

**Martin Ruhnke, ed. Georg Philipp Telemann:  
Thematisch-Systematisches Verzeichnis seiner Werke:  
Telemann-Werkverzeichnis: Instrumental Werke 2.**  
Kassel: Bärenreiter, 1992. ix, 245 pp.

This volume, the second of the *Telemann-Werkverzeichnis (TWW)* and a supplement to Bärenreiter's selected critical edition of Telemann's works, completes the catalog of the chamber music.<sup>1</sup> Thus for the first time an overview of the composer's entire output is possible (although the third and final volume of the *TWW*, covering the orchestral works, will include some works omitted from thematic catalogs presently available).<sup>2</sup> As Martin Ruhnke points out in the preface, one of the more popular claims about Telemann's compositional facility—that he composed more than Bach and Handel together—can now be confirmed (pp. vii–viii). In fact, the number of Telemann's works (3,617 by Ruhnke's count) is nearly double that of Bach's and Handel's combined output. This revelation may do little to diminish Telemann's reputation as a polygraph or (to use the more colorful German term) *Vielschreiber*, but a more or less complete *catalogue raisonné* should intensify the ongoing process of reassessing his music.

Covered in this volume are the chamber works for two or more melody instruments and continuo, as well as a few orchestral works. As one would expect, the most space by far is devoted to the trio and quartet sonatas. Not surprisingly, given the long-standing popularity of these works, this is not the first attempt at a catalog of the repertory. Hans Graeser included a non-thematic catalog of Telemann's instrumental chamber music (including keyboard works) as a supplement to his 1925 dissertation.<sup>3</sup> Far from complete and never published, Graeser's catalog has been of limited use to scholars. More recently, J. Robert Flexer included a thematic "Index of

---

<sup>1</sup> Telemann's music for one melody instrument and continuo, melody instruments without continuo, and keyboard is covered in Martin Ruhnke, ed., *Georg Philipp Telemann: Thematisch-Systematisches Verzeichnis seiner Werke: Telemann-Werkverzeichnis: Instrumental Werke 1* (Kassel: Bärenreiter, 1984).

<sup>2</sup> See the thematic catalogs in Siegfried Kross, *Das Instrumentalkonzert bei Georg Philipp Telemann* (Tutzing: Hans Schneider, 1969) and Adolf Hoffmann, *Die Orchestersuiten Georg Philipp Telemanns* (Wolfenbüttel and Zürich: Möseler, 1969). A thematic catalog of the Telemann concertos preserved at the Sächsische Landesbibliothek in Dresden is included in Manfred Fechner, *Studien zur Dresdner Überlieferung der Instrumentalkonzerte von G.Ph. Telemann, J.D. Heinichen, J.G. Pisendel, J.F. Fasch, G.H. Stölzel, J.J. Quantz und J.G. Graun: Untersuchungen an den Quellen und Thematischer Katalog* (Ph.D. dissertation, University of Rostock, 1991).

<sup>3</sup> Hans Graeser, *Georg Philipp Telemanns Instrumental Kammermusik*, 2 vols. (Ph.D. dissertation, University of Munich, 1925).

the Trio Sonatas by G.Ph. Telemann" with his edition of a trio sonata for recorder, violin, and continuo (TWV Anh. 42: C).<sup>4</sup> This catalog is fairly accurate and complete (even including listings of modern editions), but is hindered by a rather awkward system of classification. Due to its relative scarcity, it has become well known only among specialists. Finally, Ortrun Landmann's non-thematic catalog of the Telemann holdings of the Sächsische Landesbibliothek in Dresden includes a wealth of information on the manuscript sources at one of the two principal repositories of Telemann's instrumental music (the other being the Hessische Landes- und Hochschulbibliothek in Darmstadt).<sup>5</sup> While Graeser's and Flexer's catalogs have been largely superseded by the *TWV*, Landmann's should remain an indispensable guide to the Dresden sources.

\* \* \*

This music has as often been praised for its inventiveness and idiomatic writing as it has been derided for being facile. One myth that the *TWV* should help dispel is that Telemann devoted little thought to his chamber music, a myth largely inspired by the sheer volume of his output and the publication of some of his less significant works. Telemann himself left no doubt that during his tenure as *Konzertmeister* and *Hofkapellmeister* at the Eisenach court (1708–12) he invested considerable time and effort in the composition of trios and other instrumental genres:

And how could I possibly remember everything I composed for strings and winds? I particularly devoted myself to the composing of trios, and arranged it so that the second part appeared to be the first, and that the bass progressed as a natural melody and in closely following harmony, every note of which had to be that way and not otherwise. People even flattered me as having done my best work here.<sup>6</sup>

To be sure, there are more than a few works in this repertory that, al-

---

<sup>4</sup> J. Robert Flexer, ed., *Georg Philipp Telemann: Trio in C major* (Palo Alto: Palo Alto Telemann Society, 1976).

<sup>5</sup> Ortrun Landmann, *Die Telemann-Quellen der Sächsischen Landesbibliothek. Studien und Materialien zur Musikgeschichte Dresden 4* (Dresden: Sächsische Landesbibliothek, 1983).

<sup>6</sup> Johann Mattheson, *Grundlage einer Ehren-Pforte* (Hamburg, 1740; rpt Kassel: Bärenreiter, 1969), 362: "Und wie wäre es möglich, mich alles dessen zu erinnern, was ich zum Geigen und Blasen erfunden? Aufs Triomachen legte ich mich hier insonderheit, und richtete es so ein, daß die zwote Partie die erste zu seyn schien, und der Baß in natürlicher Melodie, und in einer zu jenen nahe tretenden Harmonie, deren jeder Ton also, und nicht anders seyn konnte, einhergieng. Man wollte mir auch schmeicheln, daß ich hierin meine beste Krafft gezeigt hätte."

though skillfully crafted, strike one as rather undistinguished or even mediocre. But there are also dozens of works of high quality, including some of the most imaginative and attractive chamber music of the early eighteenth century. Even those already acquainted with the richness of the repertory will find pleasant surprises scattered throughout the catalog, for many of Telemann's best efforts remain unpublished or are available only in obscure editions. (Amadeus Verlag's ongoing project of publishing all of Telemann's trio sonatas will go a long way toward alleviating this problem.) The following are just a few of the more interesting works that remain unavailable in modern editions:

A trio for violin, bassoon, and continuo (TWV 42: B 5); two trios for scordatura violins and continuo (TWV Anh. 42: A 1 and TWV 42: d 6); a quartet for violin, two horns, and continuo (TWV 43: D 8); a quartet for flute, violin, bassoon, and continuo (TWV 43: G 11); two quartets for flute, bassoon, viola da gamba, and continuo (TWV 43: C 2 and TWV 43: h 3);<sup>7</sup> and a set of six quartets for flute, violin, viola, and continuo published in Paris as the *Quatrième livre de quatuors* some time after 1752, but which probably dates from the 1710s (TWV 43: C 1, D 4, F 1, A 4, G 5, and d 2).<sup>8</sup>

It is appropriate that the editorship of the *TWV* has been undertaken by Martin Ruhnke, co-editor of the Telemann critical edition and one of Germany's most distinguished Telemann scholars over the past three decades. Ruhnke has been a vigorous defender of Telemann against his critics, arguing persuasively that his music has been undervalued and unfairly compared with that of J.S. Bach, whose aesthetic agenda very different from Telemann's.<sup>9</sup>

<sup>7</sup> For a facsimile edition see *Georg Philipp Telemann: Two Concertos, H-Minor and C-Major for Flauto Traverso, Viola da Gamba, Fagotto e Cembalo* (Bandhagen: Autographus musicus, 1991).

<sup>8</sup> Facsimile edition: Mark Meadow, ed. (Basel: Musica Musica, n.d.).

<sup>9</sup> On Telemann's publishing activities and the early Parisian editions of Telemann's works, see Ruhnke, "Telemann als Musikverleger," in *Musik und Verlag: Karl Vötterle zum 65. Geburtstag am 12. April 1968*, ed. Richard Baum and Wolfgang Rehm (Kassel: Bärenreiter, 1968), 502–17; and "Die Pariser Telemann-Drucke und die Brüder Le Clerc," in *Quellenstudien zur Musik: Wolfgang Schmieder zum 70. Geburtstag*, ed. Kurt Dorf Müller (Frankfurt am Main: Peters, 1972), 149–60. On Telemann's life and works in general see Ruhnke, "Relationships between the Life and Work of Georg Philipp Telemann," *The Consort* 24 (1967): 271–79; "Zu Ludwig Finschers neuestem Telemann-Bild," *Musica* 24 (1970): 340–45, a response to Ludwig Finscher, "Der angepaßte Komponist: Notizen zur sozialgeschichtlichen Stellung Telemanns," *Musica* 23 (1969): 549–54; and the Telemann entries in *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*, ed. Friedrich Blume (Kassel: Bärenreiter, 1966) and *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980).

\* \* \*

Following the principle of organization established in volume one of the *TWV* (modelled on Anthony van Hoboken's Haydn catalog), Ruhnke has organized the chamber music according to scoring. Thus there are 152 trios (TWV 42); sixty-six quartets (TWV 43); twenty-four quintets, sextets, and septets (TWV 44); and thirty-one Polish dances for melody instrument with or without continuo (TWV 45). For the orchestral music, there are twenty-five works other than concertos and orchestral suites: sinfonias, divertimenti, marches, and fanfares (TWV 50). Individual entries are organized by key, and assigned letters and numbers for subdivisions 42 and 43 (e.g. TWV 42: C 3), or simply numbers for subdivisions 44, 45, and 50 (e.g. TWV 44: 12).

The chief advantage of this system, of course, is that newly discovered pieces can be assigned numbers without disturbing the overall order. For subdivisions 44, 45, and 50, Ruhnke has thoughtfully left gaps in the numerical order with future insertions in mind. This means that groups of works belonging together are split up, but cross-references allow the user to reassemble collections easily. Listed first in each key-group are the works that appeared in eighteenth-century printed collections, most of which were engraved by Telemann himself. Spurious works, works of doubtful authenticity, transposed versions, and arrangements are listed at the end of each key-group in a small *Anhang* rather than at the end of the catalog. In one instance, the original version of a work is erroneously listed as an arrangement: the quartet for flute, two scordatura violins, and continuo (TWV 43: A 7) is also transmitted as a trio sonata, omitting the flute part (TWV Anh. 42: A 1). Ruhnke has evidently decided that the quartet version carries greater authority, and therefore lists the trio version as an arrangement. But the flute part turns out to be a rather clumsy conflation of material from the violin parts and is present in only two of the piece's four movements. I have little doubt that the flute part is not the work of Telemann, and that the trio setting is the earlier of the two versions.

In individual entries, Ruhnke restricts himself to providing incipits and listing sources and modern editions. With few exceptions, the occasional commentaries supply little information about manuscript sources, and paper types are not described at all. Ruhnke is realistic about the extent to which the catalog can be definitive at the current stage of Telemann research, explaining that the *TWV* is not concerned with questions of sources, especially those concerning chronology and copyists' hands.<sup>10</sup> While it is of course necessary to limit the scope of such a large undertaking as the

---

<sup>10</sup> Ruhnke, *TWV* 2, viii.

*TWV*, I think it unfortunate that more details about the sources are not given; Ruhnke undoubtedly gathered much relevant information in the course of preparing the catalog. Landmann's datings of the Dresden manuscript sources, for the most part very approximate (often "first third" or "first quarter" of the eighteenth century), are included, as are the more precise datings for the Darmstadt manuscript sources made by Brian D. Stewart in conjunction with Oswald Bill (in an unpublished study of the Darmstadt paper types). It cannot be stressed enough that all dates in the catalog must be treated with caution, as they represent only *termini ante quem* for the composition of works; none of Telemann's chamber music survives in autograph manuscripts. Among the Darmstadt and Dresden manuscripts, those copied by Christoph Graupner, *Kapellmeister* at Darmstadt, and Johann Georg Pisendel, first violinist and later *Konzertmeister* at Dresden, are identified by Ruhnke as such. But manuscripts prepared by the other principal copyist of the Darmstadt collection, long known to be the *Konzertmeister* Johann Samuel Endler, or those by other known copyists in Dresden and Schwerin are not identified. Nor are the identifications of Graupner and Pisendel manuscripts made with much consistency. The paucity of references to secondary literature, as limited as it may be, is to be regretted.

A conceptual weakness of the catalog is Ruhnke's failure to define the criteria by which he classifies works as chamber music, an omission that leaves one wondering why certain works are included in this volume of the catalog. This is not a minor point, for the line between "chamber" and "orchestral" styles of writing is often obscured in Telemann's instrumental music. From the time of his tenure at the Eisenach court, Telemann displayed a keen interest in blurring the generic distinctions between concerto, sonata, and suite—distinctions which in any case were far from solid during the first decades of the eighteenth century. On the basis of stylistic and documentary evidence, several groups of works in the catalog have claims to being orchestrally conceived. In the following instances, commentary by Ruhnke might have helped to resolve some of the problems associated with genre classification in Telemann's instrumental music:

(1) A concerto for solo violin with an accompaniment of two violins and continuo (*TWV* Anh. 43: B 1) is one of several Telemann works designated in the sources as both "sonata" and "concerto." Ruhnke explains that since the solo violin part is independent throughout, there is a genuine tutti-solo contrast, and the violins are often in unison during tutti passages, the work will be included among the concertos in the third volume of the *TWV*. Two similar works, however, are classified without comment by Ruhnke as quartets. *TWV* 43: g 3 (called "Concerto di camera" in the sole manuscript source) is essentially a concerto-suite for re-

order, and TWV 43: F 2 (“Sonata” written over “Concerto”) is a concerto for two chalumeaux.<sup>11</sup> Both works feature an accompaniment amounting to violins in unison and continuo: the former has two marginally independent violin parts written out, while the latter has a single line with the indication “Violin: unison:.” In his comments to TWV 50: 1 and TWV 50: 21, Ruhnke again mentions unison violin writing as indicative of orchestral performance.

(2) Nine works included in Adolf Hoffmann’s catalog of the orchestral suites are re-classified by Ruhnke as suites for five-part chamber ensemble (TWV 44: 3, 6–10, and 12–14). Instead of the usual four- or five-part string texture with or without wind instruments, these works omit violins or violas or strings altogether.<sup>12</sup> It may well be that the works transmitted as suites for four winds and continuo were intended for one-to-a-part performance, but the single source for TWV 44: 8 suggests that this may only have been one performance possibility. Here the upper parts indicate “Violino e Hautbois,” while the wrapper for the parts indicates “Hautbois ou Violons.” This example raises the possibility that the oboe parts in these wind “quintets” were intended for violins as well. Other suites, such as TWV 44: 6, scored for two violettas doubled by chalumeaux, and 44: 7, for two violins and two horns seem even more likely to have been performed with doubled strings.

(3) Some of the other works listed as quintets, sextets, and septets seem stylistically far removed from Telemann’s chamber music, and may have been performed orchestrally. TWV 44: 1, for trumpet and strings, evokes the Italian *sinfonia* tradition much more than the sonata. Although the work is called “Sonata” on the title page of the manuscript source, the parts are all labelled “Sinfonia” (Ruhnke misleadingly includes “Sinfonia” in the tempo indication for the first movement). Furthermore, the numerous dynamic indications in the second and third movements suggest an ensemble of doubled strings, which is reinforced in the outer movements by a trumpet doubling the first violin line and otherwise providing har-

---

<sup>11</sup> Wolfgang Hirschmann, “Telemanns Konzertschaffen im Beziehungsfeld von Quellenforschung—Edition—Interpretation,” in *Historische Aufführungspraxis im heutigen Musikleben. Studien zur Aufführungspraxis und Interpretation von Instrumentalmusik des 18. Jh.* 42 (Michaelstein/Blankenburg: Institut für Aufführungspraxis, 1990), 87–96, argues that TWV 43: F 2 should be included among Telemann’s concertos. Ruhnke fails to cite the entry for this work in the Breitkopf thematic catalog (Part III, 1763, 33): “Concerto del TELEMANN, a 2 Sampogoni, Violini Unisoni c. Basso.” See Barry S. Brook, ed., *The Breitkopf Thematic Catalogue: The Six Parts and Sixteen Supplements 1762–1787* (New York: Dover, 1966), 113.

<sup>12</sup> A tenth suite, for two oboes, two horns, and continuo (TWV 44: 16), is not included in Hoffmann’s catalog.

monic support. One of the sources for TWV 44: 11 ("Sonata") contains doublet string parts, while the source for TWV 44: 42 ("Concerto") has four unfigured parts for the bass line ("Cembalo," "Basson," "Basso," and "Violone"). In TWV 44: 41, 42, and 43 (all called "Concerto" in the sources) the upper voices are often split into antiphonal groups in a manner recalling the third Brandenburg Concerto.<sup>13</sup> TWV 50: 4 is another work called both "Sonata" and "Concerto" in the single source ("Concerto" is crossed out).

(4) A group of seventeen works (TWV 43: D 5, Es 1, E 2, e 5, F 3–5, G 7–9, A 5–6, a 4–5, and B 1–3), scored for two violins, viola, and continuo, are classified by Ruhnke as quartets.<sup>14</sup> These pieces, only two of which are available in modern editions, stand apart from Telemann's chamber music stylistically. In fact, their predominantly homophonic textures, passages in unison or octaves, unusual periodic structures within individual movements, echo effects created through contrasts in dynamic level, and "orchestral" gestures normally associated with the concerto all raise serious doubts about their classification as quartets. Also unusual are the frequent use of a three-movement formal scheme—relatively uncommon in Telemann's chamber music—and the scoring for strings and continuo. Telemann published no quartets with such a scoring, and both Scheibe and Quantz, who viewed Telemann's quartets as models of the genre, recommended that the upper voices in a quartet be written for a mixture of strings and winds or winds alone.<sup>15</sup> Such anomalies in scoring, structure, and style become unproblematic, however, when one assigns the works in question to a genre associated with orchestral forces: the concerto for four-part strings, commonly known as the *concerto a quattro* or, to use Vivaldi's more descriptive term, *concerto ripieno*. These works defy classification as sonatas written in the style of the concerto (in Scheibe's

<sup>13</sup> Hirschmann, "Telemanns Konzertschaffen," 94n.8, asserts that TWV 44: 41, 42, and 43 should be included among Telemann's concertos. In *Studien zum Konzertschaffen von Georg Philipp Telemann* (Kassel: Bärenreiter, 1986), 11, he makes this assertion with respect to TWV 44: 43.

<sup>14</sup> Another work, TWV 40: 200, is listed by Ruhnke, *TWV 1*, 132 as a sonata for four-part strings without continuo. Ruhnke makes the specious argument that the multiple-stops in this movement constitute evidence that Telemann intended a performance without continuo. In keeping with this view, the modern edition of the piece (Hellmuth Christian Wolff, ed. *Hortus musicus* 108 [Kassel: Bärenreiter, 1963]) is entitled "Streichquartett A-dur."

<sup>15</sup> Scheibe, *Critischer Musikus*, 2nd ed. (Leipzig, 1745; rpt Hildesheim and New York: Georg Olms, 1970), 679 (originally published in Hamburg, 20 January 1740); Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversière zu spielen* (Berlin, 1752; rpt Kassel: Bärenreiter, 1983), 302.

terminology, the *Sonate auf Concertenart*<sup>16</sup>), for they exhibit relatively little of the contrapuntal textures associated with the sonata. Evidence for performance with doubled strings is found in the doublet parts for first violin and "Violone" in the Darmstadt source for TWV 43: G 7.

A problem of a different sort involves Ruhnke's use of terminology and the confusion that it might easily engender. In his listings of instrumentation, Ruhnke usually refers to the two types of flute (recorder and transverse flute) as "Blockflöte" and "Querflöte," respectively. But on occasion he uses the apparently neutral term "Flöte," as if to suggest that either instrument is appropriate in performance or that neither is indicated in the sources. In the works with secure attribution to Telemann, however, one can almost always determine which instrument is intended. Most of the sources for the works intended for recorder, but assigned to "Flöte" by Ruhnke (TWV 42: e 6, F 6, F 8, F 9, F 14, f 2, g 13, a 9; TWV 43: g 4, a 3; and TWV 44: 41, 42) use the term "Flauto" (the usual eighteenth-century designation for recorder), are in keys that favor the recorder (flat-side tonalities), and display writing idiomatic to that instrument. The highest part in TWV 44: 41 even begins with a sustained f''', a notoriously difficult note to produce on a one-keyed transverse flute. The works for transverse flute either are identified in the sources as such (TWV 42: g 15: "Flauto Traverso"; TWV 43: h 2 from the *Nouveaux quatuors*: "Flute Traversière"; TWV 50: 5: "Flauto Traversiero"), or exploit the range of that instrument (the previously mentioned quartets of the *Quatrième livre*, arranged from earlier quartets for two violins, viola, and continuo).

\* \* \*

The appendix is devoted to emendations and addenda to the first volume of the *TWV*. Among the new entries are a few newly-discovered keyboard works, two organ arrangements by J.S. Bach, and three sonatas (fragmentarily preserved) for three melody instruments without bass, published in Paris between 1738 and 1742.<sup>17</sup> The list of bibliographic additions and comments, indebted to the work of Jeanne Swack, includes, among other things, the identification of new sources and arguments against the authenticity of more than a dozen solo sonatas.<sup>18</sup> A modest

<sup>16</sup> Scheibe, *Critischer Musikus*, 675–76.

<sup>17</sup> These last works, together with their companion trio sonatas (TWV 42: d 5, f 1, and A 7), have recently been reconstructed by Winfried Michel and published by Amadeus Verlag (trios without bass: BP 650; trios with bass: BP 2593–95).

<sup>18</sup> Swack, *The Solo Sonatas of Georg Philipp Telemann: A Study of the Sources and Musical Style* (Ph.D. dissertation, Yale University, 1988).



attempt at identifying Telemann's self-borrowings in his chamber music takes the form of a list of "similarities or correspondences among beginning themes of other works by Telemann." To judge from the incipits, most of these "similarities" can be attributed to the repeated use of common formulas rather than to actual self-borrowing. Nevertheless, they usefully call attention to aspects of Telemann's melodic and rhythmic practice. As possible instances of self-borrowing, I found the following movement-pairs to be the most persuasive: TWV 42: E 2, v and TWV 43: e 4, iv; TWV 33: 5, i and TWV 43: G 2, ii; and TWV 33: 8, i and TWV 43: a 3, iv. Other correspondences not involving works from the earlier volume are found among the comments to individual entries. At least one such correspondence is convincing as a case of self-borrowing: the opening themes of TWV 42: d 1, ii (*Trietto terzo in III Trietti methodici e III Scherzi*, Hamburg, 1731) and TWV 43: d 1, iii (the quartet from *Musique de table II*, Hamburg, 1733). Users of the catalog will note that lines 14, 19, and 20 in the list duplicate information already given above.

The inclusion of several other lists would have made the appendix significantly more useful. Both Flexer's and Landmann's catalogs have been cited extensively in the secondary literature on Telemann's instrumental music, and for this reason a concordance of their numberings with those of the *TWV* would have been especially welcome. The absence of such a concordance is somewhat surprising, because Ruhnke cites several entries from Flexer's catalog in his preface and borrows information from Landmann's. In addition, Ruhnke's reclassification of works included in Hoffmann's catalog also necessitates a listing, for Hoffmann's numbers appear frequently in the literature and on recordings. One would also like to see a listing of works by instrumentation (especially helpful to performers) and a listing of sources by library (especially helpful to scholars).

\* \* \*

In many respects, the catalog is remarkably accurate and easy to use. Ruhnke has cast a wide net in locating the sources for Telemann's chamber music, and I am aware of only one manuscript source not included in the catalog: D Rou, Mus. saec. XVII. 18-51<sup>25</sup> (TWV 43: G 7). The layout of the volume is luxurious: margins are ample, as is the spacing within and between individual entries. The engraved incipits (those in the first volume of the *TWV* were handwritten) are generally easy to read and, usefully, include measure counts for each movement. Among the incipits the level of accuracy seems high. I was able to spot only a few relatively minor errors: the last movement of TWV 42: c 5 has 44 measures, not 20; the first movement of TWV 42: d 9 should read "Pocco [*sic*] Spirituoso"; the mea-

sure counts for TWV 42: G 11 are 24, 75, 29, and 69; and the outer movements of TWV 43: g 4 have the meter  $\phi$  rather than  $c$ . The listings of modern editions are relatively complete up to about 1987, but many editions appearing after that date (especially those published by Amadeus Verlag) are absent.

Although some of the problems outlined above lessen the accuracy, and therefore the usefulness, of this volume, it is nevertheless an important addition to the literature on Telemann and on early eighteenth-century instrumental music in general. One hopes that the final volume of the *TWV* appears soon, and that, meanwhile, volume two inspires renewed interest in a repertory that has much to offer to both scholars and performers.

—*Steven Zohn*