



From the point of view of the literary texts, this book must now be considered the definitive edition of the ballads of Anna Gordon – a repertoire collected in several manuscripts by different hands and in different circumstances. The editor, Sigrid Rieuwerts, has conscientiously unravelled the different manuscript sources and laid them out side by side where one can compare them. (In the interests of full disclosure I should add that I have been working on a biography of Mrs Brown for some years now and shared my sources with Dr Rieuwerts at an early stage of her work.) She has also included full transcripts of many of the letters in various archives that relate to these ballads. Because she is familiar with the career of Robert Jamieson, one of the collectors interested in Mrs Brown's ballads, she has been able to identify his handwriting on one of the important manuscripts and to correct their chronology. I am not sure that her alphabetic labelling of the various manuscripts (A–E) will be adopted in preference to the labels previously used to identify the sources of Mrs Brown's ballads, but her meticulous transcriptions, her careful use of watermarks to date the sources and the clarity with which she lays out the sequence of their creation are invaluable.

For the student of music, there is little here that is not in Bronson's *Traditional Tunes*, although the facsimile reproductions of Scott's 1783 transcriptions, including tempo markings, surely ought to be of interest from a performance point of view. For each of the fifteen ballads notated by Scott, the singer Katherine Campbell has fitted the words of the first verse to Bronson's conjectural melodic texts in the notes at the back of the present volume, presumably as a guide to other singers. Walter Scott's daughter, Sophia, also had access to these fifteen notated ballads, and copied some into her own music notebook with her own emendations. Five of these musical notations from Sophia Scott are also reproduced in the notes to this volume, from an earlier article by Ailie Monro ('"Abbotsford Collection of Border Ballads": Sophia Scott's Manuscript Book with Airs', *Scottish Studies* 2 (1976), 91–108). The five ballads included from Sophia Scott's notebook are 'Jack the Little Scot' (Child 99), 'Lady Elspat' (Child 247), 'Brown Robin' (Child 97A), 'Twa Sisters' (Child 10) and 'Clark Colven' (Child 42A). As Rieuwerts rightly observes, 'However inaccurately Mrs Brown's tunes may have been taken down they are invaluable to our understanding of an early Scottish ballad tradition'. This importance derives in part from the fact that they are different from other tunes to the same ballads, together with their position 'amongst the oldest and, in four cases, the only records' of tunes for particular texts (69).

This edition will be of the first interest to ballad scholars, to traditional singers hunting for material and to anyone interested in the musical landscape of eighteenth-century Scotland. I found a few minor differences from my own readings in Rieuwerts' transcriptions of Scottish words in the ballad texts, and proofing slips such as a reversed sequence in identifying which Child ballads were meant in a letter written by Mrs Brown to an interlocutor (51), but these are minor quibbles. The edition is a near-impeccable work of textual scholarship, and anyone who cares about eighteenth-century Scottish ballads will be delighted to have it.

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ROSANNA SCALFI MARCELLO, ED. DEBORAH HAYES AND JOHN GLENN PATON
12 CANTATAS FOR ALTO VOICE AND BASSO CONTINUO
Fayetteville, AR: ClarNan, 2012
pp. xxi + 175, NO ISBN

This volume is the first modern edition of the only extant works by Rosanna Scalfi Marcello (born 1704 or 1705), the gondola singer whose voice so entranced the Venetian nobleman and composer Benedetto Marcello that he made her his wife. With the notable exception of Barbara Strozzi, we have relatively few



cantatas known to be by female composers. This is, then, a welcome addition to the repertoire, issued by a publishing house with nearly thirty years' experience of promoting women's music. ClarNan editions (so named in homage to Clara Schumann, Nannerl Mozart and Nannette Streicher) has produced editions of music by female composers dating from the seventeenth to the twentieth centuries. Their catalogue includes some twenty-two editions of music by eighteenth-century female composers, including several that sound particularly interesting and, like Scalfi's cantatas, invite further exploration.

Rosanna Scalfi Marcello's biography makes fascinating reading, and what we know of her life is clearly outlined in Hayes and Paton's informative Preface. Eighteenth-century accounts give a romantic description of her first meeting with the nobleman Benedetto Marcello, who was bewitched by the enchanting sound of the humble gondola singer he heard passing his palazzo. After tracking her down, Marcello took Scalfi as his student and wrote a number of works for her; visitors to Venice document her singing her teacher's music. Five years after becoming his pupil she became his wife, in a ceremony kept secret owing to the difference in their social rank. Tragically, whilst Benedetto's will stated that he wished to leave almost all of his worldly goods to his wife, after his death the family refused to acknowledge Rosanna and denied her claims for financial assistance. Aside from a single recorded operatic role, she otherwise disappears without a trace, leaving only reports of her accomplishment as a singer and these twelve cantatas to posterity.

The fact that in the only extant source (now housed in the library of Rome's Accademia Nazionale di Santa Cecilia) the poetry of three of the cantatas is also ascribed to Scalfi has led to the assumption that she was the author of both text and music for all twelve. The poems are written from a range of different perspectives: four employ a female voice, and five that of a male speaker, whilst three are gender-neutral; this is not unusual for cantata poetry, however, where such approaches are commonly adopted by both male and female authors. The musical settings give a fascinating insight into the vocal ability of this renowned singer. All twelve are for alto – Rosanna's voice type – but contemporary reports indicate that she had an extremely wide range; Hayes and Paton quote an account of her singing from *d* to *a*², and another that praises her vibrato and 'silvery high notes' (xii). This range is exploited in the music; a noteworthy example is the aria 'Clori ho sempre nel core' from *Quando io miro*. The text employs the poetical image of the lover keeping his beloved in his heart wherever he is, whether it be in high mountains or on flat plains. This contrasting geography is vividly illustrated musically as the singer rapidly ranges across two octaves, including leaps of up to a twelfth. The other cantatas contain some attractive moments, including moving arias in the pathetic style such as 'Non partite, vi prego, o pastori' from *Ecco il momento*. Elsewhere Scalfi responds particularly well to texts that provide obvious opportunities for word painting, as is demonstrated by the runs that depict the breezes in 'Ma l'aura passeggera' from *Dunque fia vero*. Whilst her settings do not demonstrate the artistry of masters of the genre such as Alessandro Scarlatti or her teacher Benedetto Marcello, they are nevertheless pleasing works. Similarly, whilst the texts are not poetic masterpieces, their Arcadian settings, depictions of unrequited love, references to Cupid's arrows and streams of tears are entirely typical of cantata poetry of the period.

Hayes and Paton's edition is eminently practical, designed to encourage much wider performance of Scalfi's music. This is immediately evident from its appearance: whilst the basic cardboard covers are not particularly aesthetically pleasing, the ring-bound spine means that the volume sits easily on a music stand, and it is easy to navigate what is a fairly weighty tome. Equally, the adoption of carefully placed blank pages in the separate continuo part avoids awkward page turns. This practicality is also evident in the editorial approach, resulting in an edition that is less 'hands off' than is often the case with this music. Given that the source is readily available online, it might be imagined that those used to performing this music will consult it directly, whilst this edition provides more guidance for those less familiar with the performance practices of the eighteenth-century cantata.

The most obvious example is in the notation of implied appoggiaturas. In the Preface Hayes and Paton give a useful summary of the practice of adding appoggiaturas in recitative (one quibble might be that, given the essentially didactic approach taken here, it would have been helpful to have quoted directly from contemporary authors, rather than simply stating that 'there are a number of reliable modern sources



for this information' (xviii) and pointing the reader in the direction of Agricola). They take this one step further, writing in the implied appoggiaturas as letters above the stave, a feature to which it takes a while to become accustomed. Whilst this approach undoubtedly encourages the adoption of stylish appoggiaturas, there is a danger when one kind of unwritten ornament is consistently notated that the addition of any other kind of ornamentation can easily be overlooked, as one falls into the habit simply of following what is written. In the Preface the editors recommend the addition of cadential trills, but, given the amount of space afforded to their discussion of appoggiaturas, they are curiously silent about any other sort of ornamentation, including the elaboration of the return in da capo arias, about which Tosi (elsewhere in the Preface taken as the authority on matters of performance practice) is very clear. Instead they simply state that 'the performer must make a personal decision' (xix) whether or not to ornament, with no indication as to where guidance on the issue might be found.

Hayes provides a useful continuo realization. However, whilst the Preface makes clear that 'the performer may change [it] according to taste and circumstance' (xx), particularly in the fast arias, the realizations are relatively complex and do not invite the performer to add to or adapt them; a simpler version might lend itself more readily to a more spontaneous or personal approach. The addition of some sympathetic editorial figures (as is common for Italian music of this period, the bass is unfigured) might also serve to guide performers seeking to create their own realization, as well as being of use to those shaping the bowed continuo line.

Paton provides a transcription of the poetical texts, accompanied by a good line-by-line translation. He adopts a system of placing in brackets any words that have changed position in order to make sense of the English syntax, an approach that is somewhat fussy and initially distracting. Similarly, whilst there are a number of useful footnotes that elucidate the use of archaic terms, others seem unnecessary, such as those that point out the use of the subjunctive. It would, however, have been helpful to have outlined the editorial approach towards the texts, particularly with regards to accents. Some appear to have been modernized, conforming to modern Italian usage, yet others (for example, 'così', given here as 'così') seem to correspond neither to their appearance in the source nor to their modern spelling.

Given the enormous number of surviving cantatas from the period and the relatively small number of modern editions, any contribution is to be welcomed. Whilst these works are perhaps not the finest examples of the genre, the context in which they were written and the history of the composer are bound to make them appealing, and they are attractive enough to inspire hope that this edition will encourage more performances of Scalfi's music.

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GOTTFRIED HEINRICH STÖLZEL, ED. MELVIN UNGER
GERMAN TE DEUM: A SETTING OF MARTIN LUTHER'S TRANSLATION
Middleton: A-R Editions, 2010
pp. xiv + 114, ISBN 978 0 89579 677 6

Melvin Unger's new edition of Gottfried Heinrich Stölzel's 'Herr Gott, dich loben wir' is welcome, and we can be grateful to him and to A-R Editions for making available a good piece by a prolific and well-regarded composer whose output is largely inaccessible today. This addition to *Recent Researches in the Music of the Baroque Era* does invite us to consider, though, what an edition that is both practical and scholarly might include, how it chooses its sources and how modern its rendition of the work should be.