



Wars', in *Resisting Napoleon: the British Response to the Threat of Invasion, 1797–1815*, ed. Mark Philp (Aldershot: Ashgate, 2006), Chapter 10, Section 3, 184–191).

For much of the book I felt that the political scene and the wider European context were largely lacking; the later chapters, however, explicitly consider the glee against the backdrop of the unsettled times in which it continued to function. Indeed, the late eighteenth and early nineteenth centuries saw new developments in glee culture, perhaps slightly underplayed by Robins; these include the increased interest in accompanied performance of glees, linked with the cultivation of the piano as an accompanying instrument. As for defining the two core genres, to some extent they might appear to define each other (in that the glee is not a catch, and the catch is not a glee), but this proves not entirely to withstand close examination. Nor can the relationship between them be assumed entirely to be a process of replacement of the catch by the glee (although the catch's popularity had certainly declined by the end of the eighteenth century); the picture is blurred, for instance, by the fact that 'programmes [of the Vocal Concerts] simply took to advertising catches as glees' (122). Subject matter is a factor in differentiating between the two, leading Robins to explore the role of ladies in this culture, with numerous ramifications including their contribution not only as consumers, but also as producers who were involved in performing and even composing. The eighteenth-century trend towards marketing musical publications specifically for ladies extended to the catch and glee; Robins notes as an example Samuel Webbe the Elder's *Ladies Catch-Book, being a collection of Catches, Canons & Glees, the words of which will not offend the nicest delicacy* (c 1775).

Other significant aspects that are examined include the tension between English and foreign (especially Italian) music, and the possibly unique role of the catch and glee in creating 'a species of composition peculiar to the English' (William Gardiner, quoted on page 68); the links with the 'ancient music' movement, Robins noting that many catch and glee composers 'took an interest in music of the past' (136); and the absorption of the glee into performance contexts beyond the catch clubs, including both the public concert platform and private houses, as well as the London pleasure gardens and the theatrical stage (where scenes representing catch club culture itself were featured in dramatic entertainments). Such aspects are primed for further investigation. Meanwhile, Robins has produced a thoroughly researched account of a 'phenomenon' that the jacket blurb claims has been 'largely overlooked by historians'. Certainly historians should find his book a stimulating source of information on the topic; it is an important contribution to cultural history, and deserved a finer edition than this one.

SUSAN WOLLENBERG



## EDITIONS

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ANDRÉ CAMPRA

*TANCRÈDE: TRAGÉDIE EN MUSIQUE*

INTRODUCTION BY ANTONIA L. BANDUCCI

French Opera in the 17th and 18th Centuries, 18

Hillsdale, NY: Pendragon Press, 2006

pp. ix + 417, ISBN 1576470881

Pendragon's facsimile series of French operas in the seventeenth and eighteenth centuries began in 1984 with Destouches's *pastorale-héroïque Issé*, edited by Robert Fajon. Seventy-five volumes were projected at that



time (a full list is printed on the inside cover of Fajon's volume) representing both tragic and comic genres with works by Lully, Campra, Delalande, Salomon, Rameau, Duni, Philidor, Grétry and Méhul among others. To date, twelve of the seventy-five volumes have appeared; the present volume is the first to have been published since 1997. Some of this hiatus must surely be attributable to the death in 1997 of Barry Brook, founding editor-in-chief of the series. Now the series has resumed under new leadership, with Claire Brook as production editor and a panel of three internationally known French musicologists (Jérôme de La Gorce, Catherine Massip and Nicole Wild) as associate editors. All of the volumes published to date are handsome, cloth-bound editions. A few cost-cutting measures have been implemented over the years – slightly smaller page size, thinner paper, and unilingual English text in the commentary rather than essays in both French and English – but the cost of each volume has held steady since the 1980s, and the extensive introduction to each work is still an attractive feature of the series that greatly enhances its appeal.

Thus far André Campra is represented in the series with two works (out of a projected four): a *comédie lyrique* of 1699 entitled *Carnaval de Venise* edited by James R. Anthony and published in 1990, and the volume currently under review, the *tragédie en musique*, *Tancredi*, edited by Antonia Banducci. The latter work is generally acknowledged to be Campra's masterpiece, and Cuthbert Girdlestone describes it as 'one of the most loved operas of the century' (*La tragédie en musique (1673–1750) considérée comme genre littéraire* (Geneva: Librairie Droz, 1972), 196). Its premiere and revivals span a period of sixty-two years from 1702 to 1764 and include seven productions, a record that demonstrates significant and enduring success at a time when even a successful work usually saw fewer than three revivals following its premiere. Four of the seven revivals took place during the composer's lifetime (1707, 1717, 1729 and 1738), and the opera continued to be performed until 1764.

As principal editor, Antonia Banducci contributes the largest share of the introduction: a biography of the librettist Antoine Danchet, a detailed discussion of the opera itself (libretto, score, performance history, performers and parodies), and a brief discussion of the printed and manuscript sources of the work. Ancillary materials include a list of characters and their vocal ranges and a summary of the plot. Among the illustrations are four handsome costume designs by Louis-René Boquet for the 1764 revival of *Tancredi*. Arguably the most important and original of Banducci's contributions is the glossed list of prompt notes for a production of *Tancredi* mounted in 1748 in Madame de Pompadour's *petits appartements* in Versailles, presented in Appendix IX. A copy of the 1702 printed score of *Tancredi*, a *partition réduite* published by Christophe Ballard and now held at the Bibliothèque municipale in Versailles (MSD 58), contains manuscript annotations that indicate directions for the entry and exit of characters, names of performers, and a variety of staging notes that provide important clues about how the opera was performed. Banducci characterizes them as the 'earliest extant stage directions for a *tragédie en musique*' (409), and as such, they bear enormous significance for study; her observations and interpretations of the marks draw attention to new evidence about how the chorus joined the stage action and how movement and gestures of certain characters coincided with the music. Regrettably, the accompanying facsimile (one page only) is a very poor reproduction; readers will need to consult instead the illustrations that accompany two previous publications by Banducci for good-quality facsimiles of pages from the Versailles promptbook ('Staging and its Dramatic Effect in French Baroque Opera: Evidence from Prompt Notes', *Eighteenth-Century Music* 1/1 (2004), 5–28, and 'Staging a *tragédie en musique*: a 1748 Promptbook of Campra's "Tancredi"', *Early Music* 21/2 (1993), 180–190).

The introduction to the present volume also includes essays by two contributing authors, James R. Anthony and Judith L. Schwartz. Anthony offers an overview of Campra's career and accomplishments and emphasizes Campra's originality in the *opéra-ballet*, *L'Europe galante* (1697). Anthony was an acknowledged expert on French baroque studies and Campra's music in particular, but given the wide availability of general information on this composer elsewhere (including Anthony's own article for *The New Grove Dictionary of Music and Musicians*), one wonders if readers might have been better served by including Jérôme de La Gorce's essay, 'André Campra, créateur d'opéras' (in *Le concert des muses*, ed. Jean Lionnet (Versailles: Éditions Klincksieck, 1997), 333–346), which is an insightful discussion of Campra's tragic works. Judith



Schwartz discusses notated choreographies that survive from the earliest performances of the opera in 1702 and 1707, the origins of these choreographies, the dancers who performed them, and the significance they hold for Campra's *divertissements*. Schwartz's writing is vivid and engaging, and she ably demonstrates how the choreography reflects the special characteristics of some of the original dancers and how it fits the phrasing, rhythm and cadential structure in Campra's music. Even though the dances she discusses were associated with early performances of *Tancredi*, the music still figures in the facsimile full score and can be compared with Schwartz's description of the dances. The only drawback to close study of this essay is (once again) the illegibility of the facsimiles that accompany it: four choreographies by Pécour as published in R.-A. Feuillet's *Recueil de dances [sic] . . . de Mr Pécour* (Paris, 1704) and Michel Gaudrau's *Nouveau [sic] recueil de dance . . . de Mr Pécour* (Paris, 1713). The dance notation is extremely small (reduced to fit four pages on one), and the single-line musical notation is also tiny and indistinct on all fourteen facsimile pages from these two sources.

A number of errors seem to have escaped the proof-reader's attention in Banducci's section of the introduction. Some are obvious typos (among others 'traditon' for 'tradition'; 'unque' for 'unique'; 'L'Eiteur Basllard' for 'L'Éditeur Ballard'; and the shelf number of *Tancredi* written as 'Vm<sup>2</sup>' rather than 'Vm<sup>2</sup> 180'); other errors are more puzzling. For example, sentences on pages xlv and xxvii about the Loure in Act 5 Scene 3 and about double bars in dramatic scenes are both left dangling because of missing words. Other mishaps include a reference to Table 1 (xxvii) that should read Table 2 and Herminie's air, 'Cesseez les [sic, should read "mes"] yeux' (Act 3 Scene 2), described in footnote 36 as being scored for recorders and strings, but as shown in the facsimile score, the instrumental line is marked 'flûtes allemandes'. References in the introduction to page numbers in the facsimile score are often confusing. Some of them indicate the original page number in the manuscript, while others indicate the modern page number in the score; still others are simply wrong or missing altogether. Including act and scene numbers at the top of each page in the score would help to alleviate the confusion.

The centrepiece of each volume in this series is of course the facsimile full score. For *Tancredi*, there were two choices for a full score. Both are manuscript copies, one from about 1703 copied by the Philidor atelier and the other copied in 1738 by the workshop associated with the printer Ballard. Banducci argues convincingly that the latter score (F-Pn Vm<sup>2</sup> 180) presents the work in a form that represents four of its six revivals. It is a magnificent score from the collection of the Duc de Brancas, beautifully preserved and copied throughout in an elegant and decorative hand. Its major difference from the earlier score lies in the reduction of the string texture to four parts rather than five and the omission in the 1738 score of a small amount of music because of cuts made by Campra and Danchet in 1707. The editor has included in a set of appendices the missing numbers and the fifth string part (the *quinte*), so that it is possible to reconstruct the earlier version. Seven librettos survive from *Tancredi*'s history; the one chosen for facsimile reproduction is that for the October 1738 revival of the work at the Paris Opéra. Banducci offers helpful comments on its relationship to the score and on minor differences between it and the full score for the 1738 production.

Given the excellent state of preservation of the original score chosen for this facsimile, it seems a pity that the reproduction leaves so much to be desired. As all scholars know, facsimiles have inherent problems – pages that are too dark or too light, stray ink marks, blotches of various sorts – and their quality varies enormously from publisher to publisher. In this case, some pages of the facsimile are difficult to read because they are blurred (for example, 145 and 151). Bleed-through of ink from the reverse side of some pages causes little problem when reading from this particular original source, but in the facsimile it shows up as stray black marks that can easily be confused with the musical notation (on page 142, for example).

This volume draws attention to a work that held the public's interest for many decades and was performed numerous times during the composer's lifetime. Much of the scholarly attention Campra has received has been for his contributions to the *opéra-ballet*, but as this volume demonstrates, his imaginative orchestration and attractive melodies form a rich palette of colours for the tragic genre too. Antonia Banducci's work on prompt notes is well worth consulting for the new insights she offers on how the music and staging worked together. Nicholas Temperley's characterization of facsimiles as 'a good second-best'



(‘On Editing Facsimiles for Performance’, *Notes* 41/4 (1985), 683) was directed towards facsimiles that are used by performers. Pendragon’s facsimile series of French operas will be of interest primarily for scholarly research and teaching, and therefore ideally should aim for a higher standard of facsimile reproduction, not merely second-best. An ideal solution would be to include a critical report along with a high-quality facsimile score, thereby allowing scholars to compare different versions of the opera. Facsimiles of this type require a good deal of effort on the part of both the editor and the publisher and are therefore rarely produced, but the ‘Critical Facsimiles’ series published by Broude Brothers Limited could serve as a useful model. Whether a critical report is included or not, any effort expended on a higher-quality facsimile in future volumes from Pendragon would no doubt be appreciated by users, and the series as a whole would benefit greatly.

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### FRANZ CLEMENT, VIOLIN CONCERTO IN D MAJOR (1805)

ED. CLIVE BROWN

Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries, 41

Middleton, WI: A-R Editions, 2005

pp. xvi + 184, ISBN 0 89579 569 8

Was Franz Clement the quintessential early romantic artist, one whose innate genius crumbled under the pressures of a society whose musical taste was fickle and fast-changing? Or was he simply an incompetent businessman unfortunate enough to live in an age and a city that for the first time demanded marketing know-how from its musicians? Clive Brown’s recent edition of Franz Clement’s Violin Concerto in D major raises a host of questions pertaining not only to Clement’s status as a violinist in early nineteenth-century Vienna, but also to the project of editing his concerto today. Though the choice might seem tangential at first – Clement was the first performer of Beethoven’s Violin Concerto – Brown has two other objectives that yield possibly more interesting historical contexts. On the one hand he hints at Franz Clement’s prowess as a composer; on the other hand he attributes to Clement his due status as a violin virtuoso and, more importantly, documents through him a distinct Viennese school of violin playing in the early nineteenth century that influenced Beethoven and that stood apart from the French virtuoso violin school of Giovanni Battista Viotti, Pierre Rode, Pierre M. Baillot and Louis Spohr. Yet Clement is a troublesome figure, and I believe it is precisely his failure to sit tightly within our historical narrative that can – in a more extensive study – yield valuable and interesting insight into a period in music history that is marked by debate and hefty philosophical changes in the conception and reception of art in general and music in particular.

Clement, born in Vienna in 1780, toured Europe as a child prodigy on the violin, following invitations to play with Haydn and Salomon in London, and engaging in a famous contest with Viotti upon his return to Vienna. In fact, the only readily available portrait of Franz Clement is of an eight-year-old boy, angelic eyes cast up to the sky – or humbly up to his musical elders – flaxen hair curling down his back. The portrait is attributed to the miniaturist and portrait painter Leonhard Heinrich Hessel and was most likely commissioned by Clement’s father with the intention to sell it at their European concerts. Although Clement occupied important positions in Viennese musical life – he served as the orchestral director at the Theater an der Wien between 1803 and 1811 after four years experience as concert master and adjunct Kapellmeister at the Wiener Hofoper – his musical fame seemed soon to wane. If Johann Ferdinand von Schönfeld’s glorious description of this ‘darling of the muses’ as ‘one of those types of genius, which nature produces only sparingly’ still praised him above other virtuosos in his *Jahrbuch der Tonkunst von Wien und Prag* (Vienna,