



All in all Holmes's monograph represents a significant contribution to English-language scholarship on a little known, but fascinating, German romantic thinker. The author's suggestion that he 'provides a tantalizing glimpse of musicological riches waiting to be mined' (183) could be applied equally to the other facets of Kosegarten's 'cultural legacy' introduced here, namely theology, art history, German literature and the history of ideas. Holmes's book presents a wealth of empirical evidence, including biographical links between Kosegarten and prominent early romantic thinkers such as Wilhelm von Humboldt, that will provide a foundation for further interdisciplinary research in this area.

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DANIEL R. MELAMED

HEARING BACH'S PASSIONS

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This very interesting book on Bach's passions may be small in compass but it manages to encompass an impressive breadth of material. Although written with the general reader in mind, it exhibits impeccable scholarship that has much to engage the more committed reader. It is something of a *tour de force* in the way in which it addresses many problematic questions that relate to these works, as well as the economy with which scholarly opinions are discussed, dismissed or endorsed with grace and clarity.

For many in the twenty-first century the passions of Bach are heard with preconceptions based on the mode of presentation: in a concert hall, with a separate array of soloists who only sing the respective recitatives and arias, with a relatively large chorus and orchestra – which in the case of the St Matthew Passion are each divided into two sections – and vocal and instrumental resources 'staged' in front of the 'audience'. This, as Melamed stresses, is far removed from Bach's performances in eighteenth-century Leipzig, where physically and spiritually these works were experienced and received quite differently – in church, in a liturgical rather than concert setting, with relatively limited vocal and instrumental resources that were placed in a gallery (or galleries) unseen by most of the attending congregation, and which featured soloists for recitatives and arias who together formed the chorus.

The book has three clearly defined sections. The first addresses Bach's performing forces and their significance. Here Melamed demonstrates that the one-to-a-vocal-part performance practice advocated by Joshua Rifkin and others is not a contemporary passing fad or fashion but a carefully researched understanding of the usual eighteenth-century (and earlier) practice; this practice in turn enables us to understand clearly many of Bach's compositional choices with regard to his settings of the passion. Thus modern performances are 'monumental' on account of their use of substantial choral and instrumental resources, whereas Bach's music is different in character when heard with the more limited number of singers and players that he customarily used – more like chamber than symphonic music. Melamed also takes issue with the modern practice of using dedicated soloists like characters in an opera – the Evangelist, Jesus, Peter, Pilate, and so forth – which is not what Bach indicates in his scores and parts. They were to be sung by the various voices in the small group of singers who are given more than one 'character' to sing; so the same bass voice that has sung the part of Jesus is directed to sing an aria after Jesus has died! Bach is retelling the biblical story in musical form, and while it has its dramatic moments, it is very different from an opera.

The second section deals with Bach's performances of his two passions, St Matthew and St John, and the anonymous St Mark Passion (often attributed to Keiser). Here Melamed reprises for a general audience his article on the 'double chorus' of the Matthew Passion that appeared in the *Journal of the American*



Musicological Society (57/1 (2004), 3–50). His persuasive argument is that Bach's divided resources, rather than representing a reintroduction of the polychoralism of the age of Schütz and Praetorius, actually grew out of the practice of using *Concertisten* and *Ripienisten* (both vocally and instrumentally), a development that can be traced back to Bach's use of such resources in the St John Passion. The vocal and instrumental groups are, apart from one movement, not treated as equal. Chor I, and its instruments, are given the more complex music to perform and are the primary *Concertisten*; Chor II, even though they are also assigned arias, are less demanding, and therefore are the secondary *Ripienisten*. Melamed also suggests that Chor I would have comprised Bach's first choir that sang his cantatas Sunday after Sunday, and Chor II the second choir that would have sung simpler music in the other principal Leipzig church (the St Nikolauskirche, say) while Chor I was singing the cantata in the Thomaskirche. On Good Friday both choirs would be available for the Passion in the context of Vespers, the more experienced singers of Chor I as *Concertisten* and the less experienced, but still accomplished, singers the *Ripienisten* of Chor II.

The complex nature of the scores and performing parts of the four different versions of the John Passion are reviewed, demonstrating that the 'typical modern St John Passion is an editorial creation, corresponding to nothing heard in Bach's time and mixing readings from several versions' (76). Similarly, the various pastiche forms of the 'Keiser' Mark Passion, which Bach performed a number of times, beginning during his Weimar years, are used to illustrate the then contemporary tradition of modifying the movements heard in performances at different times.

The final section is headed 'Phantom Passions' and deals first with the difficulties of attempting to reconstruct the St Mark Passion – the score and parts of which have not survived – by utilizing the printed libretto and matching possible movements from existing cantatas and parodying them in a Bachian manner. Since there is no way of reconstructing the setting of the biblical narrative, the end result can hardly be described as 'authentic' Bach. The chapter on the anonymous St Luke Passion that some consider an early work of the composer not only confirms its spurious nature but also registers doubt, countering the views of many scholars, that it was ever performed in Leipzig. But Melamed never offers an opinion as to why Bach began a manuscript copy of this inferior work.

Some of Melamed's statements require comment and a few can be challenged. In describing the Vespers setting in which the Bach passions were heard, he indicates that it was customary for the choir to sing Jacob Handl's motet *Ecce, quo modo moritur justus* after the passion. He asks: 'who among us has heard [the Passions] this way . . .?' (9). In recent years there have been performances of the St John Passion within the setting of Vespers, including the Gallus motet, such as the one directed by John Butt at King's College, Cambridge. Then there is the statement: 'To many in Bach's time, opera was the polar opposite of church music, and the intrusion of a decadent, secular musical style into the church was suspect at best' (13). This was certainly the view of Lutheran Pietists, who promoted only simple music as worthy to adorn the sanctuary. But there were others, such as Erdmann Neumeister, cleric and poet, who thought that operatic forms were appropriate models for his cantata libretti, which were used by Telemann and Bach, among others. There were musicians, like the theorist Johann Mattheson, who also saw opera in a positive light: 'Operas are the academies of music, as concerts are its grammar schools, but in the church is found its true calling, and in heaven its eternal place, yes, so to speak, its place and voice' (Johann Mattheson, *Die neueste Untersuchung der Singspiele, nebst beyfügter musikalischen Geschmacksprobe* (Hamburg: Herold, 1744; facsimile edition, Leipzig: Zentralantiquariat der DDR, 1975), 103–104). Equally, Melamed's comment that 'The choice of the bass range for Jesus' words . . . was a longstanding convention in German music' (38) requires clarification. It was more than a German convention and had its roots in the lower pitch used in the chant passions of the Roman liturgy sung throughout Europe. Furthermore the statement that 'Of course the telling of the story was the essential liturgical purpose of a musical passion setting, but that could have been accomplished (and often was, even in Bach's time) by a simple presentation of the passion in chant' (74) is a little misleading. It suggests that chant passions were sung at Vespers, which was not the case. Chant passions, edited by Luther's colleague Johann Walter, continued to be sung from Vopelius's *Neu Leipziger Gesangbuch* (1682), the St Matthew Passion as the Gospel for Palm Sunday and the St John Passion as the



Gospel for Good Friday (therefore heard in the morning, before Bach's concerted passion at Vespers in the afternoon).

But these are minor matters. The book as a whole challenges the reader – whether performer, listener or scholar – to rethink his or her understanding of these passions: 'We approach Bach's music with blinders if we restrict ourselves to ideas and interpretations inherited from the nineteenth and twentieth centuries. Especially if we want to claim that we understand Bach's music, we need to try to approach it a little more directly – a little less mediated, that is, by centuries of interpretation' (132).

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WILLIAM WEBER, ED.

THE MUSICIAN AS ENTREPRENEUR, 1700–1914: MANAGERS, CHARLATANS, AND IDEALISTS

Bloomington and Indianapolis: Indiana University Press, 2004

pp. vi + 269, ISBN 0 253 34456 5

This anthology is itself an instance of academic entrepreneurship, for William Weber has recognized an opportunity to develop a new field for music historiography: musical entrepreneurship. His goal in assembling these essays is to examine musicians as business people and social forces, and to explore how they acted as 'entrepreneurs and how they took advantage of opportunities before them' and were 'active agents' in the musical world (3). The chapters contributed to this collection discuss the careers of 'high-level musicians' in their roles as entrepreneurs and opportunists, and show how their business activities shaped musical culture.

The academic study of entrepreneurship is now a growth industry, for entrepreneurs and small business people are recognized as powerful engines of economic growth, job creation and improved social well-being in modern economies. These essays about the careers of musicians and concert managers invite us to consider how opportunistic musicians have likewise been agents for progress and development in music history – especially in the rise of larger audiences for popular and serious music, canon formation, improvement in the social status of musicians, and emergence of professional orchestras and concert managers.

While we may think of 'popular' music as inherently dependent on economic factors – such as commodification and distribution through technological innovations, mass production of sheet music and musical instruments, and new public concert venues to reach a growing middle class with disposable income – from Weber's demystifying, demythologizing perspective we see that even idealistic musicians had to realize their aspirations of presenting 'high art' by means of ventures that navigated the economic shoals of capital, opportunity, risk, profit and loss. Revealing the contingency of 'classical musical' enterprises, this perspective also serves as antidote to beliefs that the musical canon and artistic reputations are the result of inexorable historical forces, inherent aesthetic value or hegemonic class interests.

Weber provides a historical, theorizing overview in 'From the Self-Managing Musician to the Independent Concert Agent', which traces the evolution from the freelance entrepreneurial musician of the eighteenth century through the expansion and complexities of musical life in the mid-nineteenth century to the emergence in the 1880s of the commercial concert agent. The self-managing musician, still tied to the patronage structure, depended on and exploited traditional practices of social exchange. Weber identifies the stages in the progress from petty entrepreneurship to capitalism: (1) the self-managing performer (Spohr and Hummel); (2) the use of a personal manager (Paganini and Liszt); (3) the independent concert agent