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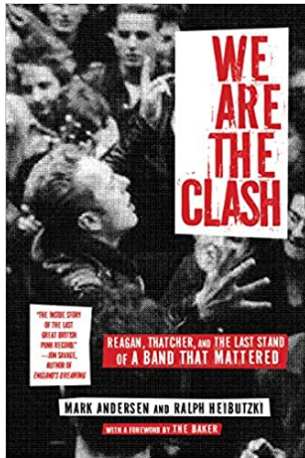
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Michelle Meinhart, Editor

In this issue:

Mark Andersen and Ralph Heibutzki. *We Are The Clash: Reagan, Thatcher, and the Last Stand of a Band That Mattered* • K. Dawn Grapes. *John Dowland: A Research and Information Guide* • Michael Allis and Paul Watt, eds. *The Symphonic Poem in Britain, 1850-1950* • Greg Walker. *John Heywood: Comedy and Survival in Tudor England* • Andrew Walkling. *English Dramatic opera, 1661-1706*

Mark Andersen and Ralph Heibutzki. *We Are The Clash: Reagan, Thatcher, and the Last Stand of a Band That Mattered*. Brooklyn, NY: Akashic Books, 2018. 400 pages. ISBN 1617752932 (paperback).



Among the handful of bands that have come to represent British punk's first wave, the Clash (formed in 1976) is often viewed as among the most politically outspoken on the issues of its day. Merging a scathing critique of British social and political institutions with a sophisticated understanding of broader geopolitical issues that shaped socioeconomic conditions at home, the band in their first two albums exposed uncomfortable truths about deprivations faced in the mid-1970s by the children of working-class Britons. With the release of its third studio album, *London Calling* (1979), the Clash extended its reach internationally in songs that addressed broader social and political issues experienced within and beyond Britain, like the looming threat of nuclear war, the pestilence of racism, the dangers of political apathy, and the emptiness of consumer culture. But while war and political strife had become recurring motifs in the band's lyrical and visual output in the early-1980s, personal strife within the band began to take its toll. The band's drummer, Topper Headon, was fired for substance abuse, and the lead guitarist and songwriter, Mick Jones, was dismissed under the pretence of creative differences with Joe Strummer, the lead singer and songwriter. The removal of these two founding members marks the end of the band's story in many studies of the history of *The Clash* and even in the view of some band members. As Strummer reflected, "Whatever a group is, it's the chemical mixture of those four people that makes a group work. You can take one away and replace him with whoever you like, or ten men, it's never gonna work." With the original line-up reduced to Strummer and the bassist Paul Simonon, the band had reached its expiry date by the end of 1983.

In their new book, *We Are the Clash*, Mark Andersen and Ralph Heibutzki challenge this assertion with a study devoted largely to the period after the alleged disintegration of the band. Under the name The Clash (Mark II) and with three new members in tow, the band continued to tour and to produce work for two more years, including the band's sixth and final studio album,

Cut the Crap. The authors ask the reader to consider the larger, critical objectives of the group over the sum of its membership: “What if ‘The Clash’ was more than a band—if it was an idea? Was it the specific people or the mission that mattered? ... [could The Clash] be like an army platoon, with no soldier irreplaceable and the shared object paramount?” (70) On its surface, the metaphor is likely inspired by the quasi-military look that characterized the band in the 1980s (which featured dog-tags, camouflage outfits, and army-style boots) and by the themes of “combat rock” to which many of their songs subscribed. The central premise of the book is that while the “chemical mixture” that marked the original line-up of The Clash might have been tempered by the loss of two founding members, the overall goal of the band to provide a social commentary on its time remained intact and as just as effective in the post-Jones, Mark II, version of the band. The book also aims to set the story straight about the reasons behind the ultimate collapse of the band in 1985.

After setting the stage with a brief history of the original band, *We Are The Clash* picks up the story on May 28, 1983, when The Clash appeared on “New Wave Day” in San Bernardino, California, where a frustrated Strummer berated his American audience with the directive: “Come on, I need some hostility here....” In the early days of the British punk scene, The Clash had fed on the angry energy of its audiences to ignite their “savage conviction,” but this synergy had depended upon the small venues in which they initially performed. By 1983, their success had brought invitations to arena-style gigs, where audience members were often more attracted by the band’s growing fame more than their politics. Andersen and Heibutzki explain the conundrum faced by a band that had lots to say about politics and history but that found itself reduced to a commodity by a music industry that hoped to capitalize on punk (Chapters 1 and 2). They argue that Strummer’s discontent with rock stardom ultimately sparked the end of The Clash and the beginning of The Clash Mark II.

One of the strongest features of the book is that, right from the beginning, it situates The Clash, and Mark II, in the historical moment in which the band emerged and thrived. Elements of Thatcher’s and Reagan’s worldview and their domestic and foreign policies—such as union busting, trickle-down economics, and nuclear proliferation—are woven into the history of the band to provide context for a social commentary that did not wane in its post-Jones, Mark II, iteration but, rather, intensified as Thatcher, and then Reagan, won landslide reelection victories in 1983 and 1984, respectively. Chapter 3 finds The Clash Mark II “readying itself for war” against the growing sense among band members that Reagan’s Strategic Defense (or “Star Wars”) Initiative was leading the world off-course towards a nuclear showdown with the Soviet Union. In response, The Clash Mark II wrote the song ‘Ready for War’ (released on *Cut The Crap* as “Are You Red..Y”) to address the dangers that faced the world in the early days of 1984.

Chapters 4 through 7 chronicle the band’s 1984 tour of Britain, continental Europe, and North America as they slowly assembled the slate of songs that would comprise their new album. Interviews with past band members, roadies, and fans, and bootleg concert recordings inform this part of the narrative, capturing aspects of the band’s performances that never appeared on vinyl: namely, the political messages and diatribes directed by Strummer at his audiences. These chapters reveal that his strong sense of duty as a social commentator was at odds with the objectives of the band’s long-time manager, Bernie Rhodes, whom they describe as a meddlesome manager who viewed the band as a vehicle for his own commercial success. In the band’s sixth album, he wanted to create a “modernized” version of the band that reflected his “artistic intuition that The Clash must move forwards, not back,” specifically by “incorporate[ing] elements of the new electro-pop style” (222).



Tensions between Strummer and Rhodes ultimately led the former to decamp to Spain (Chapter 8) and then to return with idea of a busking tour of the UK in early 1985 (Chapter 9). *We Are The Clash* carefully details this rarely-documented slice of Clash history as the band's last-ditch attempt to get "back to basics," and even the most knowledgeable fan of The Clash will find something new in the book's careful description of this fascinating period. Band members were allowed to leave London with ten pounds in the pockets and agreed that they would earn their living on the street, to the delight of surprised fans. But, as the authors assert, no amount of hitchhiking and squatting at the end of their careers could repair what would ultimately happen to the band: that Rhodes' creative decisions would trump those of the band when he released *Cut The Crap* without Strummer's endorsement. Absolved from breaking up The Clash in 1983, Strummer is vindicated in *We Are The Clash's* re-telling of the band's history when The Clash Mark II would finally collapse under the weight of Rhodes' ego.

As a longtime Clash fan, I have to admit that I never purchased *Cut The Crap* when it was released in 1985 and felt that my Clash collection was complete without an album that excluded half of the band's original line-up. *We Are The Clash* has forced me to reassess the album in light of the history that surrounds its production and release. While it may be true that *Cut The Crap* is the band's weakest album, it nonetheless reflects the spirit of the band in both of configurations: which was to push back against authority even when victory seems impossible. Rhodes may have won this battle, but the battle is worth recounting all the same, and Andersen and Heibutzki provide a conclusion to the story of The Clash that has been missing up to now.

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K. Dawn Grapes. *John Dowland: A Research and Information Guide*. Routledge Music Bibliographies. New York: Routledge, 2020. vii, 196 pp. ISBN: 978-1-13829-855-2 (hardback); 978-1-31509-857-9 (e-book).



The series Routledge Music Bibliographies is a continuation of the Garland Composer Resource Manuals that began to appear during the previous century. Most volumes are constructed around annotated bibliographies of selected writings about composers who are regarded to be worthy individual subjects, and several of these books have been awarded prizes. A volume dedicated to Dowland was mooted by Garland, Routledge's predecessor, over thirty years ago, but at that time there had been insufficient published criticism about the composer to render the project viable. A volume about Tudor Music in general was produced instead. Pleasingly, during the intervening decades, there has been an increase in Dowland literature sufficient to make such a volume about him a worthwhile proposition.

One of the purposes of this series of music bibliographies is to provide information about information, directing the reader to sources which will provide facts in the forms of biographies, catalogues, lists, and suchlike. Perhaps of even greater importance is the selecting of notable writing about the composer, with annotations that highlight significant content, as well as warnings about aspects of the selected material which are problematic. Therefore, to state the



obvious, content is crucial. One of the best-known songs by The Rolling Stones differentiates “what you want” from “what you need.” The author of a book such as this should guide readers to information that they need, and must also guide readers to information that they want. Readers researching Dowland for academic purposes or for such reasons as constructing recital programs need information, but there is a substantial constituency of readers of these volumes who are newly come to a composer or who simply like his or her music, and want to know more. The material selected must satisfy the requirements of both groups: serious academic material for the scholar, some of whom might purchase their own copies of individual volumes in this series; but also, more accessible, less academic—yet still reliable or interesting or even entertaining material—for the enthusiastic musical amateur, who will probably consult the volumes from this series in a library. So: do we have a suitable author? Does she provide requisite information? Does she provide adequate and appropriate content? Does she present it accessibly?

Authors of volumes in the Routledge Music Bibliographies series need not provide original research of their own, although some take the opportunity to do so. Nevertheless, it is essential to provide some basic factual material about the composer. It will be seen that K. Dawn Grapes, in *John Dowland: A Research and Information Guide*, sets about doing this in her first chapter, an Introduction. After a few paragraphs in which she explains why Dowland justifies, and indeed requires, a volume such as this, she goes on to outline the structure of her volume, and his musical, religious, and domestic adventures are then cogently summarised in “Dowland’s Life and Career: A Chronology” (6-7). The Introduction concludes with a summary of the history of Dowland scholarship.

The second chapter focuses on Dowland’s music catalogue. The numbering sequence follows Poulton and Lam (Item 221) if applicable, and each entry cites a primary source in Chapter 3 “Primary Sources: Music,” which is also where Grapes’s own numerical sequence begins. Here she begins with “Print sources initiated by Dowland, or likely produced with his knowledge” (41), followed by a list of other print sources from the sixteenth and seventeenth centuries. She completes the chapter by listing manuscript sources from these centuries located in fifteen different countries, plus four sources which have been lost or are based on lost sources. Chapter 4 lists editions by genre. Chapter 5 is the primary source bibliography, listing documents and literature consisting of Dowland’s own writings followed by other important primary documents such as the composer’s correspondence and printed material with allusions to him. The secondary source bibliography extends over the next three chapters. Chapter 6 covers overviews, reference, and biography; Chapter 7, work analysis and criticism; and Chapter 8, source studies, print and manuscript culture, performance practice, influence, and legacy (including poetry inspired by the composer!). Finally, Chapter 9 is a discography organized by genre. The book concludes with four indexes: secondary source author, subject, composition/collection, and performer.

Needs and wants are both well served in the selected material. Researchers need the likes of intensely academic articles such as Item 394, Kirsten Gibson’s 2012 article “The Order of the Book: Materiality, Narrative, and Authorial Voice in John Dowland’s *First Book of Songes or Ayres*” (*Renaissance Studies* 26/1), while anyone with an affection for or appreciation of the composer and his music will want to read the essay “Why John Dowland went over the sea” from 1897 with what Grapes aptly, and indeed charmingly, describes as its “charming late nineteenth-century anachronistic rhetoric (101).” Hair-shirted musicologists might not need references to contemporary allusions or “Dowland-inspired poetry” (152), but earnest and enthusiastic amateurs will want them and relish them. And although Grapes is herself a musicologist, she does not elevate techniques such as analysis to an implied status of



superiority over other approaches to Dowland's music. Her annotations are an object lesson in imparting information: extensive where necessary, but never curt where more should have been conveyed. In other words, the volume is scholarly yet accessible. Employing a single numerical sequence across all aspects of Dowland information is an interesting structural decision, given that some such volumes use different sequences, usually with separate prefixes, for different aspects of material about a particular composer; I write as a music bibliographer who has used both systems, where appropriate (I like to think!). Suffice to say Grapes's single numerical sequence works perfectly well in this instance.

John Dowland is fortunate to have K. Dawn Grapes as the author of such an important book about him. Then again, he is a great composer whose music—lauded in its own day and still lauded and loved as much today, four centuries later—deserves to be in the care of the best equipped authors, and performers. Grapes's guide to research and information about Dowland is comprehensive, well structured, knowledgeable, and judicious. It is itself informative. Indeed, it is impeccable, and ideal.

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Michael Allis and Paul Watt, eds. *The Symphonic Poem in Britain, 1850-1950*. Music in Britain, 1600-2000. Woodbridge, UK: The Boydell Press, 2020. xvi, 367 pp. ISBN: 9781783275281 (hardback); 9781787447414 (e-book).



Scholars and enthusiasts of British music have come to expect excellent instalments in Boydell's *Music in Britain, 1600-2000* series. Consistent with this expectation is the recently published, multi-author collection of essays, *The Symphonic Poem in Britain, 1850-1950*, edited by Michael Allis and Paul Watt. While it remains to be seen whether this volume's primary aim of "[raising] the status of the symphonic poem generally and its British manifestations in the late nineteenth and early twentieth century specifically" (2) will be realized (one hopes!), there is no doubt that it is a landmark contribution to both symphonic poem and broader British music areas of study. Every single chapter within presents important research and offers keen insights into its corresponding topic. This is all the work of skilled and experienced scholars, and it shows.

The book is divided into two parts, "Contexts" (comprising the first five chapters), and "Texts" (comprising the remaining five). The first part's chapters concern historical overviews of the symphonic poem within specific purviews of British culture and/or repertoire. It begins with Jeremy Dibble's survey of the genre in Britain, which traces its development among native composers. It is easy to agree with the editors' statement (6) about this chapter filling a real scholarly need. It is likely to be a major port of call for those seeking direction regarding the subject. Next comes Watt's detailed survey of the symphonic poem and its treatment in the British periodical press. Focusing primarily, though not solely, on the reviews of Herman Klein and Ernest Newman (from approximately 1880 to 1940), he deftly demonstrates the variety both of such works performed in Britain and the comments they elicited. Skipping ahead to Chapter 5, we get Anne-Marie Forbes's and Heather Monkhouse's study of the Glasgow Choral Union Orchestra and its performances of symphonic poems and other program music from 1879 to 1916. Here the authors chronicle the changing leaders of the ensemble, relevant works



performed (both British and otherwise), and the factors affecting programming decisions. This scholarship is a model of using documentary evidence to explore performer and audience tastes. The other essays in the first section concern the reception of particular Continental European composers' works in Britain. David Larkin's "Richard Strauss's Tone Poems in Britain, 1890-1950," and Barbara L. Kelly's "French Connections: Debussy and Ravel's Orchestral Music in Britain from *Prélude à l'après-midi d'un faune* to *Bolero*," present excellent case studies that reveal much about both contemporaneous British taste and important aspects of these composers' careers.

The second part of the volume brings focused discussions of specific compositions. Each chapter at least partially considers how external texts or other points of inspiration relate to its chosen work's (or works') formal shape and programmatic nature. Allis's complex chapter on William Wallace's *Villon* (the latter inspired by the eponymous French medieval poet) explores Wallace's choice of subject matter, and how he "responded to the poetic structure and voicing of Villon's *Le Testament* to create a multi-layered refiguring of the text" (184). He ultimately sees the work as a combination of the composer's subjective and objective approaches to program music (217). Christopher M. Scheer's examination of Gustav Holst's three-movement *Beni Mora* identifies the composer's 1908 trip to Algeria, and Robert Hichens's 1904 novel *The Garden of Allah*, as key associations shaping the music. He provides convincing parallels between them and specific stages of the composition, before concluding that *Beni Mora* "might best be understood as the musical depiction of Holst's realisation of the difference between the East portrayed in popular culture and the real places these depictions ostensibly represent" (243). Fiona Richards likewise explores multiple extra-musical connections to John Ireland's *Mai-Dun*, persuasively linking this "symphonic rhapsody" to, among other things, the composer's interest in ancient monuments and landscapes, as well as to literature (especially that by Arthur Machen) concerning uncanny experiences in such settings. She ultimately sees the work, which involves dualistic musical materials of turbulence and tranquility, as relating programmatically to its direct object of inspiration: Maiden Castle in Dorset, with its history of war and peace, and its presence across ancient and modern times. Jonathan Clinch considers five tone poems by Frank Bridge in the context of post-Nietzschean philosophy and the composer's apparent secular humanist outlook. In his view these pieces each exhibit patterns of "enchantment" or "re-enchantment," where Bridge assumes certain stylistic manners and thereby signals moments of transcendence or other special import. Clinch associates this tendency with a kind of secular search for redemption, and he argues for stylistic juxtaposition as a fundamental part of English musical culture. Finally, and going back a bit earlier in the book, Benedict Taylor's chapter concerns Hubert Parry's only so-called symphonic poem, *From Death to Life* (1914). Since this two-movement work has no specific program, Taylor draws upon Parry's writings and previous formal practices to help interrogate form and expressive content in it. He concludes that *From Death to Life* has a humanist message, and that its overall trajectory is one of striving through darkness to light.

The Symphonic Poem in Britain, 1850-1950 offers so much that one hates to wish for more. Still, its lack of chapter-length focus on Arnold Bax is perhaps a bit surprising. He was easily among the most well-known and successful British practitioners of the tone poem genre. It is true that his contributions duly surface in Dibble's survey chapter, and occasionally receive mention elsewhere. But it is slightly regrettable that sustained treatment of one or more of Bax's tone poems is missing here, particularly since works by other composers that can only less squarely fall under this genre's categorization enjoy substantial attention. But in the end, this point of criticism is merely a quibble; one can hardly expect every relevant, or even significant, topic to be covered, especially so in light of the book's final stated aim: to stimulate future research (12). In the likely event that any other scholarship relating to the symphonic poem in

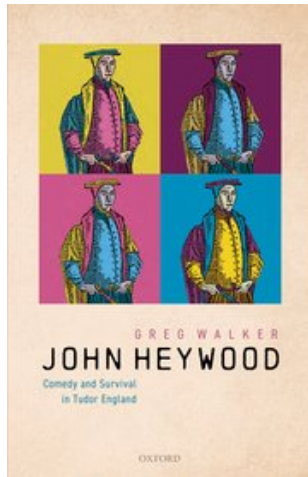


Britain is to be published, it will almost certainly owe something to this fantastic collection.

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Greg Walker. *John Heywood: Comedy and Survival in Tudor England*. Oxford and New York: Oxford University Press, 2020. xii, 477 pp. ISBN: 9780198851516 (hardback).



John Heywood—singing man, courtier, London worthy, public wit, virginalist, lutenist, actor, playwright, poet, and epigrammatist—was perhaps the best-known performing artist of the early and mid-Tudor period whose contemporary fame did not survive his own century. A musician-member of the Privy Chambers of Henry VIII and Mary I, Heywood was particularly well-connected as a nephew of Thomas More, an in-law of the Rastell family of the publishers and legal figures, and a grandfather of John Donne. His printed plays, especially *The Four PP* and *The Play of the Weather*, show a facile versifier and skilled juggler of argument, debate, and satire. His song texts survive alongside works of London’s most prestigious musicians, and his later printed works address important events in the life of the nation. And as a Catholic, his journey through the complex snares of Tudor religious conformity (culminating in his 1564 exile to the Low Countries) illustrates the trajectory of recusants of the “middling sort.”

In *John Heywood: Comedy and Survival in Tudor England*, the distinguished theatre and literary historian Greg Walker has provided us with the first full-length scholarly biography of Heywood. Structured as a “life and times” with contextual narratives of Tudor history and extended analyses of Heywood’s plays and poetry, Walker uncovers the dramatist’s down-to-earth comedic voice, with its sometimes oblique, sometimes bold references to contemporary politics and controversies. The core of the biography is its discussion of what Walker terms the “Heywoodian Interlude, a unique amalgam of parodic humanist dialogue, Erasmian colloquy, social satire, and farce” (viii). Here he suggests relationships between Heywood’s interlude *The Four PP* with Thomas More’s *Dialogue Concerning Heresies* (1528-29); between the dialogue *Gentleness and Nobility* and the opening of the “Reformation” Parliament (1529); and between *A Play of Love* and Cardinal Wolsey’s downfall that same year. Chapter 9 explores Heywood’s song texts and their context amongst the musicians and dramatists connected with Saint Paul’s Cathedral. The lengthy narrative poem *The Spider and the Fly* is treated to a particularly in-depth exposition, as is Heywood’s last known public work, the poem “Scarborough Warning.” Heywood’s somewhat mysterious 1543 trial for treason—which apparently had no long-term deleterious effect on his career or livelihood—is examined closely and shown to be separate from the famous Prebendaries’ Plot. Heywood’s apparently close relationship to the court and person of Mary I receives a detailed account thoroughly informed by the burgeoning scholarly work concerning mid-Tudor England. Finally, Walker recounts in detail the long exile of the musician and playwright, with special focus on family relationships and on an elegiac poem possibly penned by the aged artist. In all of this, Walker directly addresses earlier negative assessments of Heywood’s works, especially his poetry, by exploring these works’ subtle intertextual meanings and the playwright’s ability to parody contemporary rhetorical devices and customs. As a result, much of these chapters read like an extended and well-deserved *apologia*



for Heywood's "homespun" type of comedy and allegory. This artistic rehabilitation seems both critically correct and long overdue.

Walker consistently places Heywood in his intellectual and literary context. Heywood is portrayed as a lifelong Erasmian, sharing with many in and around the Henrician court the Dutch intellectual's humanist learning, advocacy of moderate reform, and particular love of language. This is based largely on the presumption that the towering figure of his uncle Thomas More served as a touchstone for Heywood's intellectual, political, and religious dispositions throughout the performer's life. Similarly, Heywood's often sly humor is often said to follow conventions established by Lucian and his satire to the Cynic Menippus. These connections are based on readings of the surviving texts, since little direct evidence survives for such intellectual influences. Walker is attentive throughout to preceding scholarship on Heywood, especially the introduction to the 1991 edition of Heywood's plays edited by Peter Happé and Richard Axton, and Susan Brigden's history of Reformation London. A final assessment of Heywood's legacy is exceptionally graceful and well-reasoned.

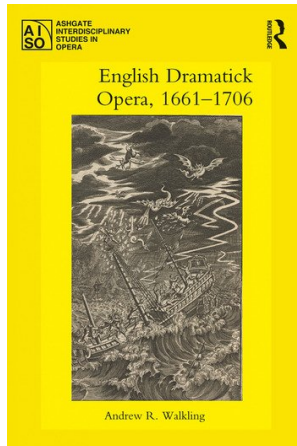
The biography's treatment of Heywood's musical career is notably less developed. The discussion of the self-described "singing man" at Henry VIII's court depends largely on A.W. Reed's 1926 *Tudor Drama*, with no reference to the published transcriptions of extensive archival references to music at the English court edited by Andrew Ashbee, Fiona Kisby, and David Lasocki. The account of Heywood's royal music-making reveals almost nothing about patterns of court service that would have shaped his tenure there, especially the structure and functions of the Privy Chamber as elucidated in groundbreaking studies by David Starkey and Simon Thurley. Regretfully, we learn little about the court musicians he would have known and probably worked with during his long-term association there, including Philip van Wilder and Thomas Tallis. (Heywood would have known the family of William Byrd through his association with Saint Paul's.) We also miss any discussion of the highly significant role that his close relatives, John and William Rastell, played in London music printing during the period c. 1523 – c. 1533. The scope of their editions of dramatic music, songs, and ballads (produced by the still-novel technique of single-impression printing) directly paralleled Heywood's own artistic output. A mention of two sixteenth-century settings of Heywood texts, possibly his own work, would have rounded out an account of his musical activities. On the issue of professional survival during the tumultuous era of the 1530s through the 1560s, a review of the complicated confessional histories of Heywood's musical friends (Sebastian Westcott alone is mentioned) would have given useful context to the larger issue of conscience and to the fact of Heywood's exile. However, Walker does give us an insightful account of Heywood's pedagogy with his student Thomas Whythorne and briefly discusses musicologist Jane Flynn's persuasive connection between Heywood and the famous "Mulliner Book" of keyboard music and student pieces.

John Heywood: Comedy and Survival in Tudor England includes some of the most thorough and contextually rich analyses of any Tudor texts. The intricate and convincing connections drawn between these texts and major events and ideas in early Reformation England are models of historical scholarship, as is Walker's account of Heywood's involvement in the nation's brief Counter Reformation. For musicians, however, the complete story of Heywood the performer, teacher, and (possibly) composer remains to be written.

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Andrew Walkling, *English Dramatick Opera, 1661–1706*. Ashgate Interdisciplinary Studies in Opera. Abingdon: Routledge, 2019. xviii, 341 pp. ISBN: 9781138696549 (hardback); 9780367731076 (paperback); 9781315524214 (e-book).



English Dramatick Opera, 1661–1706 is a companion to Andrew Walkling’s *Masque and Opera in England, 1656–1688* (Routledge: Abingdon, 2017). Where the latter was focused primarily on musical theatrical works performed at the English court or other semi-private settings, the current book explores works designed for London’s public theatres. The “Dramatick Opera” of the title refers to the uniquely English and frequently maligned genre of musical theatre employing spoken text significantly enhanced with music, scenic spectacle and dance, exemplified most famously by three productions for which Henry Purcell provided music: *The Prophetess, or, the History of Dioclesian* (1690), *King Arthur* (1691), and *The Fairy Queen* (1692). Typical of the vexed nature and reception of this genre is a lack of consensus in naming and defining it. Roger North pejoratively labelled it “semi-opera,” reflecting his “fatal objection to all these ambigue

entertainments: they break unity and distract the audience” (*Roger North on Music* [London: Novello, 1959], 307). Walkling, in contrast, uses the term “dramatick opera” devised by Dryden for *King Arthur*, which Richard Lockett (who, sadly, died last month) preferred in his chapter “Exotic but Rational Entertainments: The English Dramatick Operas” (*English Drama: Forms and Development* [Cambridge: CUP, 1977]), a contribution that marked a turning point in the modern reception of the form. Acknowledging his debt to Lockett, Walkling signals his intention to establish a “coherent developmental narrative” for the genre as a corrective to what he sees as a tendency to define it by “enumerating an inventory of works” (2).

Crucial to Walkling’s endeavor is the identification of a cogent set of governing principles underlying the genre, central to which is what he terms an “economy of wonder” through which the audiences’ sensory faculties are overwhelmed (16). This is the operatic aspect of the form, achieved through scenic spectacle, music, and dance, which are the same elements also found in continental operatic forms, where they might be combined and balanced in a variety of different ways. Walkling identifies the distinctiveness of the English tradition in its regular recourse to “diegetic supernaturalism,” a device through which characters of the play experience the intrusion of music and spectacle as supernatural phenomena (20). This convention facilitates the English practice of separating speech, through which the mundane action of the drama is enacted, from singing, a signifier of the supernatural. Walkling’s model provides a rare and valuable positive explanation for that aspect of dramatick opera, which has disturbed so many modern critics of the form (and especially musicologists): the lack of a through-sung setting of the drama. In Walkling’s model, the restriction of singing to supernatural intrusions, where, indeed, it is only one of a number of effects of the Baroque theatre that contribute to the “economy of wonder,” marks an advance on through-sung opera, since it participates in a theatrical literalism that makes the irruption of the supernatural comparatively more powerful.

Situating the principles of dramatick opera outside of a framework of through-sung opera encourages Walkling to expand beyond English masque and continental opera in detecting the roots of the form. In so doing, he identifies the French *tragédie à machines* as a significant antecedent, citing in particular the performance of several such works, including Pierre



Corneille's *Andromède* (1650), in London in 1661–62. The significance of the *tragédie à machines* in Walkling's narrative is the emphasis it places on scenic display as an expressive aspect of the drama, introduced through diegetic supernaturalism. Walkling charts the increasingly sophisticated use of stage machinery in London's two patent companies through the 1660s arguing that Thomas Killigrew's King's Company was, in fact, the leader in this field rather than William Davenant's Duke's Company, which has most usually been given precedence in accounts of this development. Concomitantly Walkling identifies a sub-genre of English drama, which he designates "spectacle-tragedy," for which diegetic supernaturalism is a fundamental element (89). The Duke's Company's construction of a new playhouse in 1671, specifically aimed at supporting elaborate scenes and machines, further accelerated recourse to the "economy of wonder," and after the company's elaborate production of *Macbeth* in 1673, it was a short step to the first works that have been widely described as dramattick operas, their productions of *The Tempest* (1674) and *Psyche* (1675).

Walkling's account of the origins and characteristics of *The Tempest* and *Psyche* is thorough and insightful. He explores carefully the nature and degree of French influence on these productions, revealing the previously unrecognized extent to which scenic devices in *The Tempest* were modeled on examples from *Cadmus et Hermione*, which Thomas Betterton may well have seen in his 1673 journey to Paris. Walkling also charts several intriguing byways of dramattick opera that never reached the stage such as Dryden's *The State of Innocence* and Edward Ecclestone's *Noah's Flood, or, the Destruction of the World*.

After *Psyche* no production of similar complexity appeared on the London stage until the collaboration between Dryden and Louis Grabu, the through-composed opera *Albion and Albanus* of 1685. This work is not a dramattick opera, and Walkling discusses it in limited terms, despite acknowledging its thorough reliance on diegetic supernaturalism. The choice to forgo a fuller exploration of *Albion and Albanus* (which he suggests he intends to consider in detail elsewhere) undercuts the ambition of plotting a developmental narrative of dramattick opera, since it draws a veil over the considerable challenge the production posed to the infrastructure and technical skill of what was by then London's lone theatre company, the United Company. We are left without a clear sense of how the company's engagement with this production conditioned its approach to the creation and staging of the elaborate dramattick operas of the early 1690s. Among the significant lacunae produced by this omission is a consideration of the enhanced role that music came to play in these productions.

On other occasions, I found myself questioning the balance and significance of Walkling's choices in addressing the dramattick operas for which Purcell composed scores. Such an example is the attention he focuses on the publishing history of music for these works, an issue that has received detailed treatment by Rebecca Herissone; Walkling's discussion and many footnotes have little new to add. In relation to *King Arthur*, Walkling does not engage with the argument that Dryden deliberately misrepresented the extent to which he revised the text for the changed political circumstances in which it was eventually staged. And while Walkling is right to stress the fact that the genre of dramattick opera did not die with Henry Purcell, his treatment of works after 1695 is cursory, and his contention that ultimately the genre "failed to keep up with the times" (301) overlooks the crippling theatrical politics of the first decade of the eighteenth century, which did immense damage to the development of all types of English-language musical theatre.

The developmental narrative charted by Walkling across the first twenty-five years covered by this book, what we might think of as "first-stage" dramattick opera, offers a valuable new lens through which to view the emergence of the genre. His model of diegetic supernaturalism and



his case for the existence of a coherent aesthetic program for the genre provides a useful corrective to less systematic accounts. His account of “second-stage” dramatick opera is less convincing. Too easily drifting into less consequential intricacies, it offers an incomplete assessment of the genre’s operation in its Purcellian heyday and its subsequent twilight.

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