



their music with anything that is identifiably 'Russian'. Attempts by Ritzarev and others to link melodic traits of Berezovsky's and Bortniansky's choral style with Russian folksong are not always convincing, though connections between the Russian *protyazhnaya* song (lyrical folksong characterized by free rhythms and modal fluctuation) and Berezovsky's choir concertos are well argued (99–100).

Ritzarev counters this prejudice by drawing a vivid portrait of musical life at the height of Imperial Russia. Foreign musicians and composers were attracted to the patronage of the Russian court, just as Russian musicians sought experience abroad. In this highly fruitful period of cultural exchange J. S. Bach and Mozart made inquiries about the possibility of working in St Petersburg, while Russian aristocrats, diplomats (most famously Count Razumovsky in Vienna) and musicians mixed with the cream of European musical society, including Haydn and Mozart. It is one of the tragedies of Russian history that such openness was so harshly rejected in the Soviet period. But perhaps even more insidious has been the prejudice in both Western and Soviet scholarship against anything too 'Western' in Russian music, which meant that the very concept of 'Russianness' was founded less on real evidence than on an entirely artificial segregation of 'national' and 'foreign' styles. As Ritzarev points out, even such apparently quintessentially 'Russian' icons of architecture as the Kremlin were designed by Italian architects; it is time that has enshrined them in the Russian national consciousness, not their origins. The fact that she does not shy away from detailing the socio-political trends that have defined such assumptions and their musical consequences is one of the most rewarding aspects of this book.

If Ritzarev's volume can begin the process of integrating eighteenth-century Russian music into international scholarship, the results could be truly spectacular. As Ritzarev herself observes, the 1917 Revolution saw catastrophic archival dispersion across Europe, to the point where concerted European effort is required to carry out basic factual and manuscript research. Early Russian music studies currently remains an extremely obscure topic outside Russia itself; but scholars might well be tempted by the sheer wealth of potential original research. As things currently stand, Russian scholars are waiting for the rest of the musicological world to join them in discovering more about a musical legacy that is crying out for greater attention. If such attention actually materializes, Ritzarev must take a large part of the credit.

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JULIAN RUSHTON

MOZART

The Master Musicians

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In a celebratory two hundred and fiftieth anniversary year, it is timely that the venerable, but outdated, *Master Musicians* volume on Mozart by Eric Blom should be superseded by a new life and works, taking account of the varied scholarship that has appeared in the intervening half-century or more. Not that the field is empty: in addition to *The Cambridge Companion to Mozart*, edited by Simon P. Keefe (Cambridge: Cambridge University Press, 2003) and *The Cambridge Mozart Encyclopedia*, edited by Cliff Eisen and Simon P. Keefe (Cambridge: Cambridge University Press, 2006) we should mark the appearance of the late Stanley Sadie's *Mozart: The Early Years, 1756–1781* (Oxford and New York: Oxford University Press, 2006) and Julian Rushton's own *Mozart: An Extraordinary Life* (London: ABRSM Publishing, 2005). Each is excellent in its own way, scanning the field from different perspectives and for different audiences. Each book attempts a degree of synthesis of the vast field of Mozart research, not only marking out some of that ground, but also



benchmarking too – the dominant lines of Mozart scholarship in the period since the bicentennial of 1956 are now quite clear. Within and outside these examples, published work on Mozart proceeds apace, and it is pleasing to note that, in addition to books, journal articles, conference proceedings and so on, the traditional boundaries of published scholarship have been regularly transgressed by recent performances and recordings on period instruments, of which we now possess superb examples that are underpinned by careful research into instruments, playing styles, geographical idiosyncrasies and preferences, and archival evidence. Inspired interpretation of this evidence by performers, moreover, literally makes scholarship resound. The sound of Mozart has been radically rethought in recent decades; when we read the scholarly literature on the operas, concertos, symphonies, chamber music and so on, we do so today against an imagined soundscape (whether live, recorded or in our mind's ear) that has changed completely since the pre-war publication of Blom's *Master Musicians* volume. It is a brave scholar indeed who attempts now to bring the disparate threads of Mozart research into focus.

In Julian Rushton's *Mozart* we have an achievement of real distinction; entwining the composer's life and works, Rushton makes observations that draw the reader into Mozart's world, mode of thought and expressive language. He unfailingly captures the right tone, rendering his book accessible to the general Mozart lover and at the same time satisfying to the Mozart scholar. This is no oversimplified account for the suburban coffee-table, but a broad-ranging, insightful and engaging survey of the musical, technical and humanitarian characteristics apparent in perhaps the greatest of all musical geniuses. It is sometimes remarked of the *Master Musicians* series that it offers nothing new for scholars. If this comment were ever true, it certainly would not apply here. Even if every fact reported in Rushton's book were known to a particular reader, the sensitive yet penetrating interpretation would surely still amaze. This is not to deny that the interpretation occasionally fails to convince. But even when it fails, Rushton's effort of thinking through every issue enlightens, and ultimately deepens, our knowledge of the composer, which is surely the most important point. We are treated, for example, to a painstaking and detailed account of the opening movement of the C major Piano Sonata, K309 (67-74), which includes claims to an organic approach to structure – generated by the gradual unfolding of a treble arpeggiation in bars 1-21 – that some will find provocative. Personally, I do not find it at all convincing, but that does not matter a jot: in reading these pages we learn about Mozart from someone who has thought about him in detail. And this represents the real achievement of Rushton's book. We may also quibble with Rushton's castigation of an abrupt harmonic progression in the retransition of Mozart's lovely D major Sonata, K311 ('it seems we are dealing here with arbitrary behaviour more suited to a fantasia than a sonata', 66), which seems like an unsupported value judgment. (K311 comes in for another bashing for not being organic (69).) Once again, though, Rushton's argument underscores a subtle point that touches on Mozart's capacity to rethink the etiquette of genre (just where are the borders between a fantasia and a sonata, and why should they not be breached?). We should be thankful to Rushton for making this observation, even if in drawing it to our attention he may upset our personal preferences. I am unsure that the central ritornello in a first-movement concerto form is 'like a coda' (130), or that the appearance of a dotted march-like rhythm at bar 28 in the first movement of the D minor Piano Concerto, K466, is necessarily an intertextual reference to the opening theme of the F major, K459 (135-136). But the rhythm of these bars (and indeed of the opening of the G major Piano Concerto, K453, and a handful of other contemporary piano concertos with rather different melodic profiles) makes one ponder the power of similarity versus difference in interpretation, whether as a historian, analyst, performer or listener, and hopefully also the responsibility that is attached to that power. The three examples I have just given share a high degree of rhythmic (though not melodic) correspondence for one bar, thereafter diverging in melodic profile, texture, harmony, phrasing and tessitura. Why does the fact that they merge briefly along one particular cross-section claim our attention so vividly? That is an issue for semioticians.

This excellent book reflects a lifetime's devotion to Mozart. The biographical chapters are a triumph, condensing into a thoroughly readable narrative people, times, places, family relationships, love, death, religion, philosophy, wealth, poverty, sociology and politics. In producing the most level-headed account of



Mozart that I have read, Rushton displays an unrivalled knowledge of important sources. Never content to take Wolfgang's or Leopold's letters at face value, he nevertheless stops short of loose speculation and conspiracy theory. Facts, for Rushton, are there to be interpreted, but in sensible and sensitive ways. A section of the final chapter ('Aftermath', 232-246) is given over to a kindly rehabilitation of Constanze, counterbalancing the negative portraits that emerge elsewhere. Particularly impressive is the way in which Mozart's financial ups and downs are threaded into the biographical chapters, again in a measured way, addressing the monetary consequences that might have been attached to genres such as piano concerto, opera buffa and chamber music; Rushton always contextualizes, relinquishing the all-too-easy temptation to assign blame for a glimpse of the bigger picture. It would not be an exaggeration in my view to say that Rushton displays a genuine love for his subject, extending beyond the biographical account into the music. Once again this is woven into the final chapter (236-244), where he ranges across issues such as stylistic influence, deliberate modelling, genre and technical procedures such as thematic development and structural patterning, all the time recalling the social settings and chance encounters that to an extent determine the reception of Mozart's music: 'Had he not settled in the "Land of the Clavier", he might not have written his greatest concertos' (244).

Rushton's elegance and economy of expression fails but rarely, and in a book of such size and scope it is astonishing that there are so few typographical errors (page 69 has a mistake in the music example and we have 'Lentgeb' for Leutgeb on 214) or ambiguities of phrasing (just occasionally one has to trace back through a passage to clarify the chronology). There are ample compensations for such slips, for instance the truly beautiful description of K428's opening as a 'serpentine unison' (171). At the end of such a refined account, the usual appendices (Calendar, List of Works, Personalia) come as a bonus. This is a book to relish.

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LIONEL SAWKINS

A THEMATIC CATALOGUE OF THE WORKS OF MICHEL-RICHARD DE LALANDE (1657-1726)

Oxford: Oxford University Press, 2005

pp. xlvii + 700, ISBN 0 19 816360 6

Lionel Sawkins's long-awaited *Thematic Catalogue of the Works of Michel-Richard de Lalande* is the product of a life's work spent in European and North American libraries, and is probably one of the most important contributions to the study of French baroque music in recent decades. It largely surpasses the now outdated research of Norbert Dufourcq's team published in 1957, as well as the work of James E. Richards in his 1958 dissertation. It also appropriately complements Catherine Massip's recent biography of the composer, *Michel-Richard Delalande ou le Lully latin* (Geneva: Editions Papillon, 2005; understandably, Massip's book does not appear in the bibliography of the catalogue).

Sawkins aims 'to make Lalande's compositions more accessible', 'to contribute to a wider knowledge and appreciation of his music' and 'to facilitate production of performing editions' (viii). With the ever-increasing interest in the study, performance and recording of Lalande's music, this catalogue will become essential reading not only for scholars, but also for historically aware performers and concert-goers.

Every aspect of every known musical source (call number, physical description, dating, handwriting, history, cross-references and so on) is authoritatively discussed and abundantly illustrated with sixteen plates. The data is then conveniently summarized in numerous tables. The place of Lalande's motets in the repertory of the *Concert Spirituel* is also reassessed in light of new research. These works were sung for over forty-five years at the *Concert Spirituel*, but the actual number of performances has been significantly