



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.

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EDITIONS

Eighteenth-Century Music © 2007 Cambridge University Press
doi:10.1017/S1478570607001030 Printed in the United Kingdom

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



Chapel Royal (Greene being the other). His compositional output, while not substantial, is a mixture of sacred and secular works; the former include a complete set of psalms, several *Te Deum* settings and anthems, and the latter comprise several songs and catches, a collection of keyboard voluntaries, a birthday ode for the Princess of Wales and this collection of canzonets. Travers was also a dedicated member of the Academy of Ancient Music (originally called the Academy of Vocal Music), whose remit was to revive sixteenth- and seventeenth-century sacred and secular works such as madrigals, and acted as both composer and copyist for them; the canzonet for three voices 'Old I am' included in Rubin's new edition featured in one of the Academy's programmes (24 April 1746).

Travers's original collection of canzonets, published c1746, proved very popular during the second half of the eighteenth century; the subscribers' list alone for the first edition, containing over 170 names, illustrates the high demand for them. The list shows a mixture of amateurs, well known individuals such as William Boyce and institutions such as the Academy of Ancient Music and the Madrigal Society. The collection underwent several reprintings, remaining available into the nineteenth century; in addition, several of the individual songs were sold separately or included in a number of anthologies of the period.

The majority of the texts set by Travers in this collection are by Matthew Prior (1644–1721), one of a group of influential poets that also included Joseph Addison, Samuel Johnson, Alexander Pope and Tobias Smollett. Prior's poetry remained in the public eye well into the eighteenth century and may have been another element contributing to the collection's popularity. As Rubin notes, 'this poetry must have been a joy to set. The meter is regular, but not oppressively so; the rhymes flow freely, and the imagery is delicious. While Prior uses traditional poetic expressions, he gives each of his creations a twist that makes it stand just a bit askew from that which might be expected of the genre' (xii).

While the titles and other elements reflect the influence of the Elizabethan part-song tradition, these pieces exemplify the eighteenth-century galant style, which may have been a large part of their appeal. Although not wholly homophonic, the counterpoint that exists is informed as much by harmonic progression as by the interplay of individual melodic lines; the vocal lines contain a skilful mixture of simple melodic lines and canonic writing, as can be seen in several of the songs, including 'I, like a bee', and 'Thus to the muses'. There are some florid vocal lines as well, used to emphasize particularly emotive text such as 'I, my dear, was born to day', in which the words 'chace' [*sic*] and 'angry' are treated to lengthy scalar runs, but these remain well within the grasp of the parlour musician. In general these songs are very much text-driven works, set with sensitivity to the individual word stresses and featuring a variety of musical textures that are employed to intensify textual meaning.

All eighteen of Travers's Canzonets contain a continuo part, but far from restricting it to basic chordal accompaniment, Travers gives the continuo some rhythmically active lines that bring it into play during some of the contrapuntal sections of the songs. The third ('Thus to the muses'), twelfth ('Haste, my Nanette') and sixteenth ('Pleasure's enchanted ground') canzonets illustrate Travers's treatment of the continuo as an intermittent third voice, either making it a separate part of the canonic structure of a section or having it double the alto or bass lines.

Rubin's editorial approach to the musical text adheres to the high standard typical of A-R editions in that it is spacious, clear and uncluttered; the same type of amateur singers at whom the original collection was aimed would have no difficulties performing at sight from this edition, despite the frequent changes of tempo and character within each piece. The introductory text contributes to our knowledge not only of the Georgian part-song tradition but also of the underexplored world of social music-making. Rubin has provided a detailed account of Travers's activities, individual songs of the collection and the historical context for these compositions. The Critical Report, while not substantial in length, does provide a description of the source, and explanation of the editorial methods and critical commentary for each canzonet.

There are two key omissions that weaken an otherwise commendable edition. The first is the single source for this edition: the editor's personal copy of the collection. Rubin's lack of reference to other surviving copies of the *Eighteen Canzonets* (including at least three housed at the British Library) and to the



many extant copies of individual songs from this collection (a limited RISM search reveals eleven sources of several individual songs such as 'I, like a bee' and 'Haste, my Nanette') is inexplicable. There is no explanation as to why the editor bases this new edition solely on the source in his personal collection, discounting the others, and why he does not incorporate discussion of variations between sources. Had Rubin consulted just one of these other editions, for example, he would have noted variants such as in Canzonet 12, where his Critical Notes explain that the song is 'untitled in source', but in Lbl: G.805.e (in the British Library) 'The Words' is given as a title. Similarly, in Canzonet 13 the Critical Notes indicate that an unknown hand 'had pencilled in [bar] 59 "First loud then soft"' (89), but in G.805.e it is printed 'Loud & Sprightly'; that Rubin makes no mention of the original markings here is odd, since he does so for another amended marking later in the commentary to this song. These are minor issues in themselves, but cursory inspection of a few sources makes them evident; a more thorough review of extant copies publicly available would give readers more confidence in the edition.

The other key omission, while not as significant as the first, is puzzling none the less. Rubin gives short shrift to the subscribers' list in the Introduction (xii), mentioning only two composers (Boyce and Roseingrave), three music societies and one amateur singer. Not mentioned are Pepusch, Travers's mentor who ordered six copies of the collection, 'Mr [John] Simpson, Musick-Seller, in Sweeting's-Alley, Corn-hill', who printed the original collection for Travers, and several members of 'His Majesty's Chapel', who ordered multiple copies for themselves. The length of the volume would surely not have precluded publication of the full list; compared to other A-R volumes, this is a slim one. Even if space were an issue, the editor could have included a section of the full list highlighting well known individuals and organizations, which would have been of interest to both cultural and music scholars.

In spite of the reservations noted, the new edition of *Eighteen Canzonets for Two and Three Voices* makes available an important collection of songs that will benefit performers and scholars alike and will contribute to our knowledge of the world outside professional music-making.

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Eighteenth-Century Music © 2007 Cambridge University Press
doi:10.1017/S1478570607001042 Printed in the United Kingdom

THREE MASSES FROM VIENNA: A CAPPELLA MASSES BY GEORG CHRISTOPH WAGENSEIL, GEORG REUTTER, AND LEOPOLD HOFMANN

ED. JEN-YEN CHEN

Recent Researches in the Music of the Classical Era 71

Middleton, WI: A-R Editions, 2004

pp. xvi + 95, ISBN 0 89579 553 1

Thanks to this handsome edition prepared by Jen-yen Chen, we at last have more published examples of the *stile antico* masses that continued to be written for mid-eighteenth-century Viennese churches. These were not just tests of a composer's abilities in vocal counterpoint, though one easily receives this impression from the fact that many composers wrote only a single mass in this antiquated style, usually early in their careers. According to old catalogues and performance dates on the sources, such a cappella masses were still being performed, primarily during Advent and Lent, when concerted music was not allowed. In other words, these 'unaccompanied' works retained an active role in the repertory. After all, it was *the* best church style – indeed the 'high style' for the church, according to Mattheson (1739), among others.

The a cappella masses selected and edited by Chen were written by three of Vienna's leading composers of mid- to late eighteenth-century church music. Georg Christoph Wagenseil (1715-1777), the talented keyboardist-composer at the *Hof*, was organist for the private chapel of Empress Elisabeth, widow of