

immediate predecessors and contemporaries, Bach has become one voice in a rich historical counterpoint.

Janette Tilley

## REFERENCES

- Bessler, Heinrich. 1956. *Fünf echte Bildnisse Johann Sebastian Bachs*. Kassel: Bärenreiter.
- Chafe, Eric. 1984. "Allegorical Music: The 'Symbolism' of Tonal Language in the Bach Canons". *Journal of Musicology* 3 no. 4: 340–62.
- Kater, Michael H. and Albrecht Riethmüller, eds. 2003. *Music and Nazism: Art under Tyranny 1933–1945*. Laaber, Germany: Laaber Verlag.
- Marissen, Michael. 1995. "The Theological Character of J. S. Bach's *Musical Offering*," in *Bach Studies* 2, ed. Daniel R. Melamed. 85–106. Cambridge: Cambridge University Press.
- Moser, Hans Joachim. 1935. *Joh. Seb. Bach*. M. Hesse.
- Potter, Pamela. 1998. *The Most German of Arts: Musicology and Society from the Weimar Republic to the End of Hitler's Reich*. New Haven: Yale University Press.
- Schmid, Birgitta Maria. 1999. "Musikwissenschaft im 'Dritten Reich'" in *Die dunkle Last: Musik und Nationalsozialismus*, Schriften für Musikwissenschaft und Musiktheorie, ed. Brunhilde Sontag, Hans-Werner Boesch, and Detlef Gojowy, vol. 3, 92–110. Cologne: Bela.
- Wollny, Peter, Hans-Joachim Schulze and Ulrich Leisinger, eds. 1995. *Bach unter den Diktaturen 1933–1945 und 1945–1989*, Leipziger Beiträge zur Bachforschung, vol. 1. Hildesheim: Olms.

Deborah Mawer, ed. *The Cambridge Companion to Ravel*. Cambridge: Cambridge University Press, 2000. xv, 294 pp. ISBN 0 521 64026 1 (hardcover).

Published in 2000 to mark the 125th anniversary of Ravel's birth, *The Cambridge Companion to Ravel* offers a smorgasbord of current research on the composer's aesthetics, music, and reception history. One of the mandates of the *Companion* is to "broaden the base for Ravel studies beyond France" and to "bring in 'new blood' from other related areas" (p. 2). To that end, the majority of the contributors are scholars who have established their reputations not in Ravel studies, but in neighboring research areas such as Debussy, Milhaud, Satie, Bartók, and even Webern. Each essayist brings a distinct set of expertise to the discussion, which helps to connect Ravel to the broader trends in music research, interpretation, and criticism.

The book, organized into three parts, contains a total of eleven essays, together with an appendix of a selection of early reviews, some previously untranslated, of Ravel's main works. The first part of the *Companion*, entitled "Culture and aesthetic," contains three essays that contextualize Ravel's aesthetics through references to various aspects of his biography. The first essay, by Barbara Kelly, situates Ravel within French musical and cultural traditions,