

full details only in the bibliography. The reader interested in sources is thus forced to flip between three different places. Over half the book is taken up with pointless appendices. After the list of works in Appendix 1, there is a transcript of Crispin's 2001 interview with Sitsky, which would have been much better had it been edited, rather than the conversation transcribed verbatim and then reproduced in full. Appendix 3 is a selective list of Busoni's library of esoterica, compiled (according to a passing mention on page 57) from an auction catalogue of the composer's library. If this information is at all relevant, why is there no comparable list of Sitsky's library? The large bibliography contains a huge amount of esoteric literature, much of it of tangential relevance, which was, I suspect, borrowed from Sitsky's extensive collection conveniently located in his house in Canberra. There is at least an index, but it is rather limited.

In the end, even the author herself seems unsure about the validity of her claims, with her conclusions hedged with phrases such as 'It is undeniable that ...' (p. 141), 'It is difficult to refute that ...' (p. 141) and 'It seems obvious that ...' (p. 143). She is unlikely to convince any but the most credulous readers with her assertion that the *only* way to interpret the music of Busoni and Sitsky is through reference to their shared interest in esoteric traditions. Both men are, after all, first and foremost musicians, not magicians, and consummate musical artisans, not Rosemary Browns.

Michael O'Loghlin, *Frederick the Great and his Musicians: The Viola da Gamba Music of the Berlin School*

Aldershot, UK: Ashgate, 2008

ISBN 978-0-7546-5885-6. xviii+253pp. ill., mus. exx.

Reviewed by Ruth Wilkinson and John Stinson

Michael O'Loghlin's detailed and extensive study of the viola da gamba music of the Berlin School is a welcome book for players of the viola da gamba and for musicians interested in unexplored corners of eighteenth-century repertoire. It is written in lucid and lively language, and its research methodology is exemplary. One of its special strengths is its unusual combination of sound musicology with a performer's insight.

The popularity of and renewed interest that is shown in the gamba music of the Berlin School is evident in the growing collection of recordings that has appeared in recent years, especially from the Wiener Akademie and the ensemble Il Gardellino. Composers such as Christoph Schraffath and the brothers Johann Gottlieb and Carl Heinrich Graun have, at last, come into the musical canon for gamba players. Fine performances by modern virtuosi such as Vittorio Ghielmi and Christoph Coin attest to the quality of these late works for the viola da gamba, and allow us to admire from our position in the twenty-first century the musical abilities and virtuosic skills of Ludwig Christian Hesse, the most influential gambist of the Berlin School. Through these recordings and the erudite studies such as those that Michael O'Loghlin has produced in *The Viola da Gamba Music of the Berlin School*, we can appreciate a repertoire that represented the last grand era of virtuoso viol playing, and get to appreciate the

skill of composers often overlooked by those who know only the famous names of composers such as C.P.E. Bach and, to a lesser extent, Quantz. O’Loughlin’s research takes us to the courts of Frederick the Great, his beloved sister Princess Amalia, and his brother Heinrich. Here the viola da gamba enjoyed an important period in the limelight, when the rest of Europe had virtually forgotten the instrument of the great French virtuosi Jean-Baptiste Forqueray and Marin Marais. The Berlin School produced the last major collection of virtuoso music for the viola da gamba, a collection of fifty-two surviving works.

Contributing to our lack of familiarity with and appreciation of composers such as Graupner, the Graun brothers and Joseph Benedikt Zyka, is the negative cloud hanging over the Berlin School left by the observations of Charles Burney after his well-known tours of European musical centres in the 1770s. Burney’s rather dismissive comments about a conservative, out of date musical centre influenced musicological thought well into the nineteenth century. In this extensive examination by a scholar who is also a viola da gamba player, Michael O’Loughlin makes a study of the musicians and the compositions written during this period in order to reassesses this bias of scholars of the Berlin School that can be traced to Burney. This book helps the reader and performer to shed a much more positive light on this fascinating and passionate world of music making under the patronage of the artistically enlightened Frederick the Great. Burney’s reservations of the Berlin style of composition are countered by other less-studied contemporary written accounts, particularly that of Johann Friedrich Reichardt in his *Schreiben über die Berlinische Musik*. Reichardt is full in his praise of the music of C.P.E. Bach, Quantz and Benda, and of the emotional power of the musical performances, and we learn that the Berlin musicians ‘use their music for more noble purpose than mere entertainment’ (p. 24). This is the recurring musical image that O’Loughlin draws upon on his research on the music for viola da gamba that is the subject of this book.

The chapter on ‘Berlin and the Berlin School,’ with its subdivisions addressing the stylistic characteristics, the *Vorshlag* or appoggiatura, the trill, dynamics, and the *empfindsamer Stil*, reinforces for the modern viola da gamba player the fact that, whilst the Berlin style was influenced by the French and Italian opera playing, music from the Berlin School had its own distinct character. In this isolated musical world, the viola da gamba flourished. It was an instrument well suited to the playing of the *Adagio*, the most common opening movement of many of the sonatas written by Berlin School composers. Quantz, composer and flute teacher to Frederick the Great, enlightens our understanding of composing and performing an *Adagio*: a musician’s musical ability was judged on his execution of the melodic line and his ability to move the listener to tears. The judicious rather than extravagant use of ornamentation, and the pathetic, poignant qualities of the *Vorshlag*, throw light on performance practice for the modern player.

In the fascinating chapter on ‘The Sources’ that led O’Loughlin to the rich collection of music written for the viola da gamba during the period of the Berlin School, the reader is taken back to the world of Frederick the Great. The stories of the survival of the various manuscript collections through wars, foreign occupation and rebuilding are in themselves a study. The largest single collection of works for the viola da gamba (twenty manuscripts of nineteen different pieces) is found in the treasure trove of the Amalien-Bibliothek, which houses a fine collection of music from the Renaissance to her own time. It reveals the sophisticated musical tastes of this important patroness of the musical arts and reveals the possible performances that occurred in her circle.

The paragraphs on the details of the collection and the story of efforts to preserve this collection through its turbulent history from her death in 1787 read like a detective story.

The musical context for the viola da gamba music of the Berlin School is well established, and Chapter Six takes us to the single player who was central to the collection of viola da gamba music written by the Berlin School, Ludwig Christian Hesse (1716–1772). His place in viola da gamba history has been overshadowed by the French luminaries Marais and Forqueray, and also by his well-travelled and famous father, mainly because Hesse himself was not known outside Berlin. Ludwig Christian Hesse was the only gambist ever to work in the Prussian *Hofkapelle* after its reinstatement by Frederick the Great in 1740: ‘Not one original composition can be attributed with certainty to him, yet he was responsible for a large part of the highly significant corpus of gamba music’ (p. 121). In contrast to the well-known published music of the French gamba school, the works of the Berlin School remained unpublished, as they were intended for private performance (mostly by Hesse) at the Berlin courts. O’Loughlin’s research into the little-known life of Hesse draws from contemporary accounts. Johann Adam Hiller in 1766 wrote that ‘the skill, attractiveness and fire in performance which our Mr Hesse possesses to such a high degree make him, in our time, incontestably the greatest gambist in Europe’ (p. 122).

Despite the isolation of the Berlin School, O’Loughlin shows, by the study of the composers, how cosmopolitan the musical influences were. Each brought to Berlin the fruits of his own musical education and associations with composers from Italy, France and other musical centres in Germany. Hesse’s father and teacher, Ernst Christian, had been a pupil of both Marais and Forqueray. O’Loughlin points out that Ludwig Christian must have been well schooled in the French style of playing, fingering and notation. The notation of fingering in the style established by Marais is found in several markings in Ludwig Christian’s manuscripts. Hesse’s employer, Friedrich Wilhelm, had correspondence with Marais, and there are several manuscripts of Marin and Rolan Marais in the Königlische Hausbibliothek. From this O’Loughlin deduces that, having access to these manuscripts, Hesse would have played a seven-string viol. The instrument with a seventh string, tuned to low A, is also required in several pieces by Graun. This is important for the modern player, in order to choose the correct instrument and, therefore, produce the appropriate timbre. Whilst no compositions can be attributed to Hesse, he can be identified as a copyist: he copied eight works of Johann Gottlieb Graun, including the double concerto no. 22, five solo concertos (nos 23, 24, 26, 31 and 13), and two quartets. All the copies are in parts, with no full score, indicating arrangements for performances that he most likely directed while playing.

The final chapter explores the musical relationship between Hesse and the Berlin School composers. It is in this chapter that we can see how extensive and virtuosic the compositions were for the viola da gamba. J.G. Graun’s twenty-two gamba works, mostly sonatas and concertos, are a significant contribution to the repertoire, requiring virtuoso technique in performance. O’Loughlin gives enough musical examples to illustrate the difficult yet idiomatic writing for the instrument. It is in O’Loughlin’s discussion and analysis of the compositions that he shows his understanding of the music as a player, which compliments the detailed scholarly research. He observes the prevalent use of extended passages in thirds by J.G. Graun, possibly influenced by the compositions of Roland Marais, who was familiar to Hesse. Hesse’s own arrangements found in the Königlische Hausbibliothek show that he often used parallel thirds. O’Loughlin surmises that ‘early in his term in the Berlin *Hofkapelle*, Hesse may have

found existing gamba music too limited in quantity or too easy, and may have developed this technique as one of his improvisatory tools' (p. 157).

The most famous composer of the Berlin School was C.P.E. Bach, whose three gamba sonatas (arguably the most familiar to modern players) were written during his time in Berlin. Again, the virtuosity of the work must be associated with a gifted player, and leads again to an association with Hesse. O'Loughlin continues to show his familiarity with the work as a player with detailed discussions of the fingering of a complex passage of double stops (his example 7.25) from the D-major sonata.

The book concludes with a very thorough 'Thematic Catalogue of the Works of the Berlin School for Viola da Gamba.' This appendix is an important tool to support O'Loughlin's desire to inspire players of the viola da gamba to discover the music of the composers discussed in his book. O'Loughlin states that he hopes this study will encourage people to publish, perform and record this fine repertoire. O'Loughlin's own familiarity with and passion for the gamba music of the Berlin School shines through the study, and his contribution to our knowledge of a previously ignored repertoire is important. We sincerely hope it does inspire players of the viola da gamba to investigate this music further, and to introduce it to modern audiences through scholarly editions, concerts and recordings.

Helen Fry, Music & Men: The Life and Loves of Harriet Cohen

Stroud, UK: History Press, 2008

ISBN 0750948175. 320pp. Hbk, 16 plates, ill.

Sonia Orchard, The Virtuoso

Pymble, NSW: Fourth Estate, 2009

ISBN 9780732288075. 327pp. Pbk.

Reviewed by Suzanne Cole

The days when academics could hide in their ivory towers are, for better or worse, largely gone. There are now increasing pressures, both from within and without universities, to engage with the broader community. Here at the University of Melbourne we are encouraged to embrace equally each strand of the 'triple helix' of teaching and learning, research and 'knowledge transfer',¹ and academics are urged to make their work available in ways that are accessible to the non-specialist. The University's School of Graduate Research includes a Writing Centre for Scholars and Researchers, which offers workshops and mentoring programs specifically designed to encourage writing for general audiences, launched with a session entitled 'Abandon footnotes, all ye who enter here!'

The government's new Excellence in Research for Australia (ERA) funding model now also recognises creative works as research. I suspect that the next few years will see the development

¹ According to the University website, 'Knowledge transfer is a term used to describe the University of Melbourne's relationship and engagement with the broader community', <http://www.knowledgetransfer.unimelb.edu.au/content/pages/about-knowledge-transfer>.