



meaning that inhabits every page of Mozart's sonatas would have been missed' (ix). Inasmuch as we are all on the way to such a reconciliation, this slender volume might be a useful travelling companion.

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MICHAEL KASSLER (ED.)

A. F. C. KOLLMANN'S QUARTERLY MUSICAL REGISTER (1812): AN ANNOTATED EDITION
WITH AN INTRODUCTION TO HIS LIFE AND WORKS

Aldershot: Ashgate, 2008

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The long history of the British music press stretches back as far as the seventeenth century, with references to music appearing in general newspapers in London and the provinces from the 1660s onwards (Michael Tilmouth, 'A Calendar of References to Music in Newspapers Published in London and the Provinces, 1660–1719', *Royal Musical Association Research Chronicle* 1 (1961), ii–vii and 1–107) and serious theoretical work garnering the interest of specialist periodicals such as *Philosophical Transactions* from the 1670s. As Leanne Langley points out in her seminal thesis 'The English Musical Journal in the Early Nineteenth Century' (PhD dissertation, University of North Carolina at Chapel Hill, 1983), from the 1690s music became a regular feature of the *Gentleman's Journal* and other literary miscellanies. From the eighteenth century music became a common feature of such magazines, often including scores as well as articles about music. The *London Magazine, or, Gentleman's Monthly Intelligencer* and its competitor the *Gentleman's Magazine* both published songs and various musical communications. Later in the century the business of music criticism became increasingly professionalized, with many professional or semi-professional musicians among the contributors, some of whom remain towering figures in the history of music. Charles Burney was a regular contributor to the *Monthly Review*, for instance, the choice of this rather than a specialist music publication reflecting the greater prestige of literary journals within the eighteenth-century press. Numerous others in his circle, including William Bewley, Thomas Twining, George Colman and Samuel Crisp, appear as reviewers in the press at this time (Langley, 16).

It was Henry Playford who established what was arguably the first music periodical in Britain, the monthly serial *Mercurius Musicus* (1700). Following Playford's pattern, the serial format became standard; later publications reflecting this from the middle of the eighteenth century include *British Melody; or, the Monthly Musical Magazine* and later *Monthly Melody; or, Polite Amusement for Gentlemen and Ladies*. Richard Snagg's *New Musical and Universal Magazine*, first published in 1774, began to cover music from its ninth issue, but this feature was not widely imitated except in some music magazines from 1783 to 1785. By the end of the century serious interest in writing on music had become largely the preserve of literary magazines, and in the nineteenth century the domain of journals like *The Edinburgh Review*, the *Quarterly Review* and the *Westminster Review*.

With growing competition from these and new journals such as the *Repository of Arts* and the *London Magazine*, the success of new publishing ventures in music magazines was precarious. Between 1800 and 1845 there were twenty-nine specialist music journals; from 1823 there were almost always two journals being published simultaneously, if not five or six; and to the end of 1845 the average life span of a music journal was just two years and four months (Langley, 54). A. F. C. Kollman's *Quarterly Musical Register* (1812), the subject of Michael Kassler's annotated edition, is one such casualty. It was the first English music periodical to publish on a quarterly basis; its content was mostly historical and theoretical; and it was the



first English music journal to identify its authorship (Langley, 479). German organist, theorist and composer Augustus Frederic Christopher Kollmann had moved to London in 1782 to assume the position of organist and eventually schoolmaster to the Royal German Chapel in St James's Palace, where he stayed for the rest of his life. During that time he published widely in the area of music theory, with important works including *An Introduction to the Art of Preluding* (1792), *An Essay on Musical Harmony* (1796), *Essay on Practical Musical Composition* (1799) and *A New Theory* (1806, second edition, 1823). Critically relating German and English musical thought, Kollmann's theoretical works far outstrip in significance his importance as a practical musician, providing early nineteenth-century Britain with its first formative writings in that area.

Kollmann had extensive experience as both writer and publisher, and his works were reviewed in a number of contemporary journals, including the *Analytical Review*, the *British Critic*, the *Critical Review*, the *Monthly Magazine* and the *Monthly Review*. His own music magazine was but one of his many experiences with the music press of the day. Occasionally criticized for being nothing more than a vanity publication or an organ for the advertisement of his theoretical works, *The Quarterly Musical Register* was published in just two issues in 1812 (though a third issue was advertised). Each comprised three parts, eighty pages of text, four foldout sheets of music and a wrapper. The first issue includes an Introduction, a list of music periodicals and references to music in general magazines from the 1790s, a history of music in Great Britain since 1789, an essay on J. S. Bach, an account of Kollmann's own theoretical works, a review of Callcott's *Musical Grammar*, an article on organ and piano temperaments and a Preface and three musical compositions, including a canon. The second issue continues with an account of music in Germany since 1700, a comparative essay on Raphael and Mozart, more on Kollmann, Callcott and temperament, an essay on the history and present circumstances of music in Bath, letters to the editor, a piece on Vogler's system of constructing organs, a catalogue of compositions, inventions and so on, and more pieces with preliminary explanation.

Kassler's annotated edition is similarly rich in material. Divided into three parts, it includes: first, a lengthy chronological introduction to Kollmann's life and works; second, a central section including a brief Introduction and the facsimile followed by a separate section of cross-referenced annotations; and third, a list of source documents, comprising Kollman's autobiography, literary, musical and artistic works by Kollmann, literary and musical works by his son George and a calendar of correspondence of the Kollmann family. As a source study Kassler's edition is characteristically well researched for archival detail. Drawing upon a host of contemporary documentation, the chronological introduction covers in digest significant periods and publications in Kollmann's life, dwelling satisfyingly on key moments and publications. Inevitably, emphasis is given to Kollmann's career as a theorist. Perhaps oddly for an annotated edition, however, Kassler's Introduction places very little emphasis on *The Quarterly Musical Register*, and even the introduction to the facsimile pages of the journal feels disappointingly insubstantial. Only eleven pages of this sizeable book are devoted to discussion of *The Quarterly Musical Register*, and within these disproportionately few pages information is disappointingly localized, pertaining mainly to issues of production such as typesetting, financial concerns and other aspects of business.

That information, useful as it is, fails to conjure up Kollman's entrepreneurial significance. Although Kassler claims that *The Quarterly Musical Register* 'can be regarded as England's first musicological journal' (185), there is no reason to believe this claim in the almost complete absence of genuine critical context. Indeed, Kassler's entire volume suffers from this one basic fault. While its value as a source study cannot be questioned in terms of academic professionalism, it fails to provide at the very least an introductory chapter setting Kollmann in the context of his times. Instead, readers must trawl chronologically through his life, piecing together for themselves his place and position within the early nineteenth-century British (and German) musical world. Given that his importance lies in his theoretical works, and perhaps to a lesser extent in his abortive attempt to enter the music press, would it not have been helpful and informative to provide readers with such basic background? On what account should we believe that Kollmann's was England's first musicological journal when Langley's more nuanced account establishes the ubiquity of



music literature in eighteenth-century journalism? And if Kollmann was so important as a theorist, how does he relate more broadly to other theorists of the time? In fairness, Kassler does include brief descriptive glosses of Kollmann's theoretical works, but these seldom do more than expose rather shallow comparisons.

If source studies are intended to supply only information of a purely documentary kind, then Kassler's annotated edition cannot be strongly criticized. In that regard it is meticulously researched and presented. The Introduction is systematically organized, the facsimile annotations are unobtrusive, and the bibliography of source documents makes a handy resource. But in so many respects this is also a disappointing read, precisely because it makes unsubstantiated claims for Kollmann's importance, either explicitly or implicitly, which frustratingly cannot be backed up within the confines of the book itself. This problem could easily have been rectified, especially when there is so much secondary literature available on the topic. Studies in entrepreneurship, theory and biography are just a few key topics in musicology at the moment, and it is a great shame that Kassler chose to ignore them so completely in an otherwise good piece of work. Had he gone the extra mile, it would have made for an even more valuable contribution to studies of music and musical culture in late eighteenth- and early nineteenth-century Britain.

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HENRY MADIN, 1698–1748: *UN MUSICIEN LORRAIN AU SERVICE DE LOUIS XV*

Langres: Dominique Guéniot, 2008

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Until relatively recently, monographs on what we might term 'middle-ranking' composers of the French Baroque were in short supply. Over the last two decades, however, the situation has improved considerably with the appearance of a number of biographies of such composers as Michel Lambert, Guillaume-Gabriel Nivers, Marin Marais, Élisabeth Jacquet de La Guerre, Nicolas Clérambault and Jean-Baptiste Stuck. A significant contributor to this genre has been Jean-Paul C. Montagnier, whose studies of Louis-Claude Daquin, Philippe d'Orléans and Charles-Hubert Gervais are now joined by one on Henry Madin (1698–1748), the focus of this review.

Despite previous research by Bernadette Lespinard (reported in articles in four issues of *Recherches sur la musique française classique* between 1974 and 1977), the life and work of Madin have remained fairly obscure. Inspired by the success of his own edition of the composer's masses (Centre de musique baroque de Versailles, 2003), Montagnier was thus encouraged to pursue his study of Madin further with the intention of advancing our knowledge of French musical life at the time of the Regency and Louis XV.

The book falls into two distinct parts, followed by three 'Annexes' (appendices) of supplementary material, a bibliography and two indices. The first part comprises an 'Esquisse biographique', which belies its title in providing a comprehensive and illuminating study of Madin's life and career. The first chapter begins with uncertainties surrounding both the composer's probable Irish lineage and his education, and continues with a discussion of his various cathedral appointments in Meaux, Verdun, Bourges, Tours and Rouen. From the start, the reader is given confidence in the author's scholarly approach by his care to separate fact from hypothesis; moreover, there are copious footnotes to relevant sources and numerous diplomatic transcriptions of archival documents, sometimes quoted in the text but reproduced in full in Annexe 1 ('Pièces justificatives'), thus enabling the reader to engage directly with the primary source evidence.

A second biographical chapter focuses on the peak of Madin's career, following his appointment in 1737 as *sous-maitre* at the royal chapel at Versailles and subsequently (from 1742) succeeding Campra as Master of the Pages (choristers). There is some discussion of the success of the composer's works at the Concert