



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.

JOHN IRVING



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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



underestimated in the past. Not only was Lalande the most frequently represented composer, along with Mondonville, Dauvergne and then Haydn, but his music also remained popular until as late as c1770 (14–16).

The catalogue itself is divided into two parts: sacred works (S1–130) and secular works (S131–175), each work being presented in chronological order and assigned an ‘S’ number (though from S173 onwards the numbers are unfortunately less clearly indicated, resulting in potential confusion). Each entry provides the catalogue number and title of the work, its genre, the origin of its text, the date and place of its first performance, the scoring, and the total number of bars, together with details of its musical source(s), any bibliographical material related to the work, modern editions and iconography. There are also valuable commentaries on the condition of the source(s) and the history of each work. These are particularly useful for understanding some of Sawkins’s apparent inconsistencies in the dating of several motets (S9, 11 and 13 are dated ‘c1683’, S10 and 12, ‘1686’ and so on). The contents of each work are detailed by means of musical examples (over three thousand in total, prepared with the assistance of John Nightingale) for each of its principal themes.

While the catalogue itself is excellent, I have concerns about the bibliography, which is not always sufficiently represented in the ‘Literature’ section of each entry. Sawkins’s lengthy list of references betrays an unstated desire to cover all aspects of the composer’s career, as well as his professional and personal milieu, providing in the process an indiscriminate inventory of ‘all’ post-1800 studies of Lalande’s life and works – from scholarly dissertations, books and articles to concert-goers’ programme notes, and some other items of questionable relevance. Since exhaustiveness is ultimately unachievable, some references are missing, among which are Sawkins’s own valuable motet descriptions published in the *Dictionnaire des oeuvres de l’art vocal*, ed. Marc Honegger and Paul Prévost (Paris: Bordas, 1991), as well as his 1999 conference paper, ‘Italian Influence in the *grands motets* of Desmarest and Lalande up to 1699’, published in *Henry Desmarest (1661–1741): exils d’un musicien dans l’Europe du Grand Siècle*, ed. Jean Duron and Yves Ferraton (Sprimont: Mardaga, 2005), 301–306, which could at least have been listed in the bibliography.

This is not the place to provide a ‘complete’ list of missing items, but six of them (three articles, two books and one catalogue) should be mentioned. The articles are: Jean Duron’s style study of ‘La structure-fugue dans le grand motet français avant Rameau’ (printed in the proceedings of the international conference on *Le grand motet français*, ed. Jean Mongrédien and Yves Ferraton (Paris: Presses de l’Université Paris-Sorbonne, 1986), 129–166), in which the author closely analyses several fugues from Lalande’s motets; Duron’s ‘Michel-Richard de Lalande’ entry in the *Guide de la musique sacrée et chorale profane: l’âge baroque 1600–1750*, ed. Edmond Lemaître (Paris: Fayard, 1992), in which five motets (S9, 12, 19, 25 and 56) are described in detail; and Michel Laizé’s contribution to the debate on tempo in ‘Une application de l’étude du pendule: la mesure du tempo dans les airs de mouvement français’ (in *Le mouvement en musique à l’époque baroque*, ed. Hervé Lacombe (Metz: Éditions Serpenoise, 1996), 35–71), in which Laizé briefly discusses and challenges Sawkins’s 1986 conclusions on eighteenth-century timings found in Lalande’s music. The two missing books are Philippe Beaussant’s *Les plaisirs de Versailles: théâtre et musique* (Paris: Fayard, 1996), for the general reader, and Jérôme de La Gorce’s definitive study *Jean-Baptiste Lully* (Paris: Fayard, 2002), in which it is convincingly shown how the two men vied in skill to serve their king. In particular, La Gorce quotes several newly discovered documents (*Lully*, 328–329), deposited at the Archivio di Stato, Florence, and at the archives of the Rosanbo château, concerning the reception of the *Ballet de la Jeunesse* (S136), which Sawkins might have cited in the ‘Commentary’ section of his catalogue entry on this work (479–480): according to some letters by Bardi Magalotti and Atto Melani (dated 28 January, 4 and 25 February and 11 March 1686), Lalande’s *Ballet* did not meet with the expected success, and was indeed criticized. As for the last missing item, Jérôme de La Gorce’s exhibition catalogue *Féeries d’opéra: décors, machines et costumes en France 1645–1765* (Paris: Éditions du Patrimoine, 1997) would have been an important complement to the ‘Iconography’ entry of *Les Éléments* (S153): seven engravings of the 1721 costumes (La Gorce’s item numbers 25, 46, 58, 65, 81, 82 and 102) – six of which are preserved in a private collection and already discussed by Bernard Populus in *Claude Gillot (1673–1722), Catalogue de l’œuvre gravée* (Paris: Société pour l’étude de la gravure française, 1930) – are reproduced in La Gorce’s exhibition catalogue, and thus made conveniently



available to readers. For the sake of completeness, it might also be useful to point out that while Sawkins's catalogue was in press, another book by Sébastien Gaudelus was published, *Les Offices de Ténèbres en France 1650-1790* (Paris: CNRS Editions, 2005), which includes a useful study of Lalande's *Leçons de Ténèbres*.

All in all, Sawkins's book is a masterpiece, which should encourage further research into Lalande's musical style and his role in the history of the French *grand motet*, as well as further recordings of his magnificent music.

JEAN-PAUL MONTAGNIER



## EDITIONS

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### JOHN TRAVERS, EIGHTEEN CANZONETS FOR TWO AND THREE VOICES

ED. EMANUEL RUBIN

Recent Researches in the Music of the Classical Era 74

Middleton, WI: A-R Editions, 2005

pp. xxv +89, ISBN 0 89579 567 1

Emanuel Rubin's edition of *Eighteen Canzonets for Two and Three Voices* by John Travers (c1703-1758) provides an insight into an aspect of English musical life of the Georgian period that has often been overlooked: the convivial social music-making in places such as private clubs and societies, musical gatherings at taverns and public houses, and home singing as opposed to professional performances in concert halls, theatres and pleasure gardens. These Georgian part-songs bring out of the shadows a rich and versatile genre of social singing from the second half of the eighteenth century as heard in London and many English provincial towns, and represent a welcome addition to the A-R Classical Era series.

Rooted in the lute- and part-songs of the sixteenth century, the canzonet (or air, ballet, fa-la or Neapolitan) developed as a distinct genre from its musical cousin the madrigal in that the canzonet was simpler, more homophonic and more syllabic, avoiding the highly polyphonic part-writing of the madrigal and lending itself more to informal social occasions. Part-songs from composers such as Thomas Ravenscroft, Matthew Locke, John Playford, John Blow and Henry Purcell remained popular in singing clubs throughout the seventeenth, eighteenth and nineteenth centuries; these clubs, which met in private homes of the well-to-do as well as in public establishments, were well established in London society before the eighteenth century, and many evolved beyond their informal beginnings into established clubs, the most notable being the Noblemen's and Gentlemen's Catch Club (founded in London in 1762). As with the pleasure gardens of the Georgian period, membership was a mix of social classes; aristocracy, merchants and craftsmen were brought together through their mutual enjoyment of singing. But these clubs were not content to repeat the repertory of the past; with an insatiable demand for new and original music they created an arena in which domestic composers, among them John Travers, could compete against their imported competitors.

Travers probably began his musical education as a chorister at St George's Chapel in Windsor, followed by an apprenticeship with Maurice Greene (1696-1755), a notable organist and a composer of part-songs himself; he later studied with Johann Christoph Pepusch (1667-1752), with whom he developed a close lifelong friendship and to whom he dedicated the collection of *Eighteen Canzonets*. In 1726 Travers gained the position of organist of St Paul's Covent Garden, and eleven years later became one of the organists of the