

Reviews: Books

Cherubino's Leap: In Search of the Enlightenment Moment, by Richard Kramer. Chicago: University of Chicago Press, 2016. xvi, 224 pp.

The Enlightenment is having a moment. Cognitive psychologist, linguist, and public intellectual Steven Pinker has made it the subject of his latest best-seller, *Enlightenment Now*. As usual, Pinker is everywhere. His fluorescent-orange dust-jacket typeface shouts at me from bookstore displays, from dozens of reviews in the media, and from college library study-carrels. I imagine encountering students for whom “the Enlightenment” is not a foreign concept but rather a buzzword. I join the masses and read the book.

“Foremost is reason. Reason is nonnegotiable,” runs Pinker’s punchy prose—for he is also author of *The Sense of Style*, a linguist’s present-day challenge to the oldfangled and yet ageless *Elements of Style* by Oliver Strunk and E. B. White. “If there’s anything the Enlightenment thinkers had in common,” he writes, “it was an insistence that we energetically apply the standard of reason to understanding our world.”¹ Then, insistently and energetically in the seventeen chapters that follow, he harnesses the scientific method in order to demonstrate the value of that method. Dozens of charts show that life is getting better. “This evidence-based take on the Enlightenment project reveals that it was not a naïve hope,” Pinker concludes. “The Enlightenment has *worked*—perhaps the greatest story seldom told.”² Hence, a 500-page public relations campaign, justified with the claim that many people are “cynical about the Enlightenment-inspired institutions that are securing this progress, such as liberal democracy and organizations of international cooperation.” Their cynicism motivates them to seek “atavistic alternatives.”³ I get it: think “Make America Great Again” (in the United States) or “Take Back Control” (in the United Kingdom). Pinker offers Enlightenment-as-antidote, a shot of optimism just when many—and not just his usual, college-educated, TED-talk-and-podcast-consuming target audience—are feeling skittish about the state of the world.

But “atavistic alternatives”? To the eighteenth century? It would not be “cynical” to point out that the period’s other (“reason”-driven) institutions include colonialism, racism, and anthropogenic degradation of the environment,

1. Steven Pinker, *Enlightenment Now: The Case for Reason, Science, Humanism, and Progress* (New York: Viking, an imprint of Penguin Random House, 2018), 8.

2. *Ibid.*, 6 (Pinker’s emphasis).

3. *Ibid.*, 5.

not to mention some just plain bad science. According to Pinker, if we now know that such movements were mistaken, it is because of the “better historical and scientific understanding we enjoy today.”⁴ His book, though, focuses very little on historical understanding—and although the word “humanism” appears in the subtitle, the humanities are largely absent. When Pinker writes in the final chapter that humans possess a “capacity for sympathy” and that “our circle of sympathy” has been expanded by humanistic pursuits (such as history and the arts), it feels like an unanticipated and unsupported codicil.⁵

Meanwhile, in my (humanities) corner of the academy, the Enlightenment has been enjoying an extended moment—a decade, in fact, inspired by literary critics Clifford Siskin and William Warner’s enjoiner to reconceptualize it as “an event in the history of mediation.”⁶ Their book, a collection of essays by over twenty scholars, bears, like Pinker’s, a definitive, confident, and equally clipped title: *This Is Enlightenment*. Contributors explore how new forms of mediation (“everything that intervenes, enables, supplements, or is simply in between”) produced new ways of knowing.⁷ The onset of the Enlightenment came about through interconnected changes, or “cardinal mediations,”⁸ such as developing infrastructures (the postal system, coffee houses, and inns), new genres and formats (periodicals), new associational practices (political parties, societies, and clubs), and finally new protocols (public credit and copyright) that emerged to support the changes. Cardinal mediations subsequently gave rise to a proliferation of mediations of all kinds. The Enlightenment event, then, occurred when “the very medium of mediation—its architecture of forms and tools, people and practices—became load-bearing.”⁹ An individual act of transmitting an idea came to be understood as “part of a cumulative, collaborative, and ongoing enterprise.”¹⁰ In my mind’s eye, the mediations themselves essentially devour then reconfigure the ideas.

Observing it gain traction over several years, I find that the Enlightenment-as-mediation paradigm has grown on me. Schematic diagrams on my classroom whiteboards have included a sketch of what my students dub the Voracious Mediation. But now, as I eye Siskin and Warner’s book side by side with Pinker’s on my desk, I imagine them both sprouting, in cartoon fashion, anthropomorphic features. Their titles appear in thought bubbles, with exclamation points. They are the impatient, demanding toddler

4. Ibid., 400.

5. Ibid., 415, 411.

6. Clifford Siskin and William Warner, “This Is Enlightenment: An Invitation in the Form of an Argument,” in *This Is Enlightenment*, ed. Clifford Siskin and William Warner (Chicago: University of Chicago Press, 2010), 1.

7. Ibid., 5.

8. Ibid., 12.

9. Ibid., 16.

10. Ibid.

(“Enlightenment NOW!”) and the imperious old fogey (“THIS is Enlightenment!”); they are shouting past each other. I push back my office chair and leave them to it, retreating to the wingback chair in the corner with *Cherubino’s Leap*, another Enlightenment-titled book, under my arm. I sink in, for both the chair and the prose are plush and velvety. Departing from this present moment, the Enlightenment’s “moment” in the second decade of the twenty-first century, I follow Richard Kramer in his quest for what he refers to in his subtitle as the “Enlightenment moment.” What follows is my travelogue.

Day 1. Kramer’s “Enlightenment” is an adjective; it modifies “moment.” “This is a book of snapshots,” he begins, but if the moment captured by a camera leaves the before and after to the imagination, the analogous moment in music “invites us into the piece” and “guides us into its less accessible recesses, deepening for us the before and afters” (p. xiii). I am intrigued, eager to join the search—but I am also grateful that this journey will be self-paced, for I find myself frequently retracing my steps, either to relish a beautifully expressed passage, or (equally often) out of a sense that I might have missed something. Three times on the first page of his prologue Kramer refers to “such moments.” Sorry, which? I go back. Music, drama, literature, the visual arts, and critical writing, Kramer explains, “invigorate their narratives” with the poetic moment, the chromatic moment, or both together (p. xiii). The moments will be surprising, and they will be “marked,” he asserts, twice (p. xvi). He says I will come (counterintuitively, I think?) to expect them. All right. I still do not really know what we are looking for, but Kramer assures me that for the Enlightenment mind “it is the process of discovery that is prized” (p. 4). So, I am happy to persevere in an attempt to “come to terms with these indelible moments, to reconstruct the complex and often paradoxical contexts in which they dwell, often uncomfortably” (p. xv).

In Chapter 1, Kramer borrows from Moses Mendelssohn the concept of *Überraschung*, surprise, the moment we are caught off guard; from Johann Gottfried Herder the moment of *Anerkennung*, recognition (aha! *wohlan!* eureka!); and from portraits of Diderot, Haydn, and Mozart a sense that the moment is transient and is lived in solitude: moments “invite us into the private places of the mind.” And so it is with music: the “composer’s ear turns inward” to “some less comfortable recess, beyond convention, and very nearly inscrutable.” It will be “beyond our ability to seize the moment, to grasp its significance” but (three lines later, the same words) “the quest to locate such moments, to grasp their significance,” is nevertheless the purpose of the book (p. 10).

Our first stop is C. P. E. Bach’s Fantasia in D, a piece presented first as skeleton and then as realization. It is at the moment of greatest remove from the tonic, “this inscrutable moment—this ellipsis, Bach calls it—that the music springs to life, as though in search of its meaning” (p. 14). Reason and

the irrational meet: we are witnessing the composer's "attempts to explain" how improvisation is "reconciled" with "theoretical bedrock." "But"—is this the kicker?—"the music has its own story to tell," for the moments are "conceived as *dramatic* events." Kramer concludes simply: "This is what the piece is *about*" (p. 15, Kramer's emphases). Aha. Perhaps I am stroking the upholstery of this paragraph against the nap, but I am having my own moment of *Anerkennung*. I recognize an Enlightenment mediation: a representation conveyed by tools, namely ellipsis, chromaticism versus diatonicism, improvisation versus composition; these both convey and become the meaning.

Day 2. In Chapter 2, the "Fugal Moment" of the title refers to Mozart's String Quintet K. 515, where the first note of a fugue subject is "consumed in the idea to signify and to reconcile, as subject, two disparate musics that stand on either side of a cadential divide" (p. 31). This is because it recalls an earlier moment of chromatic eruption, rhythmic interruption, and phrase-length obfuscation, all of which I attend to in every detail. Again, there is dramaturgy at work: the fugue "seems to bring its own consciousness of theme to some deeper place, as though in exploration of its recesses" (p. 35). I may be traveling comfortably in my chair-vessel, but here and in ensuing descriptions of corollaries in Haydn (op. 33, no. 3) and Beethoven (op. 59, no. 1) I feel especially alert; I read hungrily, attentively, and with relish, turning pages back and forth between almost every sentence and the music example. At the conclusion of the chapter, and of this stage of the journey, I feel exhilarated.

In Chapter 3, "Hearing the Silence," the Enlightenment moment appears in the form of three beats of rest in C. P. E. Bach's Sonata in F Minor. Should we take the rests literally, as silence? Or are we meant to hear something at this moment in our mind's ear—music that is perhaps "self-evident" yet "suppressed" (p. 48)? It is again a confrontation between reason and passion. Kramer posits that

the Enlightenment mind would recognize the irreconcilability of these two extreme positions as a condition to be savored, taking pleasure in the dissonance of the moment: a dissonance perceived not as an assertion of some cosmic world force (Hegelian, one might call it) to be vanquished through acts of heroic transcendence, but as an irresolvable contradiction, an emblem of human nature in a world apprehended in irony. (p. 49)

I steady the book on the armrest, as I realize I have been holding my breath. *Wohlan*: catharsis. Irreconcilability is what Pinker is missing, not just the passion side of the equation, but the sense of eternal tension between passion and reason. *Wohlan*: synthesis. This push-and-pull is also a question of mediation.

Day 3. Chapters 4, 5, and 6 fall under the heading "The Klopstock Moment," which brings to my mind a particular scene—a moment—in Goethe's

Sorrows of Young Werther. Werther's beloved Charlotte suddenly grabs his hand, then utters just one word: "Klopstock!"—which, in its minimalism, expresses maximal volumes. Might the "Klopstock moment," then, be emblematic of profound psychological intimacy? Werther and Charlotte are so empathic, they do not need to speak.

I jump in. Kramer draws on some writing by Herder from 1765 in which the ode is described as the "firstborn child of sensibility" (p. 63). Kramer, in turn, finds the concentration of tension between "order and madness" (ibid.) in this genre to be "extreme" (p. 66). But setting the ode as a lied introduces another layer of tension: the range of expression in the text versus the governing strophic repetition of the music. A particularly remarkable example is a Christian Gottlob Neefe setting that ends on the dominant, breaking off as if it were a fragment. In a revision of a decade later, half the strophes are set to new music, and the keyboard offers a postlude in the tonic. The "radical, irresolute" ending of the first version may be "brought to classical decorum" but the strophic rule is "compromised in deference to the obscurities of Klopstock's conceit" (p. 83). Kramer is, in his own words, "obsessively attentive to the nuances" of the moment, which he justifies with reference to Christoph Willibald Gluck's perfectionism and his ability to hear, as Carl Friedrich Cramer told it, "a fine detail that surely no one other than Gluck noticed, or could have noticed" (p. 91).

Until today practically spellbound, I find myself starting to squirm. I sense that we are implicitly siding with madness over order, which is confusing. But mostly I feel a bit stifled: the analyses that purport to be about inscrutability feel prescriptive, and the level of detail does not always seem to leave room for hearing a passage as ambiguous, even though that is supposedly the point. All this turning inward, plus Gluck's haughty indignation ("What, you don't hear that? Alas for you if you don't hear it. *There it is!*" quoted p. 91)—it is a far cry, it turns out, from the sympathy shared by Werther and Charlotte. On the other hand, I sense that my propensity to observe detail, my stamina for paying attention, is at peak performance level. Perhaps it is because Kramer has trained me so well that I have begun to chafe at being travel-observer rather than companion. I am eager to synthesize, to create. Kramer's description of a lied that depicts the imagery of an ode both mimetically and through metaphor—a moment that "functions as a kind of stage direction" (p. 90)—sends me back to pondering musical mediation.

Day 4. I stare from the center of the room at my wingback chair, hesitant to board, but the promise of Kramer's next focus, opera, beguiles me. The Enlightenment moment in Chapter 7 is from Gluck's *Iphigénie en Tauride*. With Kramer I alight (for barely a moment!) upon an extraordinary number of landing places. First, a passage in which the harmony "opens a wound in the austere surface of the music, disturbing its chaste decorum" (p. 141). Next, a consideration of the way in which music borrowed from an earlier

composition is sensitively reworked but also cut for the sake of preserving the pace of dramatic action. I find these latter pages baffling . . . but I seem also to be learning how to travel with Kramer, for I too am preserving the pace of action. I reread less; we move briskly together. Kramer explains that Carl Dahlhaus's analysis of *Iphigénie* privileges the "implacable rule of law" and thus misses her "*empfindsame* core"; Goethe, in contrast, values heart over mind but is "playing out . . . the deeper wiring in this dialectical interrogation" (p. 146). For Goethe, art should capture the moment of suspended transition, whereas for Lessing, to freeze the moment of transition is not only a "degradation" of the work but also a "wasting" of the receiver's imagination (p. 155). In a painting, Angelica Kauffman collapses a protracted scene; her success (and Goethe's approval) is, Kramer says, "much to our point" (p. 156). We have covered so much ground, I cannot confidently summarize "our point," but I am enriched by these moments reflecting on moments. Even when Kramer sees agreement in disagreement between Lessing and Goethe, I take it in stride. I am the putative eighteenth-century reader who enjoys "holding a world teetering in ironic imbalance" (p. 3). Paradoxically, I have found my footing.

Day 5. Good timing, too, for in Chapters 8 and 9 Kramer truly channels his eighteenth-century counterparts, offering epigrammatic fragments, three addenda, an epilogue, and chatty footnotes. There is a surplus of intertextual references and . . . interruptions. Speaking of which (that is, of both), Kramer telescopes to Lessing's *Emilia Galotti*, the book left open on Werther's desk at the scene of his suicide: Goethe wants us to read works as if they are in interaction with one another.

Telescoping is my metaphor, but Kramer exhibits a Romantic delight in imaginative rhetoric, which produces not only "excursions" (note the prepositions that follow this word: "in" and "around," not "to") but also a tapestry, mirror, and magnifying glass, as well as skin, swords, and strings. I will use another "scope" metaphor (an only slightly anachronistic one): we spy eponymous Cherubino through a kaleidoscope. He is "extraneous" yet (twist) "essential" to the plot; he is "elusive" yet (twist) at the opera's "core." He exhibits a "touch of the divine" and yet (twist) is "touchingly human" (pp. 162–64). He struggles free from Susanna's practical, protective embrace but (twist) returns to embrace her on his own fantastic terms. We linger at the "Enlightenment moment" of this music, then move on to a sketched "replacement for this irreplaceable duettino" (p. 177) and consider three recordings: twist twist, twist twist. Heeding Goethe's behest to read intertextually, we compare Cherubino to Don Giovanni and to the little violet of Mozart's "Das Veilchen."¹¹ The kaleidoscope of Chapter 9 reflects

11. This is a book fueled mainly not by dialogue with recent scholarship but by the author's impressive command of primary sources—an approach I mostly found easy to get used to and admire. Reading the passage on Mozart's *Don Giovanni*, however, I felt jarred by the absence

Konstanze's *Traurigkeit* in *Die Entführung aus dem Serail*. "Sorrow" and "sadness" are translations that for Kramer "merely scratch the surface" (p. 188)—and with that we are off, peering at the nature of tears and tragedy, refracted by one of Lessing's letters and an unpublished essay by Walter Benjamin. Each of the twists, each of the rhetorical moves, is beautiful to behold; watching the progression from one to the next is captivating and enjoyable.

Finally, *Überraschung*. I am surprised to land with Kramer where—of all places!—I had earlier yearned (via "Klopstock!") to land, and precisely where Pinker feigned to land: sympathy. Sympathy is the focus of the concluding chapter, and this time, *contra* the ending of Pinker's book, it feels right. This *should be* Enlightenment, *now*: when we come to recognize our capacity for genuine sympathy as trained by witnessing (and pondering, and discussing) the representation of sympathy on stage, in music, word, and image. To paraphrase one of the Enlightenment thinkers we met early on in the quest (pp. 3–4): unhappy are those whom reason has hardened against the onset of this surprise—and this recognition.

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The Elocutionists: Women, Music, and the Spoken Word, by Marian Wilson Kimber. Music in American Life. Urbana: University of Illinois Press, 2017. xvii, 324 pp.

The Progressive Era has long been understood as a moment in which American women became increasingly visible in the public sphere, including the performing arts. In this period, women emerged as professional musicians, appeared on vaudeville and popular theater stages, embraced various dance styles and physical culture systems as a mode of expression, and organized and promoted a wide range of performances and other artistic endeavors. Marian Wilson Kimber's *The Elocutionists* casts light on another realm of women's creative activity in this period and well into the twentieth century: musically accompanied recitation. While oration remained a masculine pursuit, elocution—the "interpretation" of literary works through recitation—was increasingly deemed appropriate for women, particularly

of references to paradigm-shifting recent scholarship, so I suspect that other readers might have a similar reaction to this or to other sections. For thinking about what Kramer calls the "seduction" by Don Giovanni of a potentially "ambivalent" Donna Anna (p. 177), see especially Kristi Brown-Montesano, *Understanding the Women of Mozart's Operas* (Berkeley: University of California Press, 2007), 1–33; Liane Curtis, "The Sexual Politics of Teaching Mozart's *Don Giovanni*," *NWSA Journal* 12, no. 1 (2000): 119–42; and "Colloquy: Sexual Violence in Opera: Scholarship, Pedagogy, and Production as Resistance" (especially Richard Will, "*Don Giovanni* and the Resilience of Rape Culture"), this *Journal* 71, no. 1 (2018): 213–53.

when undertaken to entertain family and friends. Despite the fact that music was regularly incorporated into women's recitations and integrally connected with period conceptions of elocution, the art has received little musicological study. It was denigrated by contemporary critics as women became a dominant force in the field, and its association with women's spaces, its basis in performance as much as in notation, and its tendency to utilize existing literature and music further hastened its cultural and scholarly invisibility.

The Elocutionists remedies this omission. Meticulously piecing together accounts of performances, hints from elocution manuals and anthologies, photographs, advertisements, sheet music, even representations of elocutionists drawn from period novels and theater, Wilson Kimber generates a comprehensive account of the culture and practices surrounding musically accompanied recitation in the late nineteenth and early twentieth centuries, and the genre's resonances in American music and performance well into the 1940s. The monograph devotes much attention to women's careful leveraging of the genre to sidestep lingering antitheatrical sentiments. Female elocutionists handily proclaimed musically accompanied recitations to be a purely literary, nonperformative, and thus utterly respectable endeavor—even when those recitations centered on regularly staged works such as Shakespeare's *A Midsummer Night's Dream*. Yet even as female reciters claimed to be merely envoicing the "timeless truths" (p. 17) of great male authors, they developed performative strategies through which they were able to reimagine the works at hand through their own creative visions and voices.

Key among these strategies was the integration of music. Following the book's first chapter, which situates elocution and particularly female recitation in American culture in the nineteenth century, Wilson Kimber devotes Chapters 2–6 to examining the relationship between music and the spoken word in the theories and practices of female reciters. Music had long been central to thinking about elocution: many understood their recitations as akin to a musician's performance; musical terminology and notation were frequently used in elocution manuals; and musical metaphors featured prominently in elocution advertisements. Yet late nineteenth- and early twentieth-century women went further, incorporating song verses, musical passages, and musical sound effects into their recitations at opportune moments. A poem about a wedding, for example, might integrate a passage of Wagner's bridal music adapted for piano; poems referring to dancing or opera would be complemented with an instrumental rendition of a dance tune or well-known aria; when a specific song or hymn was mentioned in a poem, a reciter might sing or speak the refrain, often in place of the poem's musical reference. Music simultaneously established mood, heightened emotional impact, illustrated the text, and at times functioned as an audible "sentimental keepsake" (p. 86) that expressed love, loss, or a relationship. Elocutionists also presented full plays accompanied by appropriate programmatic music. Shakespeare's *A Midsummer Night's Dream* with Mendelssohn's incidental music was popular, as was Ibsen's *Peer Gynt* with Grieg's incidental music,

and *Faust* and *Macbeth* with various accompaniments. Much as the incorporation of songs and hymns “enabled [elocutionists] to reach into audiences’ hearts” (p. 86), such accompaniments served to generate imagery that might “substitute for the theatrical spectacles” (p. 54) that had been excised.

Musically accompanied recitation also took a variety of other forms. Chapter 6 is dedicated to the intersection of elocution, Delsarte practices, and music. American Delsarte practitioners usually conveyed literary texts through poses and gestures rather than recitation, but performers often relied on the same songs and hymns to accompany their movements. At times, women even used their poses and gestures to “narrate” the song that accompanied them. These familiar pieces of music, Wilson Kimber argues, often provided “more of a sense of meaning for audiences than their physical motions did” (p. 104). Female elocutionists also often joined forces with female musicians to create “concert companies”: ensembles that included a singer, a pianist, and one additional instrumentalist who accompanied the elocutionist’s recitations. As Wilson Kimber describes in Chapter 7, these concert companies were one of several manifestations of musically accompanied recitation on the Chautauqua tent circuit, a commercial enterprise that in its heyday around 1915 supplied over twenty touring companies of performers to over nine thousand towns across the United States.

The Elocutionists also highlights a number of fascinating connections between musically accompanied recitation and performance modes less obviously associated with—and at times openly dismissive of—elocution. Chapter 8 describes the fascinating revival of verse-speaking choruses at women’s colleges throughout the country in the 1930s and 1940s. These collaborative, nonhierarchical groups were not musical ensembles per se. Rather, their group recitations of texts were understood as a means of heightening the recitation’s effect, instilling civic values, and curbing “antisocial tendencies” (p. 175). Nonetheless, participation was thought to serve as a mode of musical training, and pedagogical literature was laced with musical references. Chapters 9 and 10 examine the spoken word compositions created by female composers including Phyllis Fergus and Frieda Peycke in the early twentieth century. These composers, like verse-speaking chorus proponents, were quick to distance themselves from elocution. And indeed, their compositions eschewed both the highbrow literature and the ad hoc musical interjections of musically accompanied recitation in favor of sophisticated musical settings and light, pedestrian texts. In all three chapters, however, Wilson Kimber makes visible elocution’s influence, and in doing so highlights the remarkable transformation of the genre—and of participants’ identities as performers and composers—that American women were able to effect.

Throughout *The Elocutionists*, Wilson Kimber rejects condemnations of elocution as, to borrow feminist theorist Elizabeth Bell’s phrase, “malpractice” (p. 23) and instead situates it as a site of resistance and power, a space in which women were able to put their bodies, emotions, and voices on

public display on their own terms. Unquestionably, elocutionary practices could be meaningful, political, even transgressive. But for whom? Wilson Kimber's study is situated primarily in the Midwest, and this is undoubtedly one of its strengths: it is likely that Wilson Kimber is able to achieve the nuanced descriptions of average practice and the understanding of music's pervasive presence in elocution through this focus on Chautauqua tent circuit performances, Iowa's Delsarte practitioners, and other performers who circulated far beyond the East Coast cities that often dominate American music scholarship. Even so, the majority of women involved in musically accompanied recitation were white, Christian, and economically stable. In what ways did these women's dependence on antitheatrical rhetoric, self-positioning as vessels of high culture, and performances of femininity work to exclude and denigrate nonwhite, immigrant, and poor women, as well as women performing on less "respectable" stages? Who was tacitly barred from the genre by its social, cultural, and economic construction?

Certainly, *The Elocutionists* does not shy away from discussions of race and class. Chapter 5 confronts the use of racial, ethnic, and child dialect in musically accompanied recitations performed by both black and white women; the chapter devotes considerable attention to performances of verse by African American poet Paul Laurence Dunbar, particularly by black women. This history, however, begs an even more intersectional critique: how did the identities of the various black female elocutionists mentioned by Wilson Kimber—Hallie Quinn Brown, Valetta L. Winslow, Henrietta Vinton Davis—shape their specific performance techniques, venues, and modes, and how was their performance of femininity affected by their racial identity? Indeed, *The Elocutionists* would benefit from more sustained attention to the ways in which race, ethnicity, class, and religious identities intersected in the experiences and performances of female elocutionists. It would be useful to know who was able to attend elocution schools, and how students' identities influenced what and how they were taught; a closer examination of the ways in which the aesthetics of musically accompanied recitations were bound to and by racial, socioeconomic, and ethnic identities, as well as to and by femininity, would also be welcome. Such inquiries seem particularly appropriate given that many of the genres that Wilson Kimber situates as containing the "echoes" (p. 245) of musically accompanied recitation—jazz, spoken word poetry, rap—are inseparable from black American culture.

The Elocutionists is remarkable in its careful weaving together of reviews, manuscripts and scores, elocution manuals and anthologies, and other archival materials to generate a compelling vision of a genre's evolution over the course of nearly a century. It is equally remarkable for its interdisciplinary stance and methodologies. Wilson Kimber moves fluidly between textual analysis, musical analysis, discussion of bodies and gestures, and historical and cultural contextualization. Throughout, she places works generated in and through performance on equal standing with those that were notated

and/or published, despite the difficulties and uncertainties that inevitably accompany the reconstruction of performances from archival scraps. Yet as might be expected in a book engaged in the recovery and documentation of an overlooked genre, describing and cataloging phenomena tend to take precedence over their analysis. As a result, the monograph feels a bit thin in places. Why elocution became so invested in music and how precisely the genre benefitted from this association, for example, is never fully explored. Also absent from Wilson Kimber's study is any significant discussion of how emergent turn-of-the-century media such as sound recording, film, and radio influenced or were influenced by recitation practices. Recent scholarship including Carrie Preston's *Modernism's Mythic Pose: Gender, Genre, Solo Performance* and Ben Singer's *Melodrama and Modernity: Early Sensational Cinema and Its Contexts* has convincingly reenvisioned nineteenth-century cultural practices like Delsartism and melodrama as intimately connected with modernist aesthetics and technologies.¹ Wilson Kimber hints at several possible points of entry to such a discussion: her use of the term "diegetic" (p. 69) to describe the insertion of music into a poem about an organist's playing begs further exploration of elocution's aesthetic and lived relationship with silent film accompaniment practices; and her passing mention in the book's afterword of elocution schools' adoption of radio production as a field of study encourages examination of the influence of elocution on early radio shows. *The Elocutionists* prompts similar questions about ways in which elocution dovetails with contemporary dance experiments, which also often involved the combination by female performers of existing music, narratives, and/or texts to generate new works with radically different meanings.² Here, too, Wilson Kimber offers several tantalizing entry points for interested scholars, including a mention of the insertion of dance steps into recitations that name particular dances in Chapter 4 and a reference in Chapter 8 to the fact that Wellesley's verse-speaking chorus was originally organized to accompany the college's modern dance troupe. In short, by bringing to light a site of women's musical activity that has long been obscured, and offering a broad and imaginative vision of its influences upon a host of other musical and performance practices, Wilson Kimber both enriches our understanding of women's musical activities in the Progressive Era and beyond, and lays important groundwork for further scholarship in this area.

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1. Carrie J. Preston, *Modernism's Mythic Pose: Gender, Genre, Solo Performance* (New York: Oxford University Press, 2011); Ben Singer, *Melodrama and Modernity: Early Sensational Cinema and Its Contexts* (New York: Columbia University Press, 2001); see also Douglas Mao and Rebecca L. Walkowitz, "The New Modernist Studies," *PMLA* 123, no. 3 (2008): 737–48.

2. See, for example, Linda J. Tomko's *Dancing Class: Gender, Ethnicity, and Social Divides in American Dance, 1890–1920* (Bloomington: Indiana University Press, 2000), which describes women's use of dance as a political platform.

Music at Hand: Instruments, Bodies, and Cognition, by Jonathan De Souza. Oxford Studies in Music Theory. New York: Oxford University Press, 2017. xi, 191 pp.

What is a musical instrument, really? We would likely agree that an instrument is a physical object that transforms musical ideas into musical sounds. In this fairly passive definition, instruments are *material*; they are also *instrumental*—a means toward a music-making end. But beyond their materiality and instrumentality, could instruments play a more dynamic role in human musicking, structuring the way we conceive of musical sound, the way we listen? Jonathan De Souza's book offers a bracingly novel take on this question. Drawing in equal measure on the cognitive sciences, emic reflections informed by phenomenology, and musical analysis, *Music at Hand: Instruments, Bodies, and Cognition* argues that musical creativity is ineluctably bound up with the way we interact with our instruments.

De Souza's title references Heidegger's notion of *Zuhandenheit*, "readiness-to-hand." A hammer—or a piano—is often invisible when we are using it; we are too busy focusing on the way it is being put to use in hammering (or *Hammerklavier*-ing) to really notice its material presence. But if it breaks we are suddenly made aware that the relationship between intention and object can be opaque. We realize that this inert object was an extension of our will, and that our will was reciprocally enmeshed in our material environment. Instruments do things for us—but they also shape the arena of action in which musical ideas and performances are conceived; they are generative, not just passively responsive to the musical imaginations of their users. As De Souza notes, "performing bodies themselves are supplemented by instruments. That is to say, certain forms of musical embodiment are possible only with instrumental mediation. As such, I am specifically interested in musicians' engagements with concrete objects, rather than musical gestures in general" (pp. 1–2). In essence, *Music at Hand* argues that instruments *play us* just as much as we play them.

The book examines this claim by way of five case studies and a framing theoretical chapter. The first chapter ("Beethoven's Prosthesis") places the composer's lifelong piano practice into dialogue with his deafness in order to ask a disarmingly simple question: Was the composer's deafness mitigated to some degree by the intimacy of his relationship with the instrument? The case of Beethoven then becomes a window through which to examine the more expansive question "How do bodies and instruments condition musical experience?" (p. 7). On the face of it, it seems clear that Beethoven's fluency on the piano positively influenced his ability to continue to compose, but De Souza is proposing something a bit more radical: that patterns of auditory-motor coactivation accrued over a lifetime of playing (for example, pressing the piano's C4 and *hearing* C4) transform an instrument into "less an object of perception than a medium for perception" (p. 22). Chapter 2

("Sounding Actions") lends empirical credence to this claim by disentangling the feedback loop between bodily actions, structures of instruments, sound production, and auditory perception, asserting that "a musical instrument . . . can mediate experiences of the body itself" (p. 29). Quite literally, then, playing an instrument bootstraps the auditory imagination, enabling us to "hear" the music even when it is not physically present. For Beethoven, as for any experienced pianist, "the piano might be described as a kind of hearing aid" (p. 23).

Music at Hand develops this central theme through three variations. First, the author shows in Chapters 3 and 4 that instruments can shape the nature of musical *performance*, structuring players' habits to harmonize with their instrumental interface. In many cases, exemplified in Chapter 3 ("Idiomatcity; or, Three Ways to Play Harmonica"), technique and interface can be made to seamlessly mesh, producing the most idiomatic, characteristic performances on an instrument. "Idiomatic music reflects what an instrument can and cannot do, what it does willingly and what it does reluctantly," he writes; thus, "idiom must involve *both* instrumental affordances and players' habits" (p. 77). But we can deliberately tweak these learned associations. Chapter 4 ("Voluntary Self-Sabotage") explores the mutability of interfaces, focusing on alternate tunings in the music of jazz guitarist Kurt Rosenwinkel. Retuned, prepared, or redesigned instruments "may surprise, resist, or provoke [the] player" (p. 83). Interfaces can be creatively manipulated in order to rewire old habits and expectations.

Second, instruments can inform *conception*. This is demonstrated in Chapter 5 ("Compositional Instruments"), which focuses on J. S. Bach's music for clavier, violin, and lute. In each of these cases, instruments and their idioms "function as a conceptual tool and a source of material" (p. 133), contesting the static view of composition as "putting together notes" (p. 118). This claim counters the disembodiment common to the speculative discourse about the way Bach approached composition, in which instruments are viewed as interchangeable carriers of abstract tonal information.

Finally, instruments do not just impact the way we play and compose—they influence the way we *listen*. Chapter 6 ("Horns to Be Heard") discusses natural horn topics in the music of Haydn, exploring both the semiotic potency of timbre (for example, horn as hunting) and also what happens cognitively when these signs migrate into different instrumental families, such as when horn topics appear in a string quartet. These transpositions can evoke the sense that we are witnessing "virtual instruments, as phantoms haunting the music or its listeners" (p. 162). De Souza concludes by suggesting that "instrumental idioms shape perceptual capacities. . . . Listening, in its own way, is technical. Like performing, it is embodied, ecological, and historically specific" (p. 166).

One of De Souza's most useful theoretical innovations is his nimble adaptation of David Lewin's transformational theory. Transformational theory is

used to mathematically model the coordinates of musical gestures, typically conceived as distances in pitch space. As Lewin describes it, “If I am *at s* and wish to get to *t*, what characteristic gesture . . . should I perform in order to arrive there? . . . What sorts of admissible transformations in my space . . . will do the best job?”¹ De Souza treats spaces for action on an instrument in this Lewinian sense—as material invariants that circumscribe the possibilities of music making. These spaces are accessed by way of instrumental interfaces: chromatically arranged white and black keys on the piano, blow/draw techniques and holes on a harmonica, string/fret relationships on a guitar, harmonic partials of the horn, and so on.

This approach to conceptualizing instrumental spaces readily lends itself to visualization. For example, Chapter 3 provides a propaedeutic example from the Kinks (the “All Day and All of the Night” guitar riff), reproduced here as Figure 1. In guitar fretboard space, the first number in each parenthesis represents the fret and the second the string (6 to 1, low to high), while $+/-$ indicates movement along strings and across frets. A single shape of the hand (a “power chord”) moves along the fretboard here—up two frets, down two—and provides different options for execution, as shown in the forking paths in measure 2. Here, the player can choose to move along the same strings ($+5,0$) or up to the next level in fret space ($0,-1$), changing strings. The power chord remains constant to the ear, but the specific configuration of the instrumental space predetermines the range of musical

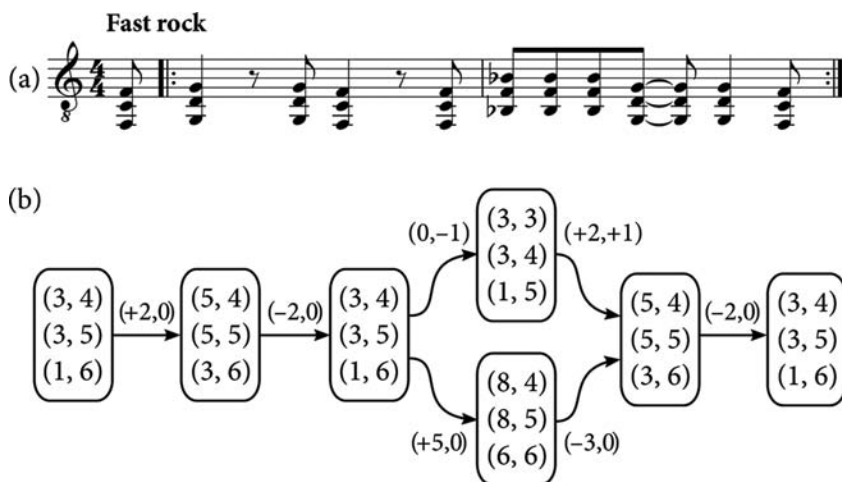


Figure 1 Transformational network for the Kinks, “All Day and All of the Night” guitar riff (1965), in De Souza, *Music at Hand* (Figure 3.3, p. 56)

1. David Lewin, *Generalized Musical Intervals and Transformations* (New Haven: Yale University Press, 1987), 159.

strategies available “at hand” for the player to do the job. An instrumental interface provides not only a transformational framework for manipulating pitch, that is, but also an embodied scaffolding for “musical technics” (p. 2), the interplay of techniques and technologies that structure musical practice.

What does the interaction of bodies and instruments, as visualized in a transformation network, tell us about the nature of musical expression? Seen through the lens of instruments—or from the orientation of critical organology—this configuration of hand shapes and movements across the fretboard is driven as much by the structure of the instrument itself as by any “purely musical” aesthetic dicta. Power chords are idiomatic to the guitar; musical action, in this sense, is conditioned by physics and human biology. This conclusion might imply a kind of instrumental determinism, whereby material things are viewed as ontologically prior to musical inspiration. But as De Souza makes clear, instruments do not just exist “out there” independent of mediation, and thus cannot be reduced entirely to the material: “as a space for action, [an instrument] brings forth a pitch world that is culturally and historically specific” (p. 25). Crucially, even before instruments can condition our musical experience, they are always themselves already marked by the values of their cultural field, which are doubly reinforced by the learned techniques we develop in order to interact with them. De Souza acknowledges that “these objects are not neutral. They afford particular kinds of motor and perceptual habits; they reveal certain possibilities, while concealing others” (p. 23). While the “neutral” mathematical formalism of transformation networks may not resonate fully with the experience of playing an instrument—for this perspective, the author calls upon phenomenological reflection—De Souza’s approach enables us to speak with rare precision about the complex interrelations between bodies, instrumental interfaces, and playing techniques that are inherent in all musical performance, while also keeping these interrelations firmly grounded in culture and history.

Music at Hand is not just a garden-variety case of interdisciplinarity. It enacts a kind of transepistemological conversation, an aggressively pluralistic exploration within and across the traditional borders separating humanistic and empirical inquiry. Methodologically, the book is a “kind of collage” (p. 3) that mirrors the diversity of its musical case studies. De Souza takes care to introduce unfamiliar theories gently, with prose that is enjoyable, inviting, and lucid. But at times, this breadth can still overwhelm. For example, in the first chapter we are breathlessly taken through a series of interpretive moves connecting the pitch organization of the “Pathétique” Sonata to conceptual metaphor theory, image schemas, Husserl’s phenomenology, mirror neurons, the physiology of auditory-motor coupling, and perceptual symbol systems—all in three pages. While this rapid-fire toggling is exciting, it can occasionally leave the reader scrambling to keep up. Yet this minor quibble can also be considered praise. One senses, with exhilaration,

that the author does not acknowledge the disciplinary boundaries that would stymie and constrain many writers. De Souza revels in this playful intellectual collision, and the energy emanating from these pages is contagious.

There is a final, broader point to be made about the significance of method in this book. Despite the recent science-curious turn in humanistic music studies, the position of empiricism in contemporary musicology remains tenuous and peripheral. Some of this might be accounted for by the residual critique of logical positivism still reverberating from the disciplinary shockwaves of the 1980s and 1990s. But aspects of this divide may also be endemic to the very philosophical tradition De Souza seeks to reconcile with perceptual, neurobiological accounts of listening and musical behavior. As Naomi Waltham-Smith points out, “post-Kantian continental philosophy is seemingly allergic to biology”: despite recent theoretical moves in musicology toward a more materially grounded account of listening, there is still a “tension between an overriding transcendental aesthetics and gestures towards empirical analysis. Such idealist constructions of music and listening repeat an intuition . . . that the body in its biological dimension is to be transcended by something irreducible to its material condition.”² De Souza stares this seeming tension dead in the face, demonstrating a deeper level of agreement between humanistic and scientific understandings of embodied musical experience. That is to say, acknowledging that bodies and instruments are made of physical stuff does not at the same time reduce them to “mere” stuff. Beyond the masterfully conceived and executed main thesis of this book, *Music at Hand* makes an important and timely contribution to the broader intellectual project of consilience in music studies, showing vividly what we stand to gain by listening across the epistemological gap to the burgeoning sciences of the mind.

ZACHARY WALLMARK

From 1989, or European Music and the Modernist Unconscious, by Seth Brodsky. Oakland: University of California Press, 2017. xvi, 344 pp.

An unspoken mystery haunts *From 1989*: why, after so many shifts in critical taste and so many cultural revolutions, does musical modernism endure? Seth Brodsky’s monumental effort maps the entwined destinies of music, psychoanalysis, modernism, and the year 1989. In one sense it explains the curious survival of European musical modernism as a persistent itch beneath the skin of our dominant musical culture. The introduction models the oblique line of argumentation that will follow, as questions that hover over select musical works or performances open out into a larger dialogue. Thus

2. Naomi Waltham-Smith, “Confronting Continental Philosophy’s Fears of Biologism,” *Music and Science* 1 (2018), <https://doi.org/10.1177/2059204318758459>.

Brodsky's forced choice one Berlin evening between a performance of Nono's *Prometeo* and Mahler's Eighth Symphony ushers in a general discussion of modernism. The book is divided into fifteen chapters that fall into three parts, marked "Free," "New," and "Again." In the manner of Lacan's psychoanalytic practice, the chapters are of variable length, and incorporate internal repetition of several types. *From 1989*'s dense critique frequently pauses and doubles back to revisit and reflect on key works, debates about aesthetic modernism and the "end of history," and shifts in the content and reception of Lacan's thought. And Brodsky notes those 1989 publications and performances whose coincidence seems retroactively—as Lacan himself might have predicted—to have "always already" prepared the revolutionary event at the year's end.

Several well-chosen interlocutors greatly aid Brodsky in his task, foremost among them art historian T. J. Clark and the Fredric Jameson of *A Singular Modernity*.¹ The two authors share an understanding of modernism as revolving around an ontological conception of productive negativity: not simply an embrace of the New, but a rejection of the way or ways in which "cultures that already knew their New" (p. 9) had compromised or erased that knowledge. Most modernist music histories are reactive, in a manner that effaces the underlying tenets of a proper aesthetic modernism, one of "inconsistency: a de-partitioning and un-gridding of worlds, a de-regulation of differential coordinates" (p. 4). Yet the history of such a modernism betrays a desire for the law it dismantles, a celebration of the gaps in the grid as perpetually productive for a practice both new and capable of critical heft. Hence Brodsky makes the case early on for a certain logic that links the two moments of modernism: one based on the fracturing of existing fantasies of progress, the other a desirous call for a New no longer beholden to them, "a New with no know-how" (p. 9). Modernism as a story of trauma and repression invokes Lacan's particular formulation of the psychoanalytic unconscious, one Brodsky illuminates alternately by precise commentary and sublime turns of phrase, as when Kagel's radical *Fragende Ode* is characterized as including "music that sticks to the present like gum on the sole of a rented dress shoe" (p. 181).

The book skips cannily between Lacanian registers. Part I, "Free," opens in the imaginary with descriptions of three musical *Phantasiestücke* staged to mark the fall of the Berlin Wall: David Hasselhoff sings "Looking for Freedom" more for video replay than for his live audience; Mstislav Rostropovich bears down on Bach cello suites at Checkpoint Charlie as if the universe depended on it; and Leonard Bernstein performs Beethoven's Ninth—with players from Leningrad to New York—on Christmas Day. These staged fantasies of freedom are easily assimilated into a historical discussion of fantasy as

1. T. J. Clark, *Farewell to an Idea: Episodes in a History of Modernism* (New Haven: Yale University Press, 2001); Fredric Jameson, *A Singular Modernity: Essay on the Ontology of the Present* (London: Verso, 2002).

genre, as “rather Beethovenian” attempts to “stage freedom as an act of beginning, and to stage that beginning *as* music” (pp. 45–46). That this history inevitably leads back to Beethoven and forward to Adorno simply means that fantasy in general—like Schelling’s transcendental subject—mimics the cyclic logic of modernism, forever repeating a futile attempt to recover unrecoverable beginnings.

A second pass through the Berlin vignettes reads them “anamorphically” (“from an angle,” p. 63) as intersubjective fantasies that borrow from the structural logic of kenosis, staging submission to the divine authority of the moment. This brief critique summons a lurking figure from the Berlin bookstores of 1989, Slavoj Žižek’s *The Sublime Object of Ideology*, whose invigorating interrogation of Lacan by means of Hegel and ideology critique had a profound effect on cultural criticism in the West.² Lacan’s eleventh seminar of 1964 grounds Brodsky’s discussion of unconscious fantasy, the master’s discourse, and the “lack” that founds subjectivity.³ But he also engages Ernesto Laclau and Chantal Mouffe’s *Hegemony and Socialist Strategy* of 1985, given the role it played—within the early stages of Žižek’s thought—in refashioning Lacan’s schema for cultural critique.⁴ Part 1 closes with a return to the beginning: the role of music as masking, through multiple fantasy constructions, gaps in the symbolic order. Armed with Lacan’s fourfold schema of master signifier, signifying chain, barred subject, and *objet a* (object-cause of desire), Brodsky mounts a provocative thesis in his third pass through the events in Berlin, drawing on Eric Santner’s *The Royal Remains* and Joshua Clover’s work on pop music.⁵ Beyond any simple attempt to master the signifier “freedom,” or to mark the historical moment, the Berlin performances generate a kind of fleshly surplus *jouissance* for their audiences. Like Francis Fukuyama’s “end of history,”⁶ they are symptoms of a moment in which celebrating the triumph of Western liberal democracy is but a gambit that supplies “the unbeatable kick of an eonic melancholy” (p. 98), history as *objet a*.

Part 1 has cycled from a discussion of music through the fraught resonance of the signifier “fantasy,” and from history to theory. In similar fashion three premieres commissioned to commemorate the 200th anniversary of the French Revolution kick off Part 2 (“New”), as dark shadows of the Berlin triptych. *Befreiung* (Liberation), a “concert scene for speaker and ensemble” by Heiner Goebbels, sits alongside *A Kaleidoscope for M.C.E.*, a

2. Slavoj Žižek, *The Sublime Object of Ideology* (London: Verso, 1989).

3. *The Seminar of Jacques Lacan, Book XI: The Four Fundamental Concepts of Psychoanalysis*, ed. Jacques-Alain Miller, trans. Alan Sheridan (New York: W. W. Norton, 1981).

4. Ernesto Laclau and Chantal Mouffe, *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics* (London: Verso, 1985).

5. Eric L. Santner, *The Royal Remains: The People’s Two Bodies and the Endgames of Sovereignty* (Chicago: University of Chicago Press, 2011); Joshua Clover, *1989: Bob Dylan Didn’t Have This to Sing About* (Berkeley: University of California Press, 2009).

6. Francis Fukuyama, “The End of History,” *National Interest*, no. 16 (Summer 1989): 3–18.

moto perpetuo cello work by Paweł Szumański, and Luciano Berio's *Rendering*, a gloss on the sketches for Schubert's Tenth Symphony (conducted by Nikolaus Harnoncourt). All three hijack the materials and signifiers of the more public, commercial projects—"freedom," Bach, the late symphony—for their own, ambiguous ends. Vastly different in forces, affects, and their relation to the past, they nonetheless unambiguously represent "New Music" (occupying the place of "fantasy"), an empty signifier that "comes preemptively subjectivized" (p. 108). In the following Chapter 7, Brodsky notes that recent authors on musical modernism (Daniel Albright, David Metzger, Arved Ashby, and Tamara Levitz) acknowledge their readers' understanding of modernism as "a certain aspected negativity, a negativity set to work" (p. 113).⁷ This discussion masterfully expands to embrace modernist studies in general, from Marshall Berman on modernism's antinomies to the concept of alternate modernities in the work of Charles Taylor and his followers.⁸ The chapter returns—again—to the subject of the "new" as an "exemplary empty signifier" in Jameson (p. 117). The contradictions, floating origins, and ceaseless antagonisms of Jameson's modernism complement the Habermas/Foucault debate that came to a head in the late 1980s: an incomplete modernity practiced by rational subjects versus one of endless variations and adaptations. Yet minimal definitions of modernity as the site of a deadlock, break, antagonism, or contingency never quite capture the replete dynamic of modernity as a—*pace* Lacan—impossible object, one "that supports a fantasy of the world" (p. 125). Such a "singular modernity" would operate in the negative, a Real that never stops "not writing itself" (p. 127) as an object of desire.

In Chapter 9, Brodsky deconstructs the shibboleth of postmodernism (at least as a fantasmatic break with or effacement of modernism) and prepares another turn of the Lacanian wheel: the modernist work not as fantasy but as clinic, one that utilizes heterotopian spaces (per Foucault) to un-master certain subjects and traverse their specific fantasies. *Befreiung*, *Kaleidoscope*, and *Rendering* employ the medium, forms, and format of older music to address the social content of musical material, the politics of harmonic language, and the homage as genre. These "heterotopian counter-text[s]" (p. 147) reach beyond music to its reception and legacy, as when Berio's *Rendering* gestures toward the Adagio final movement of Mahler's Ninth.

7. Daniel Albright, *Modernism and Music: An Anthology of Sources* (Chicago: University of Chicago Press, 2003); Arved Ashby, ed., *The Pleasure of Modernist Music: Listening, Meaning, Intention, Ideology* (Rochester, NY: University of Rochester Press, 2004); David Metzger, *Musical Modernism at the Turn of the Twenty-First Century* (Cambridge, UK: Cambridge University Press, 2009); Tamara Levitz, *Modernist Mysteries: Perséphone* (Oxford: Oxford University Press, 2012).

8. Marshall Berman, *All That Is Solid Melt into Air: The Experience of Modernity*, 2nd ed. (New York: Penguin Books, 1988); Charles Taylor, *Sources of the Self: The Making of Modern Identity* (Cambridge, MA: Harvard University Press, 1989); Dilip Parameshwar Gaonkar, ed., *Alternative Modernities* (Durham, NC: Duke University Press, 2001).

This leads to a fertile investigation in Chapter 10 of two composer “networks,” formed by works that invite “Other music” into their heterotopian space. Five relatively intimate “encounters” with Schubert composed or premiered in 1989 are set alongside more expansive and outwardly ambitious members of a Bach network, including Ulrich Leyendecker’s *Streichquartett Nr. 3, Ricercar zur Kunst der Fuge*, Poul Ruders’s First Symphony, and Louis Andriessen’s monumental *De Materie*. All this “freezing and fixing, husking and (death-)masking; this impossible-izing of various pasts” (p. 171) seems of a piece with Western Europe in the 1980s. But Brodsky dares us to read these works as being more than “a mere servant of the contemporary imaginary”; he exhorts us to hear “Leyendecker *with* Ruders *with* Andriessen” (p. 172) and their works as representing particular analytical traversals of their own culture, despite their relative lack of influence. He suggests productive pairings of further works meant to celebrate the bicentennial of the French Revolution: Kagel’s *Fragende Ode* for double chorus, brass, and percussion with Pascal Dusapin’s *Roméo et Juliette*, and Helmut Lachenmann’s *II. Streichquartett, “Reigen seliger Geister”* with Penderecki’s *Symphony No. 4, “Adagio.”* It is a reflective scenario, works celebrating one revolution “written on the cusp of another, all dislocated from anything like revolutionary time, and preoccupied instead with the impossibility of revolution” (p. 182). Hence we fall back into the sonic imaginary, a resonating labyrinth in which one *objet a* (“Mozart,” “Mahler”) gives way to another, staging individual antagonisms within and between compositions. Two predominantly tape works of 1989 break this pattern: *Mon 1789*, by East Berlin composer Georg Katzer, and Luigi Nono’s *La lontananza nostalgica utopica futura*, a “madrigal for multiple ‘travelers’ [*caminantes*] with Gidon Kremer,” stay rooted in a restless present, while remaining resolutely modernist in their questions and desires.

Brodsky’s themes are telescoped and intensified in the final third of *From 1989* (“Again”), which—in a recursive gesture—tackles multiple meanings of “repetition” in the Schubert and Bach networks beyond 1989. From this expanded network, Brodsky turns to the inner structure of the analytic scene and its politics to support his elevation of *automaton* and *tyche* to central roles in Lacan’s practice. *Automaton* marks repetition in and of the symbolic, while *tyche* names that surplus which, as Lacan says, “resists symbolization absolutely” (p. 205), and is entwined with Kierkegaardian repetition of the antidialectical antagonism. Here Brodsky returns to Lacan’s eleventh seminar and its overriding question: What does it mean to traverse the fantasy and lead a subject to identify with her own symptom? We are introduced to the four discourses (p. 212), derived from “turning” the discourse of the master (employed later to problematize the slippage between modernity, modernism, and the new). Three discourses are driven by an occluded antagonism located in the lower right-hand corner of each schema. The master’s discourse represses the split subject, the hysteric’s discourse represses its indifference to the master’s knowledge, and the university’s discourse promotes a repressed master (S_1) beneath the feigned disinterestedness of

knowledge (S_2 , representing *automaton*, unconscious knowledge in the symbolic). By contrast, the analyst's discourse shifts the formula for fantasy —\$ $\diamond a$ —into the upper register; the central antagonism remains, but out in the open, as it were. The whiff of the imaginary that clings to S_1 is here on display, as an obvious caesura in the symbolic that prompts the analyst to embrace the “radically new.”

Brodsky begins with the upper register, asking what a modernist poetics might look like were it to adopt the fourfold schema, “Lacan's subject but a captured lack, made over, endlessly, into form” (p. 217). This “knowledge,” implied, cited in passing, and elaborated in footnotes, reclaims Lacan as modernist only after passing through its own chain of S_2 : Lacan and deconstruction (Shoshana Felman), the Frankfurt School (Jameson, Perry Anderson), and the many forms in which modernism models the master's discourse (Matei Călinescu).⁹ The first schema in which modernism can be shown to function as an analyst's discourse sees the “modernist” addressing the split subject of “modernity” (the past) to produce the “new.” Rather than a fantasized “Real” object, this “new” operates as a ceaseless tracking of that knowledge which remains veiled, unproduced, in the past; “All master signifiers spoken in analysis are in this sense *alte Meister*” (p. 225).

Schoenberg's *Erwartung*, discussed in Chapter 14, serves as an exemplar of the modernist work addressing the past, revolving around the quilting point of its “impossible” ending and the latter's reception. (This authoritative discussion becomes a tour de force in an expanded article for *Opera Quarterly*.)¹⁰ The final chapter brings us inexorably back to Mahler and to the (purposively) repressed Adorno. Adorno's writings on Mahler—ranging from reverent awe to gimlet-eyed analysis—were themselves riven with paradox, as are those contemporary musical works that approach Mahler both to bury and to praise him. Brodsky turns to a peculiar premiere of 1989, in which Hans-Joachim Hespos—in the guise of the character UPEX—delivers a scathing rebuke to such attempts. UPEX strikes Brodsky as an anachronism: his burst of good old-fashioned dialectic seems to misunderstand the Kierkegaardian irony at play in most works in the Mahler network. Although Brodsky calls this rant “the historical precedent to a university modernism,” I would align it with the hysteric's discourse, in the sense in which Lacan called science a hysteric's discourse: the relentless interrogation of a master and its truth (its episteme) that hides a secret desire for the “messianic Unknown” (p. 247). Adorno, as it turns out, understood perfectly well

9. See especially Shoshana Felman, “To Open the Question,” in *Literature and Psychoanalysis: The Question of Reading—Otherwise*, ed. Shoshana Felman (Baltimore: Johns Hopkins University Press, 1982), 5–10; Perry Anderson, “Modernity and Revolution,” *New Left Review*, 1st ser., no. 144 (March–April 1984): 96–113; and Matei Călinescu, *Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism* (Durham, NC: Duke University Press, 1977).

10. Seth Brodsky, “Waiting, Still, or Is Psychoanalysis Tonal?,” *Opera Quarterly* 32, no. 4 (2016): 281–315.

how New Music could function as an analyst's discourse, the "Old" taking its place as the barred subject, and the "natural" revealed as but a mere appearance, maintained by rigid, technical control. The musical "near misses" that characterized 1989 repeat a New Music that is obsessed with history, yet never of its time. Brodsky's summation marks yet another false closure: *From 1989* seems to end here, and then it does not, turning back to 1989 and that most melancholic of genres, the string quartet. Here we find more heterotopian networks, more false dichotomies ("Nono" vs. "Berg" quartets), and more shifting antagonisms between the expressive and the constructive. *From 1989* comes to rest on the implication that there is something zombie-like in musical modernism, so persistently alive in spite of its long-prophesied demise. A life predicated on repeating and re-receiving what remains unheard in its past.

From 1989 marks a watershed, not just in scholarly work on musical modernism. There are few psychoanalytic explorations of culture that come close to its rigor and scope, and certainly none in the field of musicology. Its structure and critique are iconoclastic, extraordinarily self-reflexive, and at times eccentric. But that is really as it *should* be in any investigation of such a fraught, misunderstood music, forever marginalized yet beholden to knowledge unrecognized and unremembered by the wider culture. *From 1989* takes its cue from the rich tradition it celebrates, by interrogating the gaps in scholarship on modernism and music. Rather than suture them it widens those gaps, in pursuit of a new understanding and knowledge of the way music functions in the world. And it suggests that some music has "always already" been modern: that it has the capacity to traverse our fantasies as well as express them.

AMY BAUER

Los libros de polifonía de la Catedral de México: Estudio y catálogo crítico, by Javier Marín López. 2 vols. Jaén: Servicio de Publicaciones, Universidad de Jaén; Madrid: Sociedad Española de Musicología, 2012. xxiii, 1278 pp.

Los papeles para Euterpe: La música en la Ciudad de México desde la historia cultural, siglo XIX, edited by Laura Suárez de la Torre. Mexico City: Instituto de Investigaciones Dr. José Luis Mora, Consejo Nacional de Ciencia y Tecnología, 2014. 490 pp.

Carlos Chávez and His World, edited by Leonora Saavedra. Princeton: Princeton University Press, 2015. xx, 360 pp.

The three outstanding books on Mexican music under review here investigate many different musical repertoires, composers, performers, time

periods, historical events, cultural practices, and political developments related to music over the five centuries from the mid-sixteenth century through the 1970s. Many of the changes that Mexico and her people experienced in that time are reflected in numerous ways in these books. All three volumes significantly enhance our understanding of the history of Mexican music and of music in Mexico, and present important new information and interpretations. Since the emphasis is primarily on art music repertoires, indigenous and *mestizo* folk and popular traditions—which are very significant—are included when they interact and coincide with the main topics covered. Scholars from Mexico, the United States, and Spain contributed to these publications. All three books will spark new performances of these musical repertoires, and increased interest in their histories.

In *Los libros de polifonía de la Catedral de México: Estudio y catálogo crítico*, Spanish musicologist Javier Marín López's magnificent two-volume study and thematic catalog of the early music composed and performed at Mexico City Cathedral, the author indexes in great detail all 563 multipartite Latin-texted works by twenty-one different composers preserved in the twenty-two large bound Mexico City polyphonic choirbooks that date from between 1584 and 1781. Marín also includes musical incipits for all voices for all movements of each work. Of the other Latin American cathedrals only Puebla (twenty-two choirbooks), Guatemala (six), and Bogotá (seven) preserve early polyphonic music, although various cathedrals founded in the colonial period also maintained elaborate musical *capillas* (vocal and instrumental ensembles) and extensive music libraries.¹ The number of surviving Mexico City Cathedral choirbooks is high in comparison with peninsular Spanish cathedrals, with the exception of Toledo's thirty-seven and Seville's twenty-five volumes. In addition to its twenty-two polyphonic choirbooks, about 4,500 separate works survive from Mexico City Cathedral in the form of *hojas sueltas* (loose music sheets), including liturgical and devotional music, as well as secular instrumental and vocal works, mostly from the eighteenth and nineteenth centuries.² Mexico City Cathedral likely has the

1. Puebla Cathedral's twenty-two polyphonic choirbooks reportedly contain 526 individual works, about a third of which were brought by Gaspar Fernandes from Guatemala Cathedral in the seventeenth century. Other sources of early polyphony performed in Latin America include those in the Newberry Library (six choirbooks from the Convento de la Encarnación in Mexico City); the Lilly Library, Indiana University (thirteen choirbooks and two fragments from indigenous Guatemalan parishes, ca. 1570–1635); the Firestone Library, Princeton University (music from Guatemala, ca. 1635); and the Centro Nacional de Investigación, Documentación e Información Carlos Chávez, Mexico City (Sánchez Garza Collection, from the Convento de la Santísima Trinidad in Puebla). See Robert J. Snow, ed., *A New-World Collection for Holy Week and the Salve Service: Guatemala City, Cathedral Archive, Music MS 4* (Chicago: University of Chicago Press, 1996).

2. Musicologist Robert M. Stevenson devoted much of his career to discovering and inventorying colonial-era sacred music from throughout Latin America. A summation of his research

largest collection in the Americas of early music from the eighteenth century and before.³

Much music from the colonial era has been lost through the ravages of war, revolution, anticlericalism, and time. In aggregate, however, tens of thousands of musical compositions have survived throughout Latin America (and from Spanish and Mexican Alta California) in bound volumes and individual parts.⁴ When compared to the remaining scores, Marín's careful transcriptions of the five detailed inventories of Mexico Cathedral's large musical archive taken between 1589 and 1927 vividly illustrate just how much has been lost—for example, the thirty-eight three- and four-part Spanish-texted *villancicos* sung by nun musicians at nuns' profession of vows that were listed in the 1589 inventory.

The twenty-two choirbooks originally from Mexico City Cathedral are currently housed in three locations: the cathedral archives (fourteen books); the Museo Nacional del Virreinato in Tepotzotlán, Estado de México (seven books); and the Biblioteca Nacional de España, Madrid (one book). Marín has been able to establish or verify attributions for all but 33 of the 563 works. Of great interest are those compositions by chapelmasters active in Mexico City Cathedral during the viceregal era, such as Hernando Franco (101 works), Francisco López Capillas (59), Manuel de Sumaya (33), and Antonio de Salazar (11). Peninsular Spanish composers are also well represented: Francisco Guerrero (85 works), Sebastian de Vivanco (85), and Tomás Luis de Victoria (32).⁵ Marín established 2,066 concordances in 715 manuscript and printed sources in twenty-seven countries for about half of the 563 works, a most impressive feat! He provides statistics on the sacred repertoire contained in the polyphonic choirbooks: the best-represented genres include motets (128 works), hymns (101), magnificats (96), psalms (64), antiphons (51), and masses (45).

up to 1970 appears in his *Renaissance and Baroque Musical Sources in the Americas* (Washington, DC: General Secretariat, Organization of American States, 1970). In the mid-1960s, E. Thomas Stanford and Lincoln B. Spiess began a project to microfilm the music holdings of Mexico City and Puebla Cathedrals. Their preliminary study appeared as Spiess and Stanford, *An Introduction to Certain Mexican Musical Archives* (Detroit: Information Coordinators, 1969). Stanford's more recent catalog of Mexico City and Puebla Cathedral holdings as they existed in the 1960s, keyed to the microfilm project he directed in that decade, appeared as E. Thomas Stanford, *Catálogo de los acervos musicales de las catedrales metropolitanas de México y Puebla de la Biblioteca Nacional de Antropología e Historia y otras colecciones menores* (Mexico City: Instituto Nacional de Antropología e Historia, 2002).

3. By this I mean original musical scores composed and/or performed in the Americas during the colonial period.

4. The Institució Milà i Fontanals (Consejo Superior de Investigaciones Científicas) in Barcelona sponsors the ambitious digital project *Libros de polifonía hispana*, which is indexing sources of Hispanic polyphony throughout the world, including the Mexico City Cathedral sources. See <https://hispanicpolyphony.eu>.

5. In some cases these figures include possible attributions as well as definite ones.

Marín's work demonstrates how new discoveries continue to occur and how they have enlarged the surviving repertoire and our understanding of the music and its place in viceregal society. Early in his research, he discovered four polyphonic choirbooks in two large overlooked *armarios* (storage cabinets) in the cathedral chapel dedicated to Nuestra Señora la Antigua.⁶ Together with these four important sources, he found several dozen long-forgotten chant books. He shows how scholars and musicians have often privileged the study and performance of vernacular *villancicos* over both the Latin liturgical repertoire and plainchant. Marín highlights the circulation of sacred liturgical polyphony across the immense Spanish Catholic empire, comprising peninsular Spain and Spanish America, a circulation that extended to the Franciscan missions in Alta California. The Spanish Philippines can also be added to this vast territory.

Although his main emphasis is on polyphonic sources, Marín also mentions the large number of surviving liturgical chant books, and hints at the apparent lack of scholarly interest in this important resource.⁷ For example, Mexico City Cathedral possesses 112 large plainchant books, while a further 92 books are housed in the Museo Nacional del Virreinato in Tepotzotlán outside Mexico City (in the former Jesuit novitiate).⁸ Other Mexican cathedrals also have large collections of these oversized chant books, some copied as late as the twentieth century.⁹ And in the sixteenth and early seventeenth centuries, Mexico City printers such as Juan Pablos, Pedro Ocharte, and Antonio de Espinosa published thirteen large collections of plainchant for use in cathedral, parish, convent, and mission churches in New Spain—the first musical imprints issued anywhere in the Americas.¹⁰

Marín follows international scholarly norms, using RISM sigla whenever possible, and supports his exhaustive inventory and extensive analytical study with references to a wide range of essential topics, fields, and materials. He corrects some previous misattributions, and includes dates of composition wherever possible. He discusses watermarks, scribal hands, paper types,

6. This side chapel was built in the seventeenth century with the financial contributions of cathedral musicians.

7. In the past there was a much greater interest in early polyphony than in chant, although the inventorying and careful study of the many oversized chant books from New Spain has now begun.

8. Not all of the 92 chant books in Tepotzotlán are from Mexico City Cathedral; some are from disestablished convents and monasteries in Mexico City.

9. For example, Puebla and Morelia Cathedrals both possess a large number of manuscript and printed chant books: Morelia, for example, has 125; see Mary Ann Kelsey and Harry Kelsey, *Inventario de los libros de coro de la Catedral Valladolid-Morelia*, with an introduction by John Koegel (Morelia: El Colegio de Michoacán, Consejo de Cultura de la Arquidiócesis de Morelia, 2000).

10. These thirteen Mexican chant books were published at least a century before the first imprint containing music appeared in British North America—the ninth edition of the *Bay Psalm Book* (Boston, 1698), with its thirteen short psalm tunes.

foliation, manuscript illumination, printing and binding practices, and book decoration, and also provides musical analysis of both sacred genres and individual works. He considers how music and religious rite and ritual functioned in the annual calendar of feast days, within the highly stratified cathedral hierarchy, and in the physical and architectonic space of Mexico City Cathedral. His extensive tables, lists of sources, bibliography, and discography present valuable information. Indeed, he indexes and evaluates this repertoire from every possible perspective, which makes his catalog and study all the more useful.

In addition to emphasizing the beauty of sacred Latin-texted polyphony and its importance in the celebration of the Catholic liturgy, Marín recognizes that the music he so obviously loves was sometimes used to accompany horrendous events. During the 1649 Mexico City auto-da-fé, for example, “heretics” accused of practicing Judaism were “relaxed”—burned at the stake by the Inquisition, in the Plaza del Volador—to the singing of the hymn “Vexilla regis” by cathedral musicians.¹¹ Those who champion this repertoire today have not often acknowledged this horrific practice.

Marín’s excellent work vividly demonstrates the primacy of Mexico City as the most advanced center for European-derived sacred music in the Americas from the sixteenth through the eighteenth centuries. It is an exemplary musicological and bibliographic study and resource guide that demonstrates the author’s great knowledge of his subject and provides a clear model for other scholars and musicians to follow. His is the best and most thorough analytical thematic catalog of music composed and/or performed in colonial Latin America published to date.¹²

11. The Plaza del Volador was located immediately south of the cathedral, Zócolo (the main square in front of the cathedral), and viceregal palace (next to the cathedral). As Marín explains, the “*Vexilla Regis* symbolizes the triumph of the Cross over heretics” (pp. 107–8, my translation). See also Alejandro Cañeque, “Theater of Power: Writing and Representing the Auto de Fe in Colonial Mexico,” *The Americas* 52, no. 3 (January 1996): 321–43, and Ascensión Mazuela-Anguila, “‘Música para los reconciliados’: Music, Emotion, and Inquisitorial *autos de fe* in Early Modern Hispanic Cities,” *Music and Letters* 98, no. 2 (May 2017): 175–203.

12. Other important recent catalogs include Drew Edward Davies, *Catálogo de la colección de música del Archivo Histórico de la Arquidiócesis de Durango* (Mexico City: Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México, 2013); Lucero Enríquez Rubio, Drew Edward Davies, and Analía Chernavsky, *Catálogo de obras de música del Archivo del Cabildo Catedral Metropolitano de México*, vol. 1, *Villancicos y cantadas* (Mexico City: Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México, 2014); and Lucero Enríquez Rubio, Edward Davies, and Analía Chernavsky, *Catálogo de obras de música del Archivo del Cabildo Catedral Metropolitano de México*, vol. 2, *Vísperas, antífonas, salmos, cánticos y versos instrumentales* (Mexico City: Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México, 2015). The published catalogs of Mexico City Cathedral’s music archive (part of an ongoing series) inventory the *hojas sueltas*, or individual parts, but not the bound polyphonic choirbooks studied by Marín. An important recent study examines the musical repertoire performed at Mexico City Cathedral through the prism of race and class:

Javier Marín López's very extensive bibliography shows that a significant amount of research has been completed over the past seventy years on music in colonial-era Latin America. In comparison, studies of musical life in nineteenth-century Mexico and Latin America have lagged behind. It is therefore especially gratifying that the essays in *Los papeles para Euterpe: La música en la Ciudad de México desde la historia cultural, siglo XIX*, very ably edited by historian Laura Suárez de la Torre, present a close examination of important issues in nineteenth-century Mexican music. Mexico City was the site chosen since it has long had the most developed urban musical scene in the country, although other cities such as Guadalajara, Puebla, and Morelia have also had significant musical institutions and performance traditions. A distinguished group of eleven scholars from the fields of cultural and historical studies, art history, literary studies, sociology, and musicology came together in seminars dedicated to nineteenth-century Mexican music sponsored by the Instituto Mora in Mexico City; those seminars in Mexican music approached from the perspective of cultural history led to the publication of this excellent book.

Los papeles para Euterpe is mostly concerned with music as reflective of developments in society, in the institutions that fostered musical life in the capital, and in the physical objects that remain, especially in the form of published sheet music and documentary evidence (newspaper advertisements, reports, and reviews; copyright records; notarial and vital records; and a variety of other sources—Mexico is very rich in archival materials relating to music). In her introduction, Suárez de la Torre explains that the book purposefully focuses on historical aspects related to music, rather than on the actual sounds of nineteenth-century Mexican music. She invites scholars to consider future research projects that combine an evidence-based research methodology, such as the one used in this book, with cultural and historical studies and interpretation, and a close analysis of musical sound as artistic utterance. This book of essays is an important step in that direction.

The volume is also welcome on account of its focus on a vast and mostly unknown musical terrain, and on little-known musical repertoires that are of artistic interest today. It shows how the nascent Mexican state used music throughout the nineteenth century to increase its status within the community of nations, in Europe, throughout Latin America, and in its sometimes conflicted relationship with its northern neighbor, the United States. The nineteenth century was a tumultuous time of change in Mexico: the War of Independence, rapidly alternating political regimes, foreign interventions and invasions by the United States and France and other European powers, the loss of almost half its territory to the United States after the Mexican-American War of 1846–48, anticlerical reforms and religious suppression,

and the long-lasting Porfiriato (the dictatorship of Porfirio Díaz), when economic and political tranquility was achieved at the cost of personal and political freedom.

The book's eleven essays cover four main topics. Five authors examine music publishing in Mexico City and the dissemination of music in printed and manuscript form (Ana Cecilia Montiel Ontiveros, Luisa del Rosario Aguilar Ruz, Olivia Moreno Gamboa, María Esther Pérez Salas C., and Verónica Zárate Toscano). Three chapters are focused on different aspects of opera performance in Mexico (Laura Suárez de la Torre, Áurea Maya, and Ingrid S. Bivián). One scholar examines music education in Mexico, which is rarely discussed in the literature (María Eugenia Chaoul). And two cover music criticism (Miguel Ángel Castro and Ana María Romero Valle). All essays are excellent, but three in particular stand out.

Olivia Moreno Gamboa provides a detailed history of the important Wagner y Leven music store, founded in Mexico City by two German émigrés in the 1850s, which by the end of the nineteenth century had become the leading Mexican music publisher. Musicologist Áurea Maya examines the reception of Italian and Mexican opera in Mexico City between 1824 (soon after Independence) and 1867, ending with the restoration of the Mexican Republic after the defeat of the forces of the Austrian-Mexican emperor Maximilian and the return of Mexican president Benito Juárez. Ana Cecilia Montiel Ontiveros explains the history of the José Fernández Jáuregui music store and musical score distribution center through close examination of the very important 1801 estate inventory that listed many hundreds of Classical-era musical scores available for sale in Mexico City.¹³ Because of the prominence given to archival and visual documentation in this book, it is appropriate that black-and-white and full-color illustrations abound in these three essays and throughout *Los papeles para Euterpe*, especially the sheet music covers that are highly evocative of the age and musical trends.

Most of the current scholarship on nineteenth-century Mexican music has been published in Mexico, and it therefore makes sense that the eleven authors primarily cite research published there. However, since this book deals with transnational and transatlantic cultural exchange—particularly with the circulation of European and Mexican musical scores in Mexico and the printing of Mexican music abroad—in addition to developments in Mexican national musical life, the authors would have benefitted from the use of a more substantial range of scholarly works published outside Mexico.¹⁴ Nevertheless, this is a valuable book that sheds a great deal of new

13. For example, this 1801 estate inventory indicates that 153 works by Haydn were for sale in Mexico City at the beginning of the nineteenth century.

14. For an examination of Mexican and non-Mexican scholarship that would position these studies within a more international scholarly framework, see John Koegel, "Hacia un Catálogo Unificado Nacional de Impresos de Música Mexicana Decimonónica," *Heterofonía*, no. 142 (January–June 2010): 9–53. The critical apparatus for *Los papeles para Euterpe* is generally

light on important topics related to Mexican music and the construction of its national political and artistic identities. It will be of interest to a wide readership and will no doubt spark further investigation into this period of Mexico's musical history.

Carlos Chávez and His World, a book of groundbreaking essays by seventeen eminent *chavistas*, sensitively edited by leading Chávez scholar Leonora Saavedra, is the first book in the prestigious Bard Festival series to honor a Latin American composer.¹⁵ Chávez is a very appropriate choice for this honor because, as Saavedra points out in her introduction, he had a strong impact on many aspects of Mexican national life, in composition, conducting, teaching, arts administration, and politics. He also established long-lasting connections with US composers and musical organizations. In comparison, is difficult to imagine one musician in the United States being able to wield as much power as Chávez did in Mexico for so many decades. Saavedra emphasizes this aspect of his life and career in the first two sentences of her introduction: "Carlos Chávez was the most powerful Mexican artist of the twentieth century. Not necessarily the best (who could determine that?) or even the best known, but undoubtedly the most powerful" (p. ix). In 1928 he founded the Orquesta Sinfónica de México (OSM), which he directed until 1949. In addition to the European repertoire (especially Bach and Beethoven, and Debussy and Stravinsky), Chávez and the OSM also championed new orchestral works by Mexican, other Latin American, and US composers (particularly Manuel M. Ponce, Silvestre Revueltas, and Copland). And the OSM performed Chávez's own works numerous times, in Mexico City and on tour throughout Mexico.¹⁶ In 1946 Mexican president Miguel Alemán Valdés decreed that the Instituto Nacional de Bellas Artes (INBA) be established; it was founded by Chávez in 1947 and continues to this day.

Saavedra dedicates the book to the memory of Chávez scholars Robert Parker and Gloria Carmona, whose influence looms large over the enterprise. It is divided into three parts: "Chávez's Musical World," "Biographical and Analytical Perspectives," and "Chávez's Greater World." Saavedra and her team of authors present many new research findings and interpretations, and

logical, although the footnote citation style for articles and books, by which only the last name of the author and the first word of the title are given, even where the latter is just the conjunction "Y" ("And"), is sometimes jarring.

15. The book has also been published in an excellent Spanish translation (with luxurious color plates) as *Carlos Chávez y su mundo* (Mexico City: El Colegio Nacional, 2018), with an introduction by Mario Lavista, the distinguished Mexican composer and Chávez's student. Chávez was one of the fifteen founding members of El Colegio Nacional, and Lavista has been a member since 1998.

16. The OSM performed eighteen different works by Chávez, with numerous repetitions of individual pieces, throughout the period of its existence; see *21 años de la Orquesta Sinfónica de México, 1928–1948* (Mexico City: [Orquesta Sinfónica de México], 1948), 49–50.

while they keep the focus on Chávez, they incorporate a wealth of related themes, since the composer moved between so many overlapping and divergent worlds. They also examine the way he maneuvered between disparate compositional styles, including indigenous-influenced, neoclassical, and avant-garde approaches. A number of essays elucidate aspects of his close friendships and strong rivalries with other musicians and artists, highlighting the importance of his personal and professional networks and the support that he received from, gave to, or withheld from important figures such as Revueletas, Copland, and Henry Cowell. Chávez was a complex, mercurial figure, and Saavedra captures the essence of his place in Mexican national history: “Chávez was a major historical agent in the creation of modern Mexico as it now imagines itself: a nation of mixed culture, heir to refined European traditions as well as to a glorious pre-Conquest past” (p. 136).

Spanish-Cuban composer Julián Orbón (1925–91), Chávez’s assistant in his composition studio at the Conservatorio Nacional de Música in Mexico City, examined his mentor’s six mature symphonies (premiered between 1933 and 1964). His chapter in *Carlos Chávez and His World* first appeared as liner notes for the 1982 album of all of Chávez’s symphonies recorded by the London Symphony Orchestra under Eduardo Mata, and Orbón later presented it as a lecture. Saavedra has expertly translated, introduced, and annotated Orbón’s notes, which constitute an excellent introduction to the symphonies.

In their respective essays, Luisa Vilar-Payá and Amy Bauer give excellent close analytical readings of Chávez’s piano music and chamber music, examine the technique of nonrepetition in these works, buttress their conclusions with extensive musical examples, and argue for the importance of this repertoire. Vilar-Payá discusses the way Chávez (a pianist himself) composed piano music abundantly throughout his career (between 1917 and 1975) using a variety of musical styles and techniques, including atonality, in works such as the *Sonatina*, *Seven Pieces for Piano*, *Ten Preludes*, *Five Caprichos*, and the *Third Piano Sonata*. She also notes his “contrapuntal flair” (p. 113). Bauer examines experimental chamber works from the 1950s and 1960s such as *Soli II*, *Soli IV*, and *Inventions*, and in particular Chávez’s use of nonrepetition as an “active expectation of newness” (p. 166). She explains his resistance to imitation and the inclusion of neoclassical formulas in these works.

Christina Taylor Gibson situates Chávez in the context of New York City’s new music scene from the 1920s through the 1940s by examining his connections to Minna Lederman’s influential journal *Modern Music*, which, although it had a relatively small circulation, had an outsize impact on the promotion of new music during the time of its publication between 1924 and 1946. Chávez was a regular contributor to the journal, and Taylor Gibson uses a network-derived analysis to show how he interacted with the new music scene in New York City, especially in his contacts with Copland, Cowell, and Colin McPhee, and how these connections

and influences were reflected in the pages of *Modern Music*. Stephanie N. Stallings expands upon Taylor Gibson's discussion of Chávez and Cowell to include coverage of their work in the context of musical pan-Americanism. She examines both composers' promotion of new music, and their interest in non-Western musics—Cowell's "world music" classes at New York's New School for Social Research, and Chávez's organization of the folklore research branch at INBA. Although they shared many interests and abilities—both were prolific writers, organizers, teachers, and composers—they diverged on some points: Chávez appreciated jazz, whereas Cowell did not; Chávez was a professional conductor, whereas Cowell was a more occasional one. Both composers felt that "their music was often misunderstood by critics and audiences" (p. 35).

Howard Pollack documents the professional and personal relationships between Copland and Chávez and provides numerous examples of their mutual support. Chávez opened Copland's eyes to Mexico and Latin America and helped to bring him "closer to the idea of accommodating native folk traditions in the context of a modernist idiom" (p. 107). For Copland, Chávez represented "one of the first authentic signs of a New World with its own new music" (p. 101). David Brodbeck outlines the fascinating and previously hidden history of the 1947 commission, premieres, and critical reception of Chávez's Violin Concerto, commissioned by businessman Murray D. Kirkwood and his violinist wife Viviane Bertolami (then a student of Efrem Zimbalist at the Curtis Institute). The fee for the commission was \$2,500, quite a decent sum then, and \$500 more than Benny Goodman paid Copland for his Clarinet Concerto at about the same time. The term "Mexican vogue" in Helen Delpar's chapter title "Carlos Chávez and the Mexican Vogue, 1925–1940" is a reference to a 1933 *New York Times* article, which emphasized a positive response to Mexican culture and arts, in opposition to the long history in US society and popular culture of negative portrayals of Mexicans, including those residing in the United States. She demonstrates that Chávez was at the center of this "vogue" in US modernist musical circles, and explains how he assisted US intellectuals and artists in better understanding Mexico and Mexican arts and culture.

Roberto Kolb-Neuhaus charts the low and high points in the relationship between Chávez and Revueltas, and covers their early professional collaborations and mutual artistic influences. Chávez supported Revueltas in the 1920s, especially when he made him his assistant at the OSM. The two composers worked closely together between 1929 and 1934, but grew apart from around 1935, at least partly as a consequence of the commissioning of Revueltas to compose the score for the film *Redes*, a commission that, it had been assumed, would fall to Chávez. Kolb-Neuhaus shows how their compositions of the 1920s and 1930s represent Mexico as a hybrid society, without a single essence, a portrayal at variance with the essentializing view of Mexican music that prevailed in the US press.

Leon Botstein and Ana R. Alonso-Minutti separately examine Chávez's cultural, intellectual, and political relationships. Botstein investigates Chávez's connections with the Mexican Revolution and its aftermath, and positions him as a linchpin in the construction of Mexican national identity. He also places him within the greater context of Western art music. Alonso-Minutti focuses on Chávez's participation in the establishment and life of the prestigious academy El Colegio Nacional, and the extensive series of *conciertos-conferencias* (lecture-concerts) that he gave there from 1953 to 1976, during which many of his own works were performed.

Ricardo Miranda's chapter on Chávez and the Orquesta Sinfónica de México, 1928–48, presents the widest-ranging historical coverage in the book. Miranda charts three generations of Mexican composers and their inclusion in OSM concert programs. The first generation, born in the last quarter of the nineteenth century, is represented by Ponce and Julián Carrillo. Chávez and Revueltas, both born in 1899, constitute the second generation. The third group, born around 1910, comprises composers such as José Pablo Moncayo and Blas Galindo. The works of these three generations converged in the 1930s in the OSM concerts. Miranda sees the period between 1928 and 1948 as an especially important time for Mexican composers and Mexican music, and the published performance statistics verify this view. During its twenty-one seasons, the OSM performed ninety-three works by thirty-three Mexican composers, including pieces by Chávez, Revueltas, Carrillo, Ponce, Moncayo, and others.¹⁷ According to Miranda, "The common aim was to create a distinctively Mexican repertoire based on *the idea of a Mexican art music*" (p. 39, Miranda's emphasis). Miranda shows that nineteenth-century Mexican composers such as Ricardo Castro and Julio Ituarte also wrote distinctively Mexican works.

James Krippner examines the professional and personal relationships between Chávez and American photographer Paul Strand, best known in the Mexican context for his film *Redes*. Krippner evaluates Chávez and Strand's relationship in terms of patronage and of shifting alliances in Mexico and the way they influenced Strand's work while he resided and worked in that country in the mid-1930s. Antonio Saborit wittily investigates Chávez's connections with Mexican artist and caricaturist Miguel Covarrubias, in New York and in Mexico. He introduces us to a large cast of irrepressible artistic characters who interacted with each other and with the composer in Mexico and New York, such as Anita Brenner, José Juan Tablada, and Edward Weston. Susana González Aktories studies Chávez's connections with Mexican literary figures, especially those writers who were part of the modernist group Los Contemporáneos, some of whom were his longtime friends—poet Carlos Pellicer and poet and playwright Xavier Villaurrutia, for example. The previously unexplored relationships and friendships between

17. See *ibid.*

Chávez and the Mexican painters Diego Rivera, David Alfaro Siqueiros, and Rufino Tamayo are covered in Anna Indych-López's chapter. She includes evocative portraits of Chávez by his friends Rivera, Siqueiros, Tamayo, and Covarrubias that vividly illuminate her chapter.

Leonora Saavedra's chapter on "Chávez and the Myth of the Aztec Renaissance" is a capstone in the book. She examines Chávez's output within the artistic movement that American musicologist Robert M. Stevenson called in 1952 the "Aztec Renaissance," a development that was also reflected in the allied arts—visual art, architecture, dance, film—in Mexico and the United States.¹⁸ Among other topics, Saavedra focuses on the 1940 New York City Museum of Modern Art exhibit *Twenty Centuries of Mexican Art*, for which Chávez organized concerts of Mexican music from the colonial period up to his own time. Saavedra establishes the importance of the short work for winds and percussion first titled *Xochipilli-Macuilxóchitl* (and later *Xochipilli: An Imagined Aztec Music*), which was performed in the 1940 concert series. She explains that Chávez represented Aztec or Mexican indigenous themes in only a few pieces, including his well-known *Sinfonía india*, as well as *El fuego nuevo*, *Los cuatro soles*, *Xochipilli*, and *Pirámide*. Saavedra characterizes these "Indianist" pieces as having steady rhythmic pulsations, binary figures, short melodies that "often dissolve into busy rhythmic figuration" (p. 151), and, in the case of *Los cuatro soles*, "consistently pentatonic" melodies (p. 152). Her brief comment about the *Sinfonía india*, which she believes can be heard as a tone poem, is most telling, since it evokes Mexican audiences' response to Chávez's music: according to Saavedra, they found that the work's overall fast-slow-fast form "reflected their own inner moods" (p. 159). She explains that Chávez's works were "not pre-Columbian or indigenous music but high art signifiers of it" (p. 136). Her succinct but comprehensive outline of Mexican history places Chávez in his context, and helpfully informs the reader unfamiliar with the broad sweep of events. Carlos Chávez was one of the towering figures of his time and place, and his music deserves to be better understood and more often performed. Saavedra and her sixteen collaborators have brought us closer to this goal and are to be highly commended for their excellent work.

JOHN KOEGEL

18. Robert M. Stevenson, *Music in Mexico: Historical Survey* (New York: Thomas Y. Crowell, 1952), 6–7, and Robert M. Stevenson, *Music in Aztec and Inca Territory* (Berkeley: University of California Press, 1968), 16–17.

