

John Rice. *Music in the Eighteenth Century*. Western Music in Context. Series editor, Walter Frisch. New York: Norton, 2013.

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John Rice's new textbook and score anthology offer instructors of Classical-period music courses a fresh and long-awaited alternative to the existing text-with-anthology pairs providing a comprehensive view of the century (of which Philip G. Downs's *Classical Music: The Era of Haydn, Mozart, and Beethoven* from 1992 is perhaps the best-known representative).¹ A great strength of Rice's book is that it is not just a book: it is an array of pedagogical components that can be used flexibly by the creative teacher. Students can acquire the text in a variety of forms: as a PDF download, as an e-book available through a temporary subscription, or as a paperback (the anthology is available only in this form). They can purchase access to an online listening lab, which connects them directly with the recordings available through Naxos. Norton's student website (wwnorton.com/studyspace) offers chapter bibliographies and anthology playlists. But the website Rice himself created and maintains (sites.google.com/site/jarice18thcmusic/home) offers much more. Here the user will find a treasure trove of digital resources complementing each chapter:

1. Philip G. Downs, *Classical Music: The Era of Haydn, Mozart, and Beethoven* (New York: Norton, 1992).

related websites; additional readings; a study guide consisting of lists of terms, names, and concepts; print, audio, and visual resources; discussion questions; and other items. Particularly engaging are the numerous facsimiles, portraits, and photographs Rice provides, which instructors can use in the classroom in a variety of ways. Although the recordings on the Norton site and on Rice's site largely overlap, Rice supplements his list with additional ones (YouTube videos and other audio recordings) that offer an instructor a wide variety of examples on which to draw—an especially useful feature for those who wish to have students compare performances and consider related questions. The site is especially valuable since it can be updated on an ongoing basis. The net result is a dynamic learning system that is user-friendly for instructors and inspiring for students.

Despite our best efforts, students' knowledge of eighteenth-century music does not usually extend very far beyond the so-called "great masters," for reasons we confront all too often: problems ranging from issues in historiography and canon formation, to the availability of performing editions, to teacher preference, to shrinking library budgets, to name just a few. Students lucky enough to learn from Rice's book will gain a broad, rich, and nuanced view of the eighteenth-century musical world, one with unusually wide geographical boundaries (extending across Western and Eastern Europe to places as far flung as Jamaica, America, and Mexico). The creators within them include not only canonic composers but those standing just (or well) outside the canon: Tommaso Traetta, Baldassare Galuppi, Anna Bon, Joseph Boulogne, J. C. and C. P. E. Bach, Domenico Gallo, François-André Philidor, Lodovico Giustini, and Marianna Martines, for example. Yet the major figures are by no means neglected (almost half the anthology's pieces are by Haydn, Mozart, and Beethoven). Instructors wanting to focus on these three composers should not be disappointed, discovering familiar works (Beethoven's "Eroica," Haydn's "The Joke") as well as some not found in the standard anthologies (such as the slow movement of Mozart's String Quartet in A Major, K. 464, an excerpt from *Così fan tutte*, and the finale of Beethoven's third "Razumovsky" string quartet (op. 59, no. 3).

Rice's emphasis on the galant style emerges as one of the book's strongest features. The treatment of the galant style offers something for everyone (that is, for all kinds of music students): those majoring in performance will appreciate the central role performers played in the style's dissemination throughout Europe; music education students will discover how galant-era musicians learned their craft. In discussions notable for their accessibility and clarity, Rice presents the essential features of the style and illustrates them with effective musical examples. Drawing on the work of music theorist Robert O. Gjerdingen, Rice introduces the concept of galant schemata, explaining what they are—voice leading patterns that musicians were expected to use over and

over in various combinations—and how they functioned (p. 33).² Schemata can be found in the tradition of *partimento*—the realization of the harmonic and melodic implications of a bass line—an essential element in the training of early Classical-era composers and performers. Rice provides useful charts illustrating a few schemata and shows where to find them in short, representative musical fragments. He occasionally refers back to these schemata, unifying his discussion of a wide range of repertory. His treatment of this topic is especially useful pedagogically in that it confronts two different but related sets of questions, both of which are important for students to consider: the “what?” (What is it? Where can it be found?) and the “why?” (What does it mean? Why does it matter? How can we think about it?). Rice presents Gjerdingen’s theory as one possible approach and articulates its applicability with a few caveats: it is new; some might perceive it as anachronistic; and—as Rice himself points out—naming and isolating the schemata highlights them in ways composers might not have intended. Thus Rice’s discussion affords an instructor opportunities to try out different types of classroom activities by presenting two sides of the same coin, as it were: students could be assigned the task of finding other examples in related repertory, and they could then discuss the issues surrounding schemata as a theoretical construct. Students with keyboard skills will find the examples throughout the textbook easily playable for purposes of classroom demonstration, and voice students will encounter new possibilities for expanding their repertory in the short introductions to pieces by Carl Heinrich Graun, Johann Adolf Hasse, Leonardo Vinci, and others. In short, Rice’s book makes the music of the century teachable, especially that of its early decades. Acknowledging Daniel Hertz’s monumental and seminal work on the galant style and its musical culture, Rice brings this vibrant repertory to life in a way no other book on eighteenth-century music developed for classroom use has done up to now.³

By the same token, no other textbook even begins to approach Rice’s in its acknowledgment of women’s impact on the development of musical culture as patrons, creators, and performers. Integrating women’s contributions into traditional music-historical narratives is nothing new (James Briscoe’s *New Historical Anthology of Music by Women* from 2004 and notable additions in the 9th edition of Burkholder, Grout, and Palisca’s *A History of Western Music* from 2014 are teaching materials that represent decisive strides in this direction).⁴ Yet we still have much to learn about how women’s musical involvements

2. Robert O. Gjerdingen, *Music in the Galant Style* (New York: Oxford University Press, 2007).

3. Daniel Hertz, *Music in European Capitals: The Galant Style, 1720–1780* (New York: Norton, 2003).

4. James Briscoe, ed., *New Historical Anthology of Music by Women* (Bloomington, IN: Indiana University Press, 2004); J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 9th ed. (New York: Norton, 2014).

shaped the way Classical-period music developed, and to incorporate that information in the way we understand and teach it. Rice makes it possible for us to present students with a more evenly balanced view of how women were trained (from formalized study at the Venetian *ospedali* to private tutorials); how they experienced careers both as performers (from the internationally known diva Caterina Gabrielli to the Auenbrugger sisters, pianists in 1770s Vienna) and composers (Anna Bon, Marianna Martines, Maria Theresia von Paradis), and the power and influence they could wield as patrons (Marie Antoinette, Catherine the Great, Maria Theresa).

Users of this book will be hard pressed to come up with an eighteenth-century music topic that Rice does not explore: we read about genres, formal structures, style trends, public and private venues, demographics and religion, Enlightenment ideas, concert institutions, instruments, audiences, music publishing, national and regional styles, patronage, the “dark side” of European cultural history (its “fish tail”), and many other subjects. Depending on their students’ level of preparation, instructors might have to supplement Rice’s content with an overview in which developments are laid out chronologically, perhaps accompanied by a timeline clarifying what happened when and where. Such a task might in fact be given as assignment early in the semester, students being directed to draw on any history survey and creating a study tool to which they can refer later if necessary. Rice places his topics within a historical context, but the chronological presentation of events that characterize some period surveys is absent here. Moreover, music history teachers should not expect to use the anthology in a traditional way. It is challenging, for example, to “teach the anthology pieces,” since works are integrated into the larger discussion rather than being the point of focus. Certain works are mentioned several times but in multiple chapters, receiving different amounts of emphasis and description at each appearance. Giovanni Battista Pergolesi’s *Stabat Mater* is introduced in Chapter 1 and discussed twice in different spots in Chapter 2, for example. The text’s list of “anthology repertoire” presents the titles in order, but it does not clarify where within the chapters the pieces appear. The anthology’s concordance helps somewhat, but because the pieces’ anthology numbers are not given there, instructors will need to help students understand how the concordance corresponds with the anthology. Chapter 3 deals with anthology numbers 2, 7, and 13, for instance. The reasons for this are clear: the author focuses on different stylistic points at each mention and uses the pieces to exemplify related characteristics. As a result, however, pieces are “covered” several times and taken “out of order,” which could be confusing for some users; seen from a different perspective, however, this approach embeds the music in its cultural and social context even more firmly, and it gives students a clear image of music as a thread in a complex and multi-faceted tapestry.

No instructor manual exists, and some will find this inconvenient. Furthermore, copyright issues prevent instructor access to the anthology in PDF form, which makes it difficult to integrate the score examples with newer classroom technologies such as the Smart Board. This interactive whiteboard lets instructors project images and mark them up in front of a class, and this has much to offer to the teaching of musical style: instead of just pointing out Gjerdingen's *Prinners*, *Romanescas*, and *Fontes* in the short examples in Rice's discussion, an instructor could go a step further and label them and other stylistic features on projections of score pages when they appear, thus encouraging students to label their own scores more effectively. Norton could help students learn more efficiently by granting instructor permission to use the anthology's contents, thereby keeping pace with the rapidly changing landscape of classroom technology. Finally, the materials could be significantly enhanced by the addition of recordings of the text's musical examples (especially those accompanied by ensembles) as an Internet-based resource; these musical fragments are just as useful to a complete understanding of Rice's discussions as the full-length pieces in the anthology. The insightful and accessibly written descriptions following the anthology pieces are complemented with useful diagrams. In fact the anthology adds another dimension to the materials' flexibility: because of the strength of the descriptions, the anthology could actually stand on its own and be used independently of the book depending on the emphasis of a given course. In all, Rice has given us a rich and well-integrated collection of materials that should inspire students and instructors alike.