

avoided or neglected today – especially not by music historians.

The music examples are basically good; however, sometimes the original clefs and initial note values are not given (there is one wrong clef in ex. 10 p. 88 where the G₂-clef should be a F₄-clef). Does that depend on which modern sources the author has quoted? One aspect which would help the reader is the overall *ambitus* of each part, since it would give him some idea of the ranges and the modes of the pieces. The modern reduction of the original mensuration signs is somewhat questionable. In a comprehensive work of this calibre, addressing musicologists and the serious student, it is highly relevant also to show the original mensuration – especially since the book, though containing more than 700 pages, only includes two facsimiles of music from the period discussed! Furthermore, the added accidentals (*musica ficta*) in the examples are sometimes disputable but this area needs more research before it can be tackled appropriately.

Finally, only one frustrating detail needs to be mentioned. Words in italics (as well as the exclamation mark) which occur frequently when the author wishes to emphasize particular aspects become rather a nuisance. They are not necessary and remind the reader of a script prepared for lectures.

In spite of these very minor objections, the book must be considered a *tour de force* of a rare quality and will be a very valuable source of information for future scholars and also as a very useful reference tool. In a lengthy book of this size (720 pages), it is inevitable that some sections will be somewhat heavy and difficult to get through while others are interesting and inspiring. The work is traditional in approach, but at the same time the author is not satisfied by giving one solution only whenever problematic aspects arise; Strohm also tries to tackle them from different viewpoints – an approach which is exemplary and difficult. A new book on this area was badly needed, for the work of Gustave Reese must be considered out-of-date and certainly needs to be re-evaluated and supplemented.

Peter Hauge

Peter Ryom: Vivaldis koncerter. Engstrøm & Sødring, København 1994. 141 s. Ill. Noder. ISBN 87-87091-666. Kr. 150,-.

Strangely enough, this is the first book, discounting bibliographies, to deal solely with Vivaldi's concertos. Most general studies of the composer, starting from Marc Pincherle's monograph of 1948, have in practice devoted overwhelmingly more space to the concertos than to other genres, but the fact that Ryom has to specify the concerto genre in the title illustrates back-handedly how far the revival and study of Vivaldi's vocal music have progressed in recent years.

This is a frankly „divulgative“ account with the sharp-edged clarity of a textbook. It is beautifully written and should prove popular with university and conservatoire students. Most of what it says has been said before, but that is no bad thing in an introduction aimed at readers who may not have encountered the information earlier. Occasionally, one finds aperçus that should be noted also by scholars, such as the observation that the wind parts for Vivaldi concertos preserved in Dresden are often orchestral rather than soloistic in nature. Ryom's statement that the fifteen keys in which Vivaldi's known concertos are cast are the same as those used by Bach in his Inventions and Sinfonias for keyboard is a useful fact to commit to memory. Discussing the fast movements of Vivaldi concertos, he observes that when consecutive internal ritornellos reuse the same portions of the opening ritornello they are always contrasted modally. I think he is right. Similarly, he notes that the outer movements of a Vivaldi concerto tend to have the same number of tuttis. If true, this adds one important structural dimension to the argument about the quasi-cyclic relationship of these movements.

The book opens with short chapters on the historical background (the Venetian setting, the sources for Vivaldi's music, the Ryom catalogue and its predecessors) and the concept and early history of the concerto. There are no surprises here, and Ryom's account sometimes appears rather old-fashioned, taking its reference points from musicological literature of earlier decades. The third chapter establishes an overview of Vivaldi's concertos, setting out their chronology and typology. We then arrive at the core of the book: an „anatomy“ of the Vivaldian concerto. This chapter is its real strength and the part that

will surely be the most often consulted. I have one regret, however: whereas ritornello form is discussed with almost an overabundance of detail, certain other forms employed in the fast movements – the episode-less form found in „ripieno“ concertos, the different types of variation form, and fugue – receive scarcely a mention. The book is rounded off by four short essays under the rubric of „historical perspectives“. These comprise a comparative discussion of Vivaldi's op. 3 and Corelli's op. 6, a *mise au point* concerning the manuscript and published versions of the collection *La cetra*, an analysis of the *da capo* aria form and its relationship to ritornello form, an account of the transcriptions for keyboard of Vivaldi's concertos and a look forward to the Viennese classical concerto. A bibliography, discography and index to works cited follow.

Vivaldi's koncerter has its share of factual errors, some of which are taken over from older literature. For instance, the Venetian *ospedali* (p. 10) were not all orphanages (the *Pietà* took in foundlings, not orphans); on p. 25, Francesco Maria Manfredini (ca. 1688-ca. 1748) should be Francesco Onofrio Manfredini (1684-1761); the „concerto de' viole all'inglese“ in *Juditha triumphans* (p. 33) is not a movement but a consort of instruments; there is absolutely no evidence that Vivaldi travelled to Amsterdam in 1738 (p. 46); „S.M.C.C.“ is an abbreviation not of „Sua Maestà Cattolica Carlo“ but of „Sua Maestà Cesarea e Cattolica“ (p. 106). Some interpretations also invite disagreement. For example, I see the French *Overture* form as a special variety of binary form, not as a three-movement structure (p. 26). Unusually for a „popular“ book of this kind, it is most convincing where it is most original. What it lacks, perhaps, is a sense of engagement with the new issues that have come to the fore in Vivaldi scholarship of the last fifteen years. In particular, I find Ryom far too negative about the possibility of tracing stylistic evolution in Vivaldi's concertos, now that the chronology of a good sample of the concerto manuscripts is known via the study of paper, rastrology and handwriting.

Such reservations aside, this is exactly the kind of book that is needed to create an educated musical public. It is rare to find an author who so unerringly pitches his discussion at the right level for his readership. *Vivaldi's koncerter* will create no ripples but will certainly form new Vivaldi-lovers.

Michael Talbot

Heinrich W. Schwab: *Friedrich Ludwig Aemilius Kunzen (1761- 1817). Stationen seines Lebens und Wirkens. Ausstellung aus Anlass des Jubiläums der Berufung zum Musikdirektor der Königlich dänischen Hofkapelle im Jahre 1795. (Schriften der Schleswig-Holsteinischen Landesbibliothek, udg. af Dieter Lohmeier, bd. 21). Westholsteinische Verlagsanstalt Boysens & Co. Heide in Holsten 1995. 224 s. Ill. Noder. ISBN 3-8042-0767-7. Kr: 148,-.*

I november 1995 fejrede Det Kgl. Bibliotek i København 200-året for F.L.Ae. Kunzens ansættelse som musikdirektor ved Det Kgl. Teater med en udstilling. Man kan synes, at *anledning* til at arrangere denne udstilling om Kunzen var lidt søgt. Men enhver udstilling, der bringer så meget relevant materiale om Kunzen sammen fra så spredte steder, er naturligvis velkommen – uanset anledningen.¹

Den tyske musikforsker Heinrich W. Schwab har arrangeret udstillingen og udarbejdet det udførlige katalog, der med sine 224 sider, 72 illustrationer, litteraturliste og personregister har karakter af en dokumentarbiografi. Udstillingen skal ifølge Schwab ses som et første forsøg på at sammendrage og kommentere materiale, der vil være uomgængeligt for en vurdering af Kunzens liv og værk. Portrætter, prospekter af Kunzens forskellige virkesteder, musiktryk, autografer og udsnit af enkelte værker er sammen med de omfangsrige katalogtekster, der ofte citerer fra breve og anmeldelser, med til at dokumentere hans liv fra vugge til grav, eller rettere sagt: fra dåbsattesten til gravstenen, der i trist forfald kan beses på Assistens Kirkegård i København som et symbol på Kunzens glemsel.

Kataloget er kronologisk inddelt i seks afsnit, der følger musikersønnen Kunzen fra opvæksten i Lübeck over jurastudierne i Kiel til hans første ophold i København, hvor han af bl.a. æstetikprofessoren C.F. Cramer og komponisten J.A.P. Schulz i 1784 var blevet ansporet til at søge sig en musikalsk løbebane. Uden at have opnået et embede og med den fejdeudlødende opera *Holger Danske* bag sig forlod han i 1789 København og søgte i de næste seks år at skabe sig en levevej i Berlin, Frankfurt am Main og Prag, før han endelig i 1795 vendte tilbage til København, hvor et embede som musikdirektor (fra 1797 som hofkapelmester) ventede ham. Hvert afsnit indledes med nogle sammenfattende betragtninger om de stedlige forhold og om det pågældende afsnit af Kunzens liv. Samti-