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original editions, and, on the flip side, which are not. If nothing else, an elaboration would shed light on how many different angles are involved with this often ponderous task.

In subsequent chapters, Girsberger expounds on what needs to be done to the music after it arrives. Librarians cannot simply turn out parts that have tumbled in. Rather, they must catalog and process the music (i.e., mark it for inventory and create a filing system), before doing anything else. And even then, the parts still need to be prepared: strings bowed, page turns fixed, and printing errors corrected, for starters. Girsberger covers all of these areas very thoroughly, and refreshingly presents multiple options rather than defining a single procedure as the “right” way to do something. For example, he provides various instrumentation code formats for the same piece from eight different catalogs and computer systems. He also points out that there are many ways to spell certain composers’ last names, and that librarians should pick one “authority source” (he lists several books for this purpose) to use for consistency.

Throughout this middle part of the manual, Girsberger creates a fine balance by explaining how to develop and maintain an efficient library without insisting upon one particular method to do so. His chapters on processing and part preparation come complete with IKEA-like illustrations that show different ways of binding music and creating page turns. Following these are sections devoted to part distribution and “other duties and challenges,” which include audition lists and excerpts, concert

programs, care and preservation of the library holdings, and communication. The lengthy appendix contains very complete and easily copied examples of cataloging forms, sign-out sheets, performance records, errata pages, and lists of necessary supplies. There is even a glossary of library-specific terminology.

A manual like this has been a long time coming, and Girsberger’s instructions do not disappoint. He presents the library tasks in a very logical order, with ample footnotes that refer to an extensive bibliography of music books, encyclopedias, journal articles, and more. This very specific list of reference tools should help the reader to fill the few gaps that are left by Girsberger’s explanations. In addition, I find the checklists at the end of every chapter to be especially helpful. Girsberger sums up everything he has discussed in each section and compiles it neatly into the sort of list that one might print out and refer to while carrying out the tasks described.

Girsberger’s manual will be invaluable for beginners, who will find it the best introduction to the field. For the most part, the material he explains is old hat for experienced librarians, but a quick read through would provide a welcome refresher to any professional. While the text focuses for the most part on the libraries of symphony orchestras, the organizational and preparation concepts apply to smaller groups of varied composition as well. This book belongs on the shelf of every orchestra and ensemble library.

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OPERA

Mozart and His Operas. By David Cairns. Berkeley: University of California Press, 2006. [xi, 290 p. ISBN-10: 0520228987; ISBN-13: 9780520228986. \$29.95.] Bibliographic references, index, illustrations.

The cornucopia of literature available on Mozart’s operas makes a many-coursed banquet—some might say a groaning board—for the interested reader. David Cairns, in his new book, admits as much in his first sentence: “Another book on Mozart and his operas may not be needed” (p. 1). Authors on this topic have whipped

up their own concoctions out of much the same ingredients, producing an almost endless variety, from delicacies to square meals to basic field rations. But the question is: can anyone bring anything new to the table?

In the late 18th century, magnificent feasts of five to six courses were the norm.

So before the question above can be answered, let us sample some of the main treats already prepared. Brigid Brophy's *Mozart the Dramatist: A New View of Mozart, His Operas and His Age* (New York: Harcourt, Brace, & World, 1964; reprint, New York: Da Capo Press, 1988), like a savory appetizer, is a brilliant meditation on the intellectual and cultural connections of the operas, with references as far afield as Sigmund Freud, Alexander Pope, Antoine Watteau, Soren Kierkegaard, Jane Austen, Mary Wollstonecraft, and Alma Mahler. It is somewhat dated in its unquestioned Freudian and anti-Beethovenian stance, but it is full of surprising details and is organized by topic ("Anarchy, Impotence and Classicism," "Women and Opera"), rather than chronology.

For those who are ravenously hungry, William Mann's *The Operas of Mozart* (New York: Oxford University Press, 1977) is an encyclopedic reference work that provides music examples and English translations of every solo aria. It contains fascinating asides that focus on, for example, contemporary notions of key characteristics, and provides much historical and cultural background. Although this work is also a bit dated (he mentions the "age of Aquarius" on p. 1), it offers, in its author's words, "the genesis of each opera . . . exactly what words and music are contained in each musical number . . . a commentary on the whole dramatic action as it develops, as well as a critical consideration of each work." (p. 4).

But by far the most satisfying dish has been brought forth by Daniel Hertz with Thomas Bauman, *Mozart's Operas* (Berkeley: University of California Press, 1990). Although it only treats the "operas of Mozart's mature years" (p. xii), i.e., *Idomeneo* to *The Magic Flute*, and eschews being an "operatic Baedeker" (p. xiv), Hertz provides contextual information on the operas from original sources, autograph studies, and other musicological inquiries. The book has extensive music examples, illustrations, parallel translations of texts, reliable references, and goes a long way to correcting previous misunderstandings. This work does presume a lot of background knowledge on the reader's part, and contains some musical analysis (forms, key relations), but is stuffed with enough interesting tidbits ("Mozart wrote the bass part es-

pecially large throughout his autograph so that the continuo cellist, old Innozenz Danzi, could read it," p. 47) and useful tables to sate a non-musician.

Two final tastings are works that put Mozart's operas into cultural context: Mary Hunter's *The Culture of Opera Buffa in Mozart's Vienna* (Princeton: Princeton University Press, 1999) and Andrew Steptoe's *The Mozart-DaPonte Operas* (Oxford: Clarendon Press, 1988). Hunter's book is a true scholarly work, offering invaluable social, political, gender-related, and musical contexts. She treats Mozart's buffa operas as part of a "dialogue between individual operas and generic conventions of plot, character, dramatic function, musical 'type' and vocal behavior" (p. 5), and the appendices contain a list of operas she consulted (79!), the formal structures of buffa arias, and rare plot summaries. This might be too hearty a dish for some opera lovers, but, on the other hand, they might relish having more to chew on. Steptoe's book, while treating only three operas, contains solid nourishment for both the scholar and the opera lover, while being easier to digest. It is organized thematically, with nuggets of fascinating facts, such as how the currency worked, or how a jealous rival caused Lorenzo DaPonte to lose some of his teeth. Partially aimed at educating the nonprofessional, Steptoe includes a depiction of the circle of fifths, tables of key structures, followed by three chapters of musical analysis, while providing information on Joseph II's liberal reforms (pp. 18–22) and the Viennese moral climate (even the common practice of cicisbeos, p. 22).

It is these last two, and other contextual studies, at whom Cairns, former chief music critic of the *Sunday Times* and *Spectator*, and visiting professor at the University of California–Davis, takes aim. He writes that "the many stylistic links between Mozart's music and that of his contemporaries [do not] make him any less remarkable. . . . Historical context is one thing, quality is another" (p. 1). Cairns's Mozart is on a pedestal, albeit a refurbished one: he writes that, in the nineteenth century, "Mozart was put on a pedestal, but as an instinctive genius" (p. 7); now, he argues, Mozart has been revealed as the "psychologist that we now recognize him to be" (p. 10). In other words, the new pedestal is even better.

So what has Cairns brought for our consumption? A discussion of Mozart's operas organized chronologically, with the childhood and early operas presented interestingly but briefly, and a biography stirred in throughout. The book contains a little something for everyone—almost as if the author, while “not claiming special insight into his music” (p. 1), had sampled portions of other works—and mixed them together. For example, we get information from autograph manuscripts, from paper types, from serious Mozart scholars (such as Alan Tyson and Charles Rosen), as well as several sections on the relation of Mozart's instrumental music to his operatic scores, a few music examples, and some contextual information (yes, even that), interlaced with references to *Shakespeare in Love* (p. 134) and the Marx Brothers (p. 105).

Who, then, is the audience for this book? A telling clue would seem to be the organization of the references: there are few in-text reference marks, but further notes do exist listed by chapter and page in the back of the book. This may make for “easy reading,” but it is not always clear what is being referenced, or whether something is at all. Cairns writes, “The book is addressed not to scholars but to musicians and amateurs—those who know the operas and are happy to go on reading about them or who are interested in the composer enough to wish to hear more” (p. 1). Perhaps this is enough explanation, but there is a hint of some other ingredient at work here.

Although this is a new book, it seems curiously passé. It is not simply the decision to write a traditional chronological study, which ends up, for example, placing a discussion of fugal counterpoint in the middle of a chapter on *Figaro* (although the author tries unconvincingly to connect this to operatic ensemble part-writing). And it is not only a cultural myopia toward any repertoire other than Western Classical: he writes that the arpeggios in Leporello's catalog aria “are as lewd as anything in music.” Which “music” is that? Perhaps even Chico Marx might have outdone it.

Rather, the impression of less-than-freshness here arises essentially from a pronoun problem: the use of “we.” Who are “we” when Cairns writes, “How can we be literal after experiencing this miraculous opera” (p. 132)? Or, in regard to the Susanna-

Marcellina duet in *Figaro*, act 1: “We should be grateful for the opportunity Mozart has given us to enjoy their deliciously bitchy exchange twice over” (p. 130)? Or, “For us, *Così fan tutte*, with all its charm, is an unconsoling work” (p. 187)? Are “we” the well-versed musicians and amateurs to whom Cairns dedicates the book? Or are “we” an audience assumed to come from a certain place and social/educational stratum?

If Cairns's “we” refers to himself and his readership, then, judging from the book's contents, this group would need no plot summaries, know who Charles Burney was, recognize Shakespeare quotes without attribution, read a bit of music, understand the normalcy of four-bar phrases and know what the terms dominant, tonic, sonata form, and recapitulation mean. They would sometimes need Italian translations and sometimes not (some translations here are inaccurate in any case, as in “scola degli amanti [The School for (male) Lovers]” on p. 176), and be familiar with the words “nookshotten” and “jape.” Finally, they would accept without scruple a biased phrase such as “finales of an eventfulness that no Italian would have been capable of” (p. 27).

Cairns sometimes gives us personal revelations in first person singular (“I was transported to another world by the passage,” p. 145). While he may know what he feels, it seems presumptuous to tell us what we are thinking: “We too are under the spell” (p. 15) and “Such investigations, while they serve to demythologize him, only deepen our sense of love and of awe at the magnitude of what he achieved” (p. 15). But Cairns sometimes even allows the pronoun confusion to slip into the second person (“To Mozart, consciously or not, it must—you feel—have come in answer to deep creative if not personal instincts,” p. 139).

Mind-reading is also a feature of his description of Mozart: “the thought of going without [Constanze] was more than he could bear” (p. 197); “Vienna was where he belonged” (p. 70). He even goes as far as stating, in regard to *Don Giovanni*: “It is as if the still unborn, still unthought-of drama were exerting an invisible influence” (p. 139).

It may be that the opera world's hunger for new and tasty creations is endless, and that many will gobble up this new concoction.

tion. For some readers, this book might be just the right combination of serious and light commentary that will whet their appetites for other, more in-depth studies. But for many, this offering will be just too hard to swallow.

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Remaking the Song: Operatic Visions and Revisions From Handel to Berio.

By Roger Parker. Berkeley: University of California Press, 2006. [xii, 165 p. ISBN 10: 0520244184; ISBN 13: 9780520244184. \$29.95.] Music examples, index.

The esteemed opera scholar Roger Parker delivered a collection of talks as part of the Bloch Lectures Series in 2002 at the University of California, Berkeley. They were, according to the author, “a series of meditations on (also I hope celebrations of) operatic texts, in particular ways in which operas long known to us have been, and might in the future be, subject to change of one sort or another” (pp. 11–12). Simple enough. Or is it? What constitutes “one sort or another” ranges from a single aria to an entire scene, and it is the argument and rationale that preoccupies Parker. The resultant publication, *Remaking the Song*, deals in those sorts of changes one might consider argumentative minutiae, but are fiercely important to the operatic world. Consider, for example, the fit opera producer Jonathan Miller threw over Cecilia Bartoli choosing to use two substitute arias in his 1998 production of *Le nozze di Figaro*. Mozart composed the arias for a production of *Figaro* in 1789, three years after the premiere. Miller saw them as evidence of a diva pressuring Mozart to accommodate her, and not belonging to the “true” work. Miller was still talking about it four years later in an interview (Martin Bernheimer, “Operating Theater,” *Opera News* 66, no. 12 [June 2002]: 20–25). Parker heads into these issues with what he describes as “a chipping away at some very familiar works—testing places where they were and might still be liable to change, in particular finding new ways we might think about them in their altered circumstances” (p. 13).

His first stop is Verdi. Chapter 2, “Of Andalusian Maidens and Recognition Scenes: Crossed Wires in *Il trovatore* and *La traviata*,” looks at the dichotomy scholars have imposed upon the two operas, pairing them as opposites, when upon closer inspection, they are inextricably linked. Due to illness and scheduling delays, Verdi had no choice but to compose *La traviata* while in the process of orchestrating and rehearsing *Il trovatore* for its Roman premiere. Recently published sketches reveal music from both operas appearing together on the same piece of manuscript paper. This leads Parker not to jump to conclusions about those precise pairings, but to examine what he refers to as “musical doubles” between the two operas. The first of these is *La traviata*’s act 2 finale, in which the female Parisian guests perform a mock *zingarella* (gypsy dance). Parker finds shared musical context between the introduction to the *zingarella* and Ferrando’s description of Azucena in *Il trovatore*. Further evidence of the operas bleeding into one another comes later in the finale, when the men (as story-telling matadors) share remarkably similar thematic material with *Il trovatore*’s act 2 duet cabaletta between Azucena and Manrico. But wait, there’s more: in the first half of *Il trovatore*’s third act, as the Count di Luna and Ferrando interrogate Azucena, a series of ironically sweet chromaticisms and trills accompany the revelation of Azucena as avenger and mother of Manrico. Parker informs us that those same trills become “a prime symbol of Violetta’s champagne and tears, her dissembling gaiety” (p. 37). All this serves to teach the reader there are cases that resist interpretative scholarship, and one should simply (as it were) enjoy the recognition.

Chapter 3, “Ersatz Ditties: Adriana Ferrarese’s *Susanna*” delves into the substitute aria problem in *Le nozze di Figaro*. Parker finds the criticism following Cecilia Bartoli’s use of “Un moto di gioia” for “Venite, inginocchiatevi” in act 2 and “Al desio di chi t’adora” for “Deh vieni, non tardar” in act 4 evinces a “cultural pessimism about music and opera, perhaps about all art: a mood that makes us miserly and grasping, fearful of loss. We attach fanatical reverence to the works precisely because we doubt that what is to come will ever be as good” (pp. 51–52). Parker