



his rigid opposition, but also, more forcefully, for his simplistic conception of musical temporality based upon Kofi Agawu's beginning–middle–end paradigm.

This question of temporality opens immediately onto the issue of locating the EEC. Caplin's position has its own consistent logic: a theme is defined as that which ends in a cadence; the closing portion of an exposition after the subordinate themes has a post-cadential (after-the-end) function; there is nothing from a form-functional perspective to distinguish a so-called closing *theme* from a subordinate theme; only if the closing portion is limited to codettas rather than themes can a difference be maintained between ending and after-the-end; therefore the EEC comes with the PAC (perfect authentic cadence) at the end of the last subordinate theme. Hepokoski and Darcy, on the other hand, follow William Rothstein in granting EEC status to the first PAC in the secondary key, though they do devote a chapter to the ways in which the EEC may be deferred by the persistence of S-type material beyond this PAC so as to reopen the purported EEC. Both Wingfield and Michael Spitzer (*Beethoven Forum* 14/2 (2007), 150–178) argue that this suggests a greater degree of convergence in practice. The fact that this issue is raised once again in the present volume suggests, however, that it is important to insist upon the difference at a theoretical level. By locating the source of the divergence, one is, furthermore, able to return to the issues of temporality and of the function/type distinction.

From a linguist's point of view, Caplin's model of temporality would seem impoverished to the extent that it accounts for only one of the dimensions present in the temporal constitution of the verb. Formal function is essentially concerned with *aspect*: that dimension of the verbal system that shows the degree to which the event referred to has been actualized – that is, whether it is still at its beginning, in the middle of its duration or even in its aftermath (Caplin's post-cadential function). Webster's criticism of Caplin's temporal model is that it does not allow for the multi-levelled character of music's various temporal dispositions. Perhaps this concern could be addressed by considering other ways in which musical form produces time, comparable with verbal tense and mood. Insofar as the three authors describe formal type as a means of ordering or locating events within a larger time span, type seems most related to the concept of tense. Thinking of function and type in this way permits one to begin exploring the interrelationship between them – though this issue remains unexplored in the book. Moreover, mood, which in verbal construction is able to differentiate between reality and mere possibility, provides a framework for pursuing the disagreement over the EEC. The difference between Caplin and Hepokoski is concerned with how one experiences each PAC in the secondary key as it comes along: whether it is an EEC-as-possibility, to exist in reality only retrospectively, or whether it really exists as the EEC, only to be transformed into mere possibility afterwards. To the extent that musical form thus hinges on negotiating the gap between the possible and the actual, the philosophers and the music theorists are arguing about the same thing: contingency.

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ANTHONY R. DELDONNA AND PIERPAOLO POLZONETTI, EDS
THE CAMBRIDGE COMPANION TO EIGHTEENTH-CENTURY OPERA
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Developments in the understanding of eighteenth-century opera over the past quarter century have been profound and far-reaching. Drawing back from a near-sighted preoccupation with a small number of canonical works, music historians have begun to appreciate the extent to which individual operas inhabited



a richly populated operatic – and more broadly theatrical – landscape. Detailed historical investigation of a variety of local traditions has led to an awareness of the extent to which operas draw meaning from their participation in ‘conversations’ (to use Mary Hunter’s term) with other works. At the same time, the theoretical terrain has been refashioned by the recognition, on the one hand, of the audience’s constitutive role in the operatic experience and, on the other, of operas’ volatile existence as unfixed and changeable texts.

Signs of these shifts are easy to detect in the introductory chapter of the *Cambridge Companion to Eighteenth-Century Opera*, the newest addition to a highly successful series of guides notionally directed at the advanced undergraduate student, but also of value to a broader readership. Seeking to counter an ontology that treats operatic works primarily as circumscribed historical facts, the volume’s co-editor Pierpaolo Polzonetti reflects on opera’s capacity for (and dependence on) perpetual, and perpetually varying, recreation. The unpredictable ways in which operas unfold and evolve through time are demonstrated with reference to the picaresque history of Vivaldi’s *Moteczuma*, a work that might almost have been conceived explicitly for this purpose.

Polzonetti’s concern with (re)creation sets the tone for the book’s first section (‘The Making of Opera’), which examines a pleasingly diverse selection of aspects of the eighteenth-century ‘operatic event’. Alongside accounts of the Metastasian libretto, orchestral idiom and operatic scenography, a number of issues commonly neglected in generalist accounts come under consideration here. Gianni Cicali’s wide-ranging discussion of acting style directs valuable attention onto (among other things) the interface between opera buffa and prose comedy, and Rebecca Harris-Warwick’s account of ballet gives an overview of a frequently overlooked component of operatic performances. Given the emphasis on ‘making and remaking’ opera, the exclusion of performers, specifically singers, from detailed consideration is surprising. In particular, an acknowledgment of the centrality of improvisation – perhaps within the context of a wider discussion of vocal style and performance practice – would usefully have borne out the ideas of perpetual reinvention and dispersed authorship laid out in the first chapter.

In general terms, the most successful essays in this section balance a broad overview of their topic with one or more close readings or case studies, a procedure that allows for the efficient integration of new or revisionist interpretation with the digest of prevailing knowledge expected in a reference source. Thus James Webster offers a comprehensive taxonomy of the (Italian) operatic aria and its formal attributes before using a reading of ‘Pensieri, voi mi tormentate’ from Handel’s *Agrippina* to prod at the boundaries of the static/kinetic schema students will have encountered as established wisdom. In turn, the detailed (if somewhat laconic) linguistic analysis of ‘Fra cento affanni’ from *Artaserse* with which Paologiovanni Maione concludes the Metastasio chapter may well spur English-speaking scholars on to engage in more active consideration of the sound of sung Italian (the inclusion of this type of close reading, practically unknown in Anglo-American musicology, is one of the benefits of the volume’s impressively multinational collaboration).

This model is not always so effectively deployed, however. Caryl Clark’s chapter on operatic ensembles stretches the boundaries of the ‘long’ eighteenth century to include a lengthy discussion of Rosina’s aria ‘Contro un cor’ from Rossini’s 1816 *Il barbiere di Siviglia*. Clark’s reading of the number as an ‘aria ensemble’, imaginative though it is, broadens the concept of ensemble in ways that are problematic and fail to acknowledge the altered generic context of the early nineteenth century. Although Paisiello’s 1782 working of the subject is invoked as an alibi, three eventful decades separate the two operas, and Rossini’s work can hardly be seen as representative of an eighteenth-century aesthetic. The reader may be left with the sense that the Companion format is not the best forum for tangential interpretations of this type; in the circumstances, space might more usefully have been devoted (for example) to a discussion of the eighteenth-century operatic duet. Meanwhile, the dense weave of Alessandra Campana’s closely argued essay on *Don Giovanni*’s visual dimension sits somewhat oddly in the company of the other contributions, eschewing as it does the leap outwards from close reading into a broader statement of principles.

The second half of the book parses its topic by geography, with essays devoted to local or national traditions. Inevitably, given the nature of the eighteenth-century operatic economy, the hegemony of Italianate style looms (only the chapter on France confines its purview rigorously to French national genres).



Describing the extraordinarily varied ecology of the eighteenth-century English musical stage, Michael Burden reflects on the lack of public appetite for English-language opera in the Italian (that is, all-sung) style, while Estelle Joubert deals with a rather more productive encounter between homegrown German and imported Italian idioms in her account of Dittersdorf's *Doktor und Apotheker*. In small but telling ways, however, the collection works to nuance the concept of Italian dominance. For one thing, there is no chapter devoted to opera in Italy itself; in its place, Anthony DelDonna provides an account of opera in Naples. While it might be argued that Naples and Italy were, operatically speaking, all but synonymous from the 1730s onwards, the concentration on local genres – including dialect comedy and the peculiarly Neapolitan form of Lenten opera – may prompt the reader to reflect on the nature of Italian musical cosmopolitanism. More subversively, Louise K. Stein's and José Máximo Leza's rich account of opera in the Hispanic world has the effect of inverting the centre/periphery structure implicit in much opera historiography, reminding the reader that for a substantial period Italy (specifically Naples) was marginal with respect to the more powerful Spain. Stein and Leza give the reader much to ponder regarding the effects of and opportunities arising from the importation and exportation of operatic works, a topic that has been too little studied. In fact, the treatment of opera on the Iberian peninsula and in the New World emerges as one of the book's great strengths. The demonstration of the role of Spanish taste as a crucial mediating and conditioning factor in the dissemination of Italianate style ought to serve as a salutary corrective to the persistent north European focus of most opera histories.

Taken as a whole, this collection will do much to broaden its readers' outlook. However, the book is marred by problems of readability, at times requiring the reader to pick a way through prose that is anything but pellucid. Some awkwardness appears to result from over-literal and unidiomatic translation (and mistranslation: on a number of occasions, the Italian *melodramma* has been rendered, incredibly, as 'melodrama'). But mixed metaphors and tangled idioms are also a feature of more than one of the English-language contributions (the delicious 'this idealized sphere served as a platform' (187) deserves recording for posterity). Confronted with phrases such as 'staging this tale implies that action should prevail on abstract dichotomies' (72–73), the frustrated reader may be left wishing for evidence of more muscular editorial intervention.

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MICHAEL FEND

CHERUBINIS PARISER OPERN (1788–1803)

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In modern revivals, and in critical interest, a handful of Cherubini's French operas far outstrip his earlier output for major Italian theatres and London, as well as works composed after c1805. *Médée* has been appropriated for the Italian language (starring Maria Callas) with a Bavarian's recitatives, but it has also been revived with its original spoken dialogue. The long-lived Conservatoire director Cherubini may appear a sober fellow beside contemporaries such as Méhul and Lesueur, but in musical and theatrical terms his operas are no less compelling and possess virtues that may yet prove more enduring. Michael Fend's serious investigation of their aesthetic and cultural context, and of the works themselves, is thus most welcome.