



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

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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



(Albert Gutmann in Vienna); (4) international agency (Hermann Wolff in Berlin); and (5) corporate management.

Chapters in the volume are case studies of performers, agents or impresarios in major European cities. In ‘Changing Times, Changing Music’: ‘New Church’ Music and Musicians in Leipzig, 1699–1750’, Tanya Kevorkian, focusing on the musicians at the Neukirche, provides an overview of the flourishing secular and sacred musicians and institutions in Leipzig, showing how the church and secular musicians expanded into new venues and evolved stylistically in close relationship. Central to Leipzig’s progressive musical life were the city’s innovative and opportunistic young musicians, mostly law students, led briefly by Telemann.

Simon McVeigh’s ‘“An Audience for High-Class Music”: Concert Promoters and Entrepreneurs in Late-Nineteenth-Century London’ shows the continuities across eighteenth- and nineteenth-century practices, which preserved traditional patterns based on patronage and the kinds of concert-giving still dependent upon it. Earlier concerts in the eighteenth century had various imperatives. Subscription concerts (such as those of Johann Christian Bach, Abel and Salomon), with their limited high-society audiences, were an extension of patronal culture. With a limited market to appeal to, establishing and maintaining a reputation and career (as a means of obtaining students and patrons) was just as important as profit. Commercial concerns masquerading as aspirations to high artistic idealism continued as a nineteenth-century concern, a veneer torn away at times by the celebrity virtuoso, such as Paganini, who sought to maximize capital accumulation. McVeigh identifies as the first modern musical entrepreneur Robert Newman, manager of the Queen’s Hall in the 1890s, who filled the hall with events on a year-round basis.

Tia DeNora’s ‘Embodiment and Opportunity: Bodily Capital, Gender, and Reputation in Beethoven’s Vienna’ considers female pianists in Vienna, 1780–1810, at a time when gender segregation at the piano began to take its modern form. Men and women could perform (at least as revealed by statistics) as equals at the piano. DeNora suggests that it was the sense of decorum – concern that the exertions required to perform Beethoven’s aggressive and dramatic music were not appropriate for the female body – that subsequently redefined women as lesser participants in Vienna’s piano culture. Male pianists, she suggests, may have been ‘entrepreneurial’ in aligning themselves with Beethoven’s ‘manly style’.

‘Entrepreneurial Women Musicians in Britain: From the 1790s to the Early 1900s’, by Paula Gillett, shows the practices and patterns of entrepreneurship women actively sought and exploited to gain access to Britain’s musical patrons, publics and markets. Of these women, all showing a strong sense of professionalism, Harriet Wainwright (born c1766), whose career as singer and composer included fifteen years in India, is most pertinent to the long eighteenth century.

A paradox arising from the (too successful) entrepreneurial distribution and mass circulation of and popular access to music for a new audience is identified in David Gramit’s ‘Selling the Serious: The Commodification of Music and Resistance to it in Germany, circa 1800’. Several German critics, including Forkel, Koch and Reichardt, deplored the fact that the domination of popular taste for the ‘fashionable’ in music threatened the survival of serious, prestigious music (a ‘Gresham’s Law of Aesthetics’). Selling serious music became the agenda of the higher music criticism of several entrepreneurial musical journals (most notably the *Allgemeine musikalische Zeitung*), even though it meant, as Gramit puts it, ‘the entrepreneurial promotion of the anti-entrepreneurial’ (90) by authors, composers and publishers.

Beyond the scope of this journal are chapters devoted to the partners Bernard Ullman (manager) and Henri Herz (travelling virtuoso) (‘Bernard Ullman-Henri Herz: An Example of Financial and Artistic Partnership, 1846–1849’, by Laure Schnapper) and to Franz Liszt’s 1837 Parisian concert season (‘Franz Liszt: The Virtuoso as Strategist’, by Dana Gooley). In ‘Countess Greffulhe as Entrepreneur: Negotiating Class, Gender, and Nation’, Jann Pasler gives an extended discussion of the Countess’s role as the most important patron of modern music in Paris in the early twentieth century. Richard Leppert’s ‘The Musician of the Imagination’, containing overwrought, overreaching interpretations of musicians’ portraits and caricatures, is only marginally related to the book’s subject.

Two factors weaken the success of Weber’s venture. First, the volume developed out of invited conference papers focusing on musicians as performers. This genesis has meant that in a volume introducing the subject



to those unfamiliar with it, many important topics, crucial events and significant contributions by musicians receive no or too little coverage: we have a sample of case studies heavily weighted towards travelling virtuosos, performers and composers. Surprisingly for the long eighteenth century – the period in which musical entrepreneurship became prominent – no mention is made of Thomas Britton, for example, ‘the famous Musical Small-Coal Man’, who is usually credited with organizing the first open, public musical gatherings (concerts) in London. Telemann’s marketing of his music to amateurs and small-church cantors, by working with merchants and fellow musicians to disseminate his printed music and engraved plates by trade routes, fairs and book dealers, receives about a paragraph’s discussion. Leopold Mozart’s tours with his children, as well as the lure of centres such as London and Vienna, receive no comment. The rise of the great music publishers (Walsh, Clementi, Pleyel, Breitkopf & Härtel), many of whom exhibit innovation, risk-taking and opportunity exploitation (new techniques of printing, collected editions, miniature scores), receives little recognition.

A second, more serious reservation arises from Weber’s decision to define entrepreneurship so broadly that virtually all musicians – the vast majority of whom lacked a permanent church or court appointment and who earned their livelihood by bundling freelance performing, composing and teaching – become opportunistic entrepreneurs. For Weber, ‘Simply to find a means by which to support oneself . . . independent of any one patron or institution . . . was by definition entrepreneurial’ (11). Furthermore, ‘A freelance musician was by definition an entrepreneur; he was risking his way of life by not undertaking a secure position’ (106).

Current scholars define entrepreneurship in various ways, but most see it as something more limited and distinctive than just self-employment or starting a small business. Innovation, exploiting changes in technology, opportunity recognition and willingness to undertake risk all mark the true entrepreneur. Joseph Schumpeter famously saw entrepreneurs as causing ‘creative-destruction’ by an innovation in product or process that reinvented an economy – a continuing process essential to market capitalism. Other scholars stress the discovery and exploitation of opportunities (Shane and Venkataraman) or putting new ideas into effect without certainty of the outcome (William Baumol). William Gartner emphasizes that entrepreneurs create organizations.

Weber’s broad definition of musical entrepreneurs overlooks the fact that traditionally many trades and professions have been (and are today) practised on a freelance or self-employed basis. From the late eighteenth century most professional musicians’ livelihoods were earned by accumulating freelance jobs and following multiple careers (a point well demonstrated in Deborah Rohr’s *The Careers of British Musicians, 1750–1850: A Profession of Artisans* (Cambridge: Cambridge University Press, 2001)). Hence we need a concept of musical entrepreneurship that does not consist of just the conventional pattern of a musician’s pursuit of serial, freelance self-employment, including such activities as opening a music shop, teaching or following the tried-and-true pattern of giving a benefit concert. Such activities (except the pioneering ones) usually do not have the innovation, opportunity recognition and exploitation, unknown element of risk and reward, and creation of an institution that should be reserved for genuine entrepreneurs. As Simon McVeigh recognizes: ‘Entrepreneurial culture must involve more than musicians putting on occasional concerts in an unfettered economic environment. It depends above all on substantial risk and investment’ (163).

One can, of course, define entrepreneurship in a broad and encompassing way, but in doing so Weber has lost the opportunity to have a robust and powerful concept that can be used to achieve greater historical insight by identifying those truly innovative, risky ventures that exploited a novel opportunity and created a lasting enterprise that did have a significant impact on – or creatively disrupt – the course of musical institutions, the musical canon or the development of musical style and composition.

Ventures from the long eighteenth century that creatively disrupted the economic, sociological, stylistic and aesthetic realms of music include, taking just London as an example, John Vanbrugh’s raising a subscription fund to build a dedicated theatre for Italian opera, John Walsh’s adoption of music printing from punched pewter plates, the Royal Academy of Music’s chartering of a joint-stock company to revive and produce Italian opera (which secured its dominance on the London stage), Handel’s abandonment of



lengthy seasons of Italian opera for his briefer Lenten oratorio subscription seasons (whose financial success was by no means certain) and the music publishers who embarked on collected editions of Handel. In addition to the example of Robert Newman identified by McVeigh, the true capitalistic spirit appears in Clementi's and Pleyel's vertical conglomerates of music publishing, instrument manufacture and retailing, and concert rooms – in addition to their own performing, conducting, composing and teaching – which warrant recognition for their business acumen, as does Clementi's risky enterprise of securing the rights for printing Beethoven's music in England. (The omission of Clementi is rectified in the section on Clementi as entrepreneur in *Muzio Clementi: Studies and Prospects*, ed. Roberto Illiano, Luca Sala and Massimiliano Sala (Bologna: Ut Orpheus Edizioni, 2002), reviewed in *Eighteenth-Century Music* 2/1 (2005), 138–140.)

Current entrepreneurship scholars have identified the 'social entrepreneur' who founds enterprises whose ultimate goal is fostering the social good, not maximization of profit. Several of the cases in this volume (the impresario Countess Greffulhe and the pianist Richard Buhlig) suggest this type of entrepreneurship fits idealistic musicians who present concerts of music that would elevate musical taste.

Regrettably, this otherwise handsomely produced volume is marred by scores and scores (I gave up noting them) of editorial errors, ungrammatical translations and garbled quotations that were not caught at the proofreading stage. Nevertheless, *The Musician as Entrepreneur* has identified a potentially rewarding field for music research; the issues raised in this review may point to opportunities for more systematic and rigorous research that will demonstrate the role of entrepreneurship in shaping the course of music history in the long eighteenth century.

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CHRISTIAN CANNABICH, BALET MUSIC ARRANGED FOR CHAMBER ENSEMBLE
ED. PAUL CORNEILSON

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Middleton, WI: A-R Editions, 2004
pp. xviii + 78, ISBN 0 89579 563 9

With relatively few exceptions, notably Beethoven's *Die Geschöpfe des Prometheus* (Vienna, 1800–1801), modern music publishers and performers have tended to overlook late eighteenth-century ballet outside of France, where Mozart's *Les petits riens* of 1778 springs immediately to mind. The inclusion of ballet music within another theatrical genre (especially opera) was relatively commonplace, of course; there was a fairly steady production of self-contained ballets and 'pantomime ballets' nevertheless, based on events taken from classical mythology or history or on some pastoral or comic theme. Compared to its late baroque zenith, it is probably fair to state that the classical era was something of a nadir for ballet in Europe as a whole, although the seeds for the major nineteenth-century revival were undoubtedly sown by the closing decades of the eighteenth, by which time ballet had become established as a distinct, non-operatic-dependent genre that nonetheless also remained an integral element of opera per se; in any case, both genres were invariably performed alongside each other in the same venues. The main influence continued to be French, and centres such as Vienna favoured it, hence Gluck's involvement with it there: his most famous ballet, *Don Juan, ou Le festin de pierre*, dates from 1761, and his final one, *Sémiramis*, from 1765. Many classical ballets are comparatively short and dramatically uncomplicated, with no subplots: twenty minutes is typical and forty or longer