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L'estro armonico, Op. 3, in Full Score: 12 Concertos for  
Violins and String Orchestra, and: Le quattro stagioni = The  
Four Seasons (review)

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Daily” immediately before “Give Thanks O Israel,” the same problem of sequential arias remains. It is possible that the additional aria was intended to separate two of the earlier choruses. In any event, I applaud A-R Editions for choosing to incorporate these rediscovered materials for *Let God Arise* into its edition of *The Song of Moses*, but the publisher should have pursued some means to keep this inclusion from being so clandestine.

Apart from this odd oversight, Linley’s *The Song of Moses* represents an excellent addition to the series. There are a few minor notational quibbles: I would prefer to see the figured-bass symbols placed below the bass line (as is the case in Linley’s manuscript) rather than above; and it certainly would be helpful if the table of contents were to include text incipits for the various numbers rather than cryptically identifying Nos. 4, 6, and 12 (as well as 10a and 12a) as “Air (Soprano).”

Outright typographical errors, limited to a few stems pointed in the wrong direction, missing slurs in one or two parts, and the like, are pleasantly rare, and the clean score and detailed critical report indicate that Overbeck’s edition enjoyed careful proofreading.

Commenting on another work by Linley, an 1824 *Dictionary of Musicians* exclaims: “Indeed [it is] to be wondered at, that this extraordinary production was not, at the time of its success, given to the public” (cited in Gwilym Beechey, “Thomas Linley, Junior, 1756–1778,” *Musical Quarterly* 54 [1968]: 80). At long last, selections from Linley’s works are available, allowing “the public” to study that rather elusive repertory of eighteenth-century English oratorios *not* composed by Handel.

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**Antonio Vivaldi.** *L’estro armonico*, Op. 3, in Full Score: 12 Concertos for Violins and String Orchestra. Edited by Eleanor Selfridge-Field, with Edmund Correia Jr. Mineola, N.Y.: Dover Publications, c1999. [Introd., p. v–ix; score, 250 p.; crit. notes, p. 251–57. ISBN 0-486-40631-8. \$14.95.]

**Antonio Vivaldi.** *Le quattro stagioni* = The Four Seasons. Edited by Christopher Hogwood. Kassel: Bärenreiter, c2000. [Introd. in Eng., Ger., p. iii–xii; facsim., p. xiii–xvi; score, 95 p.; crit. commentary, p. 96–100. ISMN M 006-50625-5; BA 6994. Duration, ca. 12, 11, 11, 12 min. €29.50.]

**Antonio Vivaldi.** *Le quattro stagioni* = The Four Seasons. Edited by Christopher Hogwood. Piano reduction. Kassel: Bärenreiter, c2000. [Notes in Eng., Ger., 1 p.; the sonnets in Ital., Eng., Ger., 4 p.; score, 61 p. and 4 parts (vl. solo). ISMN M 006-50631-6; BA 6994a. Duration, ca. 12, 11, 11, 12 min. €25.]

For all the popularity of his concertos, and of *L’estro armonico*, op. 3, and *Le quattro stagioni* (The Four Seasons), op. 8, nos. 1–4 in particular, Antonio Vivaldi has been ill-served in terms of reliable editions. The modern scholar-performer remains dependent for a broad conspectus on the old Ricordi editions edited by Gian Francesco Malipiero for the Istituto Italiano Antonio Vivaldi, versions that are often flawed but still widely used (and still available in miniature scores—op. 3 [pub. 1965] reprinted in two vols. in 1997 [PR 1231–32] and *The Four Seasons* [pub. 1950]

reprinted in 1983). The concerto has not been a priority among the more modern publications of the Istituto, although *The Four Seasons* has recently appeared in an authoritative critical edition by Michael Talbot and Paul Everett (Milan: Ricordi, 1996; pub. no. 137300). While whole tracts of Vivaldi’s output remain inaccessible and largely unknown—numerous highly original and challenging bassoon and cello concertos, for example—these two new publications by Dover Publications and Bärenreiter of Vivaldi’s most familiar works are nevertheless welcome in different ways.

*L'estro armonico* is the more straightforward collection of concertos for an editor to face. Any edition must begin from the well-known Estienne Roger publication issued in Amsterdam at Vivaldi's initiative in 1711. This is a particularly clear and accurate publication, so much so that performers may prefer to go straight to facsimile parts issued by Performers' Facsimiles (New York, 1992; no. 103) or King's Music (Redcroft, Huntingdon, Cambs., UK, ca. 1990). But there is an important caveat. Roger's eight partbooks include four violin parts for every concerto, whether written for one, two, or four soloists. The distribution of the parts leaves little doubt that (in this form at least) the concertos were intended for performance by a single player to each part. Tutti and solo markings are merely guides for the players as to the texture as a whole, drawing attention to doubled parts, not an indication for additional ripieno orchestral players. Any orchestral performance, therefore, constitutes a translation, requiring a certain amount of arrangement and—in those concertos for one or two soloists—redistribution of the lines across orchestral first and second violins, with divisi if necessary. This is the solution offered in the old Ricordi edition (although the rearrangement is not clarified) and customarily followed in modern performances.

Eleanor Selfridge-Field's new edition for Dover sweeps away this interference, and presents essentially a transcription of the Roger parts. Yet it curiously maintains the pretense that orchestral performance is achievable with minimal intervention. The score is laid out with four violin staves, yet the original tutti/solo markings now do duty for indications of ripieno orchestral entries, with some small adjustments at the ends of phrases. But this simple emendation does not fully answer the need, as it results in some passages that leave the orchestral players strangely silent or playing an inappropriate note in the chord. A better compromise in the concertos for one or two soloists would be to denote violins III and IV as ripieno orchestral lines (they usually double violins I and II)—yet even this solution creates unintended textural imbalances in some places.

This reservation apart, Selfridge-Field's edition presents a handsome transcription at a remarkably attractive price. The critical

notes are thin on editorial policy regarding the modernization of accidentals and the like, and surely the editor should have corrected Roger's defective second violin part in the eighth concerto (m. 26). But in compensation, there is a useful appraisal of manuscript versions and keyboard transcriptions, including a reproduction of part of a little-known English version of No. 5.

More radical is Christopher Hogwood's edition of *The Four Seasons* for Bärenreiter, which for the first time uses the important manuscripts now in Manchester (Henry Watson Music Library, Central Library, MS 580 Ct51) as the primary source. There is no shortage of modern editions for comparison—the new Ricordi edition already mentioned (1996), a Dover edition again edited by Eleanor Selfridge-Field (New York, 1995), Eulenburg miniature scores edited by Simon Launchbury (London, 1982; reprint, 1996; pub. no. 1220–23), as well as the old Ricordi edition (which is less problematical than that of op. 3). All of these editions are based on the Michel-Charles Le Cène publication of 1725, authorized with a dedication by Vivaldi himself, although it is unlikely that Vivaldi contributed to the publication process. Certainly Le Cène's edition of op. 8 is much less reliable than Roger's of op. 3, with a number of obvious errors as well as inconsistencies and ambiguities in accidentals, slurs, and so on.

The Manchester manuscripts originated with Vivaldi's Roman patron Cardinal Ottoboni, to whom these copies (not in Vivaldi's hand) were apparently presented in 1726. Paul Everett has concluded that Vivaldi was responsible for the copies from his own scores, and that although they post-date the publication of op. 8, they nevertheless “accurately transmit a text that is older than the retouched version as published” (*Vivaldi: The Four Seasons and Other Concertos, Op. 8*, Cambridge Music Handbooks [Cambridge: Cambridge University Press, 1996], 11). Moreover, far fewer evident errors mar the text, and it must be regarded as a principal source on at least equal status with Le Cène's edition.

The two recent editions published by Ricordi and Dover both take full account of the Manchester readings, whether in the critical notes or (in the case of Selfridge-Field) as a contributor to the amalgamated

edited text. Hogwood goes further in declaring the primacy of the Manchester manuscripts, not only placing them on a par with the *Le Cène* edition but regarding them in many respects "far superior." Hogwood thus relegates the *Le Cène* variants to the critical notes, except for the occasional dotted slurs and continuo figuring retained in the musical text itself.

The only difference that would strike the casual listener to a performance from Hogwood's edition is the dramatic addition of lightning-like effects in "Spring," with the second violins antiphonally filling the customary gaps. But there are many less obvious changes, ranging from corrections of errors in *Le Cène*—the curiously misplaced trill on the last note of the *Largo* in "Winter" and the mutes in the last movement of "Spring," for example—to octave displacements in the bass and even the occasional different note in the solo line. The solo cello elaboration in the slow movement of "Winter," printed on a separate page in *Le Cène*'s edition and often omitted today, gains added authority by its position on the same page of the manuscript as the continuo line.

In other ways, too, this edition is evidently intended to be refreshingly provocative, especially with regard to accidentals and slurs. In a number of problematical chromatic passages, neither source is entirely unambiguous—much depends on the interpretation of how long accidentals retain their force and on extrapolation from parallel passages. But the Manchester source clearly identifies some accidentals not in *Le Cène* and suggests alternative readings in other cases. Much the same applies to slurs, often as vaguely placed in engraved prints as in manuscripts, an uncertainty incompatible with the demands of modern publishers. Short of a system for indicating a range of interpretations, Hogwood has explicitly adopted a challenging stance, preferring more novel or distinctive readings. This forces responsibility back on to the per-

former, who (as Hogwood avers) can always revert to more familiar, perhaps blander versions. To take one example: in the last movement of "Winter," the six sixteenth notes are sometimes all slurred, at other times apparently grouped one-plus-five. Clearly it is useful to know about the latter possibility, although performers may still prefer an interpretation as a casual impression of a six-note slur.

Some favorite moments are lost in Hogwood's process—the trills for the goldfinch in "Summer," for example—and a close perusal of the appendix would be necessary to get back to the reading in *Le Cène*. In truth, there are ambiguities here too, and the serious scholar will head straight for a facsimile edition to unpick all the minute distinctions. By retaining some alternative *Le Cène* readings, suitably typographically distinguished, Hogwood has himself acknowledged that the Manchester version will not necessarily supersede the more familiar text; and some will dispute the authority Hogwood has accorded it here. But clearly both scholar and performer need to be aware of the options the Manchester manuscripts open up, and if an exploration of the uncertainties raised by the two sources inspires an imaginative reevaluation of this overfamiliar music, then this would surely be welcome in itself.

Bärenreiter's edition is admirably laid out, with the problematical sonnets separated from the musical text, following the Manchester model. Useful hints on performance include an example of Vivaldi's own ornamentation for the slow movement of a different violin concerto. Also commendable is Hogwood's inventive piano reduction issued in a separate publication with parts for the soloist, intended as a vivid and easily playable recasting of the orchestral sonorities.

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**Peter Philips.** *Complete Keyboard Music*. Transcribed and edited by David J. Smith. (*Musica Britannica*, 75.) London: Published for the *Musica Britannica* Trust by Stainer and Bell, 1999. [Pref. in Eng., Fr., and Ger., p. xvii–xix; introd., p. xxi–xxvii; editorial method, p. xxviii–xxix; acknowledgments, p. xxx; facsimils., p. xxxi–xxxv; score, 185 p.; list of sources, p. 187–91; textual commentary, p. 192–201; texts and trans., p. 202–4. Cloth. ISMN M-2202-1960-93; ISBN 0-85249-851-9. £78.]