaborate. They are also excited by and devoted to their task, working tirelessly to champion fine music that has lain unplayable for decades if not centuries. The booklet notes and DVD describe the historical and cultural significance of the collection, and these strong and lively performances demonstrate its value as music to delight and engage listeners today.

This was Marini's first publication to include vocal music, and its 13 vocal and 12 instrumental pieces are scored for many different combinations of 1, 2, 3, 4, or 5 voices (instruments count as "voices" here). From courtly dances in 'La Rossa', to sinewy mysterious chromatic lines in 'La Grilla', variety and imagination are at the forefront both in the compositions and the interpretations.

Booklet notes in English; texts and translations on the label website.

C MOORE

MARSALIS: *At the Octoroon Balls;*
DVORAK: *Quartet 12*
Euclid Quartet
Afinat 1701—72 minutes

This inventive pairing offers two chamber works from the ends of two centuries based on African-American culture. "We're happy with how they paired up", the Euclid Quartet's first violinist Jameson Cooper says. "They're certainly two very different looks at America."

Most people who buy this disc will do it precisely for the pairing. There are many recordings of the Dvorak. I like the fresh, youthful Miro Quartet recording (Longhorn); The Tokyo (Sony) and Cleveland (Telarc) quartets are strong competition, and I've always valued the warm-hearted Guarneri from 1972 (RCA).

The Euclid players deliver a precise, lithe reading, never heavy or ponderous—a lilting quality that brings out the African-American and Native-American elements. The work's seemingly effortless beauties are revealed flowingly, without hype or fuss. The recording is lucid and balanced, with a richness in the cello and viola lines.

At the Octoroon Balls, written 101 years later, is a more prickly, complicated affair. Jazz trumpeter-composer Wynton Marsalis has written several jazz-classical hybrids, including the Pulitzer Prize-winning *Blood on the Fields* and four symphonies, two of which