

The second part of the book, a discussion of Leoncavallo's works, includes descriptions of the operas' literary sources, plot synopses interspersed with identifications of musical themes, references to the emotions they conjure up, and identification of the keys in which the themes appear. In light of Leoncavallo's frequent self-borrowing, it is particularly welcome that Dryden identifies the origins of the themes, where relevant.

The discussion of the works is separated from their biographical context (perhaps to make it easier to consult them directly) and does not take into consideration analytical commentary published in earlier studies (perhaps in order not to intimidate a general readership). From the perspective of the musicologist, both choices are unfortunate because the historical context and musical analysis would have complemented each other and because the musical descriptions fall short of the promised "relatively complete analysis of [Leoncavallo's] works" (p. xv). The serious reader interested in further exploring Leoncavallo's work would also be interested in precise documentation of the location of autograph scores, librettos, and photographs; only the letters are consistently identified by archive.

Though nowhere mentioned in Dryden's book, a good if somewhat outdated bibliography already exists for the study of Leoncavallo (Maria Cristina Reinhart, "Ruggero Leoncavallo: Bibliografia" [Diploma, Association des Bibliothèques et Bibliothécaires Suisses, 1993]), to which, despite its shortcomings, Dryden's examination of Leoncavallo's life and works makes a contribution in understanding one of the most important composers of the *giovane scuola*: its enthusiasm awakens interest in bringing more of the composer's work to the stage; the primary sources uncovered provide a foundation for future studies; and the findings, whether solid or problematic, open new paths of research.

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John Stainer: A Life in Music. By Jeremy Dibble. (Music in Britain, 1600–1900.) Woodbridge: The Boydell Press, 2007. [xiv, 362 p. ISBN-10: 1843-832976; ISBN-13: 9781843832973.

\$55.] Illustrations, music examples, work-list, bibliography, index.

Aside from his other scholarly activities, Jeremy Dibble is a gifted biographer, having produced the excellent studies *C. Hubert H. Parry: His Life and Music* (Oxford: Clarendon Press, 1992), and *Charles Villiers Stanford: Man and Musician* (Oxford: Oxford University Press, 2002). His new exploration of the life and music of John Stainer (1840–1901) is finer still, and all the more impressive because of the neglected terrain that he covers. Although some of Stainer's works have found their way into studies of English church music, his life has received much less attention. With the resurgence of interest in nineteenth-century British music in recent scholarship, Dibble's book is a timely reminder of Stainer's significance as a public musician of a stature comparable to his contemporary and friend Arthur Sullivan, despite their very different careers.

Stainer started his musical life as a chorister at St. Paul's Cathedral in London; his training there led to a position as organist at St. Michael's College, Tenbury when he was only seventeen. There followed prestigious appointments at Magdalen College, Oxford, and St. Paul's. Failing eyesight forced him to retire to Oxford in 1888, although he continued his service as government Inspector of Music in Schools and Training Colleges. The following year he was appointed Professor of Music at Oxford, and he became increasingly involved in scholarly endeavors until his death. Each of these varied capacities draws from Dibble a rich contextual discussion, the breadth and depth of which sometimes threaten the progress of a single biographical narrative. He frames Stainer's boyhood at St. Paul's in the late 1840s and early 1850s with a history of the choir since the end of the eighteenth century. His discussions of the intrigues at Oxford and national reforms in music education (including the Tonic Sol-fa controversies) have a similarly ambitious scope. Dibble's archival research is considerable, and the copious information here is tangential in the best sense, underscoring Stainer's connections with the wider cultural milieu.

Dibble's portrait presents an impressive figure indeed: "polymath and reformer, conservative and liberal, practical musician and scholar" (p. 312). The tensions between

some of these characteristics provoke some of Dibble's most convincing readings. Stainer spent the preponderance of his career as a church musician implementing conservative Tractarian reforms to a tradition that had, to some extent, decayed. Stainer's conservatism is thus almost a radical orthodoxy that appears conservative mainly in hindsight. Particularly fascinating are the glimpses of Stainer's convictions about professional standards: Dibble discusses very public confrontations over the right to claim credentials (pp. 172–74) and the copyright status of ostensibly "folk" carols (p. 120ff.); and we see Stainer in private challenging unreasonable examination questions (p. 271) and looking out for those colleagues who lacked the professional advantages that he had enjoyed (pp. 272, 301–03).

Dibble's contextual approach leaves less room for a thorough examination of the music itself. The scattered brief analyses tend to emphasize tonal motion at the expense of motivic development and even word setting. This is most convincing in the perceptive discussion of the 1877 Evening Service in B-flat (p. 191ff.) so much so that it seems Dibble has developed his analytical method around the mature Stainer and has then projected it back onto earlier works. There is a sense of teleology as the things hinted at in earlier pages come to fruition at last. Even so, Dibble grounds the focus in shifting tonal spheres in his lengthy discussion (p. 129ff.) of Stainer's *A Theory of Harmony Founded on the Tempered Scale* (London: Rivingtons, 1871); moreover, the chromatic shifts in Stainer's works are remarkable, and were recognized as such by his contemporaries (p. 240). Most interestingly, Dibble's tonal analyses enable him to posit musical "geneflections" in Stainer's text-setting (pp. 61, 122, 126, 191, 282), a stimulating example of Stainer as practical theorist.

The book highlights several other (and more concrete) instances of Stainer's practicality. Chief among these is the work for which he is best known, *The Crucifixion* (1887). As Dibble details, the cantata "revealed Stainer's 'democratic' aspirations for parish church choirs to enjoy the same form of experience and occasion" as a Bach Passion, but on a scale that could be manageable by fewer and more limited—

though still competent—musicians, and its popular success has amply demonstrated Stainer's success (p. 242). In a similar way, Dibble views *The Daughter of Jairus* (1878), composed for the Three Choirs Festival, as a practical response to controversies at the 1875 festival about the propriety of music in the cathedral. Stainer's solution was a cantata conceived from the start to fit within the Anglican liturgy (pp. 206–08). Most intriguing, perhaps, are Stainer's insights into acoustical and psychological aspects of changing practices within St. Paul's, as they illuminate tangible changes in the new music composed for the services as well as the older music either retained or discarded (pp. 154ff., 162ff., 184ff.).

Dibble has the un congenial task of describing music generally unfamiliar to his reader. Despite the extensive dissemination of Stainer's music by Novello, anthems and services are precisely the sort of inexpensive editions that often have not been retained in music libraries, particularly in the United States. Aside from the most successful pieces and those featured in the supplements of the *Musical Times*, in many cases the music is not readily available; for this reason, a greater number of music examples would have been helpful. (There are only twenty-two examples in 315 pages of text.) On rare occasions in which extensive examples are given—the 1858 anthem "I saw the Lord", for example (pp. 57–60)—Dibble's compelling discussion still has one turning to the complete score, at the very least in order to find the measure numbers (lacking in all but one of the examples, but cited in the text).

The illustrations, placed at the end of the text, are well-selected. The few typographical and editing errors were easily recognized as such. The work list is impressive and useful, but it is marred by a puzzling organizational scheme. It is ostensibly divided into four main sections: church music, secular vocal music, instrumental music, and "Literary Works." This last section comprises books, articles, lectures, papers, and addresses (with Stainer's lectures as Professor of Music at Oxford listed separately); Stainer's five educational primers are included not here but at the end of the church music section, together with a lengthy list of the Novello primers edited jointly by Stainer and Hubert Parry.

(Publication dates for the entire list would have been helpful.) Also included within church music are works edited by Stainer, although why Schumann's *Das Glück von Edenhall* should be considered sacred is not explained. A table of Stainer's hymn tunes is organized chronologically by year, but within each year items are listed by metrical scheme of the text according to a computerized alphabetization: because of its initial digit, 11 appears before (not after) 4, and numbers come before letters. Granted, in such a list, any organization beyond the chronology could be arbitrary. Systematic though it may be to a machine, I found this particular solution annoying. Moreover, inconsistent classification of the meter defeats any merit in this organization, and yielded at least one redundancy ("Joy bells are sounding sweetly" on p. 326). The works listed in the index are arranged more sensibly.

The greatest strength of this and Dibble's other biographies is the further study he provokes by the vast extent of his contextual treatment. In his examination of John Stainer, Dibble reminds us of the complexities of the cultures within the Victorian cathedral, university, and educational system, and provides a model for an understanding of how these interact with Victorian music. Most important, Dibble's work invigorates—rather than overwhelms—in opening areas for further exploration.

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Gustav Mahler: New Insights into His Life, Times and Work. By Alfred Mathis-Rosenzweig. Translation, annotation and commentary by Jeremy Barham. (Guildhall School of Music & Drama, Research Studies, 5.) Burlington, VT: Ashgate. 2007. (vii, 255p. ISBN-10: 0754659536; ISBN-13: 9780754653350. \$49.95.) Illustrations, index.

The lore surrounding the reception of the music of Gustav Mahler generally places the revival of interest in it around 1960, that is, the Mahler-Renaissance that coincided with the centenary of the composer's birth. While various investigations

of the composer's music had appeared in the decades after Mahler's death, including the book-length studies by Paul Stefan (*Gustav Mahler: eine Studie über Persönlichkeit und Werk* [Munich: R. Piper, 1910, 1912]), Richard Specht (*Gustav Mahler* [Berlin: Schuster & Loeffler, 1913]), and Paul Bekker (*Gustav Mahlers Sinfonien* [Berlin: Schuster & Loeffler, 1921]), extended biographical studies were limited to the reminiscences of Mahler's wife Alma and the Eckermann-like conversations that his friend Natalie Bauer-Lechner published in *Erinnerungen an Gustav Mahler* (Leipzig: E. P. Tal, 1923). It was also rare to find a study that examined both the composer's life and work. In a book intended to be published in July 1945, eighty-five years after Mahler's birth, the Austrian émigré Alfred Mathis-Rosenzweig (1897–1948) conceived a promising two-volume study of the composer's life and work, a project left unfinished at his death and preserved among the papers of his colleague the pianist Edith Vogel (1912–1992). Unfinished, unpublished and, at some point, presumed lost, Mathis-Rosenzweig's study is now available in a critical English-language edition prepared by Jeremy Barham.

More than half a century after Mathis-Rosenzweig's death, the subtitle on the first title page "Neuen Erkenntnisse zu seinem Leben, seiner Zeit, seinem Werk" alludes to the innovative nature of the study, a position that differs from the more prosaic description on the second title page, "Sein Leben—Seine Zeit—Sein Werk" and which connotes a more straightforward investigation. Moreover, in the context of the time Mathis-Rosenzweig undertook it, near the end of World War II, the prospect of such an extended study seems novel, since Mahler's works were proscribed in Germany and Austria during the Third Reich but still performed, albeit relatively infrequently, elsewhere. Not only did a scholar like Mathis-Rosenzweig find refuge in England, but Mahler's publisher had also moved to that country. Even after World War II, the musical culture at Nullpunkt in Germany took up serialism instead of reviving interest in the music of Mahler and his generation—the world of yesterday, as Stefan Zweig called it in one of his finest books, had been left to memory and not revival. From a distance, both