



probably composed in 1811. But Gerhard also mentions Beethoven's 'Les Adieux' and Clementi's own Op. 40 No. 2, as does Mastropietro.

It is interesting to extend the comparison between the two sets of conference proceedings by bringing the contents of *Studies and Prospects* into the picture. This third volume, with its twenty-five contributions, contains more than the other two reports combined. But the same division between, on the one hand, biographical and analytical articles, and, on the other, articles dealing with diffusion/reception and influence can still be made. In *Studies and Prospects* the biographical section in particular is much better handled. But all three volumes contain a contribution on Clementi as a publisher, written by David Wyn Jones (*Perugia*), David Rowland (*Rome*) and Rudolf Rasch (*Studies*) respectively. When an author has written in more than one volume, the topic is usually different, albeit often related. In the *Studies and Prospects* some authors wrote two contributions.

Surveying Table 1, one cannot but come to the conclusion that Clementi was well served by musicologists during the two hundred and fiftieth anniversary year of his birth. Twenty-four authors, the majority from Italy or England, but many from elsewhere, wrote a total of fifty articles on the composer – more than a thousand pages in all. These articles discuss nearly everything that can be discussed concerning a composer from the classical period: biography, musical compositions, business activities, travels, meetings, publications, musical instruments, influence, reception and so on. With the three publications on one's bookshelf, one has a rather complete overview of the present state of knowledge concerning Clementi, especially if complemented by Gerhard's study and Rohan Stewart-MacDonald's *New Perspectives on the Keyboard Sonatas of Muzio Clementi* (Bologna: Ut Orpheus, 2006) – a further seven hundred pages. Not many composers outside the ranks of the great masters can claim such attention in such a short period of time. It must be said that Clementi himself, with his versatility and flexibility as a musician, a composer and a businessman of international renown – 'compositore, (forte)pianista, editore' as well as 'cosmopolita della musica' – has provided numerous incentives for the writing of articles, books and even dissertations on his life and works. He is certainly no *Clementi abbandonato*.

RUDOLF RASCH



*Eighteenth-Century Music* 6/1 © 2009 Cambridge University Press  
doi:10.1017/S1478570609001766 Printed in the United Kingdom

GABRIEL BANAT

*THE CHEVALIER DE SAINT-GEORGES: VIRTUOSO OF THE SWORD AND THE BOW*

Lives in Music 7

Hillsdale: Pendragon, 2006

pp. xxiii + 566, ISBN 978 1 57647 109 8

This ambitious study, by a professional violinist, charts the social, political and musical history of late eighteenth-century Paris by focusing on the life of the famous swordsman and violinist Joseph Bologne, Chevalier de Saint-Georges. Banat's earliest taste of Saint-Georges was the attractive *Symphonie concertante* in G major, Op. 13, the first of his works to be recorded and to appear in a modern edition. What evidently brought this biography into being was the author's delight in Saint-Georges's music, and his sense of affinity with the chevalier as a fellow victim of racial discrimination. The book builds on an article Banat wrote in 1990 for the *Black Music Research Journal* (volume 10/2, 177–212) and his entry on Saint-Georges in the second edition of *The New Grove*. The scope of this new study is vast, encompassing salon life, patronage, freemasonry, fencing and the French Revolution, but not all of Saint-Georges's music is discussed.



The first half of the book covers the protagonist's early life and musical career, his production of violin concertos and *symphonies concertantes* in the 1770s, and his concert activity, which culminated in performances of Haydn's 'Paris' Symphonies in 1787. The second half, dealing with the period from 1787 until his death in 1799, is a more music-free zone, focusing on Saint-Georges's life as a fencer (a great deal of attention is given to the famous match with the cross-dressing chevalier d'Éon), an abolitionist and a republican, with the Revolution occupying a fifth of the book. Although some material has already appeared in the error-prone studies by Emil F. Smidak (trans. John M. Mitchell), *Joseph Boulogne, Called Chevalier de Saint-Georges* (Lucerne: Avenir, 1996), and Alain Guédé (trans. Gilda M. Roberts), *Monsieur de Saint-George: Virtuoso, Swordsman, Revolutionary* (New York: Picador, 2003), Banat's work easily eclipses them, not least by correcting misconceptions about Saint-Georges's paternity and birth date. He open-mindedly declines to accept at face value the racial discrimination that prevented 'the mulatto' from becoming director of the Opéra in 1776, and unpicks stories of power-hungry divas who feared that Saint-Georges would be too taxing a director for their waning talents. A footnote in Banat's *Black Music Research Journal* article that alluded to a potential liaison between Saint-Georges and a patroness, Marie-Joséphine de Montalembert, now blossoms into an episode of a possible love-child, and an explanation for the assassination attempt on him in 1779.

Saint-Georges, who was called 'the most accomplished man in Europe in Riding, Shooting, Fencing, Dancing, Music' by no less than John Adams, future president of the United States, is occasionally submerged in a sea of too much historical detail, as when the focus shifts to the Orléans faction in the 1780s. Here Banat resorts to speculation about Saint-Georges's encounters, feelings and thoughts: 'the company could have included . . .' (286), 'one may wonder what kind of inner struggle Saint-Georges underwent' (304), 'what was Saint-Georges thinking . . . before he left for London?' (332). Choderlos de Laclos was a significant character in Saint-Georges's life, producing the libretto for the composer's *Ernestine* in 1777. Like Saint-Georges, he was on the Orléans pay-roll. A careful reading of Laclos's masterpiece *Les Liaisons dangereuses* (1782) could have prevented Banat from making the repeated error of equating the *noblesse de robe* with the Church (256, note 12; 'the "robe," i.e. the church', 320). It was, in fact, a legal and administrative class, less prestigious than the *noblesse d'épée*, as Laclos's novel demonstrates: the vicomte de Valmont's class-conscious servant, Azolan, declines to enter the service of Valmont's prey, Madame de Tourvel, the wife of a judge, shunning the inferior livery of the *robe* ('Letter 107' in Laclos). Aristocratic confusion also affects Louis XIV's children: Madame de Maintenon was the one-time governess of the duc de Maine, not his mother, who was Madame de Montespan (101).

But however absorbing other aspects of Saint-Georges's life may appear to the reader, it is his music that most concerns us here. Banat surveys the orchestras with which he was associated, such as the Concert des Amateurs and the Loge Olympique. Shortly before Haydn's 'Paris' Symphonies were first performed, the Loge boasted an 'army of generals' of the kind Burney had found in Mannheim, including Guénin and Bertheaume as second violins, Rigel on viola, Bréval, Duport and Widerkehr on violoncellos, and Devienne and Ozi on winds. Banat's discussion of the repertory played by the Concert des Amateurs associates certain works with Saint-Georges. Here he draws his sources from the *Journal de Paris*, and we learn that in 1777, following the death of Simon Leduc, Saint-Georges and the orchestra had abandoned their rehearsal of this composer's last symphony, overcome by tears. Unfortunately, Banat's so-called incipit of Leduc's Adagio sostenuto (244) omits the first six bars, as he culls an already truncated version from Barry S. Brook's 1962 study *La Symphonie française dans la seconde moitié du XVIII<sup>e</sup> siècle* (volume 1 (Paris: Institut de musicologie de l'Université de Paris), 288). Banat incorrectly claims that Mozart and Saint-Georges both lodged in Madame de Montesson's house in the summer of 1778 – they actually lived at different addresses on the Chaussée d'Antin – but he nonetheless suggests a plausible musical link between the former's K364 and the latter's Violin Concerto Op. 7 No. 1 (174).

Banat's new list of works conveys how many changes to Saint-Georges's compositional inventory have occurred since the publication of Dominique-René de Lerma's preliminary listing in 1990 (in 'Black Composers in Europe', *Black Music Research Journal*, 10/2 (1990), 272–334). While Lerma could identify only ten concertos at that time, Banat can now list fourteen. Their numbering has been a nightmare for recording



labels and CD collectors alike: for instance, Banat's newly numbered Op. 12 No. 2 in G major appears variously as Op. 7 No. 2 (Arion), Op. 8 No. 11 (Avenir) and simply No. 10 (Naxos). He controversially asserts that all fourteen were published in pairs in the 1770s, like the eight extant *symphonies concertantes*. Until now, sources (including Banat's list in *The New Grove*) have been unanimous in regarding Op. 4 as a single work in D (published by Bailleux in 1774), which, incidentally, cost significantly less than the opuses containing two works. This now becomes Op. 4 No. 2. Meanwhile, the concerto that Pleyel published in 1799 as Op. post. No. 2 (omitted from *The New Grove*) is inserted, disconcertingly, as Op. 4 No. 1 and dated 1774 by Banat. Why would the fashion-conscious Pleyel republish a concerto that was twenty-five years old? To my ears it sounds a much later work. It could be that Banat's assumption simply stems from a misleading RISM entry for the Ann Arbor Op. 4 score, which implies a second concerto (actually from Op. 3), and Avenir's 1997 recording of the wrong concerto as Op. 4. Four other concertos that are sometimes known as Op. 8 Nos 1, 9, 10 and 11 become Op. 8 Nos 1 and 2, and Op. 12 Nos 1 and 2, with no publishers given. One suspects that the new numbering of Op. 4, Op. 8 and Op. 12 is a convenient means of tidying up the vexatious numbering of the past. The Symphony Op. 11 No. 1, considered spurious in *The New Grove*, is now rehabilitated without comment. Banat is inconsistent in his new numbering. He quotes from the E flat major *Symphonie concertante* given as Op. 12 No. 1 (172–174), but in the list of works this occurs as Op. 13 No. 1, with Op. 12 redesignated as violin concertos (473).

For Banat the 1785 String Quartets Op. 14 are Saint-Georges's last instrumental works. In addition, he speculates that the performance of Haydn's 'Paris' Symphonies inhibited further composition (242, 272). It did not, however, discourage composers such as Devienne, Duport and Bréval. Brook notes that French composers, in the wake of Haydn's triumph, shifted their energies expediently away from symphonies and into *symphonies concertantes* ('The *Symphonie Concertante*: An Interim Report', *The Musical Quarterly* 47/4 (1961), 493–516). Saint-Georges himself made no further contributions to this genre after directing Haydn's works. One could speculate that he was deterred by Viotti's two scintillating *symphonies concertantes* for Paris, but his interests, in fact, had already veered towards opera. He had largely refrained from writing orchestral works by 1779, although some lost wind concertos are known to date from between 1782 and 1787. Curiously, this study of a *Kleinmeister* ignores music of the 1770s and 1780s beyond Haydn and Mozart. For instance, Banat claims that Mozart's 1778 Paris symphony prepared audiences for Haydn's Paris works in 1787, which is to overlook the regular performance of works by many fine local composers, including symphonists such as Guénin and Barrière. We should remember that Paris audiences, in terms of imported music prior to 1787, were not fed a simple diet of Mannheim symphonies (264). As Banat notes elsewhere, Haydn had been performed there since 1764. Indeed, around ninety of the 130-odd symphonies performed in Paris between 1783 and 1786 were by Haydn. Moreover, Antonio Rosetti (on leave from Wallerstein) enjoyed a Paris success in 1781–1782, and works by foreigners who had 'gone native' (Rigel, Cambini, Pleyel, Viotti) were popular in the 1780s.

Expendable footnotes harbour inaccuracies: Mozart wrote his Violin Sonata K454 for Regina Strinasacchi, not Maddalena Sirmen (247, note 14). Johann Christian was not J. S. Bach's third son (286, note 17), and Saint-Georges could not have met him in London in 1787, as Johann Christian had been dead for five years. Thomas Linley died at twenty-two, not eighteen (295, note 54). Viotti's 'thirty-odd violin concertos' in fact total twenty-nine (457, note 5). A fixation with Giornovich as plagiarist precludes anything positive being said about his music. In the index his misspelt name joins the legion of other misprints, the majority not noted in the copious errata, including the birth date of Saint-Georges's mother Nanon, given as c1762 (xviii), although she is later said to have been sixteen when Joseph was born in 1745 (5). The discography section could have included Anne-Claude Villars's version of the Concerto Op. 12 No. 2 (using Banat's numbering), and the Op. 1 string quartets by the Jean-Noël Molard Quartet, both Arion CDs of 1998 (previously issued on LP). However, Op. 1 has no quartet in B flat major, but two in G minor (482).

One can frequently take issue with Banat about musical matters, but, as a context for Saint-Georges's turbulent life, this well-documented, well-illustrated book is highly accomplished, setting the chevalier convincingly within his society, his cultural environment and his troubled times. Banat presents an epic



narrative of a man who outlived his musical career to see his society disintegrate, a journey skilfully charted here. Unlike some enthusiasts, Banat does not make extravagant claims for a 'Black Mozart'. Rather, his comprehensive assessment presents a multi-faceted individual – musician, swordsman, diplomat, soldier – whose small but significant musical output is now being re-examined and reassessed. This state of affairs is largely due to pioneers like Banat.

TONY GABLE



*Eighteenth-Century Music* 6/1 © 2009 Cambridge University Press  
doi:10.1017/S1478570609001778 Printed in the United Kingdom

SYLVIE BOUISSOU AND DENIS HERLIN, WITH THE ASSISTANCE OF PASCAL DENÉCHEAU

*JEAN-PHILIPPE RAMEAU: CATALOGUE THÉMATIQUE DES ŒUVRES MUSICALES. TOME 1: MUSIQUE INSTRUMENTALE, MUSIQUE VOCALE RELIGIEUSE ET PROFANE*

Sciences de la musique

Paris: CNRS Éditions, Bibliothèque nationale de France, 2007

pp. 370, ISBN 978 2 271 06432 5

With ten volumes now available, the new Rameau critical edition (*Rameau Opera omnia* (OOR)), prepared by an international board under the direction of Sylvie Bouissou, has become a well-established part of the musicological landscape. OOR is divided into six series (I–VI), the last of which will include various studies on the sources related to the composer (iconography, archival sources, manuscript studies and so on) as well as a five-volume thematic catalogue (*Jean-Philippe Rameau: Catalogue thématique des œuvres musicales* (RCT)). The first of these catalogue volumes, published by CNRS Éditions in 2007 and the subject of this review, covers the instrumental music (RCT1–12<sup>bis</sup>) as well as Rameau's Latin and secular vocal output (motets, RCT13–16; canons and airs, RCT17–21<sup>4</sup>; cantatas, RCT22–28).

Each entry is very clearly laid out, reaching the highest standards of reliability and clarity, and is also illustrated by one or more plates reproduced at the end of the book. At first glance, this volume looks like many other thematic catalogues, and does not escape the use of numerous sigla to convey and clarify the state of complexity of the sources of some works (prints, manuscript scores, parts, autograph sources and so on). The exciting point of the catalogue, however, is that items RCT1–28 had been written before the composer attained celebrity status. In other words, this first volume of the *Catalogue thématique* explores the works of the provincial Rameau before he became the famous author of the *Traité de l'harmonie réduite à ses principes naturels* (1722) and composer of *Hippolyte et Aricie* (1733), thus presenting a fascinating journey through his early career. By means of a thorough description of all the sources available around the world, the authors were able to establish that some works had been published repeatedly with the same (or very similar) title pages. For instance, among the twenty-eight known copies of the *Pièces de clavecin avec une méthode pour la mécanique des doigts*, RCT2–4, some were printed as late as 1761, even though the title page still mentions the date 1731. (John Walsh also published the book in 1764–1767.) Similarly, the *Nouvelles suites de pièces de clavecin*, RCT5–6 (1729–1730), were reissued in about 1761. The seven canons, RCT17–20<sup>bis</sup>, which have been virtually ignored so far (with the exception of the three published in the *Traité de l'harmonie*, RCT17, 18 and 20), seem to have been composed for a *Traité de composition des canons en musique avec beaucoup d'exemples*, which Rameau never completed. The *duo à boire* 'Lucas, pour se gausser de nous', RCT21<sup>2</sup>, met with unprecedented success, and its music was reused for a spiritual parody, 'L'impie atteint du vers rongeur', which is preserved at the municipal library of Versailles. Similar examples abound. The authors also shed new light on some wrongly attributed works, certain parodies and arrangements, and some ambiguous attributions found in RISM (22–31).