



narrative of a man who outlived his musical career to see his society disintegrate, a journey skilfully charted here. Unlike some enthusiasts, Banat does not make extravagant claims for a 'Black Mozart'. Rather, his comprehensive assessment presents a multi-faceted individual – musician, swordsman, diplomat, soldier – whose small but significant musical output is now being re-examined and reassessed. This state of affairs is largely due to pioneers like Banat.

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SYLVIE BOUISSOU AND DENIS HERLIN, WITH THE ASSISTANCE OF PASCAL DENÉCHEAU

JEAN-PHILIPPE RAMEAU: CATALOGUE THÉMATIQUE DES ŒUVRES MUSICALES. TOME 1: MUSIQUE INSTRUMENTALE, MUSIQUE VOCALE RELIGIEUSE ET PROFANE

Sciences de la musique

Paris: CNRS Éditions, Bibliothèque nationale de France, 2007

pp. 370, ISBN 978 2 271 06432 5

With ten volumes now available, the new Rameau critical edition (*Rameau Opera omnia* (OOR)), prepared by an international board under the direction of Sylvie Bouissou, has become a well-established part of the musicological landscape. OOR is divided into six series (I–VI), the last of which will include various studies on the sources related to the composer (iconography, archival sources, manuscript studies and so on) as well as a five-volume thematic catalogue (*Jean-Philippe Rameau: Catalogue thématique des œuvres musicales* (RCT)). The first of these catalogue volumes, published by CNRS Éditions in 2007 and the subject of this review, covers the instrumental music (RCT1–12^{bis}) as well as Rameau's Latin and secular vocal output (motets, RCT13–16; canons and airs, RCT17–21⁴; cantatas, RCT22–28).

Each entry is very clearly laid out, reaching the highest standards of reliability and clarity, and is also illustrated by one or more plates reproduced at the end of the book. At first glance, this volume looks like many other thematic catalogues, and does not escape the use of numerous sigla to convey and clarify the state of complexity of the sources of some works (prints, manuscript scores, parts, autograph sources and so on). The exciting point of the catalogue, however, is that items RCT1–28 had been written before the composer attained celebrity status. In other words, this first volume of the *Catalogue thématique* explores the works of the provincial Rameau before he became the famous author of the *Traité de l'harmonie réduite à ses principes naturels* (1722) and composer of *Hippolyte et Aricie* (1733), thus presenting a fascinating journey through his early career. By means of a thorough description of all the sources available around the world, the authors were able to establish that some works had been published repeatedly with the same (or very similar) title pages. For instance, among the twenty-eight known copies of the *Pièces de clavecin avec une méthode pour la mécanique des doigts*, RCT2–4, some were printed as late as c1761, even though the title page still mentions the date 1731. (John Walsh also published the book in c1764–1767.) Similarly, the *Nouvelles suites de pièces de clavecin*, RCT5–6 (c1729–1730), were reissued in about 1761. The seven canons, RCT17–20^{bis}, which have been virtually ignored so far (with the exception of the three published in the *Traité de l'harmonie*, RCT17, 18 and 20), seem to have been composed for a *Traité de composition des canons en musique avec beaucoup d'exemples*, which Rameau never completed. The *duo à boire* 'Lucas, pour se gausser de nous', RCT21², met with unprecedented success, and its music was reused for a spiritual parody, 'L'impie atteint du vers rongeur', which is preserved at the municipal library of Versailles. Similar examples abound. The authors also shed new light on some wrongly attributed works, certain parodies and arrangements, and some ambiguous attributions found in RISM (22–31).



The main difficulty faced by the authors in preparing the catalogue was the dating of sources. To establish a useful chronology, they relied chiefly on Rameau's various addresses indicated on the title pages of the published works (Rameau moved often during his lifetime, so the list of his dwellings given on pages 35–38 will be most useful to scholars), as well as on evidence in newly discovered archival documents, which were brought to light by Érik Kocevar. Watermarks and periodicals were also examined. Consequently, the data concerning 'Date et lieu' (of composition or publication), 'Attribution' and 'Commentaire' offered in each entry are likely to be of the utmost interest for readers still awaiting an updated biography of the composer. Items are catalogued primarily in chronological order. In cases where two or more works were composed at roughly the same period, they appear in alphabetical order, as exemplified by *Les Amants trahis* and *Aquilon et Orithie*, written 'before 1721' and 'between 1715 and 1719' respectively.

Interestingly, the musical incipits of the three *grands motets* and of some unpublished cantatas were not prepared from their main manuscript source, but from a secondary one. This odd choice has led to some errors or incomplete musical entries. For instance, the seven incipits for *Thétis* (RCT28) reproduce the C1771 score in the Bibliothèque nationale, Paris (F-Pn), Vm¹ 508 (with no continuo figures), instead of the more reliable set of parts Vm⁷ 3613 copied in July 1718 (in which the continuo figures are duly provided). Similarly, the musical examples for *Deus noster refugium*, *In convertendo* and *Quam dilecta* (RCT13–15) were drawn from the handwritten score F-Pn Vm¹ 507, even though it is well known that the latter was copied from Vm¹ 508, with some awkward mistakes. It is thus no surprise that the grace note in the second bar of the incipit RCT15.01 (first movement of *Quam dilecta*, page 141) gives an erroneous D (top part) instead of a C, as is rightly found in Vm¹ 508 and in bars 48, 57, 99 and 112 of the ensuing vocal part.

This first volume, together with the second (*Tome 2: Livrets*, published in 2003), has been compiled with great precision and with a sound knowledge and control of the material. It is a potential goldmine and will quickly become the bedside book of all scholars and historically aware performers who desire to know more about the early career and music of the greatest French composer of the eighteenth century. To embark on such an impressive project as the complete edition and cataloguing of this huge and complex repertory is an exhausting and demanding task, and this instalment proves once again that the team led by Sylvie Bouissou is both productive and efficient.

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FLOYD GRAVE AND MARGARET GRAVE

THE STRING QUARTETS OF JOSEPH HAYDN

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In *The String Quartets of Joseph Haydn* Floyd and Margaret Grave summon up their impressive knowledge of Haydn and his music to create a timely, comprehensive study of one of the most significant repertoires from this composer, offering a fresh approach that synthesizes recent scholarship in the field. Previous authors considered only some of the quartets in their book-length studies: William Drabkin wrote about the earliest quartets; Hans Keller excluded nearly all quartets before Op. 17 as well as Op. 33 No. 4, having found those early works to be something short of 'great'; and W. Dean Sutcliffe's *Cambridge Handbook for Op. 50* necessarily focused on a specific target. Other authors, including H. C. Robbins Landon and Ludwig Finscher, examined Haydn's quartets as part of larger accounts of the composer's life, or pre-dated important reassessments (especially those made by James Webster) of notions such as stylistic evolution, compositional maturity, and even the 'classical style' as these concepts apply to Haydn. David Young's edited