



NEWSLETTER

ISSUE NO. 17

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Johann Samuel Schroeter (c. 1752–1788)

Evan Cortens

The composer Johann Samuel Schroeter was most likely born around 1752 in Guben, a small town in eastern Brandenburg on the Lusatian Neisse. His father, Johann Friedrich, was an oboist in the court of Augustus III, King of Poland and Elector of Saxony; his mother Marie Regine (née Hefter) died during her son's childhood. His elder sister was the singer Corona, perhaps best known for her later association with Goethe. Samuel's earliest musical training, first as a singer, but soon thereafter on keyboard and violin, was certainly provided by his father; he may also have received instruction from Carl Philipp Emanuel Bach. In a (perhaps exaggerated) narrative familiar from other child prodigies, notably Beethoven, Schroeter's father was exceptionally hard on his son, reportedly forcing him to practice for hours at a time, without breaks. The family relocated to Leipzig in 1763 after the conclusion of the Seven Years' War, likely to further their children's musical education under Johann Adam Hiller. Soon enough, the two eldest Schroeter children began performing in Hiller's *Grosses Concert*—the predecessor to the Gewandhaus concerts. Until his voice broke in 1767, Samuel appeared as a vocal soloist. At that time, he was evidently skilled enough on the keyboard to give a public recital, and to appear as a pianist at the *Concert*.

In 1772, after a multi-year tour of the continent, Corona and Samuel made their London debut in the Bach-Abel concert on May 2, the end of the London concert season, at the Thatched House. It was so well received that their second concert took place as soon as the next concert season began, on Feb 17, 1773 at the Turk's Head Tavern. Soon thereafter, the family returned to Germany, leaving the then twenty-something Samuel behind in London. For the next several months, Schroeter made his living as an organist at the German Cathedral in London, while trying to find a publisher for his music. Around 1774, Johann Christian Bach took an active interest in his music, and provided a recommendation for him to the publisher Napier; he published the opus 3 concertos that same year. Bach also first in-

roduced Schroeter to the court, and after Bach's death in 1782, Schroeter succeeded him as music master to Queen Charlotte.

Now at the height of his fame as the foremost pianist in London, Schroeter appeared as a soloist in Johann Peter Salomon's first benefit concert on February 14, 1783. However, his public career came to an abrupt halt when in 1784 he eloped to Scotland with a former student—whose first name was Rebecca, but whose last name remains unknown. (This was the same Rebecca Schroeter who was later the companion of Haydn, and to whom the set of piano trios Hob. XV:24–26 are dedicated.) Her family was so dismayed with their daughter's marriage to a musician that they threatened Schroeter with a lawsuit. Eventually a settlement was reached: Schroeter would retire from public life, and receive an annual stipend of £500 from the family.

After two years outside the city, his playing supposedly caught the ear of the Prince of Wales (George Augustus Frederick, later George IV) and at whose invitation he returned to London in 1786 to perform at the prince's private concerts. Given that Schroeter was music master to the prince's mother, Queen Charlotte, only a few years earlier, it is difficult to conceive that he was not already aware of Schroeter's playing. Perhaps this story was concocted simply to allow Schroeter both to return to the city and fulfill his obligations under the marriage contract and thus continue to receive his stipend. His return to London was to be short-lived, however. Never in the best of health, a condition perhaps exacerbated by alcoholism, he succumbed to a lung

disease—perhaps tuberculosis—and finally died on November 1, 1788.

Despite his short life, Johann Samuel Schroeter made a very strong impression on the concert-going public in England. Even some thirty-five years after his death, an anonymous author in *The Harmonicon* speaks glowingly of his “bewitching manner of execution.” Charlotte Papendiek, one of the queen's assistants at court, devotes more space in her diaries to Schroeter than any other musician, except perhaps J. C. Bach:



Queen Charlotte, from Benson J. Lossing, *The Pictorial Field-Book of the Revolution* (New York: Harper & Brothers, 1852), 1:458 (Clipart courtesy FCIT)

continued on page 12

From the Editor

The SECM Newsletter is published twice yearly, in October and April. Submissions in the following categories are encouraged:

- News of recent accomplishments from members of the society (publications, presentations, awards, performances, promotions, etc.);
- Reviews of performances of eighteenth-century music;
- Reviews of books, editions, or recordings of eighteenth-century music;
- Conference reports;
- Dissertations in progress on eighteenth-century music;
- Upcoming conferences and meetings;
- Calls for papers and manuscripts;
- Research reports and research resources;
- Grant opportunities.

Contributions should be submitted as an attachment to an e-mail message (preferably in Microsoft Word format) to the SECM Newsletter editor (jasonmasonma@gmail.com). Submissions must be received by July 1 for the October issue and by January 1 for the April issue. Claims for missing issues of the Newsletter must be requested within six months of publication. Annotated discographies (in the format given in the inaugural issue, October 2002) will also be accepted and will be posted on the SECM web site. Discographies should be sent to mknoll@steglein.com.



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Musings from the President: Teaching Eighteenth-Century Music

Mary Sue Morrow

One of the advantages of being what has euphemistically been called a “scholar past the midpoint of her career” is that you can take opportunities to do a little public musing without raising too many eyebrows. My latest round of ruminations was occasioned by the comments of two students in one of my musicology seminars. Both confessed that they had always thought all late eighteenth-century music sounded alike and had only recently realized that they had been listening with nineteenth-century ears. After we had spent some time looking for schemata à la Robert Gjerdingen and listening for the subtle turns of phrase and the witty (or dramatic) subversion of expectations carefully set up by the composer, they realized what rich delights they had simply been missing. It occurred to me that this inability to connect with the music near and dear to the hearts of the members of this society might have more than a little bit to do with the ever-shrinking number of sessions on eighteenth-century topics at national AMS meetings and the relatively small percentage of musicology graduate students who enter the field with an interest in the eighteenth century. If you do not passionately and viscerally connect with the music, why would you ever think of specializing in it for your research?

It was not the first time I have encountered this disconnect during my teaching career. Most students seem programmed to recognize the century’s Big Four as geniuses, but their admiration sometimes has limits. For example, a student (DMA in piano performance) in one of my courses came up to me a year or so after the class to tell me that she had always thought of Haydn piano sonatas as simply teaching pieces. After we had talked in the class about the wit and excitement to be found throughout his music, she had taken another look at the sonatas and had begun programming them on her recitals. I also regularly offer a course on Haydn’s symphonies, and though it attracts its share of Haydn enthusiasts, there are usually one or two in the class who have taken it precisely because they had never really liked Haydn and wanted to see what all the fuss was about. It usually doesn’t take more than a few weeks to move them to the enthusiasts’ column, but one wonders about other Haydn “apathists” who just don’t bother.

The rest of the century’s composers can be an even harder sell. Sometimes I have tried to slip in a Gossec or Pichl or Vinci into listening assignments as a way of providing context for Haydn or Mozart, but the most common reaction (when it’s positive at all) is, “It’s nice, but it’s not Haydn.” You can almost see the ears and minds firmly closing to any future interaction with “that” music. I’ve actually had greater success in courses where the listening list lacks a star-studded cast. For a course focused on Italian music from 1650 to 1750, I avoided putting any Corelli or Vivaldi on the syllabus and was rewarded with students who enthusiastically discovered the Legrenzis and Stradellas and Locatellis and Leos—astonished to find so much unknown beautiful music ripe for appreciation and performance. Not everyone was a convert, but by the end of the class, almost all of them had fine-tuned their ears to hear and savor the finer points of a style they had never really heard, even if they had listened to it before.

These experiences have changed the way that I teach the music of the eighteenth century—I find myself talking less about symmetry and sonata form and more about the deliciousness of a wit-

tily deflected phrase ending or an unexpected minor turn—but I have been greatly assisted by the astonishing number of high-quality new recordings of works from all corners of the repertoire. I teach in a conservatory full of talented performers who have absolutely no toleration for out-of-tune, wooden renditions of music by composers they've never heard of. It is nearly impossible to convince them they haven't heard bad music, just good music played badly. Musicology students are more likely to look beyond the caterwauling to the musical substance, though that is hard to do even for them (and for me). But the growing number of fine recordings—many reviewed in this newsletter—has made my job as a teacher much easier. Both original-instrument and modern orchestras have turned their attention to the century's vast symphonic repertoire; new Italian early-music groups are producing spirited renditions of Italy's neglected treasures; and stunning DVDs of the operas of Rameau, Leo, Paisiello, Cimaroso, and others have made it possible to enjoy those works in a way that convincingly explains their popularity in the eighteenth century. Thus, all is far from lost, and from this perspective the future of eighteenth-century music scholarship seems a bit brighter. If we can catch our students early, if we help them see and hear the excitement and passion of the music, then maybe the rest will take care of itself.



2011 SECM Membership Benefit

Current members of the society will soon be receiving as a membership benefit the published proceedings of the 2008 meeting in California. The volume, entitled *Haydn and His Contemporaries: Selected Papers from the Joint Conference of the Society for Eighteenth-Century Music and the Haydn Society of North America, Claremont, CA, 29 February–2 March 2008* is edited by SECM's past president Sterling Murray and will appear in June, published by Steglein Publishing, Inc. To avoid delays in receiving your copy, please make sure that your membership status and your preferred mailing address are up to date by contacting our Secretary-Treasurer, Todd Rober: rober@kutztown.edu.

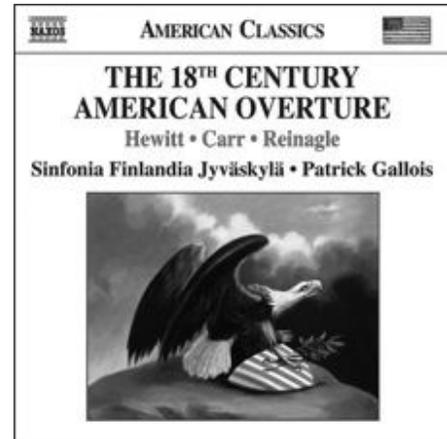


Members' News

Joanna Cobb Biermann, University of Alabama, has received a research and travel grant from the Thyssen Foundation in Cologne, Germany, for a research stay of 7 ½ months at the Beethoven Archive in Bonn, Germany. She is currently spending the spring semester 2011 and will also spend the summer in Bonn, working on her edition of the small piano pieces of Ludwig van Beethoven for the *Neue Gesamtausgabe*.

Bertil van Boer announces a CD released in March 2011:

American Classics: The 18th-Century American Overture. James Hewitt, Medley Overture in D Minor-Major; Benjamin Carr, Federal Overture; Hewitt, New Medley Overture in C Major; Alexander Reinagle, Miscellaneous Overture in D Major, Occasional Overture in D Major, Overture in G Major. Orchestration reconstructed by Bertil van Boer. Sinfonia Finlandia Jyväskylä, conducted by Patrick Gallois. Naxos 8.559654



Bruce Alan Brown has recently edited the second version (Versailles, 1775) of Christoph Willibald Gluck's opéra-comique *L'Arbre enchanté*, as vol. IV:11 of Gluck, *Sämtliche Werke* (Kassel: Bärenreiter, 2009) (though it actually came out in 2010).

Paul Cornelson's book *The Autobiography of Ludwig Fischer, Mozart's First Osmin* has been published by the Mozart Society of America. The book, which includes a facsimile, transcription, and translation of the autobiography, as well as piano-vocal scores of five of the arias that Fischer sang, is available from Amazon.com.

La Donna Musicale, directed by **Laury Gutierrez** (who is also the ensemble's viola da gambist), performed the first modern revival of the opera *Sophonisba: Heroic Queen* (1748) by Maria Teresa Agnesi (1720–95) in March 2011. For a full concert review, go to <http://classical-scene.com/2011/03/28/sophonisba/#respond>.

Jane Schatkin Hettrick presented a lecture/recital on music inspired by the single hymn of the Greek church father Clement of Alexandria (150–215) at a conference of the Patristic Society of the Czech Republic in Olomouc in October 2010. Her article, "A Cautionary Tale," exposing corruption in the hiring practices of organists by churches, was published in *The American Organist* (June 2010). This piece generated considerable interest, and TAO published several letters from organists and also from lawyers. She bested legal opponents by citing a Supreme Court ruling which set precedent in a comparable hiring issue. She also published review-articles on books by the Viennese organist Peter Planyavsky: *Gerettet vom Stephansdom* (TAO, May 2009, likewise a saga of corruption) and *Anton Heüller, Alle Register eines Lebens: eine Biographie* (TAO, March 2010).

Beverly Jerold announces three recently published articles:

"The French Time Devices Revisited," *Dutch Journal of Music Theory* 15/3 (Nov. 2010): 169–89. A new source solves the mystery of the disparate tempo numbers derived from early time-measuring devices.

"What Handel's Casting Reveals About Singers of the Time," *Göttinger Händel-Beiträge* 13 (2010): 141–63.

"Maelzel's Role in Beethoven's Symphonic Metronome Marks," *The Beethoven Journal* 24/1 (Summer 2009): 14–27. The metronome marks for Beethoven's symphonies came not from the metronome itself, but from a mathematical chart that J. N. Maelzel compiled to help composers find a metronome mark for their pieces—and thus encourage the sale of the machine he was marketing as his own invention.

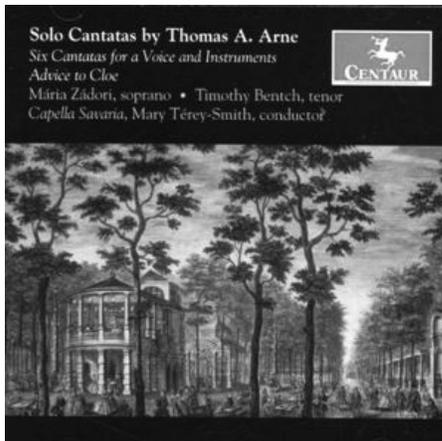
Johannes Moesus announces a CD released in April 2011: Antonio Rosetti. Oboe Concertos. Symphonies. Oboe Concerto in C Major (Murray C29), Symphony in F Major (Murray A32), Oboe Concerto in C Major (Murray C30), Symphony in D Major (Murray A16). Kurt W. Meier, oboe; Zurich Chamber Orchestra; Johannes Moesus, conductor. cpo 4987048



David Schulenberg's book *The Music of Wilhelm Friedemann Bach* was published in December 2010 by the University of Rochester Press. Those who attended SECM's 2010 meeting in Brooklyn heard a talk based on a portion of the book. Audio versions of all of the book's musical examples, as well as scores of a number of hitherto unpublished works of W. F. Bach, are available on the author's web site at <http://www.wagner.edu/faculty/dschulenberg/>.

Mary Térey-Smith announces a CD released in March 2011:

Thomas A. Arne: Overtures and Cantatas. Overture to King Arthur; Cantata: The Spring; Overture to Judith; Cantata: Chaucer's Recantation; Cantata: Love and Resentment; Overture to Eliza; Cantata: Reffley Spring; Overture to The Fairy Prince; Stefanie True, soprano; Zoltán Megyesi, tenor; Capella Savaria, Mary Térey-Smith, conductor. Centaur, CRC 3072



Steven Zohn and Colin St. Martin have issued a first recording of six recently discovered flute duets by Georg Philipp Telemann (Centaur, CRC 3102). The duets, assigned the catalog numbers TWV 40:141–46 and probably composed during the 1730s or 1740s, were found in the collection of the Berlin Sing-Akademie upon its return to Berlin in 2002. Their existence had only been suspected based on brief excerpts found in a pedagogical manuscript associated with Johann Joachim Quantz.

Announcements

HAYDN Journal

The Haydn Society of North America is pleased to announce the publication of a new Web-based electronic journal: *HAYDN*. The first semi-annual *HAYDN* issue is scheduled for release in early or mid May, and the second issue in November. *HAYDN* is a peer-reviewed journal with an international editorial board, and will include short and long scholarly articles, discussions of performance perspectives, book and recording reviews, responses to articles appearing in *HAYDN*, reports from Haydn societies from around the world, and information of newly discovered and important documents. Information about subscriptions for and submissions to *HAYDN*, and the activities of the Haydn Society of North America, can be found at our web site: www.haydnsocietyofnorthamerica.org.

Mozart in Our Past and in Our Present

Fifth Biennial Conference of the Mozart Society of America, in collaboration with the Schubert Club, the University of Minnesota School of Music, and the Center for Austrian Studies at the University of Minnesota, Minneapolis and Saint Paul, Minnesota, 20–23 October 2011

In addition to papers on many aspects of Mozart's life, work, and legacy, our conference will include a tour of the Schubert Club's new musical instrument museum in downtown Saint Paul (the collection includes a Mozart letter). It will feature a lecture by Neal Zaslaw, lecture-recitals by Jane Hettrick (on Mozart's late works for mechanical organ, with a performance in the University of Minnesota's organ studio) and Maria Rose (using replicas of late eighteenth-century pianos at the Schubert Club), and a performance by the Twin Cities Catholic Chorale of Mozart's *Missa Longa*, K. 262, in its liturgical context.

For further information please go to www.mozartsocietyofamerica.org or contact John A. Rice at jarice@rconnect.com.

Rosetti Festival 2011 in Germany

The International Rosetti Society (IRG) will celebrate its annual Summer Rosetti Festival in Southern Germany's beautiful region of the Nördlinger Ries north of Augsburg, 1–5 June 2011. The festival, which will feature seven music performances in picturesque castles in the region, is under the artistic direction of SECM member, Johannes Moesus. Featured artists include Annette Schäfer-Teuffel (violin), Gunter Teuffel (viola), Ensemble Mediterran, Concerto/Würzburg, Marina Paccagnella (harp), Bernhard Renzikowski (piano), Eckart Hübner (bassoon), Nils Mönkemeyer (viola), the Palatinate Chamber Orchestra under the direction of Maestro Hübner, and the Bavarian Chamber Orchestra under the direction of Maestro Moesus. Performances will include chamber music for violin and viola by Rosetti, Haydn, Stamitz, Martinu, and Mozart in Amerdingen Castle (1 June), chamber music for strings and winds by Beethoven, Rosetti, and Albéniz in Kapfenburg Castle (2 June), a lecture by Franz Körndle on the competition between Mozart and Beecke in Munich in 1775, with musical examples, at the Town Hall (Rathaus) in Nördlingen (3 June), chamber music for flute and strings by Mozart, Beecke, Amon, Rosetti, and Kraus in Kaisheim Abbey (3 June), chamber music for harp and piano by Dussek, Rosetti, Pleyel, J. C. Bach, and Naderman in Reimlingen Castle (4 June), and two orchestral concerts: the first (4 June) featuring Mozart's Bassoon Concerto

and symphonies by Rosetti, Salieri, and Haydn in Oettingen Castle; and the second (5 June) featuring a viola concerto by Rosetti, Mozart's Clarinet Concerto arranged for viola, and symphonies by Rosetti and Leopold Mozart in the splendid Festsaal of Baldern Castle. For further information please contact the International Rosetti Society, in care of Günther Grünsteudel at gg@rosetti.de or www.rosetti.de.



Research Report

Musical References in Richard Pococke's Early Correspondence
(1734–37)

Ilias Chrissochoidis

The cleric and pioneer anthropologist Richard Pococke (1704–65) spent a considerable part of his life exploring continental Europe, the Near East, and remote parts of the British Isles. His writings overflow with details about places and people little known to his contemporaries. Famous for the two-volume *Description of the East* (1743, 1745), dedicated to his patron Lord Chesterfield, he also left many manuscript travelogues. The earliest of these is a set of letters to his mother during his first two European tours, in 1733–34 and 1736–37. A monument of micro script, the volume (BL, Add. Ms. 19939) demands exceptional concentration, patience, and physical strength to read. Thanks to a year of research in London, sponsored by the British Economic and Social Research Council, I had the opportunity to go through the entire manuscript and extract information about music and musicians as well as two detailed descriptions of Venice.

Italy was the destination in both tours. Pococke left England in November 1733 and his stops included Marseilles, Genoa (December 10), Rome (first half of 1734), Venice (June 3), Milan, and Turin. He reached Dover via France in the end of June 1734. Two years later he embarked on a second tour, this time approaching Italy from the Netherlands and Germany. Crossing the channel in late May 1736, he stopped in Ostend, Brussels, Rotterdam, Amsterdam, Hanover, Hamburg, Pomerania, Berlin, Leipzig, Dresden, Prague, Vienna, Buda, and Trieste, before reaching Venice in August 1737.

Although primarily concerned with architecture, topography, history, and manners, Pococke appreciated music and attended performances in most of the cities he was visiting. Preceding Burney's musical tours by 35 years, he is a valuable witness of European musical culture during the mid 1730s. I have already published his short account of a performance of Allegri's *Miserere* in Rome in the spring of 1734. His other musical references include news and gossip about Farinelli and London's opera affairs, attendance of concerts in Rome's Pantheon, Venice's hospitals, an opera in Dresden, the oratorios *Gideon* and *Ezekias* at the Emperor's chapel in Vienna, and a concert at Loo with Strada and Anne, the Princess of Orange (also Handel's student).

Distracted by other projects, I would be eager to share responsibilities for an annotated edition of this material with experts on Continental European music in the 1730s. Any interested SECM member may contact me at this address: ichriss@stanford.edu.

Ilias Chrissochoidis currently holds a Kluge Fellowship at the John W. Kluge Center at the Library of Congress.

Book Review

Mark A. Peters

Nicholas Temperley and Stephen Banfield (editors). *Music and the Wesleys*. Urbana: University of Illinois Press, 2010.

Robin A. Leaver (editor). *A Communion Sunday in Scotland ca. 1780: Liturgies and Sermons*. Drew University Studies in Liturgy, No. 13. Lanham, MD: Scarecrow Press, 2010.

Music and the Wesleys and *A Communion Sunday in Scotland ca. 1780: Liturgies and Sermons* contribute significantly to our understanding of the interactions of music, liturgy, and theology in eighteenth-century England and Scotland. While very different in subject matter, the two volumes complement each other in their approach. Both are interdisciplinary in nature, weaving together strands of theology, liturgy, hymnody, psalmody, and art music to enlarge our thinking about these fields and their interrelationships.

Music and the Wesleys, a collection of essays edited by Nicholas Temperley and Stephen Banfield, is a book ambitious in its scope yet clearly connected around a single theme, music in three generations of the Wesley family. The book focuses on five members of the family: the brothers John (1703–1791) and Charles (1707–1788); Charles's sons, Charles (1757–1834) and Samuel (1766–1837); and Samuel's son, Samuel Sebastian (1810–1876). John and Charles the elder were Anglican clerics and the founders of the Methodist movement, while Charles the younger, Samuel, and Sebastian were among the leading English composers of the late eighteenth and the nineteenth centuries.

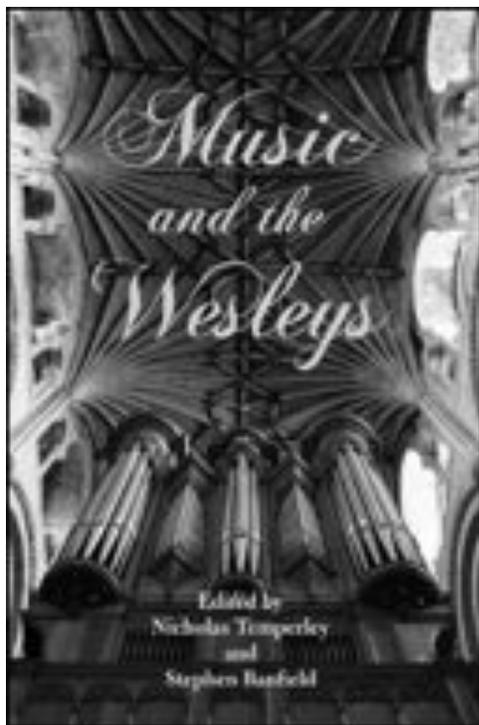
Music and the Wesleys originated in the 2007 conference "Music, Cultural History and the Wesleys" hosted by the Centre for the History of Music in Britain, the Empire and the Commonwealth (CHOMBEC) and held at the University of Bristol. The interdisciplinary nature of the volume is evident in its contributors' fields of research, which include church music, English, history, hymnology, liturgy, musicology, religious studies, and theology. Among the volume's strong points is this intentionally interdisciplinary dialogue, in which scholars from a wide range of disciplines engage in conversation around the musical activities of this fascinating family. Part 1, "Music and Methodism," focuses on John and Charles Wesley and especially on hymnody in the Methodist movement. Part 2, "The Wesley Musicians," treats Charles the younger, Samuel, and Sebastian, with a focus on art music.

Music and the Wesleys also ranges widely both geographically and chronologically. While the geographic focus is on London and Bristol, it also treats John Wesley's residence in Savannah, Georgia from 1735 to 1737 (in Chapter 1), as well as Methodist hymnody in America (Chapters 6 and 7). And its time period, while particularly focused on the eighteenth and early nineteenth centuries, does continue into the later nineteenth century and even up to the present in Carlton R. Young's essay, "The Musical Settings of Charles Wesley's Hymns (1742 to 2008)."

Part 1 of *Music and the Wesleys* (Chapters 1–8), entitled "Music and Methodism," focuses primarily on the elder generation of Wesleys, the brothers John and Charles, and especially on hymn texts and tunes. A central theme of these chapters is summarized well in Anne Bagnall Yardley's statement: "Music plays a central role in catechesis within Methodism. John Wesley himself emphasized the importance of hymn texts in the formation of Christian

disciplines” (p. 77). While once again commendable for its broad scope and interdisciplinary approach, the volume’s first part is widely uneven in the quality of its scholarship and writing.

Nicholas Temperley’s opening chapter, “John Wesley, Music, and the People Called Methodists,” presents many interesting insights into John Wesley’s beliefs about and interactions with music, particularly while highlighting the difference between Anglican liturgies and Methodist meetings. Likewise of interest are Temperley’s observations on Wesley’s musical taste and the ways in which such taste influenced tune selection in early Methodist hymnals. He summarizes a “Wesleyan ideal” as hymn tunes of good quality, sung by all with energy and devotional feeling (pp. 24–25). Temperley further emphasizes the importance of music in promoting the new religious principles of Methodism (Temperley quotes Anglican parson William Vincent, who in 1787 stated that “for one who has been drawn from the Established Church by preaching, ten have been induced by music,” p. 3). Despite its valuable introduction to John Wesley’s interactions with hymnody, Temperley’s essay suffers from a lack of focus as the chapter’s main themes are interrupted by discourses on the various sources of Methodist hymn tunes, on hymn tunes and the parody process, and on the treatment of hymn tunes in Methodism after John Wesley’s death, themes which are treated in the volume’s later chapters.



Just as Chapter 1 serves as an introduction to John Wesley’s relationship to music, Chapter 2, J. R. Watson’s “Charles Wesley and the Music of Poetry,” introduces readers to the hymnody of Charles Wesley. Watson’s fundamental thesis offers nothing significantly new: he argues that in writing hymns Charles Wesley “was always conscious of music and its relationship to the words

in the line” and that Wesley’s poetry is “wonderfully sensitive to meters, word sounds, and the ways in which sound and sense go together” (p. 26). The bulk of the chapter repeatedly, and unsuccessfully, forces the analogy of music upon Wesley’s hymn texts. For example, Watson compares the four stanzas of Wesley’s “To the Trinity” to the four movements of a “modern symphony” (pp. 31–32; the text, in fact, follows a common Trinitarian hymn structure: one stanza each addressed to Father, Son, and Holy Spirit, with a concluding doxology) and later imposes musical analogies of mood and tempo upon a poetic art that is better understood in its own terms. Two sections of the chapter, however, are beneficial: one summarizing Charles Wesley’s theology of music on the basis of his hymn texts (pp. 27–30) and another providing an excellent introduction to sources and meanings of words and to beauty of expression in Wesley’s hymn texts (pp. 35–37).

Robin Leaver’s “*Psalms and Hymns and Hymns and Sacred Poems: Two Strands of Wesleyan Hymn Collections*” (Chapter 3) offers an intriguing reading of published hymnody within the context of Methodism’s development over the course of the eighteenth century. Leaver argues for a more nuanced understanding of eighteenth-century Methodist hymnody, one that considers that for most of the century Methodism continued as an evangelical strand within the Anglican Church rather than as a denomination in its own right. While Methodist meetings took place during the week outside of the church, regular Sunday worship continued within the Church of England and followed the Book of Common Prayer. Leaver masterfully clarifies the difference in hymn books published for these two contexts, one type reflecting the structure and content of the Book of Common Prayer (represented by *A Collection of Psalms and Hymns*, 1737) and another reflecting the weekly meetings of Methodist societies (represented by *A Collection of Hymns for the Use of the People Called Methodists*, 1780).

Unfortunately, the nuanced reading Leaver presents is entirely ignored in the next chapter, Martin V. Clarke’s “John Frederick Lampe’s *Hymns on the Great Festivals and Other Occasions*.” The chapter does not address the liturgical context of or intended use for Lampe’s hymnal, giving no indication of whether it was intended for Anglican worship (the volume was published in 1746, when Methodism still existed only within the Anglican Church) or rather for Methodist meetings outside of the established liturgy. Clarke spends much of the chapter addressing the style of Lampe’s musical settings, arguing that they represent elaborate art music intended primarily for solo voice with accompaniment and in a theatrical style designed to appeal to London’s upper echelon of society. But he does not convincingly address the question of whether or not these hymns, with their complex, ornamented vocal style, were intended for congregational singing and, if so, how they related to John Wesley’s stipulation that congregational song be sung by all the people (described by Temperley in Chapter 1).

The final chapter in Part 1 addressing eighteenth-century music, Sally Drage’s “Methodist Anthems: The Set Piece in English Psalmody (1750–1850)” (Chapter 5), much more convincingly treats the role of art music in Methodist contexts over the course of a century. Drage’s focus is the set piece, a through-composed metrical Psalm anthem. While set pieces were included already in the second edition of John Wesley’s *Select Hymns* (1765) and possibly intended for congregational singing, later, more elaborate examples were clearly written to be sung by a trained choir. Throughout the chapter, Drage explores not only elements of musical style and text,

but also multiple contexts in which set pieces were known to be sung. Drage argues convincingly that set pieces were not intended primarily for regular liturgies but were rather presented most often on special occasions, such as fundraising events for charitable institutions.

Part 1 concludes with three essays which move beyond the scope of the lives of John and Charles Wesley and also beyond the eighteenth century. Anne Bagnall Yardley's "The Music of Methodism in Nineteenth-Century America" treats nineteenth-century musical settings of Charles Wesley's hymn texts in the American Methodist Church while also offering an overview of the broad scope of musical activities of American Methodists. Geoffrey C. Moore's "Eucharistic Piety in American Methodist Hymnody (1786–1889)" provides a fascinating case study of the ways in which the Wesleys' hymnody continued to shape Methodist theological understandings in nineteenth-century America. And Carlton Young's "The Musical Settings of Charles Wesley's Hymns (1742 to 2008)" provides a very brief introduction to musical settings of Charles Wesley's hymn texts from John Wesley's first hymnal to the present.

Part 2 of *Music and the Wesleys*, entitled "The Wesley Musicians" and focused on Charles the younger, Samuel, and Sebastian Wesley, presents a much more cohesive and convincing account of its subject matter than does Part 1. Not only are the essays for the most part of better quality than those in Part 1, but they complement each other better as well. Part 2 introduces readers to the lives and musical activities of these three famous musicians, while also revealing significant insights into English musical culture and concert life in the eighteenth and nineteenth centuries and into the family life of Charles and Sarah Wesley and their sons.

Part 2 begins with Stephen Banfield's introduction to the musical lives and historical place of Charles Wesley's two sons and grandson, "Style, Will, and Environment: Three Composers at Odds with History" (Chapter 9). Banfield introduces elements of each composer's musical style and activities, but more interesting is his discussion of the roles and social statuses of musicians in eighteenth- and nineteenth-century England. After noting the family's "transition from religious to musical avocations," Banfield observes that in contrast to the sphere of activity and degree of influence of John and Charles Wesley, "comparable musical achievement was simply not possible in a country and period in which the art was perceived as intrinsically foreign" (p. 122). While the younger Wesleys were brilliant, talented, and well-trained musicians, their high family status and classical education essentially precluded them from the regular paths pursued by professional musicians.

Chapters 10–13 explore the family life and musical activities of Charles and Sarah Wesley and their sons Charles and Samuel, beginning with Jonathan Barry's "Charles Wesley's Family and the Musical Life of Bristol." This fascinating account contextualizes the Wesley family within a city at the height of its importance and boasting both a "wide range of artistic and literary activity" and "a diverse and dynamic religious culture" (p. 141). It particularly addresses the importance of Sarah's musical influence and of hymnody in the home, Charles and Sarah's choice of music teachers for their sons, the politics of church music in Bristol, and the significance of Handel in the family and the city. Barry concludes that "by limiting their musical education, and following the ideal domestic combination of hymns and Handel offered by Sarah, the Wesley family sought the best possible reconciliation between music and religion" (p. 151).

Peter S. Forsaith pursues similar themes surrounding the arts, Methodism, and the Wesley family from the perspective of art history in Chapter 11, "Pictorial Precocity: John Russell's Portraits of Charles and Samuel Wesley." The two large portraits, which Forsaith estimates were painted in 1776 or 1777, hang today in the Duke's Hall of the Royal Academy of Music, London. Both paintings take music as a central theme: Charles is portrayed at about age twenty sitting beside a harpsichord, while Samuel is shown at about age nine standing at a desk writing music. Nothing is known of the paintings' origins, but Forsaith hypothesizes that the Methodist Russell either painted them as display pieces for his studio or that Charles and Sarah Wesley commissioned them, perhaps to hang in the concert room of the London home to which they had moved in 1771. He further situates the paintings within conventions of portrait painting in eighteenth-century England, as well as in relation to Russell's artistic career, his relationship to Methodism, and the significance of such portraits both in upper-class English society and in the Methodist movement.

Alyson McLamore's "Harmony and Discord in the Wesley Family Concerts" (Chapter 12) provides a further glimpse into the Wesleys' family life while also providing a fascinating account of London concert life in the late eighteenth century. The chapter is based upon a wealth of archival materials related to the series of sixty-four concerts held in the Wesley family home from 1779 to 1788. These materials include lists that Charles the elder kept of each season's subscribers and their payments, the names of those who attended each concert, all the performers and the amount each was paid, and other financial expenditures related to the concerts. Despite the tendency to overemphasize possible tensions the concert series may have caused for the Wesley family, McLamore presents interesting insights about the administration of the series, Sarah Wesley's role in it, the repertory performed, and the position of such concerts within London's musical life.

Philip Olleson focuses likewise on the Wesleys' family life and its relationship to music in Chapter 13, "Fathers and Sons: Charles, Samuel, and Charles the Younger." Although this brief account primarily summarizes information found already earlier in the volume regarding the Wesley family concerts and the boys' musical education, it does offer some new insights by focusing on family life and relationships. Family tensions regarding music and education are summarized well in Charles the elder's 1769 statement regarding his son Charles: "I always designed my son for a clergyman. Nature has marked him for a musician" (p. 177). Olleson explores such tensions in the Wesleys' home life, as well as in Charles and Samuel's subsequent attitudes toward music. One wishes that the essay would have included further treatment of Sarah Wesley: we see glimpses of her personality, her musical abilities, and her role in educating her sons in several of the essays, but this chapter would have presented an excellent context for treating such themes in more detail.

Peter Holman's "Samuel Wesley as an Antiquarian Composer" (Chapter 14) concludes the discussion of the Charles Wesley family with an excellent reading of Samuel Wesley's compositional endeavors within the context of English music-making of the period. Holman opposes traditional negative views which position Samuel merely as an old-fashioned composer, arguing instead that Samuel's interest in bringing elements of old style into a modern

continued on page 11

Bernard de Bury: In a Distinguished Line of Harpsichordists to the King of France

Ruta Bloomfield

Although not well known today, composer Bernard de Bury (1720–1785) ranked with illustrious company. The position of harpsichordist to the King of France traces from Jacques Champion Chambonnières (1601/1602–1672) to Jean-Henri D'Anglebert (1635–1691) to François Couperin (1668–1733) to his daughter, Marguerite-Antoinette Couperin (1675/1676 or 1678/1679–1728), and finally to de Bury.

Bernard de Bury spent his entire career in Versailles under Louis XV. Bernard studied with his father, Jean-Louis Bury, a musician in the service of the king, and with François Collin de Blamont (1690–1760), to whom he paid homage in his *Premier livre de pièces de clavecin*. In his dedication, de Bury stated that he was fifteen years old at the time the four suites were written; this would place their composition in 1735 or 1736. The rest of his output focused on music for the stage or ballet, and he was a favorite composer for festive court celebrations. In 1751 he succeeded François Rebel (1701–1775) as *surintendant de la musique du roi* (“secretary for the music of the King”).

The score of the *Premier livre de pièces de clavecin* displays influence from François Couperin and Jean-Philippe Rameau (1683–1764). For example, most movements are given titles, the popular form of *rondeau* is used ten times, frequent changes in texture appear, ornaments can be identified from the tables of Couperin and Rameau, and *notes inégales* are usually appropriate. Furthermore, a number of same or similar titles used by Bernard de Bury are also found in the harpsichord *Ordres* of Couperin. De Bury also may have had Couperin's *La Ténébreuse* (Book I, third *Ordre*) and *La Raphaële* (Book II, eighth *Ordre*) in mind when he wrote *La Dampiere* (*Quatrième Suite*) with its upbeat figure of a three-note group of rising thirty-second notes, and irregular note-groupings in which complete beats do not necessarily add up correctly, and Rameau's *Les Cyclopes* from his 1724 collection, with its use of *pièce croisée*, sweeping scales, and arpeggiated accompaniments, when he wrote the impressive *La Pithonisse* (*Troisième Suite*). The *Premier livre* also reflects, however, the variance found between French and Italian musical traits which Couperin explored in his *Les Goûts réunis*. Examples of Italian influence in the music of de Bury can be seen in arpeggiated figures, passage work, imitation, chromaticism, circle-of-fifths progressions, and sometimes in frequent modulations.

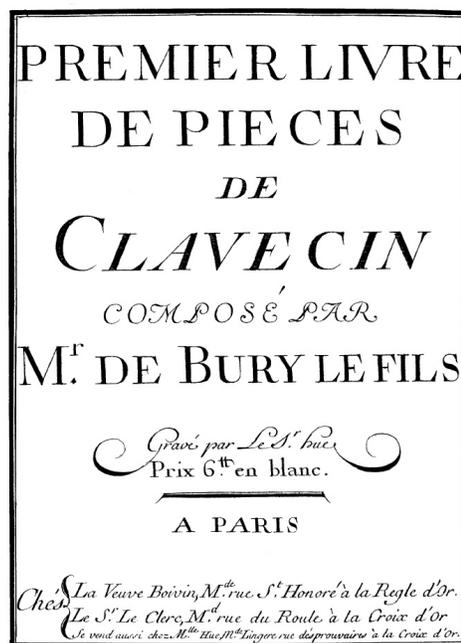
No autograph for the four suites for harpsichord in de Bury's *Premier livre* survives, and thus only the original c. 1736 Paris publication (reprinted by Minkoff in 1982) is available for examination. A modern edition would be most helpful to the performer, as seven different clefs appear in the publication, and it is not unusual for the clefs to change, sometimes multiple times, within a movement. In addition, reading off the facsimile would require the performer to adjust to different conventions in the notation of dots and accidentals, and to correct wrong notes that slipped into the original printing. Such a modern edition has been prepared by the author and is seeking a home with a publisher.

Study and performance of the *Premier livre de pièces de clavecin* by Bernard de Bury provides a more complete picture of *clavecin* music after Couperin and Rameau. Moreover, it allows de Bury to take his rightful place in a long line of distinguished French

harpsichord composers, and in particular, his place in a line of renowned predecessors as harpsichordist to the king of France.

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CD Reviews

Tony Gable

Peter von Winter, Symphonies, Entr'actes (Symphony No. 1 in D Major, Sinfonia “Schweriner” in D Major, Overture in C Minor, op. 24, Entr'actes 3, 5, & 6). Münchner Rundfunkorchester, conducted by Johannes Moesus. CPO 777 530-2



With this CD Johannes Moesus completes Winter's set of three symphonies, all differently scored, written around 1780 and published by André in 1795. An earlier disc (Orfeo C192 041) contained first recordings of Winter's symphonies nos. 2 and 3. While that disc stayed in the 1780s for all the pieces, this new one covers over forty years of Winter's composing life. Requiring four horns, unlike its companions, Symphony No. 1 in D Major proves an even more exciting resurrection. In the powerful, spacious *Allegro* Moesus tellingly sustains the momentum, especially in the teasing, unconventional development, a feature shared by Symphony No. 2 in F Major, with its "spot-the-recapitulation" tactic. He brings out the melancholy strain of the minor slow movement, puzzlingly marked *romanza* (though not in Garland), but here the major section shows Winter too closely absorbing recent Haydn (Symphony No. 53). The bustling finale with its noisy trumpets and timpani makes a satisfying conclusion to a welcome rediscovery. The "Schweriner" symphony is an oddity. Undated according to Winter expert Thomas Gebhard's valuable liner note, it is assigned to c. 1775 by Donald G. Henderson in Garland. This curious piece in two movements has no slow movement. Was this its original design? Maybe, since the substantial slow introduction is brought back slightly modified after the exposition in lieu of any development section, unlike Mozart's "Posthorn" serenade where the *Adagio maestoso* returns preceding the recapitulation. In the 1790s Pleyel (Ben. 152) and Haydn (Symphony No. 103) bring the slow introduction back towards the end of the first movement, but no one except Winter forgoes a development. A breezy *Allegro molto* concludes the work. The disc is completed by three (of six) entr'actes published from 1807 to 1811 according to Gebhard—one is a delicious polonaise—plus the vigorous C-minor concert overture published in 1817, three years after he was granted his "von." The Münchner Rundfunkorchester, superbly recorded, perform impeccably under Moesus who is such a persuasive advocate for Winter's music that he should be urgently lobbied for a third disc to include the C-major symphony, Garland No. 5, as well as Winter's E-minor concertante for two violins, given the rarity of minor-key concertantes.

Johann Christoph Vogel, Symphonies (Symphony No. 1 in D Major, Symphony No. 2 in E-flat Major, Symphony No. 3 in B-flat Major). Bayerische Kammerphilharmonie, conducted by Reinhard Goebel. Oehms OC 735

Mozart in Italien (Johann Adolf Hasse, Overture to *Ruggiero*; Thomas Linley, Concerto for Violin in F Major; Venanzio Rauzzini, Sinfonia in D Major; Franz Lamotte, Concerto No. 2 for Violin in D Major; W.A. Mozart, Sinfonia in D Major, K. 111/120). Mirijam Contzen, violin, Bayerische Kammerphilharmonie, conducted by Reinhard Goebel. Oehms OC 753

Reinhard Goebel's musical archaeology has again proved invaluable. This set of Vogel symphonies for Paris from around 1783 has been a well-kept secret, escaping even the notice of Barry S. Brook in his study of the French symphony. Born two months after Mozart in Nuremberg, dead at 32, Vogel made his way to Paris in 1776 as a horn player for the duc de Montmorency. The startlingly sinister F-minor overture to *Démophon* (1788), now widely known, should have alerted us to the power of Vogel's music. The merit of his two operas from the 1780s, *La toison d'or* and *Démophon* (both unrecorded) has been legendary, but he has not been fortunate on disc. He has been credited with the orchestral parts of Michèl

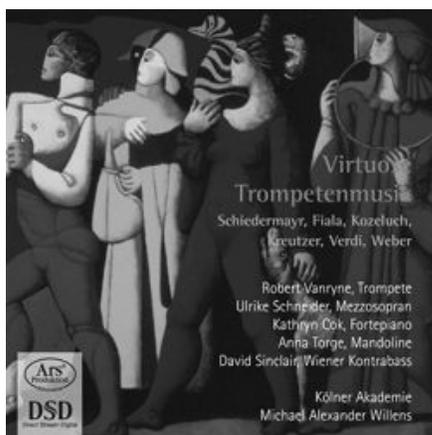


Yost's clarinet concertos (MDG 301 0718-2). A 1785 symphonic concertante appeared on Czech and German LPs in different versions (with clarinet replacing oboe) and something of the spirit of that tuneful work finds its way into these three symphonies. The slow movements of the second and third symphonies have spectacular concertante wind passages. There are no minuets for Paris, naturally, but careful sonata-form allegros and perky finales. The *Allegro* of the first symphony has a fine development with a passage of pure Gluck. The *Andante* is taken very fast, rendering it rather jaunty, even trivial. Of the three symphonies the second is the most accomplished, despite a slightly aimless feel to the *Allegro moderato's* development section. Easily the most arresting music comes in the extraordinary C-minor slow movement of the Symphony No. 2, its hair-raising opening trill foreshadowing the sombre mood of the *Démophon* overture. The music then morphs into a wind concertante, leaving an exciting sonata rondo to conclude the work. However, the limitations of these symphonies are discernible in the paucity of thematic invention, as in the finale to Symphony No. 3, and the rather academic feel to the development section in the same work's opening *Allegro molto*. A pity, since the material elsewhere in this movement is full of impressive tensions. With the release of this disc comparisons will inevitably arise with the symphonies of Vogel's Paris-based compatriot Rigel, whose stunning G-minor symphony is exactly contemporary with this set. It clearly outshines them. Goebel elicits wonderful performances from the Bayerische Kammerphilharmonie. The wind music is spectacularly well played, the horns sublime in passages doubtless performed by Vogel himself.

Goebel promotes unknown music from a decade earlier on his latest disc entitled *Mozart in Italien*. The title conceals a desirable program with some new works. The solitary Mozart piece is the sinfonia for *Ascanio in Alba* (1771), K. 111, to which Mozart later added the presto finale K. 120. It comes after music by four other composers: Hasse, who praised the teenage Mozart; Linley, who famously met Mozart in 1770; Lamotte, whom Mozart recalled in 1783; and castrato turned composer Rauzzini, who premiered *Exsultate, jubilate*, K. 165, in 1773. Rauzzini was incidentally the only one to outlive Mozart. The imposing overture to Hasse's final opera, *Ruggiero* (1771), crowns a long life in opera. According to Leopold Mozart, *Ruggiero* in Milan was quite eclipsed by his son's *Ascanio*, performed a day later. Odd that no one has devoted a disc entirely to Hasse's delightful opera sinfonias, several of which are available on YouTube. Thomas Linley's only surviving violin concerto, out of an estimated twenty, has appeared before in a crisp, period-instrument performance of 1996 (Helios CDH 55260) but the little-known Lamotte makes his entry onto CD, as does Rauzzini with his more-than-competent sinfonia (undated). Both Linley and Lamotte garner praise from Chappell White (*From Vivaldi to Viotti. A History of the Early Classical Violin Concerto*, Gordon and Breach, 1992), Linley for his melody (p. 312) and Lamotte for his clarity of design (p. 318). Certainly the English melodist's charm is evident in the delightful minor "Scotch" *Adagio*, beautifully captured by violinist Mirijam Contzen. White surely overstates Lamotte's deficiency in the melody stakes (ibid.). His concerto, conceived on a grander scale, opens with a vast, cadenza-free *Moderato*, followed by a short *Andante*, its melody akin to the finale of Mozart's K. 211, and a lively *Rondeau*. Throughout the soloist throws off the bravura passages largely with abandon. In the Mozart sinfonia the orchestra makes a wonderful sound, especially the trumpets and timpani. An apposite response to Goebel's disc might be the subtitle of Hasse's opera *Ruggiero*: "eroica gratitudine."

Virtuoso Trumpet Music (Forgotten Treasures, volume 9). Works by Johann Baptist Schiedermayr, Giuseppe Verdi, Conradin Kreutzer, Leopold Kozeluch, Friedrich Weber, and Joseph Fiala. Robert Vanryne (Trumpet), Ulrike Schneider (Mezzo-soprano), Kathryn Cok (Fortepiano), Anna Torge (Mandolin), David Sinclair (Double Bass), Kölner Akademie, conducted by Michael Alexander Willens. Ars Produktion ARS 38 073

Almost all the music on Willens's disc is unknown, though not the sole eighteenth-century piece, Kozeluch's symphonie concer-



tante, which fills half the disc space. Despite the wide-ranging appeal of the highly original program, the delights of Schiedermayr's operatic offertorium and Fiala's very late 1816 divertimento lie outside the chronological remit of this notice, like those of Verdi, Kreutzer, and Weber. Already recorded three times, but never before wholly on period instruments, Kozeluch's 1798 concertante for mandolin, trumpet, double bass, and fortepiano, is certainly an extraordinary work, though the piece may illustrate why the Viennese generally preferred to leave this form to Paris and London. The *Allegro*, after a glance at Mozart's third "Haydn" quartet, K. 428, weighs in at almost seventeen minutes. This is hardly surprising, for despite brief duets the soloists virtually never play together. All four soloists have meaty passages, but Kozeluch the pianist kept the lion's share for himself in what is more of a piano concerto with obbligato trumpet, mandolin, and bass. He dramatically delays the piano entry until after the other soloists have appeared and then lets it take over. In the slow movement the piano is allotted the first, third, fifth, and seventh variations, with the other instruments one each. In the eighth variation all figure, but do not play together until the end of the finale. A splendid international cast give the best possible performance imaginable under Michael Alexander Willens's expert baton. The rest of the disc belongs to the trumpeter and (for Schiedermayr) the mezzo-soprano. Willens's disc at 73 minutes is the only one of these four to last more than one hour. It also takes the palm for cover design with José Herrera's beguiling picture.



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Series VII/suppl: *Exempel nebst achtzehn Probe-Stücke* [Facsimile], edited by Mark W. Knoll, containing Wq 63/1–12

context places him rather in the vanguard of composition. Wesley's diverse compositional style that combined elements of J. S. Bach's contrapuntal techniques with large-scale classical patterns in fact anticipates similar developments on the Continent by Mendelssohn, Robert Schumann, and other German composers. Holman demonstrates that the idea of mixing old and new styles was in fact a recognized ideal for English concert repertory. Through musical analyses of Wesley's vocal and instrumental compositions, Holman convincingly argues his thesis, that "in embracing musical antiquarianism, Wesley and his English contemporaries were in advance of composers in Continental Europe" (p. 196).

Music and the Wesleys concludes with two essays on Samuel's son, Sebastian Wesley. Peter Horton's "The Anthem Texts and Word Setting of Sebastian Wesley" examines Sebastian's idiosyncratic approach to anthem texts and their musical settings within the context of the English anthem tradition. Stephen Banfield and Nicholas Temperley conclude the volume with a reconsideration of Sebastian Wesley's place in English music history, "The Legacy of Sebastian Wesley." This final chapter treats the fact that while it is easy today to argue for Wesley as the "finest English composer of the early Victorian period," his music did not influence the succeeding generation of English composers (p. 216). A final significant contribution of the volume is Appendix 1, John Nightingale's "Catalogue of Compositions by Charles Wesley the Younger," which addresses a lacuna in eighteenth-century music history by providing the first comprehensive catalogue of the works of this important composer.

While *Music and the Wesleys* ranges broadly across topics and across generations of this famous family, Robin A. Leaver's *A Communion Sunday in Scotland ca. 1780: Liturgies and Sermons* focuses on a single Sunday in one Church of Scotland parish. The volume presents the communion resources of Reverend John Logan (1747/8–1788), first published posthumously in the volume *Sermons by the Late Reverend John Logan. F. R. S. Edinburgh. One of the Ministers of Leith* (Edinburgh: Bell and Bradfute, 1790). Although Logan is little known today, he was prominent in late eighteenth-century Scotland as a minister, poet, and hymnal editor (he was also infamous due to charges of plagiarism against his published poems and sermons). The popularity of his *Sermons* is evidenced by the fact that their publication with Bell and Bradfute reached a sixth edition in 1819, even while they were likewise issued by different publishers in 1810 (London), 1818 (Glasgow), and 1821 (Edinburgh).

In *A Communion Sunday in Scotland*, Leaver presents Logan's communion liturgy for his South Leith parish together with accompanying prayers, sermons, and congregational songs (including metrical Psalms, a metrical paraphrase of another biblical passage, and an original hymn). In addition to editing and annotating these resources, Leaver contextualizes them both in his wide-ranging introduction and his detailed commentary. The volume is valuable both for its picture of Logan's liturgical practice in South Leith and for the broader implications it draws for our understanding of both the Church of Scotland and Church of England in the eighteenth century.

In contrast with parishes in the Church of England, whose liturgies followed the 1552 Book of Common Prayer, congregations in the Church of Scotland were generally suspicious of published

communion rites. With no standard liturgical book prescribed for the Scottish Church, ministers were free to develop their own communion liturgies. As a result, not only was there little liturgical conformity from one parish to the next, but most of the liturgies are not extant: such rites may have been extemporized or preserved in manuscript for individual use, but they were not published. Logan's publication thus represents one of the few surviving communion liturgies from the eighteenth-century Scottish Church.

The significance of this liturgy is still greater when we recognize that communion was celebrated only once each year in most Church of Scotland parishes and thus represented a major annual event in the life of a community. Furthermore, communion was understood not just as a single service, but as a "Communion Season" (p. 105) that included a day of fasting on the preceding Thursday, a preparation service on Saturday, a Sunday morning service during which the sacrament was celebrated, a Sunday evening service reflecting on the sacrament, and a service of thanksgiving on the following Monday. Reflective of this trend, Logan's *Sermons* include a preparation sermon (which would have been preached during the Thursday or Saturday service), the liturgy and sermon for the Sunday morning communion, and the liturgy and sermon for the Sunday evening service. Leaver reflects on the importance of Logan's text, as well as on the nature of liturgical studies, in his statement: "Here is the reminder that liturgical studies, until fairly recently, have concentrated on liturgical texts. But worship is essentially rite, rather than text alone, and includes actions, preaching, and music, each one contributing a distinctive hermeneutic" (p. 22). Leaver goes on to comment upon how the particular elements of Logan's publication contribute to our interpretation both of the liturgy and theology of the Eucharist in the eighteenth-century Scottish Church. After presenting this idea in his introduction, Leaver probes it in depth in his commentary upon Logan's liturgies, comparing Logan's writings not only with the Book of Common Prayer of the Church of England but also with published Scottish communion liturgies by Robert MacCulloch (1803) and A. G. Carstairs (1829).

A further point of interest in Leaver's introduction and commentary is his reflections on the polity of the Church of Scotland, particularly in relation to Anglican and Reformed traditions. Leaver details the ongoing tension between Anglican-leaning and Presbyterian-leaning factions within the Scottish Church from the sixteenth to the eighteenth century and situates Logan within the debate. Leaver further observes several different goals of Logan's friends in posthumously publishing his *Sermons* and the relation of these goals to the Scottish and the English Churches: they aimed to present an example of good and appropriate preaching; to present an exemplar of Scottish eucharistic worship; to encourage hymnody, in addition to the traditional metrical psalmody, in the worship of the Church of Scotland; and to provide a descriptive example of services of the Scottish Church for members of the Church of England (pp. 33–34).

While the chief value of *A Communion Sunday in Scotland* lies in the realms of theology and liturgy, Leaver dedicates a significant portion of his introduction to congregational song, and Logan's liturgies include texts for congregational songs appropriate to the service (unfortunately with no indication of the tunes to which they were, or may have been, sung). Logan's original notes did not include these texts, but they were added by his friends in editing the volume. The Sunday morning service includes six metrical Psalms

from the 1650 Scottish Psalter, the music that would have been considered appropriate for public liturgies of the Scottish Church. The editors, however, promote two other types of congregational song which were growing in influence, a paraphrase of another biblical text (in this case, from Hebrews 4) and an original hymn, both authored by Logan himself and published in the 1781 *Translations and Paraphrases* for which he was a primary editor. Leaver details the nature of, and controversies over, congregational song in eighteenth-century Scotland, as well as Logan's importance as a hymn writer and editor (pp. 22–34).

Given the significance of the volume—both due to its valuable primary source and Leaver's insightful introduction and commentary—it is regrettable that *A Communion Sunday in Scotland* does not easily reveal its treasures. The importance and even the contents of the book are unclear in its foreword by Bryan D. Spinks, in its preface by Leaver, and even in its title, which does not mention Logan. Although he does set up well the paucity of sources for communion liturgies from eighteenth-century Scotland, Spinks addresses the book's contents only obliquely: "Leaver draws our attention to the communion prayers of the controversial John Logan of Leith" (p. viii). Leaver's preface does more specifically highlight the significance of the volume, but is not clear on what the book actually contains: "The book addresses this lacuna in liturgical studies, and presents a modern edition of one of these late eighteenth-century published accounts of Communion Sunday in the Church of Scotland, its sermons, prayers, and congregational song, together with relevant background information and comparative documents" (p. ix). Despite this valuable—and accurate—statement of the volume's importance, Leaver mentions here neither Logan's name nor the particular primary source under consideration. It is only through a close reading of Leaver's introduction that we come to recognize the volume's contents and their significance.

This lack of clarity likewise affects some later elements of the volume. Leaver retains the original publication's separation of the resources into liturgies and sermons. So although the sermon was written for inclusion in this particular liturgy, it appears in a separate section of the book; as published, it takes careful attention to footnotes and some flipping between sections to correlate the liturgies with their respective sermons. The effort is beneficial, however, for the sermons are best read within the context of the liturgy rather than afterward as a sort of appendix. Readers can gain a clearer sense of the scope and pace of the services by reading first the preparation sermon (pp. 77–83), then the Sunday morning service (pp. 43–65) with its sermon (pp. 85–91), then the Sunday evening service (pp. 67–73) with its sermon (pp. 92–98).

Despite these criticisms, *A Communion Sunday in Scotland* is a valuable resource for our understanding of liturgy, theology, church polity, and congregational song in the eighteenth-century Scottish Church. Leaver has done readers a significant service in making Logan's liturgies and sermons easily accessible, while situating them in relation to other eighteenth-century liturgical sources.



continued from page 1

Schroeder [*sic*] was brought forward as the new performer on the pianoforte... [J. C.] Bach played occasionally, but Schroeder was the planet. He was one step higher in the

modern style; a young man, fascinating, fawning, and suave; a teacher for the belles, company for the mode, a public performer, or a private player. Bach perceived his excellence in his profession, and assisted him as a friend, for his heart was too good to know the littleness of envy. He gave Schroeder advice from his experience of this country, and was also of great use to him in the theory of his profession. ... Schroeder was truly an enchanting player, and so prepossessing that after hearing him once one could not but regret any lost opportunity of hearing him again.

She later refers to Schroeter's own performance of op. 3, no. 3, saying that "the middle movement he executed with a sweetness and grace that was perfectly enchanting, and the house was in rapture for minutes." Charles Burney seems to have been especially enamored of his playing. As the (presumed) author of a *Nachrichten* later published in 1791 by J. F. Reichardt, he says:

His manner of playing was distinguished by a delicacy and shading such as only the combination of a pure and chaste taste with knowledge can give ... His touch was extremely light and graceful so that, just to watch him play, became a pleasure in itself ... His presentation of adagio movements was unparalleled except perhaps by Abel on the gamba.

Furthermore, in the *General History of Music*, in listing a number of important keyboard performers, Burney says:

It gives me much concern that I am obliged to strike out of this list the name of Mr. John Samuel Schroeter; but this distinguished musician, whose neat and exquisite performance on the piano-forte will be long remembered with regret, died November 1st, 1788, while this sheet was printing!

Finally, Schroeter is featured prominently in several of Burney's articles for Abraham Rees's *Cyclopaedia*, especially as they relate to keyboard instruments. In his article on Schroeter himself, he says that it was he who brought the "true art of piano playing to England," a clear reference to C. P. E. Bach's *Versuch über die wahre Art das Clavier zu spielen*.

Perhaps better known is Mozart's strongly positive reaction to Schroeter, especially the op. 3 concertos. Writing to his father in 1778, he says, "Write and tell me whether you have Schroeter's concertos in Salzburg ... If not, I should like to buy them and send them to you." He writes to his sister with much the same sentiment a few days later. She must have taken this suggestion to heart, for a few months later in December, Leopold writes back to his son to say that "Signor Ceccarelli" is learning Schroeter's op. 3, no. 1 in F major with her. Furthermore, Mozart evidently thought enough of these concertos to write a total of six cadenzas for movements from four of the concertos (nos. 1, 3, 4, and 6).

Johann Samuel Schroeter was virtually forgotten by the early nineteenth century. His elder sister Corona, by virtue of her connection to the Goethe circle, is, perhaps even today, the better-known figure. Inasmuch as such a thing can be said, the op. 3 concertos remain Schroeter's best-known composition.

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