



# NABMSA Reviews

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Christina Bashford, Editor

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Wardhaugh, Benjamin, ed., *Thomas Salmon: Writings on Music*. 2 vols. Music Theory in Britain, 1500-1700: Critical Editions. Farnham, Surrey; Burlington, VT: Ashgate, 2013. xiv + 275 pp.; xiv + 187 pp. ISBN 978-1-4094-6503-4

The series “Music Theory in Britain, 1500-1700: Critical Editions,” helmed by Jessie Ann Owens, has already made great strides toward bringing English theory treatises into more university libraries and, hopefully, more curricula and scholarship. Earlier volumes in this series have provided excellent starting points for scholars entering into the morass that is early modern British music theory, and Benjamin Wardhaugh’s new two-volume contribution, *Thomas Salmon: Writings on Music*, is no exception. Of course, with the resources of *Early English Books Online (EEBO)*, the majority of English theory texts from this period are available in facsimile and, often, searchable full text. It is critical, then, that new scholarly editions of these works have something to add, and Wardhaugh delivers.

Wardhaugh has brought together not only Salmon’s major writings (*An Essay to the Advancement of Musick* of 1672 and *A Proposal to Perform Musick* of 1688), but also a number of related documents. The first volume—containing Salmon’s *Essay* and subsequent responses from Matthew Locke and others—is particularly valuable, as the sources of this infamous and colorful pamphlet war are edited and anthologized together for the first time. Similarly, Wardhaugh has assembled Salmon’s correspondence and a series of manuscript treatises relevant to the 1688 *Proposal* in his second volume; several of these documents were unavailable until now. In keeping with the rest of the series, Wardhaugh’s editions feature original spellings and many details of the original typesetting; music examples have been reset, but other images and figures have been reproduced from the original prints. Early modern spelling, syntax, and vocabulary can be difficult to parse, and Wardhaugh has done an excellent job of tidying up distracting errors and clarifying troublesome passages.

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Salmon's *Essay to the Advancement of Musick* outlines a series of proposals for notational reform that are designed to simplify music reading for beginners. Most prominently, Salmon argues that the system of moveable F, G, and C clefs should be replaced by a single F4 clef (the modern bass clef) in three octaves. He also advocates a four-line staff and the elimination of lute tablature. Salmon and Locke's dispute over this proposal is perhaps a more enjoyable read for its vitriol than for its content. The two authors' open disdain for one another is expressed maliciously and escalates through the four publications. However, as a musician, it is hard not to take sides with Locke, who is obviously the antagonist in this particular controversy. For, while it was typical of Locke to embroil himself in controversies, he also represents, in this instance, the defender of the musical establishment. Salmon's suggestions for notational reform are rooted in his lack of musical experience, and his complaints about the obscurity of the gamut and the clef system—and in particular his contempt for music masters—are reminiscent of the moaning of a college freshman at having to learn music theory for the first time. Salmon appeals repeatedly to the culture of amateur music-making, arguing that what may be sufficient for musical professionals is simply too complicated for gentlemen distracted by other pursuits. The climax of this argument reveals his cynicism about the musical establishment:

Musick-masters, who have by the practice of their whole Lives, attained this laborious Art; (this now troublesom and insignificant Excellency) will be loath to consent to a Way, wherein every young Practitioner may Rival them; who by exercising himself only in that one Method proposed, shall be as nimble at his Book, to play by sight in a year, as they are in an Age. (vol. 1, p. 64)

Locke does not mince words in his reply:

His [Salmon's] telling us that a Beginner may learn as well his way, as ours, is as much to the purpose, as if I were to teach one to read, should perswade him A signified *Blockhead*; or a Mother, her Child may sooner learn to go on *all four* than *upright*, because a Puppy (commonly his first play-fellow) gave him an Example." (vol. 1, p. 133)

It is to Wardhaugh's credit that he finds so many reasons to respect Salmon's arguments, despite their obvious flaws and lack of sophistication—this perspective, indeed, is one of the most significant contributions of the edition. Wardhaugh situates Salmon's writing both within contemporary intellectual trends—his explication of universal character is new and particularly useful—and within the context of seventeenth-century notational reforms throughout Europe. Salmon's suggestion, for example, that the *voces* be eliminated from note names is, after all (argues Wardhaugh), prescient of future practice. And Wardhaugh points out that Salmon's interest in this reform is not to remedy his own confusion, but rather to emphasize octave equivalence over the now outdated hexachord system. Similarly, Wardhaugh explicates how

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Salmon frames his project in the terms of “universal character,” a concept which would ostensibly “provide access to the ‘real nature’ of music” (vol. 1, p. 16)—an interest shared by William Simpson, who included an extensive discussion of universal character and music in his 1669 *Hydrologia Chymica*. This intellectual context is paired with Salmon’s insistence on “Experimental Tryal”—Wardhaugh parses this term as a roughly Baconian approach to knowledge production, “in which theory was built from experience and in which experiment could display, confirm and promote theory” (vol. 1, p. 20). Though Wardhaugh is quick to acknowledge the many shortcomings of Salmon’s *Essay*, he crucially identifies the intellectual currents to which Salmon was responding. This interpretation permits a reassessment of Salmon’s earlier work—if one can look beyond its many problems—as a contribution in its own right to early-modern English music theory.

One fascinating element of Salmon’s *Essay* and the ensuing controversy is the light it sheds on English amateur music culture, an angle that Wardhaugh does not explore but which might be a promising avenue for future study. For example, frequent references in Salmon’s *Essay* and its affiliated tracts testify to the high esteem that Thomas Morley’s *A Plaine and Easie Introduction to Practicall Musicke* (1597) still held in the 1670s. Salmon details the nature of his own musical training, providing valuable evidence for contemporary pedagogical strategies for the musical education of gentlemen. But Salmon’s frustrations also suggest that the assortment of rudiments manuals and instrumental tutors available to him were insufficient to advance him to his desired level of musicianship.

Salmon’s subsequent musical writings focus on pitch and tuning. In volume two, Wardhaugh presents Salmon’s *Proposal to Perform Musick* (1688) in conjunction with his surviving technical correspondence and a series of manuscript treatises, usefully tracking the development of Salmon’s ideas about tuning. Salmon’s later writings (the *Proposal* among them) reflect a more advanced and nuanced understanding of music and music theory, but still betray his dilettante status in the musical world. Salmon’s descriptions of the mathematical ratios underlying his system of just intonation do not always inspire confidence, and Wardhaugh attributes some of Salmon’s innovations in tuning to John Wallis, Salmon’s frequent collaborator and confidant. As in the earlier *Essay*, Salmon’s writings on tuning have a surprisingly practical bent—unlike Wallis and other early modern theorists, Salmon hoped that practical musicians would adopt his tuning system wholesale. He frequently asserted that “some practicall success” (vol. 2, p. 45) would convince musicians of the inherent superiority of just intonation. Indeed, Salmon’s later writings reflect the climax of his intellectual life, which culminated in a pair of ill-fated presentations of his tuning system to the Royal Society in 1705. Yet, Salmon’s *Proposal* ultimately had little influence on contemporary musical thought; he was destined to be remembered instead for his polemical pamphlet war with Locke.

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If Wardhaugh's editions have one weakness, it is that there are issues with the typesetting and book design. Wardhaugh's approach is non-interventional; he presents the sources with little analytical overlay. Each text is followed with plentiful endnotes, which contain fascinating material ranging from definitions of obscure early modern vocabulary to explications of Salmon's copious references and quotations. Unfortunately, the number of endnotes is so great, and their content so crucial, that I found myself flipping back and forth some half a dozen times per page, rendering the text unwieldy. Footnotes would have been far more appropriate. In the first volume (the *Essay to the Advancement of Musick* and subsequent responses), this difficulty is compounded by the significant number of cross-references. Wardhaugh would have done well either to summarize the referenced passage or to provide page numbers for the spot in question in the current edition. (When the original author does not provide page numbers, Wardhaugh supplies them; otherwise the reader is left to do the hunting.) It is easy enough to track down these references oneself, but this flaw represents a missed opportunity for an edition that so helpfully collects all of these texts into a single publication.

Wardhaugh walks a fine line between acknowledging Salmon's shortcomings and identifying the significant implications of his work. Salmon may have been an amateur musician who presented his ideas with less humility than they warranted, but his work also responded to a variety of current intellectual trends. Ultimately, Salmon's two sets of writings are united by an interest in experimentation, an interest that places Salmon in dialogue with emerging scientific musical discourse (vol. 2, p. 19). Yet Salmon's particular model of experiment, which relied heavily on subjective aural experience, was not a good match for the intellectual goals of the Royal Society, to which he aspired. To conclude: Wardhaugh treats Salmon's musical writings as a what-might-have-been for early modern English theory; though his writings had little long-term influence, Salmon was an important, if idiosyncratic interlocutor in well-established theoretical debates about pitch, notation, tuning, and tonality.

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Kathryn Lowerre, ed., *The Lively Arts of the London Stage, 1675–1725*. Farnham, Surrey; Burlington, VT: Ashgate, 2014. xv + 306 pp. ISBN 978-1-4094-5533-2

*The Lively Arts of the London Stage, 1675–1725*, edited by Kathryn Lowerre, is the latest book in Ashgate's series "Performance in the Long Eighteenth Century." Lowerre serves as the series editor as well, and *The Lively Arts* continues her emphasis on broad topics that incorporate music but do not necessarily focus exclusively on it. As such, the series reflects the interdisciplinary approach that many scholars recognize as crucial to situating genres

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within a specific historical culture. This approach is all the more illuminating when dealing with English stage music c. 1700 because the music is part of a much larger whole. With the exceptions of *Dido and Aeneas* and *The Beggar's Opera*, English theater music has not fared well in general scholarly discourse of late Baroque music, rarely receiving more than the occasional acknowledgement that something went on between Purcell and Handel. Focusing on “arts for the stage” rather than “theater music” permits Lowerre as editor to emphasize a more complete picture of the elements that contributed to a stage performance.

*The Lively Arts* differs from its predecessors in the series because it is a collection of essays, and herein lies its richest contribution. It logically follows that to consider a topic appropriately by drawing upon several elements, the nature of the discussion needs similarly to reflect research in those elements. Drawing on diverse disciplines means that some of the authors in the current volume may not be familiar to musicologists, but that very unfamiliarity underlines the value of *The Lively Arts*. Here we have authors who specialize in English law and the stage (Melissa Bloom Bissonette), male madness in theater (Jennifer Renee Danby), and dance (Jennifer Thorp). Lowerre also includes scholars who consider music from a variety of angles: the singers themselves (Olive Baldwin and Thelma Wilson), the pastoral mode (Timothy Neufeldt), music written for particular singers (Anthony Rooley), the significance of musical quotation (Lowerre), questions of taste (Melissa Bloom Bissonette and Sean M. Parr), madness (Amanda Eubanks Winkler), and associated theatrical genres (Robert Rawson, Jennifer Renee Dunby, Jennifer Cable, and Suzana Ograjenšek).

These diverse essays illuminate aspects of stage music that enrich our understanding of specific performances as well as of the conventions understood by eighteenth-century audiences. Rawson's essay on the lesser-known contribution of Gottfried Finger to the 1701 “Prize Musick” (a prize awarded for the best setting of William Congreve's *Judgment of Paris*) helps place the music of other contestants in perspective. Similarly, Ograjenšek's examination of Giovanni Bononcini's *Astianatte* (1727) provides insight into a composer who figures prominently in music sources from early eighteenth-century England but who ironically does not receive much attention today. Such new emphases help revise our understanding of what people in England valued in the eighteenth century, rather than continuing a twentieth-century agenda based on great masters who have been defined by those who lived considerably later than the period in question. Similarly, those essays concerned with taste and audience expectation nuance our perception of eighteenth-century aesthetics. Of these, Bissonette's fascinating work on Colley Cibber and his manipulation of audience and authority contributes to an informed view of the world surrounding the production and reception of farce; it is the sort of essay that makes an interdisciplinary volume such as *The Lively Arts* the type of book that enhances our own discipline and opens the door to meaningful dialogue with other scholars. We look forward to this interchange and to other similar contributions (such as Ashgate's 2014 *Gender and Song in Early Modern England*, edited by Leslie C. Dunn and Katherine R. Larson) that help us to see music and the arts in practice in early modern

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England—a time when modern conceptions of public and private performance, professional and amateur musicians, and even performance scores were not yet crystalized and were much more fluid than we have previously understood them to be.

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Jennifer Oates, *Hamish MacCunn (1868-1916): A Musical Life*. Farnham, Surrey; Burlington, VT: Ashgate, 2013. xvi + 270 pp. ISBN 978-0-7546-6183-2

Hamish MacCunn is best known today for his overture *The Land of the Mountain and the Flood*, which was first performed at the Crystal Palace in London on 5 October 1887. The composer's melodic gifts, warm tonal palette, and deft orchestration have assured the work's longevity. Yet, as this study highlights, MacCunn was the author of a substantial oeuvre, encompassing multiple genres and demonstrating musical imagination and skill, in which his identification with his homeland acted as a double-edged sword. Still a teenager at the premiere of the work that secured his music's lasting inclusion in the orchestral repertory, he struggled to manage his undoubted musical gifts in the years that followed. Like his contemporaries, he grappled with the tensions inherent in the London-centred musical establishment. He confirmed his deep connection to his Scottish heritage and Celticness in his early works while sharing affinities with Mendelssohn, Dvořák, Grieg, and Wagner. It is argued in this volume that although he did not fully embrace modernism, he did explore a more cosmopolitan style in his smaller-scale works.

Jennifer Oates provides the first full reappraisal of MacCunn's life and works in this carefully researched and absorbing monograph. In it she seeks to understand MacCunn's compositional career and what it reveals about British musical culture and national identity in his day. Oates draws the conclusion in the second paragraph of the introduction that MacCunn's precocious potential proved to be unsustainable. She argues that MacCunn never successfully moved beyond the first impressions he generated of his Scottish affiliation, created through explicit links to landscape and literature in his music. By page six she warns that "his career served as a cautionary tale of how not to proceed." We are guided to anticipate that MacCunn's trajectory was one limited by personality, self-made Caledonian image, errors of judgement, and an inability to keep up with the times. Oates highlights the dualities that governed his experience, including: cultivated Scottish music vs. nineteenth-century European art music; rural folk settings vs. urban audiences; Scottish nationhood vs. the union; MacCunn's London base vs. his Scottishness; and British vs. Continental music.

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The seven main chapters are arranged largely chronologically and the short conclusion, “ ‘The Potential Saviour of Native Music’: Appraisals and Conclusion,” posits (p. 223) that MacCunn fell short in developing a “recognizably ‘British’ musical idiom,” in managing the British press, and in coping with the difficulties encountered by British musicians of the day. The chronological unfolding is deftly handled, supporting and steadily highlighting the overarching themes (for example, national identity, networking, craftsmanship, career decisions, and status). This reappraisal of MacCunn interleaves critical biography with discussions of the genesis and reception of his main compositions; a list of complete works (including, where known, opus number, title, date and manuscript location, publication, and premiere) is supplied in the appendix. Although the musical examples provided in the main narrative are generous in number, the relatively unknown works of MacCunn that are discussed in the text alone are more difficult to absorb and compare. Some of the analyses probe more deeply than others, and the exploration of the influence of Mendelssohn and Tchaikovsky on MacCunn’s late 1880s output is interesting. Throughout, Oates delivers “the punch line” upfront. In Chapter Four, for example, she focuses on MacCunn’s forays into “Scottish Opera” between 1892 and 1895. The exposition sets out the ultimately disappointing outcomes for MacCunn, stating (p. 109): “the mid-1890s present only a mixture of modest achievements and lost opportunities.” This approach to the narrative pertains throughout the book and serves to create a redoubled sense of MacCunn’s unfulfilled potential.

MacCunn married Alison Pettie, daughter of the well-connected artist John Pettie, in 1889. After MacCunn’s untimely death from throat cancer in 1916 at the age of forty-eight, his widow managed his personal documents closely in an effort to excise anything that might not reflect well on him for posterity. *This Musical Life* exploits the relatively limited primary sources at its disposal wisely—there is no personal diary, and only c. 200 letters (p. 15 fn. 53) are extant; the testimony of descendants and contemporaries is included, as are illustrations of images of MacCunn; contemporary critical opinion and profiling enriches the context. Oates’s PhD dissertation (Florida State University, 2001) on MacCunn’s first opera *Jeanie Deans* (1894; commissioned by Carl Rosa in 1889), and the doctoral studies of MacCunn’s music (by Alasdair Jamieson, Durham University, 2007) and choral music (by Jane Mallinson, University of Glasgow, 2007) respectively provide substantive secondary source material, which is subjected to close discussion and acknowledgement. Regrettably little is known about MacCunn’s finances and to what extent, in different phases of his career, these drove his decisions and undertakings.

Greenock-born, into a large and prosperous shipping family that was to fall on hard times, MacCunn moved to London to study music aged fifteen and was never again to live in Scotland. He and his father are described as Scottish nationalists and supporters of Empire who saw their country as an equal partner in the Union. MacCunn was a first-generation scholarship student at the Royal College of Music, where his attendance was piecemeal; he left before completing his studies and outspokenly rejected an associateship. His bruising

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interaction with Hubert Parry when taking his leave of the RCM in 1887 makes for gripping reading (pp. 43-7). Parry's measured response to MacCunn's views included describing him as "rebellious" and "intractable" and the telling comment: "You made the relation of master and pupil very difficult in all hands during the latter part of your stay at the College." It is all the more surprising then to learn that, notwithstanding the immoderate tone of MacCunn's correspondence in 1887, Parry subsequently acted as a witness at his wedding.

For MacCunn and his contemporaries, the value of gaining a foreign profile through international study and/or the public performance of works was understood. Yet, as Oates emphasizes, MacCunn, whose siblings were well travelled, does not appear to have owned a passport. He never belonged to the inner circle of Parry, Mackenzie, and Stanford. Indeed, his engagement as a teacher at the Royal Academy of Music and Guildhall School of Music was limited by his apparent unreliability and he thus did not exploit one of the key routes to belonging in the musical establishment. Oates describes MacCunn's strategic error, when, in his early twenties and in need of income and poised for success, he failed to deliver his *Queen Hynde of Caledon*, the choral commission for the illustrious Norwich Festival in 1890, on time. The work eventually appeared in 1892 and was accorded a lukewarm reception—he had publicly bungled the all-important mechanism of recognition via festival commissions. Critical opinion encouraged him to move beyond his Caledonian attachments and to explore wider genres and absolute music. MacCunn also went on to undertake significant amounts of work as a conductor and teacher, but without forming enduring associations with key institutions. His progress as composer, traced here, encompassed grand and light opera, pageant, partsong, art and popular song, cantata, orchestral overture, ballade, suite, ballet, and chamber music. Opera dominated his work in the 1890s and involved complex interactions with librettists, including Joseph Bennett (*Jeanie Deans*) and the Marquis of Lorne (*Diarmid*, 1897, and *Breast of Light* [incomplete]). Rosa's touring company took *Diarmid* to the provinces, and Oates notes that from this point onward MacCunn undertook more conducting and greater advocacy on behalf of Scottish music and traditions. The 1900s saw MacCunn composing imperial and popular music, forging a colorful working association with Edward German in the West End while conducting at the Savoy Theatre, and then moving on to become conductor for Beecham's Opera Company. The potential for increased income through conducting work for these popular productions surely incentivized his involvement. Writing works including *The Wreck of the Hesperus* (1905), which played three-times-a-day at the Coliseum between August and mid-October, he showed his continued ability to adapt. From 1910 he moved into composing more intimate works and championed the work of the Dunedin Association in its efforts to establish a School of Music in Edinburgh, harbouring an unfulfilled desire to be its principal. It was not until 1927, more than a decade after MacCunn's death, that the Scottish National Academy of Music was established in Glasgow.

MacCunn was keenly aware of his upper middle-class social respectability. In Oates's book, he emerges as a man with a chip on his shoulder whose outspokenness and unreliable



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behaviour reinforced a tendency to be unstrategic in negotiation and public matters. The abiding theme is therefore one of disappointment, notwithstanding the care with which Oates explores and demonstrates the technical and musical prowess of her subject. In my view, allowing the discussion to lead to these conclusions, rather than pre-empting them early in the narrative, would have emphasized more strongly the thread of interesting, successful work undertaken by MacCunn as composer and conductor during his career. Without doubt, this book makes an important contribution to our understanding of musical culture in Britain through its evaluation of MacCunn's career. It is to be hoped that it may now encourage the revival of some of this gifted composer's lesser-known works.

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Rosemary Golding, *Music and Academia in Victorian Britain*. Farnham, Surrey; Burlington, VT: Ashgate, 2013. xi + 259 pp. ISBN 978-1-4094-5751-0 (hbk); ISBN 9781409457527 (ebk-PDF); ISBN 9781472408297 (ebk - ePUB)

In 1769, the University of Oxford conferred the degrees of Bachelor of Music and Doctor of Music on Charles Burney, who at the age of thirty-three was an organist, teacher, and composer of moderate renown; he had not yet published *The Present State of Music in France and Italy* or the *General History of Music*. Composition was the requirement, and for his degrees Burney provided a suitably worked-out exercise. There were no lectures, courses, theses, or examinations, and residence in Oxford was not required. This is a far cry from our present conception of degree requirements, and Rosemary Golding's study takes us through the nineteenth century in pursuit of what it was felt a British university degree in music could or should be.

"What shall we do with Music?", a question posed by pamphleteer Peter Maurice in 1856, becomes the title of Golding's introduction, which draws on the idea of music as science to pull together the development of music as an academic subject in the universities of Edinburgh, Oxford, Cambridge, and London. Though embedded in the nineteenth century, the subject matter is curiously topical in our own time, when (on both sides of the Atlantic) we struggle to defend our discipline in the face of budget cuts and an environment not entirely friendly towards the arts and humanities.

Burney does not figure in Golding's account, even as background, though she came to this project through examining the papers of William Crotch, whose prodigious talents had

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attracted the admiration of Burney in 1779. The precocious Crotch was appointed Heather Professor at Oxford (then considered a sinecure) at the age of twenty-two, and held the position for fifty years, giving his famous lectures between 1799 and 1806. Crotch's younger contemporary, Thomas Attwood Walmisley, likewise gained the chair at Cambridge (like Oxford a sinecure, and a rather inferior one) at the age of twenty-two in 1836 while still an undergraduate, and held the position for twenty years, during which time he gained the MA and doctorate. His lectures, like those of Crotch, were given for the university at large and the duties in general were far from onerous.

Golding's study, based on her 2008 University of London (Royal Holloway) dissertation, exposes the eccentricities of nineteenth-century British musical education while exploring issues that still lie at the heart of musical studies. The role of music in an academic environment preoccupied those men who put their names forward for professorships, and presumably those others who appointed them, though the latter are shadowy figures in this account. Particularly problematic was the British coding of music as feminine and thus an unsuitable pursuit for gentlemen, who generally read Classics at university; women of course were not admitted to the universities until late in the century, though they were associated with music as performers and teachers, and comprised a substantial part of the enrolment at conservatoires.

General John Reid, an eighteenth-century amateur flautist and composer as well as an experienced and widely travelled military man of distinction, could scarcely have envisaged the controversy his generous endowment for "a Professor of the Theory of Music" at the University of Edinburgh would ignite. Attempts to realize Reid's intentions were largely futile until the appointment in 1845 of John Donaldson, a musician turned lawyer and thus someone quite different from the three composers who had preceded him. Donaldson, who was also an avid instrument collector, established the science of music as a priority, with a focus on acoustics, a subject that ironically has disappeared from most university curricula. The subject of acoustics was also visited by sister universities, especially after the publication of Helmholtz's *On the Sensations of Tone* in 1863 and Sedley Taylor's *Sound and Music* a decade later, but proved challenging to sustain.

Donaldson's predecessor, Henry Bishop, who had competed with luminaries such as William Sterndale Bennett and S. S. Wesley for the position, resigned early on in his term, only to resurface (now with a knighthood) five years later as the Heather Professor in Oxford in 1848 as a successor to Crotch. Building on Susan Wollenberg's pioneering work in this area (*Music at Oxford in the Eighteenth and Nineteenth Centuries*, Oxford: Oxford University Press, 2001), Golding traces Oxford's musical history through Bishop's successors, Sir Frederick Gore Ouseley and Sir John Stainer, noting the ascendancy of church music and the primacy of the organ loft in efforts to put a respectable face on a profession still deemed to be well outside the university pale. Ouseley's aristocratic status might have been a factor in his

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appointment, but it was his pupil, the less elevated Stainer, who attempted to modernize compositional practices at Oxford and to raise the profile of English music generally.

Cambridge, not to be outdone by its rival, came up with more creative solutions to the problem of balancing academic and practical studies. The appointment of Sterndale Bennett as a successor to Walmisley in 1856 represented a move away from the organ loft and into a more secular world. Though possibly tainted by their association with the underachieving Royal Academy of Music, Bennett and his successor Macfarren had enviable reputations as prominent composers and conductors, and it was the indefatigable Macfarren, virtually blind by this time, who made the most far-reaching reforms in establishing music as a truly academic discipline (introducing, for instance, rigorous examinations in harmony, counterpoint, and acoustics), though residence in Cambridge would not become compulsory until 1893 under yet another composer and conservatoire associate, Charles Stanford.

The year 1893 also marked the establishment of a Faculty of Music at Edinburgh, instigated by the forward looking Frederick Niecks, who made extensive reforms during his tenure from 1891 to 1914. Especially revealing is Golding's final chapter on London and its conservatoires, drawing on the proceedings of a Royal Commission to investigate the viability of a new university to be endowed by Thomas Gresham. Sir George Grove, first Director of the Royal College of Music, stubbornly resisted the Commission's attempts to broaden the mandate of his institution and other conservatoires and thus to encourage interests beyond mere performance; Trinity College's Bonavia Hunt emerges as far more enlightened. Perhaps because of the proximity of the conservatoires in the capital, the University of London, like Cambridge, consciously linked Music with Science, partly in response to the influence of William Pole, who leaned toward a more scientific and secular syllabus.

Building on the research of Nicholas Temperley, Susan Wollenberg, and others, Golding's book is an important and readable foray into an under-explored aspect of British musical history, though the book's somewhat forbidding title may discourage the faint-hearted. Thoroughly researched, it raises questions about music curricula that preoccupy us still. No doubt due to publishing restrictions it is disappointingly devoid of illustration, musical examples and anecdote, which would have leavened the contents; there is still a whiff of the dissertation about this volume. Too often the individuals who populate this book are seen only in terms of their administrative roles and do not really spring to life. This lack is somewhat compensated for by a generous number of appendices that give an indication of the huge amount of material the author had to plough through in order to present such a clear narrative. A more detailed index would help the navigation of the book, as would a table indicating who held the appointments at each university (and when) for quick reference. Despite these minor issues, Golding provides many insights and analyses of a complicated period in British musical history, re-introducing us to a number of forgotten but worthy figures, and as such her book is to be warmly welcomed. As the new academic year gets underway we might well ask:

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What, indeed, shall we do with Music?

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Laura Seddon, *British Women Composers and Instrumental Chamber Music in the Early Twentieth Century*. Farnham, Surrey; Burlington, VT: Ashgate, 2013. xvii + 229 pp. ISBN 978-1-4094-3945-5

Laura Seddon's *British Women Composers and Instrumental Chamber Music in the Early Twentieth Century* takes on the ambitious task of situating the increasing popularity of the chamber music genre among women composers through an examination of a selection of instrumental works by six extraordinarily diverse figures. Her examination is situated within not only the broader context of British musical life, but also the radically changing societal landscape over the course of the first two decades of the twentieth century. In accounting for this increase in chamber music composition, Seddon points to two key institutions: the patronage of Walter Willson Cobbett, who, in addition to commissioning many chamber works, instituted a competition for chamber works in the "phantasy" genre in 1905, and the establishment of the Society of Women Musicians (SWM) in 1911.

Each of the book's five chapters is centered on a different theme. The Introduction offers an overview of feminist scholarship organized by a series of questions pertinent to Seddon's study, ranging from the most obvious, "Why focus on 'Women?'" to more probing questions exploring dynamics between public and private spheres, and the benefits (and subsequent challenges) of studying history through the lens of contemporary feminist scholarship, as evinced in the work of Susan McClary, Marcia Citron, and Sally Macarthur. Seddon further identifies her own study as part of a "second wave" of work on women composers (p. 1). Her first chapter provides a survey of the social and political climate of British music in the early decades of the twentieth century, as well as an introduction to the six composers whose works are explored in greater depth in Chapters Four and Five: Adela Maddison, Ethel Smyth, Morfydd Owen, Ethel Barns, Alice Verne-Bredt, and Susan Spain-Dunk.

Whereas the first chapter deals with the challenges and barriers women composers had to contend with, including the struggle to obtain an education, societal constraints placed on sexuality, and the challenges of balancing work and motherhood, Chapters Two and Three focus on the impact of Cobbett and of the Society of Women Musicians. In the fourth chapter, Seddon challenges the idea of solidarity among women composers through an exploration of the careers of Maddison, Smyth, and Owen, and of the varied ways in which each composer loosely engaged with sonata form in one of their chamber works. Aside from Smyth, neither

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Maddison nor Owen associated themselves with the SWM, and through her analysis, Seddon contends that their highly individualist approaches exemplify a resistance to be labelled by a collective stereotype. The fifth chapter provides a contrast to Maddison, Smyth, and Owen through an analysis of phantasies by Barns, Verne-Bredt, and Spain-Dunk that explores the varied ways in which each composer approaches form and structure. The common thread linking all three women is Cobbett (only Barns and Spain-Dunk were members of the SWM). Focusing on the composition of phantasies, the Cobbett competitions provided tremendous exposure and opportunities for women composers, who were well represented among the prize's recipients.

Cobbett's financial struggles and the shift in focus of the SWM from the concerns of composers to musicians in 1920 mark the end of Seddon's investigation. While thoroughly intriguing, the many complex topics Seddon tries to tackle in the span of 147 pages (excluding appendices) ultimately proves limiting. Seddon repeatedly asserts that the composers in her study had a tremendous influence upon the generation of composers born in the first decade of the twentieth century, writing, "it might be argued that these younger women benefited the most from the activities of the generations to be examined in this book" (p. 18). Problematically, Seddon does not elaborate or expand upon this point aside from observing that "the composers of the youngest generation were considerably freer than their predecessors, often living independently in London while studying. Composition tended to be their principal study, but they joined women's societies less frequently" (p. 18). While Seddon is indeed correct that composers such as Elizabeth Maconchy and Grace Williams had far more access to education and enjoyed greater freedom in certain aspects of their lives than their predecessors had, she neglects to address the ways in which the First World War contributed to a subsequent backlash against women musicians, who faced mounting pressure to give up their jobs after the war. This is not to say that Seddon overlooks many of the challenges that war presented. However, her claim that "despite differences in generation and class, women composers, like all British women, suffered increased difficulties in everyday life, yet found it easier to be professionals" (p. 39) fails to account for how incredibly brief this moment truly was, and considering that her study ends in 1920, a period in which these tensions remained strong, the omission is unfortunate, and may be due in part to her reliance on Arthur Marwick's overly optimistic narrative in *Women at War* (London: Fontana, 1977).

There are several editing errors, the most glaring of which is the unfortunate use of "gentile" instead of "genteel." Ultimately, however, they do not detract from Seddon's insightful study, and she fully succeeds in achieving her aim, which is "to uncover some neglected works and place them in the context of early twentieth-century British music" (p. 1). Seddon is to be commended for focusing on several composers who have been overshadowed by the dominance of Smyth. Her highly detailed and well researched study of the Society of Women Musicians, for which she includes detailed appendices listing SWM members through 1920, a

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comprehensive list of instrumental chamber works composed by women between 1905 and 1920, as well as an excerpt from Katherine Eggar's address for the society's inaugural meeting, is substantial in breadth, and is highly recommended reading for anyone interested in the institution's history.

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Felix Mayer, Carol J. Oja, Wolfgang Rathert, and Anne C. Shreffler, eds., *Crosscurrents: American and European Music in Interaction, 1900-2000*. Basel: Paul Sacher Stiftung; Rochester, NY: The Boydell Press, 2014. 527 pp. ISBN-13: 9781853839002

Based on the conference "Crosscurrents: American and European Music in Interaction, 1900-2000," which took place in 2008 and 2009 at Harvard University and Ludwig-Maximilians-Universität Munich respectively, this volume boasts a wide scope in terms of content and scholarly approaches. Regrettably for scholars of British music, the conference seems to have limited its concept of "Europe" almost exclusively to the Continent. In fact, the editors, in their Introduction, emphasize the "two-continent" approach of both the original conference and this set of proceedings without seeming to notice that there is a large island just north of France—and a somewhat smaller one to its west—that usually also fall under the designation of "Europe." The Introduction does note that "Rather than harboring any illusion of comprehensive or representative coverage, we [the editors] selected papers that illuminated salient moments of cross-cultural interaction and offered new research results. We also responded to the serendipity of the proposals submitted." They continue, "As it turned out, there were striking gaps in the submissions, with no papers explicitly about film music or Darmstadt, Cage or Feldman, Babbitt or Stockhausen." (p.15) On the other hand, jazz, Nadia Boulanger, composers in exile, nationalism in American music, the Cold War, experimental musics, and Schoenberg are all well represented, often in multiple, sometimes overlapping essays. While I do not doubt that essays on British topics might have been outnumbered by others submitted, the makeup of the book suggests that despite the current robust state of British music studies, the absence of the United Kingdom in this list indicates not just that the organizers did not notice its absence, but that they were not particularly interested in soliciting any work that might have been concerned with it, or with other important underrepresented areas. It is also unfortunate that in doing so, the editors ensure that this book adds to the evidence of the under-publication of research on British topics that was chronicled by Allan Atlas in a recent issue of the NABMSA Newsletter (Allan Atlas, "English Music in JAMS (and elsewhere): An Observation," NABMSA Newsletter, Autumn 2013, pp. 1-6, <http://nabmsa.org/newsletters-past/pdfs/NABMSA%20Newsletter%20Autumn%202013.pdf>).

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The book opens with two keynote addresses from the conferences that further indicate the lack of status Britain has in this volume's concept of "Europe." The first, presented at Harvard by Michael Denning as part of the American "side" of the conference, discusses the rise and power of local music recording, citing case studies from Cuba, the Mississippi delta, Cairo, Tennessee, Hawai'i, East Africa, and Paris. He traces the movement of available technology through a number of indigenous cultures and forms of music, but mentions Britain and England only in terms of their capability for providing listeners, not as music-producing locales. Britain, in particular, is pigeonholed as a colonizing nation and therefore one that oppressed rather than encouraged the music of its peoples. Despite the folk revival in England and the so-called English Musical Renaissance, Denning suggests that the "'folk' revivals that have regularly punctuated the twentieth century" (p. 38) are to be found only in Latin America or within minority communities in the United States.

The second keynote, given by Berndt Ostendorf at the Munich "side" of the conference, was originally titled "Growing Up in the Sixties," but was revised for publication as "From Cold War to Cool War: Contradictions of Frankfurt School Bebop Snob." Ostendorf writes compellingly about his attraction to the "adversarial edge" (p. 41) he found in American jazz, but, as a child of the Cold War, limits his world to that which is America and that which is German. His argument is ultimately about the overwhelming presence of American culture in Europe and its insistence on being dominant, despite its youth and idiosyncrasies. These two talks provide a framework for the chapters that follow, and they make it painfully clear that the music of the British Isles was not of interest to the conference organizers or to its participants. This is no fault of the authors involved: their personal research interests lie in other directions. Given these limitations, it occurs to me that the book should have been subtitled *American and Continental European Music in Interaction*.

Normally in reviewing a book with this kind of scope, I would try to find points or ideas that could serve as jumping-off points for scholars of British music. However, the index is regrettably confined to the names of persons and titles of pieces, so finding references to British music within the volume is not easy. There are only six well-known British artists named, and of these six—Bax, the Beatles, Bliss, Holst, Knussen, and Purcell—only the Beatles and Holst get more than a one-sentence mention. Three of the Beatles' songs are name-checked, and Holst's name appears three times in relation to *The Planets*' influence on popular music. No British composers appeared on the concerts organized by the conference. I am therefore unfortunately limited in my suggestions for starting points to the following: a brief mention of the ubiquity of the Sacred Harmonic Society of London at world expositions held throughout the nineteenth century (p. 60); the fame of British organist Edwin H. Lemare, who performed at the Panama-Pacific Exposition of 1915 (p. 68); a short account of William Schuman's visit to London in 1967 (p. 392); a reference to Holst's *Planets* in relation to an album by Manfred Mann (p. 467), and of course the very thin representation of British composers and performers named above. There are simply no accounts of "American and

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European music in Interaction” in terms of British music, musicians, or musical cultures in this book. While many of the chapters of the book are valuable and well-researched and -written, and are by musicologists with whom many readers will be familiar—including Annegret Fauser, James Deaville, Jeanice Brooks, Emily Abrams Anseri, Steve Swayne, and David Nicholls—their foci lie elsewhere on the American-European spectrum.

Scholars and students of jazz, cultural politics during the Cold War, the reception of black performers in Europe, musique concrète and electronic music, and European pedagogy from the classrooms of Boulanger and Schoenberg will find much here to enjoy and employ in their own work. However, the editors’ decisions not to select papers for the conference, nor to solicit essays for book that were concerned with research on British music or the other topics that went unrepresented at the meeting (such as the music of Spain or Portugal, for example; but of course everyone knows that Europe stops at the Pyrenees...) makes this a book for specialists in the areas covered and less useful for scholars of British music. Finally, it should be noted that the book has a number of typographical errors and inconsistencies (perhaps because of differing practices in publishing in America and Germany), and that the binding itself is not of very good quality, allowing pages and signatures to pop out, requiring careful realignment.

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