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serious players rely more and more on the original parts rather than on modern editions, Buelow's version of Heinichen will continue to be an invaluable part of their training.

Sandra Mangsen

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This catalogue represents the "first stage" of a project to replace the century-old Fuller-Maitland and Mann *Catalogue of the Music in the Fitzwilliam Museum, Cambridge* (1893), long outdated by numerous additions to and deletions from the museum's collection of manuscript and printed music. The core of the collection lies in the holdings gathered by the museum's founder and namesake, Richard Fitzwilliam, seventh Viscount Fitzwilliam (1745–1816), whose life as a connoisseur and collector of seventeenth and early eighteenth century music is admirably sketched in the editors' six-page introduction.

Fitzwilliam's musical taste was influenced by his Cambridge education, to which institution he bequeathed both his collection and the funds to house them, and by his subsequent visits to France, Italy, Spain, and the Low Countries. He was interested in the so-called ancient music of the then recent past, including (quite untypically for an English gentleman of that time) French music "of the first half of the eighteenth century and before." His very particular passion was Handel, of whose published music he determined early "to build up as complete a collection as possible." Though not represented in this catalogue of printed works, he also avidly collected works in manuscript. Recorder players, for example, will know the sonatas edited by Thurston Dart from Fitzwilliam's extensive holdings of Handel manuscripts and published by Schott in 1948. The misnamed *Queen Elizabeth's Virginal Book*, well known as one of the most extensive and important compilations of early English keyboard music in manuscript, is also found in his collection. Indeed, Fitzwilliam's acquisition of keyboard music, published and unpublished, reflects his interest in playing keyboard instruments.

A strong supporter of early music, the Viscount encouraged and subscribed to the collected publications of Boyce, Clari, Parry, Purcell, and others. Sometimes works are inscribed to him as presentation copies from the composer or editor. Still other printed works indicate that he permitted his manuscript copies to be used as the basis for publication, although these manuscripts may not necessarily

still be present in the collection. He was director of the Handel Commemoration and of the Concert of Ancient Music. Quite astonishingly, the editors point out, "as it has come down to us, his printed music collection includes not a single work by Haydn or Mozart or Beethoven." A smattering of printed works by these contemporaries of Fitzwilliam have since found their way into the collection through later additions.

Dr. Valerie Rumbold is responsible for the cataloguing of the printed works in this catalogue and in her preface notes the ways in which it supersedes and improves upon the 1893 publication. The main part of the catalogue is arranged alphabetically by composer, or in the case of anonymous works, by title – with the exception of anonymous songs, which are generally listed by their first lines. If the latter form part of a larger published work then it is that work's title which is used as the entry, but cross-references are conveniently provided from the songs' individual first lines. Though seemingly complex, this arrangement works well.

A publication of works by various composers is listed under its collective title, with cross-references under each of the composers represented. It would be still more useful to have the titles of these individual selections, but this information is not provided as part of the cross-referencing or in any other manner. Thus, Longman and Broderip's late eighteenth century multi-volume publication "of favorite catches, canons, glees, and madrigals," *Amusement for the ladies...*, is listed under its title with references to it from those composers whose works are included. However, the catalogue does not indicate which piece(s) by Arne, Arnold, Alcock, *etc.* may be found there. As mentioned, individually published songs are listed by composer, with cross-references to their first lines. Under Felice Giardini, for example, is his song, "Voi amante," published ca. 1765. The entry includes the added information that it is a "song, with an English version beginning 'Dearest creature'." There are cross-references from both the Italian title and the English first line to the entry under Giardini. For voluminously represented composers, such as Arne, Corelli, Handel, and Purcell, entries are subdivided into genres which are set out in a note at the head of the first entry under each composer's name.

No attempt is made to present a bibliographically complete description of any work; this is, after all, a short-title catalogue. Collations are not given, for example, nor are titles or imprints fully delineated. However, the level of information provided is reasonable, if not exhaustive, while "foreign or more complex imprints [are] given in full." Conventional devices are used to clarify all editorial additions and deletions. Included in the descriptions are transcriptions of Fitzwilliam's own "inscriptions and those of other owners likely to be of interest to musicologists." Also included are various pieces of information,

such as the editorial note under Soler's *XXVI Sonatas para clave*, indicating that the manuscript original referred to in an inscription by Fitzwilliam and which was the source for the publication, is no longer to be found in the collection. Several notes and comments relate to bindings and other points of interest.

A second section of the catalogue consists of "a summary list of all the items of early printed music" arranged in numerical order, generally by volume number in the collection. Volumes of manuscript music and music printed after 1824 are excluded. This listing reveals the physical relationship between individual works which are bound together or are in related sets. The last section of the catalogue represents a listing of only those works that Fitzwilliam himself actually owned, as nearly as can be determined, presented in chronological order by the year in which he added them to his collection. An indication is made whenever he was a subscriber to a work.

The typography and layout of the main part of the catalogue are clear and spacious; the other sections are not so well set out, though they are clear enough. One small cavil is the editors' curious practice of placing a cross-reference to a collective work on the same line as a composer's name when only this type of item is listed under that composer. The name and the reference are set in different sizes of type, and the result is not clear. When there are specific titles, each work listed under the composer begins on a separate line, even if there is only one title listed.

Besides the frontispiece reproducing a contemporary portrait of Viscount Fitzwilliam, there are eleven illustrations of interesting title pages, frontispieces, and interior pages from various works. The quality of reproduction is not particularly good and although their sources are carefully given, there is no indication of the dimensions of the originals.

This catalogue represents an important reference for much early printed music and is a significant improvement upon the older catalogue by Fuller-Maitland and Mann. In this regard, future revised catalogues of the manuscripts in the Fitzwilliam Museum and of the music holdings printed after 1824 will be welcomed. Finally, and as the editors state in their introduction, the core of the museum's holdings, Viscount Fitzwilliam's own collection, "remains a uniquely valuable example of the musical interests of a connoisseur of antiquarian inclinations in the second half of the eighteenth century."

Bernard Katz