modern demand for musical dictionaries in a precarious position. In this volume, Joseph Swain attempts to address that issue by providing an era-specific resource that is both introductory in its access to the terms, people, and concepts of Baroque music while offering a bit of context and citations to enable further study.

Prior to the publication of Swain’s dictionary, perhaps the most comparable resource would have been Julie Ann Sadie’s 1990 *Companion to Baroque Music*, a mostly geographically-organized anthology of entries about active musicians and other historical personalities followed by modest sections on forces, forms and specific issues (national styles, ornamentation, and authenticity). While Sadie’s companion is clearly more focused on scholarship and research than defining terms or introducing concepts, it has proven itself a vital tool for quick reference when studying the history (and hence, performance practice) of the era. The introductory texts for each area and latter sections are filled with especially dense and useful prose, given time to unpack and contextualize their subject matter.

Swain, on the other hand, acknowledges in the introduction that his dictionary contains basic information intended for readers of all levels and diverse interests; hence, it may not seem at first glance to possess much value. However, this is not the case. It is entirely conceivable that a reader may need a simple, understandable definition for “cantus firmus” just as much as they require basic information about Giacomo Carissimi. Terms and names that possess entries themselves are bolded in the definitions, thus conceivably making it easier for the reader to navigate across the book. The fact that foot- or endnotes are not present to enable quick access to citations was initially disappointing; however, the bibliography is rather robust and logically more recent than Sadie’s. Swain includes a chronology of the era that is predictably less involved than that of his predecessor, but again it does contain very useful (if basic) information that could be easily consumed by readers.

It comes as no surprise that this volume is part of a larger series of historical dictionaries, covering other areas such as sacred and choral music, jazz and opera: it seems that introductory music dictionaries from a historical perspective could be considered a movement within scholarly music publishing, and it isn’t incredibly difficult to envision the patrons who would use them. Swain’s dictionary, with its era-specific focus and broad if not deep coverage, enables readers’ quick access to basic concepts of Baroque music while providing leads for further study for those so motivated.

*Andrew Justice*  
*University of North Texas*

**Style and Performance for Bowed String Instruments in French Baroque Music.**  

Although there are some recent practical (i.e., how-to) texts regarding Baroque performance that are accessible to today’s patrons (Jeffery Kite-Powell’s second edition of *A Performer’s Guide to Seventeenth-Century Music* comes to mind), Mary Cyr’s *Performing Baroque Music* (1992) remains one of the fundamental resources for students and non-specialists alike. Perhaps the beauty of Cyr’s book rests in its balance: each chapter plainly lays out its aims and accomplishes them step by step, with enough historical detail and citations to further satisfy the serious reader but delivered in an uncomplicated language and manner. The only potential criticism of Cyr’s text (and it is clearly a question of scope) is that it does not delve too deeply into national styles and their particular executions, something especially important for French Baroque music, with its distinctive textures, gestures and significant origins in dance.

Luckily for us, Cyr has anticipated this need with a new volume focusing on bowed string instruments in the French Baroque, which functions as something between an introduction and a guide to research on French music for the violin and viol families in the late-seventeenth and early-eighteenth centuries. The first section discusses sources and styles, exploring questions of “the text” and what it represents when performing from facsimiles, as well as the Baroque separation of French and Italian style, citing
primary sources from François Raguenet, Charles de Brosses, and Ancellet. Cyr then considers the instruments themselves and their function within ensembles, including *parties de remplissage* and *petit / grand chœur* as well as the sometimes thorny areas of *basse de violon* and *contrebasse*. A third section examines specific performance practice issues (articulation, tempo, character, inequality, ornamentation, pitch, temperament) from the ensemble (Muffat), chamber (violins bowing with viols) and solo contexts, with special mention of interpreting ornaments and special effects as well as realizing *basse continue*. The remainder of the book is comprised of profiles for Marin Marais, Élisabeth Jacquet de la Guerre, Jean-Baptiste Barrière and Forqueray’s *Pièces de viole avec la Basse Continue*.

For those generally familiar with the subject matter, Cyr’s prose is poised between readability and occasionally bursting with fascinating content that motivates further study. The bibliographies are quite strong, and her extensive footnotes through allow for easy maneuvering through the citations. Since the book appears to have been written a level up from the *Performing Baroque Music* text, it often seems that Cyr revels in the opportunity to discourse in her area of specialty and focus more in-depth on bowed string issues. Since the only other major recent text focusing on French Baroque music is the 1997 revised and expanded edition of James Anthony’s *French Baroque Music* (and it necessarily takes a top-down approach, allotting a respectable 59 pages to Instrumental Ensemble and Solo Music), Cyr’s book offers an extremely important focus on a vital component of the era’s musical history and so should be highly valued for that service alone.

Andrew Justice
University of North Texas


This book examining the rhetorical background of *Messiah* seeks to shed light on the performance of *Messiah* through an exploration of the rhetoric contained within it. It builds well upon the author’s previous books, *Baroque String Playing for Ingenious Learners* (St Albans, 2000), a guide to historical source material on playing bowed stringed instruments, and *The Weapons of Rhetoric* (St Albans, 2004), which is designed to teach today’s audiences and performers an understanding of the rhetorical style as it would have been understood by eighteenth-century musicians and audiences. This book is divided into three parts, the first dealing with the ‘invention’ of the work, the second with its ‘delivery’ and the third with the audience. In addition to her work as an author, Tarling is a violinist specializing in performance of early music on period instruments. She has performed and recorded with many high profile ensembles including the Academy of Ancient Music, the Parley of Instruments and the Hanover Band. She has also lectured extensively on baroque style at various higher education institutes in the UK, across the USA and in Brazil.

Part One begins with a brief summary of the work’s creation by Handel, before turning to the libretto written by Charles Jennens to discuss in more detail the structure, origin and meaning of the text. An interesting examination of the similarities between the libretto and the texts of verse-anthems of the previous century is then neatly followed by an explanation of the Latin motto *majora canamus* (‘let us sing of greater things’) found on the title-pages of early wordbooks. In the ensuing discussion of the libretto, Tarling claims that ‘the whole of the ‘scripture collection’ for the work were chosen to argue the case for the truth and mystery of the Christian religion against the social backdrop of a sceptical faction in the eighteenth-century audience’. Tarling is referring to the argument laid out by Deists, who, in simple terms, challenged the truth behind several areas of doctrine, including belief in Jesus as the Messiah, and claimed that the New Testament was a fictional elaboration of the Old Testament, thus attacking the authority afforded by eighteenth-century Protestantism to the Scriptures and divine revelation in general, including the miracles performed by Jesus. This

1. Libretti printed for the audience to follow during performances.