

Reviews

GALEAZZI, Francesco. *Theoretical-Practical Elements of Music, Parts III and IV*, a translation of *Elementi teorico-pratici di musica*, with an introduction and annotations by Deborah Burton and Gregory W. Harwood, Urbana, University of Illinois Press, 2012 (Studies in the History of Music Theory and Literature, 5), pp. xi+413, ISBN 978-0-252-03708-5, \$ 75,00.

The Preface to this outstanding volume makes it clear that the mid-twentieth century offered little in the way of serious scholarly attention to the writings of the Italian violinist, composer, and theorist Francesco Galeazzi (1758-1819). The *Elementi teorico-pratici di musica*¹, Galeazzi's only published text on musical matters, was originally issued in two volumes. Volume I (1791) consists of two main parts; an opening section (Part I), which provides basic musical concepts and principles that the reader, particularly the string player, will find informative, followed by Part II, which the authors of this translation and commentary describe as an «extensive essay on violin playing». Though Volume I of the *Elementi* represented the only important Italian treatise on violin performance practice to that date – save for two small works by Galeazzi's compatriot Giuseppe Tartini (1692-1770) – its accessibility to present-day scholars is minimal. No modern edition exists; further, the only available English translation is in the form of a 1968 dissertation by Angelo Frascarelli².

Engagement with Volume 2 (Parts III and IV, 1796) of Galeazzi's *Elementi* was similarly lacking during this period; Bathia Churgin's article on the contents of Part IV, Section 2 of the *Elementi*³, which appeared in the same year as Frascarelli's dissertation, however, did much to focus attention on the enormous amount of theoretical and performance-practice information available in this treatise. In their Introduction, Burton and Harwood list a variety of late twentieth and early twenty-first century scholars who have built on the work of Frascarelli and Churgin. Indeed, the authors are themselves representatives of this group; the volume is dedicated to Professor Churgin. In this book, Burton and Harwood have provided for the first time a comprehensive translation of Parts III and IV of Galeazzi's seminal treatise, and, like the scholars cited by them who found a wealth of valuable information in Galeazzi's writings, they too have uncovered an abundance of heretofore neglected material of an interesting and informative nature.

The *Introduction* to the book is arranged in two parts; Part I provides details concerning Galeazzi's life. Having secured a reputation as a violin pedagogue through the publication of Volume I of the *Elementi*, Galeazzi was thereby eligible for inclusion in many of the biographical dictionaries of the early nineteenth century, including those prepared by Alexandre-Étienne Choron and Ernst Ludwig Gerber. Such descriptions of Galeazzi's activities provide a good deal of

basic information; however, as is often the case, discrepancies in the biographical record are present. Galeazzi's date of birth, for example, appears in a variety of sources in a range between 1738 and the 1780s; the authors establish 1758 as the most likely possibility. Similarly, the exact details as to when and under what circumstances he divided his time between the three main areas with which he is associated – Turin, his birthplace and the site of his early musical training; Rome, where he served as musical director of the Teatro Valle for fifteen years; and the town of Ascoli Piceno, where he is listed as a violinist for several opera performances and where two of his sons were born – differ from source to source. The essential picture that emerges from these contemporary accounts, however, is one of Galeazzi as a man of great intellectual abilities. All sources agree that he was accomplished in many areas; he is described as a professor of mathematics and botany in addition to his musical endeavors. Burton and Harwood offer considerable information on and insight into these biographical matters, providing exhaustive citations to back up their findings. Particularly interesting is their chronicling of the concluding chapters of Galeazzi's life, in which his political activities placed him in bad stead with the authorities; a reproduction of a contemporary police registry, which contains his name together with the reference number for the dossier kept on him, is an especially poignant vestige of his final years of poverty and disgrace.

Part II of the Introduction offers commentary on the articles contained in the *Elementi*; while valuable observations concerning the information contained in Volume I (Parts I and II) of Galeazzi's work are offered, the emphasis in this section is on the translated material from Parts III and IV. As Burton and Harwood note, Part III of Galeazzi's treatise ("Theory of the Principles of Ancient and Modern Music") strays far from the practical matters of

eighteenth-century musical composition and performance practice considered in the other sections of the treatise, surveying such topics as the origins of music, the modal system, and the conventions of mensural notation and polyphony ('On Note Shapes, Mensurations, and the Dot'; 'On the Tones, or Modes, of Plainsong'; etc.). Still, though this section has a decidedly academic tone, many of the subjects, such as Galeazzi's synopsis of the church modes, are subsequently referred to and bear directly upon the discussion of contemporary harmony and melody that ensues.

The *Introduction* then moves on to briefly illuminate certain basic points contained in Part IV of the *Elementi* ('On the Elements of Counterpoint'), which offers «a full-fledged treatise on composition divided into two sections» (p. 37). Here the authors take pains to point out that while Galeazzi's approach to the first section of Part V ('Harmony') treats that subject as a science, utilizing empirical investigative methods from which he extracts governing rules and principles, he considers melody, the subject of the second section, to be an art, requiring creativity and talent in addition to practical knowledge. The Introduction concludes with a section outlining what is known about Galeazzi's plans for a second edition of the *Elementi*, followed by an overview of the impact that Galeazzi's writings, however limited in their availability, have had on modern scholarship.

In the translation of the *Elementi* that follows, the authors have made several practical adjustments to Galeazzi's original presentation of material. The many music examples, for instance, which appeared in fold-out sections at the conclusion of each volume of the original *Elementi*, have been transcribed, conveniently renumbered, and placed in the relevant part of the text. Galeazzi's original footnotes, also voluminous, are preserved; however, editorial footnotes are included to add commentary and clarification as the reader of the translation progresses through the work.

Galeazzi's Preface to Volume II of the *Elementi* lays out in detail not only the subjects that will be covered in the ensuing chapters, but also, in many cases, his reasoning behind the empirical demonstrations that he presents in the articles of the treatise and the conclusions he draws therefrom. Galeazzi's section on harmony, for example, is based firmly on the principles of the fundamental bass; these, he states in the Preface (p. 65), are derived from the writings and experiments of Jean-Philippe Rameau (Galeazzi identifies him as «M. Rameau, a Frenchman») and Tartini («Sig. Giuseppe Tartini of Padua»). In Article II of the Harmony section («On the Physical Harmonic Phenomenon»), Galeazzi elaborates on his engagement with these theoretical systems, emphasizing that he does not rely too heavily on either approach: «Scrupulously avoiding attaching ourselves to one system more than another, we will take from both what we believe is better and more fitting to our situation, and with our own system, we will attempt to complement the completion of a theory that is the most concordant with practice» (p. 148). Therefore, utilizing material from these sources, and in accordance with his own empirical findings, Galeazzi outlines the theoretical basis for his fundamental-bass system, which «has its beginnings in Nature» (p. 147). Through a series of seven experiments, Galeazzi demonstrates that «every pitch has the property of causing its upper octave, twelfth, and major seventeenth to resonate in the air, and [...] its lower octave, twelfth, and major seventeenth [to] not only vibrate and reverberate, but in fact resonate, as has been noted in the cited experiments – and especially in the sixth [experiment]» (pp. 65-66). Thus, in agreement with Rameau, Galeazzi derives the major triad from the overtone series (presuming a fundamental of C, a triad of C – E – G); however, he also derives the minor triad in this way (F – A_b – C), going against Rameau's revised conclusions in

the *Nouvelles réflexions* of 1760. Galeazzi is adamant in stating that these undertones can be heard under the proper conditions⁴. By conflating the two triads that radiate in either direction from the fundamental pitch and then removing the thirds, Galeazzi has arrived, «by Nature», at the basis for his fundamental-bass system: «Rule: In every key, there are three fundamental pitches: the first, the fifth, and the fourth of the key, and these form the fundamental bass» (p. 162).

Additional rules are presented concerning the proper implementation of a correct basso continuo line derived from the fundamental-bass progressions that Galeazzi deems proper; these are put forth mainly in the form of standard *règle de l'octave* exercises, which designate the proper harmonization for each ascending and descending scale step (Articles VII and VIII, pp. 173-86). Article IX then introduces the various species of counterpoint. It should be noted, however, that these counterpoint rules are presented in the context of the fundamental-bass system that Galeazzi has put forth in the previous sections; moreover, the contrapuntal studies and the fundamental-bass progressions that they imply are explicated by means of the figured-bass nomenclature still considered to be universally understood at this time.

As discussed above, Part IV, Section 2 («On Melody») has received a significant amount of scholarly attention in modern times; Article III of this section contains the material that Bathia Churgin described in her 1968 JAMS article. As Burton and Harwood state, this section «lays out a prototypical eighteenth-century musical structure, or temporal procedure, based on differentiated functions of its melodic components» (p. 40). According to Churgin, it is the specialization of thematic functions that characterizes what would come to be defined as the Classical sonata form⁵; Galeazzi puts forth his views on such procedures by offering a melodic outline detailing the various formal parts (or members) of an ideal movement.

While describing what is still in essence a binary form, his prototype foreshadows the three-part concept of sonata form that would dominate nineteenth-century analysis. It should be noted, however, that Galeazzi never uses the term «sonata form» to describe his melodic model; indeed, the authors of this translation point out that «he clearly intended [this model, with its emphasis on thematic content,] as a flexible prototype that, by inclusion or exclusion of certain members, was adaptable to all types of different movements, such as adagios, minuets, rondos, romances, and even arias» (pp. 41-42).

Section 2, Article IV ('On Modulation, or the Progression of Keys') contains rules and explanations thereof concerning this subject. In the *Preface* to Volume II, Galeazzi states, «I have undertaken to treat modulation, about which I still believe I am the first to write anything» (p. 71). Nevertheless, he acknowledges in a footnote that he has heard of the existence of German theorist and composer Johann Philipp Kirnberger's (1721-1783) *Die Kunst des reinen Satzes in der Musik* (1771). Though his inability to read German prevented Galeazzi from engaging with the text of Kirnberger's work, Galeazzi was aware that the subjects of modulation and progressions were presented there «in an excellent manner by means of some tables» (p. 71, note 16). Indeed, Galeazzi presents a 'Table of Relationships of the Correspondence of All the Most Usual Keys in Music for Use in Modulation' (pp. 337-338) that is quite reminiscent of charts found in the Kirnberger treatise⁶. It seems quite possible that Galeazzi may have seen the modulation diagrams in *Die Kunst* and, without having completely understood the text, was nonetheless influenced by these charts.

Part IV, Section 2 of Galeazzi's treatise contains a good deal of additional information that the author believes is necessary to the art of musical composition. In Article VII ('On the Handling of Compositions in Mixed

Style and on the Way of Orchestrating'), he urges composers to consider the affective attributes of the various keys since «all the keys of modern music [...] have different characters, [a fact] which is very important for the composer to understand intimately» (p. 362)⁷. Also of interest in Section 2 is the information in Article VIII ('On the Range and Nature of All the Instruments Used Most Often in Orchestras'). Here Galeazzi provides details on the tuning, range, and scoring practices for a variety of orchestral instruments. He recommends that a good composer should know how to play the majority of the instruments he discusses; considering his background as a violinist, it is no surprise that he believes that the ability to play «[t]his king of instruments is so necessary for a composer that it is without doubt to be preferred by a long shot to the harpsichord» (p. 375). Interesting among the descriptions of members of the string, woodwind, and brass families is the entry on the contrabass; Galeazzi gives a single tuning for a three-string bass in fourths and two tunings for a four-string bass, both in fifths, an indication of the still-unsettled nature of double-bass instruments in Europe at the turn of the nineteenth century. He proclaims the contrabass to be «the soul of the orchestra», but laments that it is «played solo by very few professors» (p. 377).

Details from the *Elementi* such as those enumerated above are extremely useful for modern scholars interested in compositional and performance-practice issues. Burton and Harwood's translation of the *Elementi* does an exemplary job in providing English-speaking audiences with access to this information. The authors note that in their translations they have tried to «preserve both the spirit and the character of Galeazzi's prose, which is sometimes rather academic but other times rather colorful and down to earth» (p. 53); I believe they have succeeded admirably in this endeavor. Further, the design of the volume facilitates

comprehension of Galeazzi's demonstrations and conclusions; as noted above, the music examples, transcribed from the *Elementi* by Timothy K. Chenette, are placed in the text alongside the corresponding discussion. An appendix to the Introduction (pp. 54-56) provides a list of unpublished writings and musical compositions by Galeazzi; also instructive is Table 1 of the Introduction, which provides a list of 'Theoretical Sources Cited or Mentioned in the *Elements*' (pp. 20-22), with accompanying commentary on Galeazzi's use of these sources. The comprehensive index allows for easy access to specific sections of interest, and the bibliography is conveniently arranged, offering separate sections for 'Primary Sources', 'Bio-Bibliographical Sources', and 'Secondary Sources'. Again as mentioned previously, the editorial footnotes provided throughout the translation provide useful supplementary commentary to Galeazzi's discussions. The result is an extremely well-organized and flawlessly edited volume that stands as a valuable contribution to the understanding of musical practices, conventions, and theoretical notions that were circulating throughout Europe at a pivotal moment in music history.

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¹. GALEAZZI, Francesco. *Elementi teorico-pratici di musica con un saggio sopra l'arte di suonare il violino analizzata, ed a dimostrabili principi ridotta*, Rome, Pilucchi Cracas, 1791, enlarged edition 1817; Rome, Michele Puccinelli, ²1796.

². FRASCARELLI, Angelo. *Elementi teorico-pratici di musica by Francesco Galeazzi: An Annotated English Translation and Study of Volume One*, DMA Diss., Rochester (NY), University of Rochester, 1968.

³. CHURGIN, Bathia. 'Francesco Galeazzi's Description (1796) of Sonata Form', in: *Journal of the American Musicological Society*, XXI/2 (Summer 1968), pp. 181-199.

⁴. The German theorist and composer Hugo Riemann would make similar claims nearly a century after Galeazzi's treatise was published. For more on this, see REHDING, Alexander. 'Listening for Undertones in

the History of Music Theory', in: *Orbis Musicae*, XIII (2003), pp. 139-146.

⁵. CHURGIN, Bathia. *Op. cit.* (see note 3), p. 182.

⁶. See the various modulation charts and tables in KIRNBERGER, Johann Philipp. *The Art of Strict Musical Composition* [original title: *Die Kunst des reinen Satzes in der Musik*], translated by David Beach and Jürgen Thym, edited by David Beach, New Haven (CT), Yale University Press, 1982 (Music theory translation series, 4). Particularly interesting in this context is Kirnberger's Table 2.3 (pp. 343-46), in which the «First, Second, and Third Classes of Major and Minor Keys with Their Modulations» are presented; compare this to Galeazzi's table mentioned above.

⁷. This article of Galeazzi's treatise has attracted considerable attention from modern scholars. See STEBLIN, Rita. *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*, Rochester (NY), University of Rochester Press, 1981, ²2002.

Antoine Reicha. *Écrits inédits et oubliés / Unbekannte und unveröffentlichte Schriften. Vol. 1: Autobiographie, articles et premiers écrits théoriques / Autobiographie, unbekannte und frühe theoretische Schriften*, éd. par / hrsg. von Hervé Audéon, Alban Ramaut et Herbert Schneider, Hildesheim-Zürich-New York, Georg Olms, 2011 (Musikwissenschaftliche Publikationen, 35/1), pp. 344, ISBN 978-3-487-14627-0, € 68,00.

La personnalité d'Antonín (Anton à Vienne; Antoine à Paris) Reicha (1770-1836) a durablement marqué la vie musicale parisienne, à partir de son arrivée dans la capitale en 1808. Or, on en savait encore relativement peu sur lui jusqu'à la parution du premier des trois tomes de ses écrits. Depuis lors, le colloque international «Antoine Reicha, compositeur et théoricien», qui s'est tenu à Paris en avril 2013, a contribué à mieux faire connaître celui qui renouvela l'enseignement de la composition et introduisit en France le classicisme d'outre-Rhin – en particulier la musique de Joseph Haydn dont il avait été l'élève à Vienne.

Comme le rappellent les auteurs de la longue et savante introduction (bilingue) de cet ouvrage (pp. 8-57), ce silence relatif