



([www.musicbritannica.org.uk/planning.html](http://www.musicbritannica.org.uk/planning.html)). This volume is as handsome as its predecessors, with its musical notation, in particular, meticulously and intelligently typeset. The critical apparatus also typifies the series' style, featuring a generous *mise-en-page* and plentiful entries typeset in musical notation – far easier and more pleasant to use than such sections often are. This approach, of course, has its demerits too. Too much information, for my taste, that ought to be present in the apparatus of a scholarly edition is omitted to streamline the volume. Part names, for instance, are regularly supplied throughout the edition, but only occasionally are square brackets used in the text to signal editorial intervention; the readings of the sources are not recorded in the apparatus. In this fairly important case the user of the edition cannot be sure of the readings of the sources. Fortunately, the choice between clarity and accuracy is no longer a zero-sum game. The edition already possesses an online supplement to its Introduction with further details of eighteenth-century performances. A similar resource could be provided for the apparatus, with a fuller version – perhaps containing a greater number of collations with the other major sources, as well as a more meticulous record of the readings of the copy-text – available online for those who wish to consult it. The considerable benefits of the edition's clarity and ease of use would not be lost, and much might also be gained.

Alongside its survey of the surviving sources, the introduction's greatest strength is its comprehensive record of *Judith's* recorded eighteenth-century performances. The circumstances of the premiere are richly detailed, and include a memorably evocative anecdote concerning Giusto Ferdinando Tenducci, the soprano castrato soloist: he was released from the King's Bench debtors' prison just days before the premiere, resulting in breakneck-speed rewrites from the composer and hasty alterations to the advertisements. A more thorough discussion of the work's possible intervention in contemporary political debates would have been welcome. The suggestions made are intriguing, but are too brief, especially without any substantial recommendations in the footnotes for further reading to which interested readers could turn. Such observations are, however, minor set against the editors' achievements. A monument of eighteenth-century English culture has been made accessible to scholars and performers, in an intelligently prepared, comprehensively researched and strikingly elegant volume.

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BARTOLOMEO CAMPAGNOLI (1751–1827), ED. SIMONE LAGHI  
 SIX STRING QUARTETS  
 Recent Researches in the Music of the Classical Era 106  
 Middleton: A-R Editions, 2017  
 pp. xi + 160, ISBN 978 0 895 79845 9

This edition of the six string quartets by Bartolomeo Campagnoli represents an important step towards a more comprehensive knowledge of Campagnoli's instrumental works. During his lifetime, the Italian violinist and native of Cento mainly published pieces for two instruments (two violins, two flutes, flute and violin) and for solo violin or viola. Much of his music for violin or viola is didactic: Campagnoli published such compositions especially during the years he spent in Leipzig working as principal violinist at the Gewandhaus (1797–1818) and collaborating with Breitkopf & Härtel. With his *Nouvelle méthode de la mécanique progressive du jeu de violon*, Op. 21, published by Ricordi between 1808 and 1815 and then reissued by Breitkopf & Härtel in 1824 (but perhaps already conceived around 1796), he consolidated his profile as a violin and viola teacher.



Though Campagnoli is best known for his violin method and for pedagogical compositions such as the 41 *Caprices pour l'alto viola*, Op. 22, he also wrote works for solo performance, including concertos for flute and for violin. Among them is the *Concerto pour le violon avec accompagnement de grand orchestre*, Op. 15, a remarkable piece that displays the latest international trends in the violin concerto between the end of the eighteenth and the beginning of the nineteenth centuries. His other large-scale compositions include *L'illusion de la viole d'amour*, Op. 16, a late serenade in six movements for scordatura violin accompanied by viola.

Campagnoli failed (or he didn't want) to publish his six string quartets. The known sources of these works are limited to the set of handwritten parts kept in the Staatsbibliothek zu Berlin on which this edition is based, and a handwritten first-violin part conserved in the Musikwissenschaftliches Seminar of the University of Heidelberg. The latter is a secondary source that, after careful evaluation, the editor Simone Laghi decided not to consider in preparing this edition. Through this edition a recent rediscovery is made known, since the traces of Campagnoli's quartets – compositions still mentioned by Robert Eitner in 1900 – were lost when the Berlin set of parts ended up in Soviet territory following the evacuation of a large part of the collections of the Preußische Staatsbibliothek at the beginning of the Second World War (Robert Eitner, *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts*, eleven volumes, volume 2 (Leipzig: Breitkopf & Härtel, 1900), 295). These parts were returned to Berlin in 1997. Therefore the edition offers a significant contribution to our knowledge of Campagnoli, making accessible an important chamber opus of his which had remained unknown for a long time.

Laghi uses the Introduction to reflect on the role of the quartets within the composer's oeuvre and more generally on the frameworks within which Italian instrumental music operated in the second half of the eighteenth century. Given the urgency of examining this still largely unknown context, an essentially philological work on an instrumental opus representative of it is an inviting opportunity for historiographical contemplation. This edition is in itself a token of the current renewed musicological interest in this repertoire. Even just within the string quartet genre, recent investigations have allowed not only the rediscovery of almost unknown figures and valuable musical works (as is the case with Campagnoli and his quartets), but also a non-disparaging reconsideration of the impact of Italian models on the quartets of classical masters, in particular Wolfgang Amadeus Mozart (see Stephanie Klauk and Rainer Kleinertz, 'Mozart's Italianate Response to Haydn's Opus 33', *Music and Letters* 97/4 (2017), 575–621).

Laghi suggests that the 'roots' of these quartets are to be found in the musical life of Padua during the era of Giuseppe Tartini, a context that still remains to be explored in relation to the string quartet. Campagnoli was trained by pupils of Tartini such as Paolo Guastarobba in Modena, Tommaso Paolo Alberghi in Faenza and Pietro Nardini in Florence; he may have studied for a short time with the famous *maestro delle nazioni* himself during the last two years of his life (Tartini died in 1770). His quartets thus represent precious evidence for the history of the string quartet among Tartini and his students, and for instrumental music of the region more generally. But Tartini's Padua, and the nearby regions of Emilia-Romagna and Tuscany, were just the starting-point for Campagnoli's career and for the stylistic and expressive 'journey' of his instrumental music. After 1776, when he obtained an assignment in Bavaria, Campagnoli worked mainly in Germany. Laghi explains how his quartets probably ended up in the library of the King of Prussia following one of the occasions when the composer performed at court in Potsdam, in 1783 and 1786. Campagnoli's relationship with the string quartet continued through the last stage of his career. Between 1806 and 1816 he was a member (primarily second violin) of the Gewandhaus's professional string quartet.

Campagnoli's six quartets convey his status as a travelling musician. Some of their stylistic and expressive features, although firmly linked to Italian tradition, can be understood through the processes of cultural circulation that the travelling musician experiences. Campagnoli, who established himself first in Italy and then in the German lands, later affirmed proudly (in a letter that is probably authentic) that he was considered by 'many Professors [to be] a Violin Master with German knowledge and Italian soul' (x). Laghi observes



how this cultural circulation and changing attitudes to national style affected Campagnoli's generation of virtuoso violinists. In the late eighteenth century, national styles tended to blend within the output of each musician. In their place, violin schools were established. These were centred on leaders whose artistic profiles were usually not connected to a single geographical area. This shift in horizons can be also perceived in the stylistic path of Campagnoli's instrumental music. Works such as the Op. 15 violin concerto and the 'sonate nocturne' *L'illusion de la viole d'amour* have a clear 'international' orientation. Certainly one can question the historical value of concepts such as 'national style' and 'instrumental school'. From this perspective, the same 'Italianness' of Campagnoli's quartets would not be considered a matter of fact, but rather a character to be discussed, delimited and problematized. The prefatory part of a musical edition is not, however, a suitable place for such a complex discussion. It is therefore acceptable that these aspects are mentioned briefly in the Introduction, where they can provide the reader with a critical background to approach the music that follows.

In his Introduction, Laghi doesn't describe the style of Campagnoli's quartets, instead dedicating a paragraph to the 'Italian String Quartet Style' that includes a convincing excursus on a peculiarity of Italian writing: the double meaning of the term 'Adagio'. On the one hand, Italian musicians used this term to indicate a performance style typical of the solo sonata and characterized by a certain freedom, close to improvisation, allowed to the main voice. On the other hand it designated a movement characterized by a calm and regular pace. The second meaning prevails in a genre chiefly intended for amateur domestic entertainment, as was the string quartet in the second half of the eighteenth century. Significantly, Campagnoli never adopts the word 'Adagio' in his quartets. However, in their slow movements, all variants of 'Andante' and 'Largo', he always conforms to the latter conception of the Adagio tempo marking. Campagnoli's avoidance of improvisational style and invariable three-movement form seem to point towards a standardization of the compositional model. This trend is highlighted by the comparison that Laghi makes with string quartets by contemporary Italian violinist-composers from a similar musical background: Nardini, Salvador Tinti, Angelo Morigi and Antonio Bioni (viii). Campagnoli's approach seems to be in line with his need, as a travelling musician on a European scale, to mitigate the irregularities of Italian style in order to create compositions that could satisfy the instrumental ability and the taste of an international audience of amateurs.

The slow-fast-fast pattern in the sequence of movements, typical of Tartini's sonatas (among others) and still widespread in Italian chamber music in the second half of the eighteenth century, appears only in the sixth quartet. In this composition, however, the model is attenuated by the fact that the opening movement is a theme and variations that includes more than one tempo, and is even longer than the first movements of the other quartets. Otherwise the invariable scheme is fast-slow-fast, with an expansive Allegro in sonata form followed by a moderate movement in ternary form and a fast finale with a lighter character, in most cases a rondo. The second and third movements also tend to be quite long.

The structural uniformity of these quartets doesn't imply expressive monotony. On the contrary, Campagnoli's quartets show a remarkable variety of expressive solutions, achieved through an effective combination of formal cohesion, textural mobility and timbral management. One or more of these dimensions prevail within each first movement. For example, in the opening Allegro of Quartet No. 1, the melodic dimension arises through the dialectical tension between the two main themes, while in the first movement of Quartet No. 2 greater attention is paid to the 'sound'. Here, the entire second theme and closing area are repeated exactly, with the second violin playing the main theme. This exchange of voices, as in certain chamber works by Luigi Boccherini, highlights the qualities of the texture, which is thus a central element for the expressive configuration of the movement. The major-minor tonal contrast, with the developmental area featuring an episode in the parallel minor key (G minor), animates the Allegro non tanto that opens Quartet No. 3. Furthermore, even if Campagnoli avoided the improvisational freedom of the Italian Adagio, this does not mean that he completely gave up virtuosity, which is evident in many violin motives and characterizes some solo episodes of the concluding rondos.



Masterfully edited by Laghi, who is a specialist in Italian chamber music of the second half of the century as well as a violist (as a member of the Ensemble Symposium, he recorded these six quartets with Brilliant Classics), this edition brings to light music of great interest and opens a compelling research perspective on an area of eighteenth-century instrumental music on which much work remains to be done.

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JOHAN ARNOLD DAHMEN (1766–1812), ED. STEVEN K. GERBER  
 THREE CELLO SONATAS  
 Middleton, WI: A-R Editions, 2017  
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The Dutch violoncellist, gamba player and composer Johan Arnold Dahmen spent the latter part of his life in England. Like many Continental musicians of the eighteenth and early nineteenth centuries, he was drawn to London by the ample opportunities for employment afforded by the lively and diverse musical climate of that city. Favourable economic conditions meant that the upper classes of British society could indulge themselves in a variety of extravagances, musical entertainments prominent among them. The robust concert life of the city manifested itself in an assortment of categories, from subscription and benefit concerts, both of which featured sizeable orchestras as well as solo performers, to smaller concerts in private homes. These latter affairs were organized informally by the host and often featured a mixture of amateur and professional performers (Simon McVeigh, *Concert Life in London from Mozart to Haydn* (Cambridge: Cambridge University Press, 1993), 44ff).

By the last decades of the eighteenth century, the city's concert life was such that there were not enough sufficiently trained native musicians to fill all the jobs available, and this was an attraction for Continental musicians. Dahmen arrived in England in the latter part of 1790 with his elder brother Peter, who seems to have found employment on the London musical scene first. A violinist, Peter is listed as a player in one of Johann Peter Salomon's subscription concerts at Hanover Square on 18 March 1791, performing a 'New Quartetto' by Joseph Haydn (H. C. Robbins Landon, *Haydn: Chronicle and Works*, five volumes, volume 3: *Haydn in England 1791–1795* (London: Thames and Hudson, 1994), 60). Salomon was himself an emigré, a native of Bonn and a virtuoso violinist; he famously established one of the more successful series of subscription concerts in London, even more famously securing visits from Haydn during the seasons of 1790–1791, 1791–1792 and 1794–1795, at which the two sets of London symphonies were premiered.

Johan Arnold seems to have come to the attention of local employers somewhat later, apparently through a private concert given by the brothers at Cambridge Town Hall in November of 1791, which was attended by both Salomon and Haydn (Peter Holman, *Life after Death: The Viola da Gamba in Britain from Purcell to Dolmetsch* (Woodbridge: Boydell, 2010), 284). Johan Arnold is subsequently listed as performing a Pleyel cello concerto at another Hanover Square concert sponsored by Salomon, on 2 March 1792, a performance that is advertised as 'being his first appearance in this country' (Landon, *Haydn in England 1791–1795*, 139), by which is meant, presumably, his first appearance in a public concert venue.

Holman, echoing remarks by Carl Ferdinand Pohl (C. F. Pohl, *Mozart and Haydn in London* (Vienna: Carl Gerold's Sohn, 1867), two volumes, volume 1, 52), gives Johan Arnold the distinction of being 'the last professional gamba player in Britain in the continuous tradition'; there are contemporary reports of him performing on the viola da gamba in concerts in London and nearby environs (Holman, *Life after Death*,