Dictionary of Music Education is recommended for the circulating collection of general libraries. Academic libraries serving music education programs may want to consider it only as a supplement to Ely and Rashkin’s dictionary.

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Given his record of scholarship, Richard Maunder’s work would undoubtedly retain its remarkable quality even if he had not published a completion of Mozart’s Requiem. Following in a similar vein to his The Scoring of Baroque Concertos (The Boydell Press, 2004), this volume aims to study how instrumentation, ensemble size, and form developed over the 30 years in question. The value of studying this era lies in its transitory nature between two towering periods of music history—a time of pushing past the learned, contrapuntal boundaries of the High Baroque and reacting to the slowly changing socioeconomic model that de-emphasized the importance of courts. Like its predecessor, Maunder’s book is organized geographically, with chapters on North and Central Germany, Italy, Vienna, Salzburg, the South German Courts, Paris, and England. Each chapter contains some introductory text to the region in and around the late 18th century, several in-depth focused studies on specific works from the area in question, and a summary of general concepts.

Considered overall, Maunder’s point appears to be that there is sufficient primary source evidence to support the notion that concertos written up to 1780 were accompanied by string ensembles of one person to each part. Each chapter contains highly detailed studies of numerous works (both familiar and obscure), and a few outliers notwithstanding the general trend appears to have been “orchestras” of string quartets, usually with a harpsichord but rarely with a double bass (depending on the region). Of course, this notion offers an interesting discussion in the consideration of conventional modern classical performance practice, which tends to pit the soloist against an orchestra sometimes several times that size. For his documentary evidence, Maunder uses original performance materials (manuscript or printed parts), as they are often more reliable than iconography or written descriptions of performing ensembles. Answering the logical question, then, of discarded additional copies, he notes that symphonic materials at
the same archives usually contain all of the necessary duplicates for sections of musicians, but the concerto materials remain at one copy per part.

The importance of primary sources to this is even emphasized in the prefatory material, which includes a caveat emptor against modern editions (not even the *Neue Mozart Ausgabe* escapes comment) and an exhortation for the curious reader to instead seek out facsimiles of the originals, a cause cherished by librarians the world over. Otherwise, Maunder’s text is dense with information, to the point where the page often seems to be uncomfortably laden with content (which happens to be my only criticism). Again, as with its elder Baroque sibling, the motivated performer or researcher can easily use this resource to quickly find concrete information and analysis, if not for a specific work then certainly to aid in understanding and approaching a group of compositions. As would be expected from such a respected scholar, the footnotes and bibliography are thorough and cleanly presented, and an index of works discussed is included as well.

Yet the larger question remains: Will this resource contribute to a change of approach for today’s modern interpretations of concertos written before 1780? It seems difficult to avoid the pessimistic response of “no,” and perhaps that is accurate for most areas under the umbrella of “classical music.” However, interest in historically informed performance apparently continues to grow in higher education, and this book will certainly be used by students and teachers in that environment. Maunder’s text, much like the rest of his output, provides musicians with solid, quality evidence to assist in making real decisions about performance of repertoire; for that alone, we should be grateful.

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The dissemination of music through print and the broader concept of “print culture” has long been an established area of musicological inquiry. In recent decades, scholarship on print culture has expanded beyond its initial focus on 16th-century Italian printing, and today encompasses far more than printed notes on a page. In *Music in Print and Beyond: Hildegard von Bingen to the Beatles*, editors Craig A. Monson and Roberta Montemorra Marvin have brought together a collection of essays that indeed go well