



music literature in eighteenth-century journalism? And if Kollmann was so important as a theorist, how does he relate more broadly to other theorists of the time? In fairness, Kassler does include brief descriptive glosses of Kollmann's theoretical works, but these seldom do more than expose rather shallow comparisons.

If source studies are intended to supply only information of a purely documentary kind, then Kassler's annotated edition cannot be strongly criticized. In that regard it is meticulously researched and presented. The Introduction is systematically organized, the facsimile annotations are unobtrusive, and the bibliography of source documents makes a handy resource. But in so many respects this is also a disappointing read, precisely because it makes unsubstantiated claims for Kollmann's importance, either explicitly or implicitly, which frustratingly cannot be backed up within the confines of the book itself. This problem could easily have been rectified, especially when there is so much secondary literature available on the topic. Studies in entrepreneurship, theory and biography are just a few key topics in musicology at the moment, and it is a great shame that Kassler chose to ignore them so completely in an otherwise good piece of work. Had he gone the extra mile, it would have made for an even more valuable contribution to studies of music and musical culture in late eighteenth- and early nineteenth-century Britain.

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JEAN-PAUL C. MONTAGNIER

HENRY MADIN, 1698–1748: *UN MUSICIEN LORRAIN AU SERVICE DE LOUIS XV*

Langres: Dominique Guéniot, 2008

pp. 358, ISBN 978 2 87825 412 9

Until relatively recently, monographs on what we might term 'middle-ranking' composers of the French Baroque were in short supply. Over the last two decades, however, the situation has improved considerably with the appearance of a number of biographies of such composers as Michel Lambert, Guillaume-Gabriel Nivers, Marin Marais, Élisabeth Jacquet de La Guerre, Nicolas Clérambault and Jean-Baptiste Stuck. A significant contributor to this genre has been Jean-Paul C. Montagnier, whose studies of Louis-Claude Daquin, Philippe d'Orléans and Charles-Hubert Gervais are now joined by one on Henry Madin (1698–1748), the focus of this review.

Despite previous research by Bernadette Lespinard (reported in articles in four issues of *Recherches sur la musique française classique* between 1974 and 1977), the life and work of Madin have remained fairly obscure. Inspired by the success of his own edition of the composer's masses (Centre de musique baroque de Versailles, 2003), Montagnier was thus encouraged to pursue his study of Madin further with the intention of advancing our knowledge of French musical life at the time of the Regency and Louis XV.

The book falls into two distinct parts, followed by three 'Annexes' (appendices) of supplementary material, a bibliography and two indices. The first part comprises an 'Esquisse biographique', which belies its title in providing a comprehensive and illuminating study of Madin's life and career. The first chapter begins with uncertainties surrounding both the composer's probable Irish lineage and his education, and continues with a discussion of his various cathedral appointments in Meaux, Verdun, Bourges, Tours and Rouen. From the start, the reader is given confidence in the author's scholarly approach by his care to separate fact from hypothesis; moreover, there are copious footnotes to relevant sources and numerous diplomatic transcriptions of archival documents, sometimes quoted in the text but reproduced in full in Annexe 1 ('Pièces justificatives'), thus enabling the reader to engage directly with the primary source evidence.

A second biographical chapter focuses on the peak of Madin's career, following his appointment in 1737 as *sous-maitre* at the royal chapel at Versailles and subsequently (from 1742) succeeding Campra as Master of the Pages (choristers). There is some discussion of the success of the composer's works at the Concert



spirituel: records attest to some twenty-six performances of his music over the thirty-year period 1732–1762, most of them following his early death in 1748. Montagnier provides a transcription and facsimile of the composer's will, and an interesting account of how the latter was contested by maternal cousins to whom Madin bequeathed nothing, naming instead his housekeeper and her niece as his legatees. If this adds a human touch to the Madin story, so, too, does the posthumous inventory of the composer's effects (a full transcription appears in Annexe 1). Analysis of the detail here allows Montagnier (as Davitt Moroney puts it in his Preface to the book (3)) 'to bring the man to life in a touchingly human way'. Thus we learn of Madin's predilections for Burgundy wine, cider, coffee and chocolate.

The second part of the book, 'L'Œuvre théorique et musicale', begins with a consideration of Madin's single theoretical work, the *Traité du contrepoint simple* of 1742. This treatise appeared just three years after Louis-Joseph Marchand's similarly-titled *Traité du contrepoint simple, ou chant sur la livre*. Both were published in the wake of controversy, sparked off by Rameau, about the long-standing ecclesiastical practice of improvising over a plainchant ('chant sur la livre'). Particularly revealing in this context are Madin's attempts to oppose the earlier rival publication: there are several instances where he blatantly contradicts or corrects Marchand. Furthermore, Montagnier's analysis leads him to conclude that while Marchand's treatise follows traditional rules, Madin's incorporates more modern harmonic thinking.

Subsequent chapters are concerned with Madin's compositions. The longest is devoted to the *motets à grand cœur*, the genre in which the composer was especially prolific; most of the forty-nine works of this kind (a significant number of them now lost) were written for the royal chapel. As elsewhere, Montagnier's introduction provides a well-judged amount of background material, usefully orienting the reader. The ensuing discussion takes us systematically through different aspects of Madin's *grand motet* writing, from his choice of texts and habit of not setting psalm texts in full, to structural and musical features. As in other chapters devoted to the music, useful reference is made to well presented and accurately transcribed music examples. These not only serve the essential function of illustrating the text, but also provide the reader with tantalizing snippets of the composer's musical language. In addition, there are occasional facsimile reproductions, and the discussion of structural matters is enhanced by the presentation of material in tables.

According to the second supplement that Titon du Tillet issued in 1755 to his *Le Parnasse François* (1732), Madin was 'one of the best motet composers of the century' (147). He was not, Montagnier concludes, an innovator in the genre: the composer appropriated the model he inherited from Lalande, sometimes even looking back to the generation of Du Mont, Robert and Lully. However, Madin took his place in the continuum of royal chapel masters, his *grands motets* forming an essential link between the motets of Gervais and Campora and those of Mondonville. His works are characterized by a particularly sensitive approach to the liturgical text, born out of a devotion to his role as a church musician. The reader wishing to gain an even fuller picture of Madin's *grand motet* writing will find Annexe 2 of particular interest: a detailed analysis of *Diligam te, Domine*. This motet, written before the composer's royal chapel appointment, met with the greatest approval in his own time, being performed some twenty times at the Concert spirituel, with publication apparently planned, though never realized.

A further three chapters deal with Madin's remaining works: four a cappella masses written in the *stile antico* tradition, a single secular work (the *Bouquet pour la Fête de S[on] Em[inen]ce Monseigneur le Cardinal de Fleury*, effectively a divertissement) and the *petits motets* of 1740 'composés par M^r. H. M.' and intended for the 'Cent Filles de la Misericorde', or more generally for conventual use. While there is reason to believe that this collection was indeed the work of Madin, Montagnier makes it clear that a question mark over the identity of 'M^r. H. M.' nevertheless remains.

Discussion of Madin's output is usefully supported by Annexe 3, a catalogue of the composer's oeuvre. Works (all assigned an 'HM' number from 1 to 63) are grouped by genre, and individual entries provide useful information, including a diplomatic transcription of the title, source details, relevant dates, scoring, key, length and observations about the source(s). This section of the book will doubtless prove to be a useful tool for anyone wishing to delve deeper into Madin's music and its context, and thus enhances the contribution of the book as a whole.



Montagnier's study leaves us in no doubt that Henry Madin was well regarded in his own day. His continued obscurity in modern times is therefore striking. To date, very little of his music has been recorded, and there is only a single modern edition (the volume of the masses noted above). It is therefore to be hoped that the present book will stimulate a long overdue renaissance. Without doubt, Montagnier is a persuasive advocate for the composer, leaving readers wanting to hear or perform this music for themselves.

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JACQUELINE WAEBER (ED.)

*MUSIQUE ET GESTE EN FRANCE DE LULLY À LA RÉVOLUTION: ÉTUDES SUR LA MUSIQUE,
LE THÉÂTRE ET LA DANSE*

Bern: Peter Lang, 2009

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In the past scholars of the visual and dramatic arts have seldom worked closely with dance historians and musicologists, thus neglecting in-depth investigations of the relationships between mime, gesture, dance and music. This can certainly not be said of the present collection of thirteen essays by established specialists, brilliantly edited by Jacqueline Waeber. The book discusses many aspects of the musical, choreographical and theatrical practices inside and outside the boundaries of the French kingdom from the reign of Louis XIV to the early years of the nineteenth century, a period encompassing the height of the *tragédie en musique*, the *mélodrame* and the very first *grands opéras*.

The essays are arranged in three parts, of which the first two are introduced by an article presenting some broad concepts followed by several case studies. Part 1, 'Dramaturgie du geste', deals mainly with mime and gesture, and how a speechless language – referring to the ancient *eloquentia corporis*, as Waeber reminds us in her illuminating introduction (4) – was used in performance. Seventeenth- and eighteenth-century theorists agreed that dance was a mimetic art (14). Jean-Noël Laurenti starts from this point in his essay 'De l'entrée de ballet à la pantomime et au ballet d'action: une nouvelle représentation de l'homme et de la nature' (From the Ballet *entrée* to the *pantomime* and the *ballet d'action*: A New Representation of Man and Nature), which attempts to answer two questions: first, what did dance imitate, and second, how did it achieve this imitation without words? In so doing, Laurenti recalls the origins and developments of the *ballet d'action* (or *ballet pantomime*) by examining a large range of theoretical writings from Claude-François Ménéstrier's *Des ballets anciens et modernes* (Paris: Guignard, 1682; reprinted Geneva: Minkoff, 1972) and John Weaver's *Anatomical and Mechanical Lectures upon Dancing* (London, 1721) to Louis de Cahusac's *La danse ancienne et moderne* (La Haye: Neaulme, 1754) and Jean-Georges Noverre's *Lettres sur la danse* (Lyon: Delaroche, 1760), as well as the discussions that took place among the Encyclopedists. The three ensuing articles examine particular examples drawn from *Médée et Jason* by Salomon and Pellegrin (1713), as well as from operas by Lully and Gluck: Anne Piéjus's "'Je vois un char brûlant descendre sur la terre": Médée, de la magie verbale à l'efficacité scénique' (*Médée*, from Verbal Magic to Scenic Efficiency), Laura Naudeix's 'Le jeu du chanteur dans l'esthétique spectaculaire de l'opéra lulliste' (Acting by Singers in the Spectacular Aesthetic of Lullian Opera) and Hedy Law's 'From Garrick's Dagger to Gluck's Dagger: The Dual Concept of Pantomime in Gluck's Paris Operas'.

Part 2 ('Sources, méthodologies') investigates the literary and musical sources still available to scholars (librettos and scores) and sketches out a methodological approach towards them. It opens with Sylvie Bouissou's illuminating study of baroque opera *livrets*, which the author convincingly demonstrates remain the wealthiest sources of information for opera and dance historians. They do indeed convey valuable details about gesture and mime, provide the plots of the *ballets figurés* as well as the numbers of their performers,