



sometimes seems pedantic, especially since the three-staff notation is always editorial anyway (6); indeed, in a few places the empty pedal staves might have been suppressed for a more spacious layout (volume 1, pages 53, 65; volume 2, page 48).

A CD-ROM that provides material not included in the printed edition supplements each volume. Score images are in a proprietary format for on-screen viewing with linked commentary, but printable PDFs are included as well. These supplementary materials are useful and interesting – and occasionally surprising, as for example with the transcription, possibly by Krebs, of BWV1029/3, which appears as a movement in the variant BWV545b. Nevertheless, it must be noted that the amount of content on these discs is slight. It is surprising that more of the material in the printed volumes was not also included in the digital format. For example, it is not clear why ‘synoptic scores’, devised to facilitate the comparison of source readings, were not included on the volume 1 disc for all the versions of BWV545 and 566, which have complicated and interesting source traditions; such ‘synoptic scores’ are included on the volume 2 disc for BWV535 and 543, and are a valuable resource.

More fundamentally, the CD-ROM medium is outdated. The installation instructions seem almost to plead: ‘it merely requires a DVD drive’. Yet such hardware is increasingly becoming obsolete. Newer, smaller computers such as tablets and some laptops do not have optical drives. Everything appearing on the disc will ordinarily be unusable to the performer who has not preloaded the PDFs onto a portable device or printed them out; but they might have been available on the spur of the moment in the organ gallery if this material were accessible from the cloud. The utility of the resource is also hampered by the Edirom environment in which it runs. (The Edirom Project is a collection of software tools that supports digital editions; see <www.edirom.de>). The ‘navigator’ is poorly designed: it does not toggle among the open windows but instead launches a copy of the selected item in a new window, even if it is already open. And because this is a Java-based user interface, system-based toggle shortcuts do not function. Thus the single essential functionality for the synoptic scores is overly cumbersome.

Nevertheless, the appearance of these two volumes – which contain so many pieces from the core organ repertoire – will only increase the eagerness with which both performers and scholars anticipate the completion of this new Breitkopf edition. It is easily the best edition of Bach’s organ works now available, and is furthermore accessibly priced.

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Eighteenth-Century Music © Cambridge University Press, 2015
doi:10.1017/S147857061500010X

GIUSEPPE BONNO (1711–1788), ED. JUAN PABLO FERNÁNDEZ-CORTÉS
L’ISOLA DISABITATA
Madrid: Dairea, 2013
pp. 183, ISBN 9 788493 967246

This handsome, useful score appears as the scholarly affidavit, as it were, for a 2009 production of *L’isola disabitata* mounted by La Compañía del Príncipe and produced by Música Antigua Aranjuez (MAA; <www.musicaantiguaranjuez.com>). In the late spring and early summer of every year since 1994, MAA has produced a series of concerts featuring leading Spanish and international early-music artists in the palaces, gardens and historic spaces of Aranjuez, about an hour south of Madrid, one of the *sitios reales* (royal sites) to which the seventeenth- and eighteenth-century Spanish monarchs regularly repaired. Apart from the edition, MAA have issued a recording (directed by Pablo Heras-Casado; MAA 009, 2013); there is also apparently a documentary about the revival of the piece (a trailer appears on YouTube at <www.youtube.com/watch?v=XgATdQzN61c> (24 March 2015)).



To give some sense of the late baroque heyday that was Aranjuez in the mid-eighteenth century, editor Juan Pablo Fernández-Cortés refers us to the paintings of Francesco Battaglioli (an example from the Museo del Prado may be viewed at <www.museodelprado.es/enciclopedia/enciclopedia-on-line/voz/battaglioli-francesco> (24 March 2015)) and to the *Fiestas reales*, a sort of documentary coffee-table book produced by Farinelli during his tenure as music director extraordinaire for the Borbón courts in Spain, and reproduced in facsimile by Turner Libros of Madrid in 1991. The setting is still lavish; Aranjuez is now a UNESCO World Heritage Site. Not only are the fine baroque, neoclassical and rococo buildings and open spaces preserved, but so are the royal gardens. Trees planted in the reign of King Fernando VI cast their shade over an impressive earthworks project that diverted the river Tajo into an artificial lake, explicitly so that the Borbón monarchs could mount mock naval battles on it several hundred miles from the sea.

Amid the carefully tended ghosts of such extravagance, the 2009 production of *L'isola disabitata* stood out for its attention to detail and its historical fidelity. As Fernández-Cortés informs us in his Introduction, engagingly written in Spanish, the poem was requested in early 1753 by Farinelli of his dear friend and 'gemello' (twin), Metastasio, as a special recognition of the 30 May name day of Fernando VI, and to inaugurate a newly constructed small theatre in the Palacio Real at Aranjuez. After duly negotiating with his masters for permission, Metastasio obliged with his first work produced for a non-Viennese court in twenty-two years.

In one act it tells the story of a pair of sisters, Costanza and Silvia, abandoned on a desert island and there discovered years later by Gerlando, husband of the elder sister. It turns out that he had not abandoned them but had been abducted by pirates, for which he is promptly forgiven by his wife; while Silvia, who has grown up without ever seeing a man, falls spontaneously in love with what she calls 'il amabile oggetto', Gerlando's companion Enrico. Despite a vanishing slightness charged with pretty hoary cultural resonances, this little tale has a certain freshness thanks both to Metastasio's peerless verse and to his ability to give the actor-singers scope to develop their characters. Metastasio was to refer to it in a later letter to Farinelli as 'the least imperfect of all my works' (translated by Charles Burney in *Memoirs of the Life and Writings of the Abate Metastasio*, three volumes (London: G. G. and J. Robinson, 1796), volume 2, 51).

The Neapolitan Giuseppe Bonno, by 1753 a fellow courtier of Metastasio's in Vienna, seems to have been approached rather late in the game, and to have produced his music very quickly indeed. It too has an unassuming freshness, meeting effortlessly the precise stylistic and prosodic requirements of the poetry, and providing those actor-singers with yet another dimension in which to explore pathos, outrage, awakening love, doubt and so on. In the event, the piece was a success with the Spanish monarchs. Metastasio received from them a precious tobacco-box full of gold, and Bonno a 'chocolate pastry filled with a hundred doubloons' (Farinelli, *Fiestas reales*, 101).

The transnational figure of Bonno provides a prime example of the mid-century 'Italian invasion' that took all Europe by storm. He is certainly in need of more sustained scholarly attention than he has yet received; for this reason alone, this is a welcome addition to music libraries. Yet curiously, it is not the first recent edition of Bonno's *L'isola* to come out of Spanish territory. *L'isola disabitata: Aranjuez, Teatro Real, 1753*, edited by Juan Bautista Otero, Isidro Olmo Castillo and Dani Buch Barris, appeared in Barcelona in 2012 (RCOC Editorial, Real Companya Opera de Cambra. Biblioteca de Farinelli, volume 3).

Fernández-Cortés, a prominent younger Spanish scholar, author of *La música en las Casas de Osuna y Benavente* (Madrid: Sociedad Española de Musicología, 2007), has presented the score of this piece with care, and provided a transcription of Metastasio's poem along with a charming Spanish translation dated 1765 from Madrid, as well as thoughtful, readable notes about the genesis of the piece, a short biography of Bonno, detailed but not obsessive critical notes on the sources and a brief exegesis on the style of the music, which he describes as a fine example of the 'schematic galant' as proposed by Daniel Hertz and expounded by Robert O. Gjerdingen. This, indeed, it certainly is; but such a summation is perhaps a bit disappointing. What else is this music besides a fine example of then-current convention? Does not its absolute up-to-the-minuteness tell us something important about the cosmopolitanism of music-making in eighteenth-century Spain? How does it compare with the much better-known setting of *L'isola disabitata*



by Joseph Haydn? Would it be too much to wish that Fernández-Cortés had told us something about what the process of bringing a 256-year-old score to contemporary performance had revealed of what those galant conventions, so scrupulously observed, continue to do for us today, aesthetically, affectively, dramatically?

Probably, in fact, it is too much to wish this: the generic divide between scholarly editions, which still tend to subscribe to the idea of cultural Monumenta, and the criticism of performance, which still tends to be conceived as evanescent and beneath the scholarly radar, is still pretty profound everywhere. I mention my wish, then, not as a complaint about this edition, but in order to question the divide itself. It is a relic that we might well consider discarding, even as we preserve places like Aranjuez.

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Eighteenth-Century Music © Cambridge University Press, 2015
doi:10.1017/S1478570615000111

JOHANN SAMUEL SCHROETER (C1752–1788), ED. EVAN CORTENS

SIX KEYBOARD CONCERTOS, OP. 3

Recent Researches in the Music of the Classical Era 92

Middleton: A-R Editions, 2013

pp. xvi + 180, ISBN 978 0 89579 772 8

Although frequently mentioned in commentaries on music in Georgian England, Johann Samuel Schroeter remains for most music lovers little more than a passing reference. His name seldom appears on concert programmes and only a small portion of his music has been published or recorded; indeed, were it not for his close association with Johann Christian Bach, Schroeter would long ago have faded unnoticed into the recesses of history. Yet the obscurity that the passage of time has imposed on Schroeter and his music seems unwarranted. As keyboardist, teacher and composer, Schroeter played a significant role in London's musical life in the 1770s and 1780s.

Schroeter came to London as a young man of twenty, already a practised performer. His arrival in the English capital was especially timely. Subscription concerts, initiated in 1765 under the joint direction of Bach and Carl Friedrich Abel, had become a successful enterprise. Those who could afford the entrance fee were treated to an evening of new and fashionable music performed in elegant settings by the city's foremost musicians. Schroeter made his London debut in a Bach–Abel concert in May 1772 and quickly became a favourite with London audiences. The celebrity Schroeter experienced in the concert hall further ensured his appeal as a music teacher, a situation enhanced by his appointment as music master to Queen Charlotte.

Within only a few years, this son of a regimental oboist had managed to establish himself in the highest musical and social circles of the city. Unfortunately, Schroeter's meteoric rise in popularity and his brilliant concert career were to fall victim to the very self-confidence that had supported his fame. Described in the journals of Mrs Papendiek, assistant to the queen, as 'fascinating, fawning, and suave' (x) we are left with the suggestion that our 'teacher for the belles' was what a later time might term a 'ladykiller'. This was to be his downfall. In 1784, at the peak of his career, Schroeter eloped to Scotland with one of his former students. The young bride's parents, distraught at the notion that their daughter had married a musician, threatened legal proceedings. A compromise was reached which provided the undesirable son-in-law with an annual allowance of £500 on the condition that he forsake his professional career. Schroeter agreed, and made his last public appearance in 1783. He died only five years later, at the age of thirty-six. Although brief, Schroeter's life was fascinating and eventful, affording us a glimpse into the musical world of eighteenth-century London. In today's video-dominated culture, it is surprising that his colourful career has yet to capture the attention of the entertainment industry.