



lengthy seasons of Italian opera for his briefer Lenten oratorio subscription seasons (whose financial success was by no means certain) and the music publishers who embarked on collected editions of Handel. In addition to the example of Robert Newman identified by McVeigh, the true capitalistic spirit appears in Clementi's and Pleyel's vertical conglomerates of music publishing, instrument manufacture and retailing, and concert rooms – in addition to their own performing, conducting, composing and teaching – which warrant recognition for their business acumen, as does Clementi's risky enterprise of securing the rights for printing Beethoven's music in England. (The omission of Clementi is rectified in the section on Clementi as entrepreneur in *Muzio Clementi: Studies and Prospects*, ed. Roberto Illiano, Luca Sala and Massimiliano Sala (Bologna: Ut Orpheus Edizioni, 2002), reviewed in *Eighteenth-Century Music* 2/1 (2005), 138–140.)

Current entrepreneurship scholars have identified the 'social entrepreneur' who founds enterprises whose ultimate goal is fostering the social good, not maximization of profit. Several of the cases in this volume (the impresario Countess Greffulhe and the pianist Richard Buhlig) suggest this type of entrepreneurship fits idealistic musicians who present concerts of music that would elevate musical taste.

Regrettably, this otherwise handsomely produced volume is marred by scores and scores (I gave up noting them) of editorial errors, ungrammatical translations and garbled quotations that were not caught at the proofreading stage. Nevertheless, *The Musician as Entrepreneur* has identified a potentially rewarding field for music research; the issues raised in this review may point to opportunities for more systematic and rigorous research that will demonstrate the role of entrepreneurship in shaping the course of music history in the long eighteenth century.

THOMAS MCGEARY



## EDITIONS

*Eighteenth-Century Music* 4/1 © 2007 Cambridge University Press  
doi:10.1017/S1478570607000814 Printed in the United Kingdom

### CHRISTIAN CANNABICH, BALET MUSIC ARRANGED FOR CHAMBER ENSEMBLE ED. PAUL CORNEILSON

Recent Researches in the Music of the Classical Period 73  
Middleton, WI: A-R Editions, 2004  
pp. xviii + 78, ISBN 0 89579 563 9

With relatively few exceptions, notably Beethoven's *Die Geschöpfe des Prometheus* (Vienna, 1800–1801), modern music publishers and performers have tended to overlook late eighteenth-century ballet outside of France, where Mozart's *Les petits riens* of 1778 springs immediately to mind. The inclusion of ballet music within another theatrical genre (especially opera) was relatively commonplace, of course; there was a fairly steady production of self-contained ballets and 'pantomime ballets' nevertheless, based on events taken from classical mythology or history or on some pastoral or comic theme. Compared to its late baroque zenith, it is probably fair to state that the classical era was something of a nadir for ballet in Europe as a whole, although the seeds for the major nineteenth-century revival were undoubtedly sown by the closing decades of the eighteenth, by which time ballet had become established as a distinct, non-operatic-dependent genre that nonetheless also remained an integral element of opera per se; in any case, both genres were invariably performed alongside each other in the same venues. The main influence continued to be French, and centres such as Vienna favoured it, hence Gluck's involvement with it there: his most famous ballet, *Don Juan, ou Le festin de pierre*, dates from 1761, and his final one, *Sémiramis*, from 1765. Many classical ballets are comparatively short and dramatically uncomplicated, with no subplots: twenty minutes is typical and forty or longer



exceptional. Most consist of separate, if not necessarily self-contained numbers (perhaps ending on a dominant chord), their individual length and musical style depending entirely on the dramatic context, with some movements consequently being under one minute in duration. Binary and ternary (often with a da capo reprise) structures are very common, generally with an insubstantial single-movement overture to act as a curtain-raiser and to settle the audience. Modern revivals are rare, and it is difficult to imagine such works enjoying a regular concert or recorded existence today without the visual aspect – even listening to Gluck's ballets on CD is hardly a compelling experience, although the musical quality and inventiveness of individual movements is often surprisingly good.

With the above in mind, A-R Editions are to be commended for publishing not only the present critical edition but also four previous editions that feature entire ballet scores from Mannheim (a sixth volume is forthcoming). It is difficult to imagine for whom the latter are intended other than academic institutions and musicologists – few theatres are likely to mount performances of such works other than perhaps for anniversaries (more for their curiosity value than for their undoubted intrinsic merit), and concert performances are unlikely in any case to be especially well supported or well received by audiences. The present edition of ballet music arranged for chamber ensemble (for which there must have been a specific market at the time – Salomon's chamber versions of Haydn's 'London' symphonies provide a later example of the standard practice of arranging theatrical and orchestral music for domestic performance) is therefore doubly welcome; the combination of a relatively intimate chamber music performing venue together with the presence of only six movements for each of these arrangements will hopefully bring about a greater awareness of this music, albeit not as originally conceived.

There was considerable interest in ballet at Mannheim until the end of 1777, with Cannabich, Toeschi, Vogler and Fränzl in particular all producing such works, either to be performed independently or in between acts of operas. By the early 1770s there were around fifty ballet dancers employed at Mannheim (Burney encountered a performance at Schwetzingen), but there was a major decline in the genre following Elector Carl Theodor's removal of the Mannheim court to Munich in 1778. Ballet continued in both centres but not to the same extent, mostly on account of budgetary constraints. Cannabich is known to have composed at least thirty ballets, including a number for the Kassel court theatre and two for Munich. Only eight are known to be extant, however, including *Renaud et Armide* (1768–1769), *Roland furieux* (1768), *Les mariages samni(s)tes* (1772), *Médée et Jason* (1772) and *Orphée dans l'isle de Sirènes* (1775–1776). All of these, with the addition of *Admette et Alceste* (1775), for which the original orchestral version was lost during wartime bombing at Darmstadt, were drawn upon for J. M. Götz's subsequent publication at Mannheim of no fewer than six selections of chamber ensemble arrangements (1775; 1779 for *Médée et Jason*). Three are for string quartet, two for 'clavecin' or 'cembalo' and string trio, and one for keyboard and violin. The nature of the keyboard instrument originally used is far from clear: Paul Corneilson refers to this variously as a 'cembalo', 'piano' or simply 'keyboard'. The obbligato keyboard writing is perhaps more typical of harpsichord than fortepiano music: there are no expressly pianistic features and only a single two-bar 'crescendo' (in the final Allegro molto vivace movement). Of the six selections, only the three string quartet selections (that is, Nos 1, 3 and 6) and one of the keyboard quartet ones (No. 4) survive, and all four are included in the present edition. Selections 1 and 3 are drawn from more than one of Cannabich's ballets, presumably to widen sales (perhaps the chosen movements were popular at the time). Although each selection alternates faster and slower movements, these are disparate in style and are not necessarily even in directly related keys: the final three movements of the sixth selection, for example, are in G minor, E major and E flat major respectively. Some movements also involve internal changes of tempo and/or of key signature. Corneilson states: 'all but four of the eighteen movements arranged for string quartet include one or more wind instruments in the orchestral versions, and thus for the arrangements Cannabich had to redistribute to the strings material originally in obbligato wind parts' (ix). The problem was obviously not the same for the keyboard quartet selection.

The edition, together with introductory notes and critical report by Corneilson, who has been involved with the A-R Editions Mannheim ballet music publishing initiative from the outset, is exemplary. The



Introduction (with a rare typo – ‘Musisc’ – on page viii) includes both a table of the ballet movements used in the arrangements and a number of original title pages and music facsimiles. The edition is presented sensibly, with the three string quartet selections followed by the keyboard quartet one rather than appearing in strictly numerical order. Unlike many modern editions, the music is expansively presented in a typeface large enough to be viewed and even performed at a considerable distance. But the decision not to use standard slashed-stem abbreviations for repeated-note semiquavers or triplets is not always successful (although it admittedly gives visual clarity): in the first movement of selection No. 6 it results in a single bar occupying an entire system for eight successive bars at one point. Those looking for features associated with the Mannheim symphonic style will encounter melodic ‘sighs’ but few of the other stylistic clichés – the finale of selection No. 1 opens with a rising ‘sky-rocket’ type of triadic figuration initially in unison, and a melodic ‘turn’ is employed in the accompanimental second violin part in the fifth movement of selection No. 6 (where melodic ‘sighs’ are also in evidence in the first violin). Small-scale dynamic contrasts are frequent at times, especially in slow movements, and clearly propel the music along, but one searches in vain for an example of a typical Mannheim ‘steamroller’ crescendo passage. The first violin rarely dominates to a significant degree, and on occasion there is equal interplay between the four instruments, as in the fugal entries following the slow introduction to the opening movement of selection No. 1. Elsewhere there is often an adjacent pairing (on either melody or accompanying figurations) of the two violins or the second violin and viola or the viola and cello, rather than the simple tune-and-accompaniment approach so widely encountered in string quartets of the period.

The concise commentary could perhaps have been expanded somewhat: as Corneilson explains, ‘the placement of dynamics and written directives is sometimes inconsistent in the separate part books, and these have been tacitly regularized in the edition’ (76). Without a listing of where such inconsistencies occur or the provision of a rationale for the placement of such markings it is difficult to comprehend the extent to which this editorial practice was problematic (it can be very difficult indeed for music of this period but may have been negligible in this case). The situation with regard to slurring appears to be relatively straightforward, however: ‘the placement of slurs is also sometimes imprecise in the print, and minor discrepancies in slurring between the parts have likewise been adjusted to match parallel passages’ (76). Corneilson very helpfully notes ‘any substantive differences between the arrangements and the original surviving orchestral parts’ (76), not that this would affect performances of the arrangements, but it would be of considerable assistance to anyone studying the music itself. The first movement of selection No. 6, for example, is actually a conflation of two movements from *Médée et Jason*, and the ending has been changed (the original ends in the dominant, whereas the arrangement is self-contained and ends in the tonic). The original source and scoring of each movement is also helpfully replicated from the table included in the Introduction. In conclusion, these quartets could very easily find a performing niche for a modern string or piano quartet recital that looks beyond the ‘standard’ programming of the Viennese classics. Cannabich’s reputation as a capable composer possessed of imagination and not a little humour would certainly not suffer.

DAVID J. RHODES

