

muligheder – for slet ikke at tale om det instrument, som hos Shantierne bæres ved højtidelige lejligheder i kongens følge uden nogen sinde at blive spillet! (se rapport fra IMS kongres Kbh. 1972, I p. 154).

Det nævnes ikke i bogen, men den efter vor opfattelse utrolig bagvendte mulighed foreligger faktisk, at lurerne er blevet båret i procession – at man har holdt dem i ære, men aldeles ikke har blæst på disse instrumenter, før vi begyndte at iagttage dem ud fra en ganske anden baggrund. Nogle spiller lur på helleristningerne, vil man indvende. Tja – spiller de – eller holder de blot instrumentet?

Carl Axel Moberg har et meget tankevækkende indlæg om, hvad man kan slutte ud fra distributionen af lurfund i det skandinavisk/baltiske område. Der tegner sig et centrum i Danmark, hvor vi finder de store, svungne lurer med bred endeplade og raslere, og en periferi af mindre instrumenter uden endepladerne og raslere. Helleristningerne findes i periferien og i øvrigt aldrig på samme sted som et fund af instrumenter. De centrale lurfund i Danmark er isolerede og ikke fundet i sammenhæng med andre genstande fra broncealderen, og Moberg når til den konklusion, at for det første kan man ikke tale om én slags lur, og man kan ikke bruge periferiens helleristninger til belysning af de centrale horns sociale sammenhæng. Og for det andet, at man har tillagt de centrale store lurer en alt for stærk rolle i dette forhistoriske samfund: „They are something quite special, apart from the main structure itself“.

Men som sagt – bogen giver ikke nogen form for samlet konklusion. Den er som et spændende kaleidoskop af muligheder, og det er en fornøjelse at læse den.

Mette Müller

Peter Ryom: Répertoire des Œuvres d'Antonio Vivaldi. Les compositions instrumentales.

Engstrøm & Sødring. Copenhagen 1986. lxxiii + 726 pp.

Since the publication in 1974 of Peter Ryom's *Verzeichnis der Werke Antonio Vivaldis (RV); kleine Ausgabe* (VEB Deutscher Verlag für Musik, Leipzig), "RV" numbers have been the habitually-used labels for Vivaldi's hundreds of works – except in the cases of operas and some of the concertos whose titles and original opus numbers are more easily memorized – to which wide reference is made both in monographs and works of reference such as *The New Grove Dictionary of Music and Musicians* (London 1980). "P" numbers, from Marc Pincherle's *Antonio Vivaldi et la musique instrumentale* (vol. ii, *Inventaire thématique*, Paris 1948), and, to a lesser extent, the "F" codes of Antonio Fanna's *Antonio Vivaldi; catalogo numerico-tematico delle opere strumentali* (Milan 1968), may reside more familiarly in the minds of persons who became involved in Vivaldi scholarship at an earlier date, and are still regularly cited in conjunction with their "RV" equivalents. But the facts that neither Pin-

cherle nor Fanna sought to codify the vocal works – the fancifully invented opus numbers (which do take account of the vocal music) of Mario Rinaldi's *Catalogo numerico tematico delle composizioni di Antonio Vivaldi* (Rome 1945) are today of no use whatsoever – and that numerous instrumental pieces, variant versions, and incomplete, fragmentary or lost works are either absent from or not adequately distinguished in the earlier inventories demonstrate the comprehensiveness of Ryom's classification. The volume here under review and its two unpublished companions (dealing with the operas and other vocal compositions) constitute the "great" version of the RV codification and contain information updated in the light of recent discoveries. Until volumes II and III of the *Répertoire* are available – and, most regrettably, there is apparently little prospect of their publication at present – the *Verzeichnis* will remain indispensable at least as a thematic index of first movements.

A full description of the work-numbering system itself, which the *Répertoire* reproduces from the *Verzeichnis*, is not necessary here; it is enough to point out that the new book has inherited its inherent problems as well as its virtues. The sequence of RV numbers, defined by 1971, is rational in its observance of musical characteristics, having been based on the hierarchical grouping of works according to genre, instrumentation and key, but is also unalterable. Consequently, its logic has been compromised by the withdrawal of certain numbers for various reasons and the invention of new ones to cater for recently discovered works. The appended numbers could only commence from 751 and, according to the present volume, have reached 791; with more works coming to light even these days, particularly among the manuscripts of the Correr Collection preserved in the library of the Conservatorio, Venice, it is not unlikely that the tally extends by now to "RV 800". The inconvenience of these new numbers is most apparent when we survey the repertory in precisely the genre-orientated way Ryom intends that we should: whereas it is easy enough to learn that RV 540 – 548, for instance, are concertos for two different solo instruments, strings and continuo, it is impossible to recognize, simply from their numbers, that RV 774, 766, 767 and 775 also belong to this category or even that they are instrumental compositions. The summarized "view" of the instrumental repertory on pp. 55 – 71 clarifies the disposition of the new numbers within the whole scheme but does not give page references to the entries themselves. Thus, unless one has prior knowledge that RV 773, for example, is a concerto for solo violin in F major, it takes some time to find the reference to it (p. 379) between the entries for RV 296 and 297. It is true that recent discoveries are consistently accommodated within the supplementary system of classification based on the sequence of keys in any category (the four elements in "Ei-6.2", for instance, mean *one solo instrument, strings and continuo | solo bassoon | D minor | the second work of this type to be classified*), but these codes, being visually complex and decidedly unmemorable, are of limited usefulness.

The withdrawal of numbers 144, 148, 172a, 223, 272, 338, 395a, 518, 563, 744

and 746 from the RV sequence has left gaps which will presumably remain unfilled and thus a cause of mild irritation. It was inevitable that some mistakes in the initial scheme of 1971 would need to be rectified, and most of the reasons for the revised numberings – typically arising from the need to relegate, to an appendix (with *Anhang* codes) not included in the present volume, works whose sources are attributed to other composers – seem sensible. In passing, one might question the basis on which “RV 223” is cancelled (pp. 292 and 348 – 9). Although Ryom is right to doubt the authenticity of the version in D major represented by the Paris manuscript of this concerto, it might have been better to preserve its separate code as an acknowledgement that we possess no proof that Vivaldi did not sanction it as well as the indisputably authentic and probably initial version in E major, RV 762. Even the allocation of new numbers has not been done without error. The source for “RV 790” is in fact a viola part for the concerto RV 372. Ryom, however, could not have anticipated that companion violin parts, recently unearthed by Faun Stacy Tanenbaum, would show that this version, with a different slow movement, is more properly classified as RV 372a (Ea-21.14a). But the rapid advance of research into the sources of Vivaldi’s music – which, ironically, was considerably inspired by Ryom’s earlier writings – has not been the only reason why the *Répertoire*, first prepared in the late 1970s, is already out of date in some respects. Any intention the author may have had of keeping pace with new developments must have been frustrated by the present volume’s protracted route to press; the “Addenda” (p. lxxviii) summarize adjustments made to the information in the book and refer to recent scholarly work which bears on pertinent matters.

It is obvious, even from the most casual perusal of this enormous volume, that Dr. Ryom has not been content with providing merely an inventory of works and a thematic catalogue which expands a little upon the *Verzeichnis*. The usefulness of the *Répertoire* stems from the fact that it is a thorough catalogue of sources, lavish in its detail, neatly nested inside a catalogue of works. Arranged according to a complex procedure explained in the prefatory material (in French, German and English versions, pp. ix – lxxiii), the entry for each work contains a selection of the following elements, depending on the kinds of sources which survive.

- 1) Incipits for each movement, including initial solo entries in the case of concertos for obbligato instruments. Two or more parts are shown if necessary, and the transcriptions usefully retain certain features of the sources’ original notation such as Vivaldi’s idiosyncratic time-signature expressed as a large “3” for pieces in 3/4 or 3/8 metres – a factor demonstrated by Ryom to be significant to the approximate dating of autographs. Incipits for variant movements are also given.

2) A descriptive list of all known sources, categorized as autographs, partly autograph manuscripts, copies with autograph inscriptions, copies, and prints. In the case of manuscripts (scores or separate parts), specifications include the location (city, library and shelfmark); the numbers of leaves and pages of musical notation; the format (oblong or upright) and approximate leaf-dimensions; titles and other superscriptions; instrumental designations; the disposition of scores (the number of staves in a system and the types of clef); tempo-markings and the number of bars in each movement; the terminal marking at the end of a score. Reference is made to the numbers allotted to Turin manuscripts by Olga Rudge ("Catalogo tematico delle opere strumentali di Antonio Vivaldi esistenti nella Biblioteca Nazionale di Torino", *Antonio Vivaldi. Note e documenti sulla vita e sulle opere*, Siena, 1939). The respective contributions of copyists and the composer are summarized in the case of partly autograph sources, although the author has not attempted to distinguish between scribal hands by giving them special classifications. Further comments are added, where appropriate, on textual revisions, aborted movements in some of the autographs, discrepant versions, and other matters concerning the structure and nature of the documents. Prints are listed more concisely, mainly because their title-pages and other bibliographical details are given separately in the section "Recueils Manuscrits et Imprimes" (pp. 3 – 52).

3) Under the heading "Inventaires", reference is made to any eighteenth-century listing of the work in question, and, under "Catalogues", to the codes (if any) adopted by Rinaldi, Pincherle, Fanna, Aloys Fuchs (*Thematisches Verzeichnis über die Compositionen von Antonio Vivaldi ...*, manuscript, 1839) and Alberto Bachmann ("Table thématique des Œuvres d'Antonio Vivaldi", *Les grands violinistes du passé*, Paris, 1913). Concordance tables, enabling cross-referencing between RV, Rinaldi, Pincherle and Fanna codes, are provided at the end of the volume.

4) Modern "Editions" – principally those of the *Opere strumentali* published by Ricordi – are cited, highly selectively, together with a note of the source on which each is based.

5) "Remarques" are appended, where necessary, to accommodate observations of various kinds.

The contents of this catalogue-within-a-catalogue thus reflect the concept of source-analysis as much as they concern the classification of compositions.

On the one hand, the diversity in the author's approach is most laudable; after all, a proper sense of the identity, textual authority and authenticity of the works derives only from the manuscript and printed sources themselves. Naturally, the autographs and copies once possessed by Vivaldi and now preserved in the Foà and Giordano Collections in the Biblioteca Nazionale, Turin, and the important manuscripts in the Sächsische Landesbibliothek, Dresden, receive most attention, but, by acquainting himself with the holdings of no fewer than 54 further libraries (listed on pp. lxix – lxx), Ryom has positively embraced the need to appraise the textual implications of all extant documents. In doing so, he has correctly prevented us from adopting an uncomplicated – and therefore false – view of Vivaldi's music by distinguishing carefully between various types of source, by citing the numerous cases of works which exist in more than one version or pieces which are similar to and were perhaps paraphrased from others, and by drawing attention to texts possibly attributed erroneously to Vivaldi. In this regard, the book is as much a stimulus to further research as a summation of previous catalogues. As its Introduction states, "l'étude critique et détaillée des sources ... a révélé l'existence d'une vaste quantité de problèmes fondamentaux auxquels la musicologie vivaldienne devra indispensablement accorder la plus grande attention, leur solution étant à la vérité d'ordre capital pour la réussite des travaux relatifs à la production de ce compositeur."

On the other hand, the functions of work-classification and source-description do not always coexist happily here because the author has taken the opportunity to make brief speculative comments on matters such as the possible relationship between one source and another, the order in which variant versions of a piece may have been made, and the authenticity of a text. Although most of the "Remarques" appended to various entries are eminently useful and unchallengeable (those on pp. 177 – 183 are a typical sample), some, and even a few of the descriptions of sources, are an oddly entangled mixture of fact and abbreviated discourse. Opinions, even those carefully qualified as suggestions, compromise any catalogue intended to be of lasting or permanent value simply because they are not necessarily correct and may be found to be false. Take, for instance, the plausible arguments (pp. 8 and 343) that the Paris manuscript of six cello sonatas and the manuscripts of *Le quattro stagioni* preserved in Manchester were probably copied, respectively, from the Le Clerc print of 1740 and an [unspecified] edition of Op. VIII. Evidence suggesting that both the Paris and Manchester sets were copied in Venice, probably to the composer's order and from exemplars in his possession, indeed exists; but, even if it did not, the contents of the *Répertoire* do not allow us to assess the grounds on which the author's claims of this nature are based. When space in a huge and essentially factual work of reference is very limited, it is simply not possible to substantiate any speculative conclusion with evidence; it follows that an opinion which cannot be supported with adequate argument is best omitted entirely.

The *Répertoire* thus seems awkwardly to fall between two stools; it is neither a totally objective descriptive catalogue nor a searching monograph on the nature and implications of the sources. It would be a great mistake, however, to suspect that inordinately brief comments on major issues are signs of a lack of scholarly depth in Ryom's work. One has only to read his *Les manuscrits de Vivaldi* (Copenhagen 1977), a book which in many respects is the ideal complement to the *Répertoire*, to learn that there is a better context for the appraisal of the textual and physical characteristics of sources. It was perhaps a miscalculation on Ryom's part to believe that the *Répertoire* should draw attention to so many issues concerning the interpretation of the data he had amassed. His earlier writings had already helped to raise far more questions than any scholar can answer single-handedly (concerning the authenticity of many pieces, the chronology of Vivaldi's works, the composer's practice of self-borrowing, and the activities of copyists – to name but four), and it was unnecessary to allow didacticism to pervade this particular book. Now, a decade after the *Répertoire* was written, we find that this volume's implicit exhortations to the duties of musicologists no longer ring true; the justification for a passionate advocacy of fundamental investigation is diminished by the fact that certain studies are far advanced.

But this is to read between the lines of a book copiously packed with information no Vivaldi scholar, library or academic institution should be without. It is most urgent and necessary that the remaining volumes of the *Répertoire* achieve the wide circulation Dr. Ryom's great undertakings deserves, by being published, preferably in a revised and updated form, as soon as possible. Quite simply, the progress of the next phases of scholarship depends upon our access to what is likely to remain the only work which successfully circumscribes Vivaldi's music.

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Engstrøm & Sødrings Musikbibliotek.

Bind 6. Mogens Andresen: Historiske messingblæseinstrumenter. København 1988. 105 sider, ill.

Bind 7. Troels Svendsen: Historiske strygeinstrumenter & Biber og Telemann – to komponistportrætter. København 1988. 100 sider, ill.

Engstrøm & Sødrings Musikbibliotek blev lanceret med sit første bind i 1986. Det erklærede formål er på dansk at skabe en bred formidling af viden om musikforhold, skrevet af forfattere, der videnskabeligt og/eller kunstnerisk befinder sig på et højt fagligt niveau. Serien, der redigeres af Helge Schlenkert og Peter Ryom, viser stor spredning i temaerne, og man leder forgæves efter et helhedssynspunkt, hvad angår udvælgelseskriterier for, hvilke emner der skal behandles. Fra redaktionens side bekræftes, at biblioteket helt bevidst