



fact that the overtures take two slots in the sonata plan (volume 2, 36). The last movement of several of these sonata-type sets is a 'Jigg' or 'Giga', showing the connection to Corelli's sonatas. The fugues, either as stand-alone movements or the second parts of overtures, are especially excellent pieces – *freistimmig*, using texture and register to evoke an orchestral sound, and with grand, adagio perorations; they show Sheeles's strength as a composer and keyboard player.

The engraving and layout is elegant and practical. The books are saddle-stitched and lie open on the music desk – a practical binding, if not the most durable. The music is printed clearly on off-white paper, and the page turns are mostly conveniently located. The excellent critical apparatuses (in volume 1, 31–36; in volume 2, 34–40), which include not only the details of the textual revisions but also insightful commentaries, reflect Talbot's careful and sympathetic study of the music. Talbot's discussion of Sheeles's particular use of two different symbols for the 'undershake' or mordent, which Talbot proposes must distinguish between a long ornament starting from the lower auxiliary note (the usual English undershake) and a short ornament from the main note (like a *pincé*), is persuasive, and illustrates again how Sheeles's language marries the old with the new.

The recovery of obscure music often leads too quickly to a call to reassess the importance of the (supposedly unjustly) unknown worthy. But the proof of any pudding is in the eating, and Sheeles's music proves a treat. It is a pleasure to report a fine edition of fine music. Talbot 'hope[s] that those who play and study these suites will warm to their attractive qualities and rescue them from their past neglect' (vi). Perhaps he could give us an edition of the three verse anthems he mentions in his Introduction (v), if they are of similarly high musical quality.

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## RECORDINGS

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LUDWIG VAN BEETHOVEN (1770–1827)  
 THE LATE QUARTETS  
 Quatuor Mosaiques  
 Naive V5445, 2017; three discs, 188 minutes

The proverbial good that comes from waiting: roughly thirty years elapsed between the time Beethoven first envisioned setting Schiller's *An die Freude* and the first performance of the Ninth Symphony; the release of the late Beethoven string quartets by the Vienna-based Quatuor Mosaiques in autumn 2017 also came on the thirty-year anniversary of the group's inception. Not only does this recording represent a milestone in the quartet's own journey, their 'maturation' with Beethoven and with one another, as Andrea Bischof (second violin) describes it (liner notes, 22), but the set is of great historical moment for Beethoven, for music of the long eighteenth century and for the historically informed performance (HIP) or early-music movement. Before this release, an HIP collection of the Beethoven quartets remained piecemeal and incomplete: Op. 18 (Mosaiques and Turner); Op. 59 (Kuijken); Op. 74 (Eroica and Turner); Op. 95 (Eroica and Chiaroscuro); Op. 130 with Große Fuge finale (Edding); Op. 132 (Terpsichordes); Op. 135 (Eroica Quartet). Op. 127 and Op. 131 had remained unrecorded. This Mosaiques release is the first and only recording of the last five (with the original Große Fuge finale for Op. 130) in an HIP setup: instruments dating from 1700–1800, fitted with gut strings tuned at A = 432, and played with early nineteenth-century bows (recorded in their concert home, the Mozart-Saal, from 2014 to 2016).



The instrumentation is but a first step to meet Beethoven head-on – it elevates the difficulty of performance in a way that, for a repertoire as demanding as the last five, is without comparison – hence the drought. As Jan Swafford writes of the *Große Fuge*, ‘part of the effect of the music here is the suffering of the players’ (*Beethoven: Anguish and Triumph* (New York: Houghton Mifflin, 2014), 894). Beethoven’s uncompromising attitude toward instruments and singers for the sake of his compositional vision is perhaps best encapsulated by his pithy response, in the third person, to the lead violinist of his own Schuppanzigh quartet: ‘Does he believe that I think of a wretched fiddle when the spirit speaks to me?’ (*Beethoven: The Man and the Artist, as Revealed in His Own Words*, ed. and trans. Henry Edward Krehbiel (New York: Dover, 1964), 25). Without the comfort of the more forgiving response of modern bows, instruments and steel strings, the Mosaïques handle the ‘fiddling’ challenge masterfully. In all performance-practice conventions expected of any HIP group, they flirt with perfection. In their intonation, cantabile legato, sharp articulation and a lively, energetic spiccato, sparing and expressive use of vibrato, dynamic contrasts, clarity of phrasing, and balance among the four instruments, known in Beethoven’s day as *Viereinigkeits*, or the unity of four (the four strings sound like they are being played by a single performing agent, as if distributed in the two hands of a keyboardist), the Mosaïques display why they are considered by some to be the best string quartet living today.

But that is not what makes this recording extraordinary, indeed transcendent. Unlike some HIP strains that resist the composer’s vision or the concept of *Werktreue*, the Mosaïques want you to hear Beethoven: ‘the ultimate aim of any performance is to reveal the inner spiritual richness of the music’ (25), and for the late quartets, it’s Beethoven’s go[ing] even further in his exploration of the layers of consciousness, to transcend the deepest human emotions’ (23). In this, the group again meet Beethoven’s difficulty head-on, but on another level. For Beethoven, ‘difficulty’ also carried philosophical and aesthetic import. In a letter to his publisher Sigmund Anton Steiner, he wrote of the late piano sonata Op. 101: ‘this term *has a very precise meaning, for what is difficult is also beautiful, good, great* and so forth. Hence everyone will realize that this is *the most lavish* praise that can be bestowed, since what is *difficult makes one sweat*’ (Emily Anderson, ed. and trans., *The Letters of Beethoven* (London: Macmillan, 1961), volume 2, 661, No. 749). The Mosaïques’ work on the late quartets was a nearly thirty-year ‘sweat’ that also included ‘a lot of Haydn and Mozart’, Beethoven’s ‘Op. 18 and middle quartets’, ‘the art, the literature, the social fabric of Beethoven’s time’, and ‘study of three crucial works: *Fidelio*, the Ninth Symphony, and the *Missa Solemnis*’ (22). Not only do these three represent Beethoven’s ‘most important and fundamental ideas’ (22), but together all this music constitutes a veritable repository of the styles and genres of Beethoven’s day. The group met, crucially, playing in the *Concentus Musicus Wien* of Nikolaus Harnoncourt, who wrote *Musik als Klangrede* (Kassel: Bärenreiter, 1985). And in the Mosaïques’ recording of the last five quartets, one hears an unprecedented clarity and immediacy of what Bruce Haynes, in *The End of Early Music*, similarly called ‘musical rhetoric’ (*Klangrede* approximates to ‘speech in sound’): ‘a new style of playing based on figures and gestures’, which ‘acts as a kind of hermeneutics or narrative, providing handles for understanding music’s meaning, in ways parallel to discursive thought, stories, and descriptions of emotional states. And it provides performers with a rationale for making emotional contact with their listeners’ (New York: Oxford University Press, 2007, 166). From a more musicological and music-theoretical perspective, Haynes’s ‘musical rhetoric’ is equivalent to musical topics – styles and genres as the semantic and discursive means with which musicians communicated ideas throughout the long eighteenth century (as comprehensively covered in *The Oxford Handbook of Topic Theory*, ed. Danuta Mirka (New York: Oxford University Press, 2014)).

In (re-)rhetoricizing Beethoven, the Mosaïques have done for the late quartets what HIP groups have been doing for Bach’s music for some decades now. Their fidelity to Beethoven’s vision is in large part a fidelity to the intertexts: the language and ‘musical rhetoric’ with which Beethoven was communicating. In the late quartets especially, Beethoven’s music is characterized by a multiplicity of such styles and genres, where pastoral and folk idioms dance with and against the meanings of *stile antico*, *tempesta* and *ombra*. The difficulty and meaning of the music lie in the complexity and breadth of its discursive range, its shifting topical landscapes, what the Mosaïques refer to as the music’s ‘stylistic freedom’: ‘In addition to the omnipresent cantabile writing, dance is often evoked, and so is nature. . . . Other passages allude to folk or pastoral music’



(23). The Mosaiques' recording is a performative reconstruction of this stylistic density. Whereas modern (as opposed to period) stylistic approaches to this music tend to overperform, or overinterpret, either to make the performance itself the subject matter, or otherwise to impose a performative logic that is not there, essentially making the music a pretext for performance or performative display, with the Mosaiques performance-practice excellence is not the end product but the by-product; their fiddling is the means, not the end – to let the 'spirit speak'.

The *Muss es sein?* passages of Op. 135, for example, become raw terror and fear in the Mosaiques' hands. Here Beethoven adapts the *ombra* style, which represented death, the supernatural and the funereal, and conveyed a sense of awe in opera and sacred music. The adaptation to the medium of the string quartet takes a once-representational style from the church and theatrical stage and renders it personal in the chamber. The Mosaiques give it a particular intimacy and closeness: it's as if the sounds are coming from your own mind. This is the difference between what (cognitive) psychologists call perceived and felt emotion. It's not out there, someone else's fear and anxiety, not even Beethoven's anxiety alone, but a tapping into the universal anxiety: human fear writ large. Then, suddenly, back out into the rustic world with pastoral dance. Here and in all the other dance, folk and pastoral music, whether in the Tedesca of Op. 130/iv, the inner movements (ii, iv, v) of Op. 131, the droning folk music in Op. 132/ii or the Adagio of Op. 127, the Mosaiques beautifully capture the countryside that Beethoven held so dear, where rustic fiddling and drones become a metaphor for (a) man groping for the simplicity and joy of idyllic life, as a path toward the divine. The Heiliger Dankgesang, with its profound contrast between chorale-based prayer and the human vitality represented by dance, and their later union, where prayer is made dance-like, is unspeakably beautiful – one of many transcendent and transporting moments. The *Meno mosso e moderato* of the Große Fuge, where the chromatic fugue subject and conflicting contredanse struggle for autonomy, neither successfully, each held in abeyance, in a kind of spiritual battle, is handled perfectly – two stylistic streams trying to coexist. The same struggle is projected on a macro level in Op. 131, where the *stile antico* fugue and *tempesta* march-dance of the outer movements in C sharp minor are contrasted with the three inner pastoral and folk major-mode movements (ii, iv, v), with the third movement functioning as a recitative and the sixth conveying the atmosphere of a prelude from a *sonata da chiesa*: the calm before the storm.

The one curious move in this set is the inclusion of a review by Andras Schiff in the liner notes – as if the group needed a seal of approval from an authority who represents the dominant mainstream. But the review is, none the less, highly revealing. Along with the expected praise, Schiff goes out of his way to qualify the Mosaiques as a 'complement' to, not a 'substitute for', their modern predecessors. This rather marked statement betrays a discomfort, perhaps even a fear – it reads as an attempt to protect the mainstream from the Mosaiques' revolutionary achievement. So long as HIP dealt in Corelli's or even Bach's world, there was no major threat. But the late Beethoven quartets are a game-changer. This Mosaiques release has not only brought the early-music movement too close to home, it has rebuilt home itself. It marks the full arrival of a new world – the old world. Erich Höbarth (first violin) speaks of Beethoven's 'feeling of liberation: "I've done it!"' to be able to compose the quartets after endless suffering and challenges. Bischof parallels the quartet's own journey with a similar phrase: 'We've "got there"', these works are 'impossible to surpass' (23). The Mosaiques have indeed 'got there', and HIP through them. They have broken the chain of ritualized performance of the Beethovenian canon and returned to its source language. So much prophetic historiography has informed performance of the late quartets, viewing them as anticipations of modernism, the Second Viennese School and so forth – one step in a so-called unbroken tradition of performance and composition. Meanwhile, Beethoven was uniquely confined to his musical past: his deafness cloistered his mind and ear to the styles of the eighteenth century. With the old-instrument set-up, the historical manner of performance and the dedication to the 'musical rhetoric' of the day, the Mosaiques recording is like hearing Beethoven's late quartets within this metaphorical cloister. One can hear how Beethoven's deafness not only 'forced [him] to become a philosopher' (Heiligenstadt Testament), but also in some measure a reactionary composer – though the late quartets are philosophical treatises written in the early nineteenth century, they are written in the musical styles of the eighteenth. What Beethoven himself deemed the 'most



lavish praise' applies here: the Mosaïques' recording is indeed 'difficult', the good things that come to those who sweat.

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JOSÉ DE OREJÓN Y APARICIO (1706–1765), ANONYMOUS  
*LA ESFERA DE APOLO: MUSIC FROM 18TH CENTURY LIMA, PERU*  
 Música Temprana / Adrián Rodríguez Van der Spoel (director)  
 Cobra 0051, 2016; one disc, 70 minutes

Although it comes as a surprise to successive generations of doctoral students, there are still open areas of music where research is sorely needed, where basic information pertaining to who composed what, where and when is yet vague or unknown and where decent performances and recordings are rare or non-existent. Colonial South America, especially Peru, is one of these areas. As musicologists, Peruvian and otherwise, continue to sort through the complexities of source preservation and other issues, several recent recordings have begun to address the lack of recorded music from this area.

Música Temprana's *La Esfera de Apolo: Music From 18th Century Lima, Peru* is one such recording. Its focus is music composed by José de Orejón y Aparicio, organist and later chapel master at Lima Cathedral from 1742 to 1765. Orejón's music is not completely unknown to American and European audiences. Several of his pieces have been recorded in the past, by Música Temprana and other groups. However, *La Esfera de Apolo* is the first recording to feature this composer so prominently. This sort of 'case-study' disc is invaluable to scholars as well as to the non-specialist audience because it allows for a more complete understanding of Orejón's musical style.

The ensemble Música Temprana is based in the Netherlands but tours widely throughout Europe and South America. The group made its debut in the United States in autumn 2018 at the Latino Music Festival. Its director, Adrian Rodriguez Van der Spoel, founded Música Temprana in 2001, and over its seventeen-year history, the ensemble has released five recordings, all of music from the New World. *La Esfera de Apolo* is the most recent offering. The singers include two sopranos (Lucia Martin-Cartón and Soledad Cardoso) and a tenor (Fernando Guimarães); the instrumental ensemble is relatively small, with two violinists (Mónica Waisman and Florian Deuter) but a large continuo entourage that includes 'basse de violon' (Robert Smith), guitar (director Adrian Rodriguez Van der Spoel), harp (Manuel Vilas Rodriguez), dulcian (Wouter Verschuren) and keyboard (Francesco Corti).

José de Orejón y Aparicio and his music have a particularly fascinating history. Orejón's native town, Huacho, is situated on the central coast of Peru and was an important port city north of Lima. He has sometimes been confused with his teacher Tomás de Torrejón y Velasco (owing to the similarity between the names Torrejón and Orejón), who during the first half of the eighteenth century also held the positions of organist and chapel master at Lima Cathedral. As the capital of the Viceroyalty of Peru, which governed the majority of South America, Lima was a major economic and cultural centre. Much like Mexico City to the north, Lima was the New-World destination for many emigrants and travellers, thus ensuring a relatively talented and stable supply of musicians. As of 1987 Orejón's manuscripts were known to have been stolen and were therefore considered lost forever. Miraculously, however, in 1999 a microfilm of his works was discovered at the Instituto de Investigación Musicológica Carlos Vega in Argentina. The film was digitized and the music transcribed and published.