

## Canadian University Music Review Revue de musique des universités canadiennes

Neal Zaslaw, ed. *The Classical Era: From the 1740s to the End of the 18th Century*. Man and Music. Englewood Cliffs, NJ.: Prentice-Hall, 1989. x, 416 pp. ISBN 0-13-136920-2 (hardcover), ISBN 0-13-136938-5 (softcover)

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Volume 16, Number 2, 1996

URI: <https://id.erudit.org/iderudit/1014431ar>

DOI: <https://doi.org/10.7202/1014431ar>

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### Publisher(s)

Canadian University Music Society / Société de musique des universités canadiennes

### ISSN

0710-0353 (print)

2291-2436 (digital)

[Explore this journal](#)

### Cite this review

Debly, P. (1996). Review of [Neal Zaslaw, ed. *The Classical Era: From the 1740s to the End of the 18th Century*. Man and Music. Englewood Cliffs, NJ.: Prentice-Hall, 1989. x, 416 pp. ISBN 0-13-136920-2 (hardcover), ISBN 0-13-136938-5 (softcover)]. *Canadian University Music Review / Revue de musique des universités canadiennes*, 16(2), 121–124.  
<https://doi.org/10.7202/1014431ar>

Neal Zaslaw, ed. *The Classical Era: From the 1740s to the End of the 18th Century*. Man and Music. Englewood Cliffs, N.J.: Prentice-Hall, 1989. x, 416 pp. ISBN 0-13-136920-2 (hardcover), ISBN 0-13-136938-5 (softcover).

1. Neal Zaslaw, "Music and Society in the Classical Era"; 2. Dennis Libby, "Italy: Two Opera Centres"; 3. Jean Mongrédien, "Paris: The End of the Ancien Régime"; 4. Bruce Alan Brown, "Maria Theresa's Vienna"; 5. John A. Rice, "Vienna under Joseph II and Leopold II"; 6. Cliff Eisen, "Salzburg under Church Rule"; 7. Christopher Hogwood and Jan Smaczny, "The Bohemian Lands"; 8. Eugene K. Wolf, "The Mannheim Court"; 9. Thomas Bauman, "Courts and Municipalities in North Germany"; 10. László Somfai, "Haydn at the Esterházy Court"; 11. William Weber, "London: A City of Unrivalled Riches"; 12. Anna Johnson, "Stockholm in the Gustavian Era"; 13. Craig H. Russell, "Spain in the Enlightenment"; 14. Nicholas E. Tawa, "Philadelphia: A City in the New World."

Like the other books in this series already reviewed by this journal<sup>6</sup> the detailed descriptions of the cities, courts and countries by various authors creates at times a rather uneven account of these specific locales. Some of the authors have been more successful than others in fulfilling the general editor's mandate "to view musical history ... as a series of responses to social, economic and political circumstances and to religious and intellectual stimuli. ... [And] to explain not simply *what* happened, but *why* it happened, and why it happened when and where it did."<sup>7</sup> While it is impossible to discuss each author's contribution to this mandate, a few of the more impressive chapters will be briefly discussed.

Brown's chapter, "Maria Theresa's Vienna" is a good example of not only his synthesis of influential nonmusical events, but also reveals the power of non-Austrian music in shaping the Viennese musical scene. After outlining the importance of the Italian *opera seria*, Brown turns to the various theatrical genres from Paris, including spoken theatre, *opéra comique*, and ballet. The rest of the chapter is divided into shorter sections which do not go into as much detail as the sections on opera. These include: sacred music in which Brown discusses the importance of Maria Theresa's decrees concerning the use of religious processions and certain brass instruments during mass; instrumental music and concert life in which some of the lesser nobility are mentioned for their musical patronage; and a brief look at the emergence of music criticism in the 1760s in the *Wienerisches Diarium*, whose articles were "bound up with the issue of nationalism" (p. 122).

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<sup>6</sup>See *Canadian University Music Review* 15 (1995): 158–66, for the general introduction and reviews of James McKinnon, ed. *Antiquity and the Middle Ages: From Ancient Greece to the 15th Century*; Curtis Price, ed. *The Early Baroque Era: From the Late 16th Century to the 1660s*; and, George Buelow, ed. *The Late Baroque Era: From the 1660s to 1740*.

<sup>7</sup>Stanley Sadie, Preface.

Another author who effectively discusses the social, political, and economic climate on musical culture is Bauman in his chapter on Northern Germany. After a detailed discussion of the Court of Frederick the Great, followed by passing remarks about the courts at Dresden, Brunswick, and Hanover, Bauman shifts to discussing Northern Germany by musical genre. In the section on the symphony and concerto he links their stylistic development with the growth of public concerts. The next section on keyboard music focuses on C.P.E. Bach, and presents one of the most lucid explanations of the differences between the *empfindsamer Stil* and the *galant*. Following the section on sacred music the rest of the chapter is devoted to the Lied and opera. These sections are excellent in their reflection of the importance and influence of German literature in the development of these genres. Firstly, Wieland's and Herder's contributions as librettists are discussed, and then succeeded by sections on the compositional styles of Hiller and Reichardt. Again this is one of the best summaries in English of the development of North German opera.

While it is impossible to review the other chapters in detail, they are noteworthy for their abundance of factual information, especially in view of the fact that much of this material is not readily available for an English speaking audience. The only general criticism concerns the authors' almost complete lack of cross-referencing to other chapters. Considering the importance of Italian opera in many of the chapters, there is only one reference to Chapter Two (Italy) in the chapter on London (p. 305). On the one hand this can be seen as a negative characteristic, especially after Zaslav's excellent Preface in which he freely discusses many cities both individually, as well as collectively. On the other hand, since each chapter does not depend on, and makes almost no reference to the others, they can be used independently of one another, without the encumbrance of necessarily having to read the entire book.

The choice of factual material combined with its interpretation has always been the Achilles' heel for historians in all disciplines who attempt a general survey of an era. To determine which aspects and ideas are needed to present one's perception of a historical period taunts them, since the writer's objectivity is constantly in question. In this series, *Man and Music/Music and Society*, and in particular, the volume devoted to and entitled, *The Classical Era*, this issue becomes more complex and pertinent since the various authors in their discussions of the significance of nonmusical forces clearly have a different perception of the value, aesthetic, and interpretation of the music itself, which is subsequently reflected in the overall character of each chapter. While a communal approach to the various genres, styles, and nationalities of music would be an impossible and undesirable mandate for these sixteen authors, the reader must be actively cognizant of the former's subjectivity in the identification, explanation, and relationship of both musical and nonmusical factors.

Firstly, within the broad context of this book, one will note the importance and emphasis placed upon the lands occupied by the Austro-Hungarian empire. Out of the thirteen chapters which deal with specific locales, five of them focus on this empire: two chapters on Vienna, and one each on Salzburg, Bohemia and Eszterháza. Undoubtedly, the music created by Mozart, Haydn, and Bee-

thoven, and other composers living under the rule of this empire, is commonly considered to be one of the main forces evolving into the "Classical" style of the late eighteenth century; however, this reviewer would have preferred a broader European scope which would have meant that one of those chapters would have been devoted to either another Italian city such as Rome (Chapter Two covers only Venice and Naples) or a Russian city such as St. Petersburg (in the introductory chapter Zaslav briefly discusses this city on page 6).

The second example is from Somfai's chapter on Haydn at the Esterházy court. In lieu of the extensive research and writing on Haydn's operatic activities at Eszterháza<sup>8</sup> Somfai's remarks about Haydn's operas are very subjective and unsubstantiated. For example, in listing Haydn's operas for the 1770s Somfai includes *Il mondo della luna* followed by "(perhaps revived too often today)," obviously questioning the validity of performing this opera (p. 287). In his discussion of the large repertoire of operas which were performed for the Esterházy court in the 1770s and 1780s, Somfai summarizes Haydn's revisions made to operas by contemporary Italian composers such as Sarti, Gazzaniga, etc. This is followed by another unsubstantiated remark: "Haydn's musical alterations (mostly deleting, cutting, and shortening scenes and arias) clearly show—though he never said so himself—that he worked impatiently and with a good deal of irritation in the cause of these fashionable Italian opera performances" (p. 286). Unjustifiable assertions such as these negatively colour, and in the opinion of this reviewer, bring into question the entire discussion of Haydn as both a composer and conductor of operas.

And finally, the third issue which must be raised concerns a lacuna: the role of women in the eighteenth century. Perhaps the original series title "Man and Music" should have been maintained for the North American market as well, since simply changing a title does not eliminate nor alleviate the problem. While there are references to female patrons of music (both major and minor figures), and a few singers and other instrumental performers, women by and large are treated in a cursory manner. In a few instances the reader is told how women studied music as part of their education and "[m]usical accomplishments could help a woman to win a husband" (p. 372). One would hope that in a second edition this issue would be addressed and rectified, since a considerable quantity of primary and secondary literature has become available in the past decade.

The overall layout of this monograph is well done, although this reviewer would have preferred the "Notes" to have been footnotes, since it was awkward to turn to the end of each chapter for citations. The illustrations are plentiful and generally enhance the discussion, but the quality of the reproduction tends to be rather dark, obliterating the finer details. Each chapter concludes with a "Bibliographical Note" listing some of the main sources from both the primary and secondary literature. Resembling the individualistic approach to each chapter, the bibliography is presented in various ways, some having no addi-

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<sup>8</sup> See Dénes Bartha and László Somfai. *Haydn als Opernkapellmeister: die Haydn-Dokumente der Esterházy-Opersammlung* (Budapest: Verlag der ungarischen Akademie der Wissenschaften, 1960).

tional subheadings while others divide up the sources into categories, such as in Chapter 4: Historical-political background; Literature and the arts; Theatre, opera and ballet; and, Instrumental music. These subheadings do not correspond with the subheadings used in the chapter. Unfortunately, the bibliographies have two negative characteristics, which are beyond the control of the editor and authors: the "English-language only" reader will be frustrated that many of the sources are in foreign languages; and, since this volume was published in 1989 the bibliography is quickly becoming outdated.

As in the other books in this series, the volume concludes with comparative chronological tables, listing five columns over a two-page layout: Music and musicians; Politics, war, rulers; Literature, philosophy, religion; Science, technology, discovery; and, Fine and decorative arts, architecture. The chronology begins with 1740 and ends in 1799, allotting one two-page chart for each of the six decades. This is followed by a detailed index, which is essential to a book of this nature since references to composers and their works can be scattered throughout the volume.

Without doubt, *The Classical Era* is a major accomplishment both in its scope and general conception. For the English-speaking reader it holds many excellent summaries of cultural, political, and economic situations in various locales. Nevertheless, in this age of polemical debates over the "new musicology," music analysis, and post-modernist theories, the contributors to this book also need to be aware of how their perceptions of music and music history influence their choice and interpretation of its social forces.

Patricia Debly

Alexander Ringer, ed. *The Early Romantic Era: Between Revolutions, 1789 and 1848*. Music and Society. Englewood Cliffs, N.J.: Prentice Hall, 1991. x, 325 pp. ISBN 0-13-222399-6 (hardcover), ISBN 0-13-222332-5 (softcover). Referred to below as I.

1. Alexander L. Ringer, "The Rise of Urban Musical Life between the Revolutions, 1789–1848";
2. Ralph P. Locke, "Paris: Centre of Intellectual Ferment";
3. Sigrid Wiesmann, "Vienna: Bastion of Conservatism";
4. Christoph-Hellmut Mahling, "Berlin: 'Music in the Air'";
5. Sieghart Döhring, "Dresden and Leipzig: Two Bourgeois Centres";
6. John Rosselli, "Italy: The Centrality of Opera";
7. Joel Sachs, "London: The Professionalization of Music";
8. Gerald R. Seaman, "Moscow and St. Petersburg";
9. Kathryn Bumpass, "The USA: A Quest for Improvement";
10. Gerard Béhague, "Latin America: Independence and Nationalism."

Jim Samson, ed. *The Late Romantic Era: From the Mid-19th Century to World War I*. Music and Society. Englewood Cliffs, N.J.: Prentice Hall, 1991. x, 463 pp. ISBN 0-13-524174-X (hardcover), ISBN 0-13-524182-0 (softcover). Referred to below as II.

1. Jim Samson, "Music and Society";
2. John Deathridge, "Germany: The 'Special Path'";
3. Paul Banks, "Vienna: Absolutism and Nostalgia";
4. James Harding,