

the early eighteenth century' and 'English views about the basso continuo', the text is studded with colourful quotations from a variety of contemporary sources, most of which (save one from a Norwegian treatise of 1782) are generally well known. At whom all this is aimed is difficult to tell. Its tone is hardly very scholarly, and indeed, some of Edwards's remarks in the section on the basso continuo in particular would suggest an almost embarrassing innocence on the part of his intended readership.

After the catalogue comes a list of the concertos grouped by scoring and solo instruments involved, but the author's summary totals of the number of concertos in each category are in some cases inaccurate to the extent that, as has already been observed, they take no account of unpublished material. There then follows a chapter (4) tabling publishers and engravers and the particular works for which they were responsible. Next comes a thirty-six-page listing by key of all the movements in those concertos catalogued in chapter 3. As an aid 'to identifying untitled pieces of music that might be concertos by English composers', time signatures, tempo markings, and titles together with the total number of bars in each movement are also given. Curiously perhaps—or maybe not—at least some of those movements whose incipits are lacking are included here. There is also a chapter (6) on missing concertos (though few are specifically identified), then the aforementioned essay on Avison and Corbett, and finally a two-page bibliography, this last a somewhat random selection of titles not all of which are directly relevant to the matter in hand.

The volume is handsomely produced (with seven facsimiles), but the proofreading leaves much to be desired, and the work as a whole is disappointing. No doubt many universities and other reference libraries will feel obliged to have it—and some eighteenth-century specialists too—but I fear it cannot be recommended as a reliable research tool, and for those with a more general interest in the music of the period it has very little to offer.

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Goethes Musiktheater: Singspiele, Opern, Festspiele, 'Faust'.

By Tina Hartmann. pp. x + 583. Hermaea, NF 105. (Niemeyer, Tübingen, 2004, €86. ISBN 3-484-15105-6.)

This book, Tina Hartmann's first on Goethe, covers his entire output of works of music theatre. His thirty-six librettos are expertly ana-

lysed in chronological order, starting with *Erwin und Elmire* and closing with *Faust*, in a series of chapters and excursions outlining the biographical and historical context of each work. During his lifetime remarkable strides were taken in the sphere of German music theatre. Hartmann was thus faced with an enormous challenge in delineating his achievement, including the need to master the immense secondary material on Goethe and to absorb it into her own account of the Singspiels, operas, *Festspiele*, and *Faust*.

The alarming rate of production in Goethe studies shows no sign of abating, but perhaps this book will at the very least give some pause to the prolific. In its own domain it is an achievement comparable with that of Boyle's sterling investigation of Goethe's poetry in the light of the spirit of his age or Youens's pioneering analysis of Schubert's *Winterreise*. After it the deluge of commentary can only continue with a heightened sense of the conditions of its own possibility—which is all to the good.

Hartmann sets out her objectives in her preface: to analyse the musical structures of Goethe's librettos and reveal their relation to contemporary developments, and to trace the growth of his musico-theatrical aesthetics, which reached its pinnacle in *Faust*. The point of departure is her recognition of the affinity between Goethe's *Walpurgisnachtstraum* and large passages of *Faust II* and developments in music theatre in the seventeenth century and early eighteenth, namely, Purcell's *King Arthur* and *The Fairy Queen*. What she has done is of such quality that it refreshes our views of Goethe's own practice of the 'perfection' of one's life in art. Goethe's endeavour to develop north German opera is here analysed as much as it imaginably could be in the light of music theatre at the time.

Goethe was a remarkable voice in the German quest for a national music theatre that began to intensify in the decade after his birth with the first German Singspiel, Hiller's *Der Teufel ist los* (1766), swiftly followed by Wieland and Schweitzer's *Alceste* (1773), Mozart's *Die Entführung aus dem Serail* (1781) and *Die Zauberflöte* (1791), Beethoven's *Fidelio* (1814), and Weber's *Der Freischütz* (1821), and reaching culmination with Wagner's *Der fliegende Holländer* exactly one decade after his death.

The local detail of Goethe's Germany was notably different from Wagner's Bayreuth. Weimar was the seat of letters and philosophy in Germany during the last quarter of the eighteenth century, much as the Vienna of Mozart, Beethoven, and Schubert was the city of music. Despite its constellation of geniuses such as

Schiller, Goethe, Herder, and Wieland, and their high intellectual culture, with their ideas on *Bildung und Kultur* (Education and Culture), Weimar was not a musical centre until Liszt went there in 1848. J. S. Bach had been court organist and *Kammermusikus* there from 1708 to 1717, but not until Hummel arrived in 1819 did another composer of stature settle there. In Goethe's lifetime Duchess Anna Amalia strove to enhance the musical life of the court through her employment of the composer Count Karl Siegmund von Seckendorff, through the semi-permanent residency granted to Bellomo's troupe of actors and singers, giving the duchy a repertory mainly of *opere buffe*, and through her own theatrical endeavours, yet the music she herself composed still sat comfortably among the polite conventions of the court. Goethe's knowledge of European music theatre greatly expanded Weimar's musical world. In his early years of writing Singspiels for the Liebhabertheater, the lack of professional musicians attached to the court became an immediate concern for him, and he was responsible for granting Corona Schröter, a professional singer, her residency in 1776. During these years Goethe's librettos developed artistically, while at the same time catering for popular audiences. He realized that the growth of German opera had to be reconsidered as that of a cultural heritage rather than of a popular ascendancy; his purpose was to create a national music theatre without alienating his audience or isolating himself, but with communal fusion instead, particularly through music. A new phase in his musical aesthetics began when he assumed direction of the Weimar court theatre in 1791. His multifaceted engagement with German theatre, as artistic director, audience, and critical reader of librettos and scores, informed his artistic direction, and he markedly raised the dramatic and musical standards of performance and repertory at the Weimar theatre, whose artistic programme became a 'Spiegel der erfolgreichsten und geschichtemachenden Opern des späten 18. und der Wende zum 19. Jahrhundert... von Goethes Opernspielplan darf man daher zurecht behaupten, er fühle sensibel am Puls der zeitgenössischen Entwicklung und habe zudem ein sicheres Gespür für die gattungsbildenden Werke seiner Zeit' (pp. 270–1). During his twenty-six-year management and artistic directorship of the Weimar theatre 104 Operas and thirty-one Singspiels were staged in 1,084 performances. The 200 works that we know for certain Goethe was acquainted with, listed in Hartmann's Appendix, reveal his intimate knowledge of and intensive engagement with both major and minor works of the time.

Biographers are often haunted by the general question of what bearing the material conditions of artists' lives have upon our understanding of their achievements. And hard on the heels of that comes another question: the sympathy, or lack of it, between the subject and the scholar. Neither question can be answered fully, but this biographical study manages to mute both of them. Goethe's cultural inheritance is presented in passing in the author's reference to his father's collection of *opera seria* librettos, garnered from performances and from his own Italian journey in 1739–41; this knowledge of Italian opera was augmented by the poet's reading of Artega's history of Italian opera (1783–8; Ger. trans. 1789). Goethe's first libretto, *La sposa rapita*, reveals the influence of Baroque *opera seria*, as does his dramatic handling of the da capo aria form. Further examples are Theobald Marchand's *opéra comique* performances recalled in *Dichtung und Wahrheit* (Pt. IV, bk. 17) and the poet's intimate acquaintance with Hiller's Singspiels, which he attended during his student years in Leipzig—both of which were renowned for the high quality of their singers. Certainly, the dominant relationships of Goethe's musical life—with Hiller, Kayser, and Reichardt, the evolution of his friendship with Zelter, and his correspondence with Schiller—when narrated with this degree of verve and care, illuminate his own musico-theatrical work. His intensive engagement with *opera buffa*, recorded in the Italian journal, is also documented. Here Hartmann challenges contemporary scholarship as she casts doubt on Goethe's account of the private assembly of the operatic cast of Cimarosa's *L'impresario in angustie* with Bury and Kranz, and Angelica Kaufmann and her circle, suggesting that this fictitious account was added by Goethe in 1815, when working on a *Festspiel, Des Epimenides Erwachen*, and preparing the Italian journal for publication.

Hartmann's study captures the spirit of Goethe's Italian journey, when he had the determination to distinguish his writing from north German opera and aligned himself with the central ambition of elevating the Singspiel to an artistic level commensurate with Italian practice. For Goethe, the end of the century eventually marked the end of this intense preoccupation with the Italian tradition. Or it was the overlap of those endings with other beginnings, heralded by Mozart's *Die Entführung aus dem Serail*, that engendered his new version of the music–text dialectic, namely the search for a universal theatre, which would embrace all musico-theatrical forms. Yet in keeping with that notion, Goethe never wholly

abandoned any previously held position and he remained addicted to the aestheticism in which he had been formed. While the style and design of his librettos remained rooted in the Italian tradition, so too did his conviction that poet and musician should work in close proximity when writing librettos—a model closer to the Italian tradition than north German practice, where the text was published separately. Goethe recognized this as an inspiring model for successful collaborations. Although initially he tasted the success of such collaboration with Kayser's setting of *Scherz, List und Rache*, some bitterness was needed to jolt him out of the musical collaboration with Kayser and his musical kitsch, and Goethe's failure to form a successful musical partnership hid behind a tragic veil of growing disenchantment. His correspondence with Kayser, in which he in part tells the story of his music-theatrical transformation, is so subtly analysed by Hartmann that we can now see even more clearly how so many of his musical collaborators, particularly Kayser, became, in effect, versions of Goethe himself, sponsors of a new vitalism peculiar to him. His voluminous reflections on music theatre, in letters, conversations, and musicological writings, unveil the cultural and aesthetic aspirations of an avant-garde librettist (p. 119), the founder of a new 'Poetology of the Singspiel' (p. 114).

This was an initial manoeuvre in Goethe's revision of north German theatre, particularly of the popular persuasion, which seemed to him to be the enemy of the new 'noble' ideology of music drama that he began to favour. Such esoteric features of Goethe's beliefs vitalized his earliest librettos. From the earliest *Schauspiel* his ideal that a libretto could be read was a paradigm of *dramma per musica* in the tradition of Metastasio. Although initially Goethe strove for a 'literary enhancement' of a comic form, a new musical aesthetics had developed in Italy as he became preoccupied with the *Gesamtwirkung* of the Singspiel. His revision of his early librettos characteristically became a hybrid form of Singspiel and *opera buffa*, especially *Claudine*, where the literary quality of the text does not disappear, as is commonly claimed, but is subsumed into a libretto, so that the dramatic function of music and musical possibilities increased. *Scherz, List und Rache* is a symbiosis of musical forms embracing the intermezzo, *opera buffa*, and Singspiel. Central to this new musical aesthetic was an avant-garde unification of tragic and comic moments in *opera buffa*—which Goethe recognized in Paisiello's *Il re Teodoro in Venezia* (1784)—and realized in his progressive *Die Mystifizierten (Der Groß-Cophta)*, where he not only motivates the dramatis perso-

nae psychologically but unites polar elements in their characters, essentially forming a contemporary mixture of *seria*, *buffa*, and *semiseria* figures. This eclectic range of influences, drawn from Goethe's knowledge of European music theatre, was central to his artistic vision. His translation of *Lila* into Italian, characteristic of German opera at the beginning of the nineteenth century, bore the influence of Rameau's operas by incorporating dance into it. Goethe's intense engagement with Salieri's operatic works was central in a wider spectrum of contemporary influences: the heroine of his own first comic opera, *Die ungleichen Hausgenossen*, is reminiscent of the female protagonist in Salieri's *La scuola de' gelosi*; the poet's plans for a choral opera, *Die Danaiden*, mentioned in a letter to Zelter in 1801, were clearly inspired by Salieri's use of the chorus in an opera of the same title, while the masquerade of *Tarare* found later expression in *Faust II*. Goethe's increased use of the chorus in *Der Zauberflöte Zweiter Teil* is closer to the Greek chorus of Gluck's reform opera; and his intensification of the rich contrasts of light and dark in Mozart's *Die Zauberflöte* in a symbolic world vision is directly drawn from the Baroque theatrical tradition. Here Goethe took contemporary elements and, typical of his approach, turned back to the origins of opera—moving towards the early Baroque *Festspiel*, from which *opera seria* derived.

There are many examples in this volume of information collected, dovetailed, and then released to allow us to hear, in a strict chronology, the steady tattoo of Goethe's abiding obsessions. For example, the chapter on *Faust I* is remarkable for its discussion of the genesis of musical structures in relation to Goethe's *Der Zauberflöte Zweiter Teil* and for its account of how the libretto emerged from and went beyond the initial point of inspiration; moreover, as she regularly does, Hartmann deftly places the libretto in the dramatic genre it belongs to and in relation to Goethe's work as a whole. Another example is her painstaking work on the dramatic structure, influences on, and reception of *Claudine: Ein Schauspiel* in 1775 and its revision in 1784–8, although, ultimately, her patience with their musical detail frays. Although presented as an interdisciplinary study (p. 2), the comprehensive nature of Hartmann's analysis focuses on discussion of Goethe's librettos—as the title demands—and precludes detailed description of the settings. Still, I could not but regret the absence of music examples, which would have strengthened her arguments and allowed the reader to glimpse settings which are, on the whole,

unpublished and unavailable in live or recorded performance. This lack is felt more acutely when one is reminded that this is one of the few neglected areas in Goethe scholarship, but there is much to be gleaned from this book by the specialist in German theatre.

It is remarkable, however, to see how this musical menagerie of *Schauspiele*, *Festspiele*, melodrama, opera, and *Singspiel*, can dissolve into historical and apocalyptic landscapes in Hartmann's study, and, in so doing, surrender their individual forms. Her chronicle throws light on operatic types in which eighteenth-century music theatre was fertile, and for which Goethe created a myriad of musical forms. Hartmann's analysis of these forms includes such musical miniatures as the *concerto drammatico Das Jahrmarschfest zu Plundersweilen*, *Der Löwenstuhl*, and *Feraddedin und Kolaïla*. Her chronological portrayal of such works against contemporaneous cultural landscapes is especially effective when the implicit or explicit contrast is with such a highly individuated artist as Goethe. In her discussion of his music-theatrical works she unveils two types of librettos: the fiercely individuated and the standardized. Goethe's music theatre embodies both, of course, and Hartmann's study catches the blending of a poet and librettist into an author whose uniqueness intensified to the point where he became the inspired librettist of *Faust*.

Hartmann is at her best when she provides analysis of the musical material in *Faust I*, but most of all when she describes how the libretto emerged from an intricate web of musico-theatrical connections in texts that were organized with every appearance of spontaneity. Goethe's concept of a world theatre in the Prologue is connected with the Baroque operatic tradition; the choral songs of the *Nacht* scene are linked to the Passions of C. H. Graun and J. S. Bach, which Goethe knew; the refrain of Gretchen's spinning song is a variation of the Baroque *da capo* aria, while her prayer recalls the medieval *Stabat mater*, Pergolesi's famous setting of which Goethe treasured. Valentin is coupled with the moralizing bass Seneca in Monteverdi's *L'incoronazione di Poppea*; *Walpurgisnachtstraum* is recognized as a nucleus for *Faust II*, the modernity of which draws on classical tenets of Renaissance and Baroque drama (intermedi, *feste teatrali*, and *Maskenzüge*). Goethe managed to make the change from being one of the many modern writers of librettos (like Herder and Wieland) to being one of the few who made his final libretto esoteric again. However, this study shows that there never was a simple changeover and it is the interaction between *Faust I* and *II* and the early

works that gives them their special position in European music-theatrical history. Hartmann's thesis shows how the thematic socialization of young women was by no means unique to Goethe or to his generation; it is present in his first *Singspiel*, *Erwin und Elmire*, in *Jery und Bätely*, in *Lila*, and in *Proserpina*, and it reaches in *Faust I* a level of grief no other writer on that issue has equalled. This was the apocalypse—Gretchen destroyed, yet the esoteric beliefs intervene in *Faust II* to give the energy of renewal: Faust is restored, and, through this restoration, so is the poet's musical spirit.

Goethe's musico-dramatic writings from 1795 to 1817 are driven by this dynamic, as are his musical reflections. How could a literary text contribute to the musical drama? How could a libretto exist in its own artistic right and at the same time offer the composer a wealth of musical possibilities? How could epic drama be united with opera to form a universal musical theatre? These questions are at the heart of Goethe's musical aesthetics. In her analysis of Goethe's librettos, Hartmann convincingly shows how Goethe continually crossed the boundaries of contemporary operatic practice in search of solutions. These crossings are manifest in the explosive nature of his texts, but, more significantly, through his anticipations of the important stages of the development of German opera.

The value Goethe placed on his musico-dramatic writings is evident in his preparation of them for publication and his decision to include them in the first volume of his collected works. His own estimation of them was mirrored during his lifetime: C. D. F. Schubart considered *Erwin und Elmire* to be the best German *Singspiel*; Johann André's setting was a popular favourite with Berlin audiences from 1775, as was Reichardt's setting of *Jery und Bätely* from 1810 to 1821; Goethe's *Festspiel* enjoyed seven separate productions between 1776 and 1778 and was performed not only across Germany but across Europe too—an extraordinary achievement for a north German *Singspiel* at that time, which challenges Hugo von Hofmannsthal's designation of Goethe's music theatre as 'Nebenwerke', of secondary importance in the poet's creative canon. The ripples from the stone that Hofmannsthal cast in 1913 spread through Goethe scholarship in Germany and beyond, since the works have been played down in the canon of research up to the present day. A cursory glance at the commentary on these works in the Munich edition indicates the need for Hartmann's reappraisal. In recent years this lacuna in Goethe reception has been addressed in the seminal work of such

scholars as Benedikt Holtbend, Markus Walduras, and Jörg Krämer, and the forum on Goethe's music theatre in the Frankfurt seminar in 1999, 'Musik in Goethes Werk, Goethes Werk in der Musik', and the publication of his music-dramatic works by Metzler Verlag in 2004. But Hartmann's study is the first comprehensive investigation into his music theatre, an important milestone in understanding Goethe's contribution to the rise of German national theatre.

The completion of this research is in itself a moment of cultural rearticulation in German music theatre, and one hopes that the results of Hartmann's findings will be taken up, for they are relevant beyond the world of Goethe scholarship. An example of this is found in the Appendix, where even a cursory glance at unknown works by Mozart and Rossini, and the supporting cast—Salieri, Anfossi, Sponcini, Paisiello, Piccinni, Guglielmi, Giordani, and Auber—reveals the loss of a musical continent to present-day consideration. The work involved is overwhelming, but Hartmann's narrative carries it with the ease of a surging wave. Her analysis is elegantly written and clearly shows her extensive knowledge of Goethe's music theatre. A routine understanding of *Faust I*, for instance, has always seen the image of woman as a representation of the Eternal Feminine; but the musical imageries of the feminine that extend from Gretchen's first ballad, which naively narrates the fidelity of a concubine to her king, to the second Ophelia of the prison scene reveals a more complex situation. Goethe's variations of musical conventions in his early works reach a pinnacle in the *Faust* libretto, and the dramatic ascent of the tragedy is hailed as a new operatic form.

It is one of the great virtues of this book that in it the reader can pursue such connections through various shifts and changes and still see them clearly. The ravishing serenity of a libretto such as *Der Zauberflöte Zweiter Teil* and the unappeased disturbance of *Faust I* are at once far apart and very close. Hartmann masters the implications of such distance, and enables the reader to do so as well.

Goethe was unfortunate in his inability to find an equally gifted musical collaborator, yet his fate was reversed in posthumous settings of his poetry and librettos. We can now add to that reception the scholarly discourse of Tina Hartmann's study.

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Franz Schubert: Das fragmentarische Werk. By Andrea Lindmayr-Brandl. pp. 394. Schubert Perspektiven, 2. (Steiner, Stuttgart, 2003, €96. ISBN 3-515-08250-6.)

The reception history of Schubert's music has gained added piquancy through the various mysteries and intrigues surrounding famous works. The mythology surrounding the 'Unfinished' Symphony is especially rich in this regard: is it a deliberate torso, a complete two-movement work, or an incomplete four-movement work? In order meaningfully to tackle such questions it is necessary to develop a proper taxonomy of manuscript typology and a deeper understanding of the composer's working methods. Andrea Lindmayr-Brandl's book establishes the aesthetic coordinates, constructs a detailed classification of a wide array of different types of manuscript, and examines the substantial documentary record of Schubert's compositions within this context. As a result we now have a much clearer image of Schubert's musical conceptions and working processes.

Schubert's oeuvre offers an unusually fertile resource for the investigation of fragmentary pieces in all their multifarious possible forms. Of around 1,000 works approximately 200 are in some sense fragments. The specific situation with certain genres reveals structural patterns in the composer's development and career. Of the three genres with the greatest number of fragmentary works, the symphony fragments (46.2%, especially D615, D708A, D729, and D759) mark stages along Schubert's 'way towards a grand symphony' (Otto Erich Deutsch, *Schubert: A Documentary Biography* (London, 1946), 339), the early piano sonatas (45.6%) mark the composer's period of experiment in sonata form, and the stage works (35%) record his efforts to become a successful opera composer. On a practical level, Lindmayr-Brandl's systematic expansion of the basic compositional sequence from sketch (*Entwurf*)—first draft (*erste Niederschrift*)—fair copy (*Reinschrift*) to include more layers of sketching and drafting makes an immense contribution to the deeper understanding of Schubert's working practice. Furthermore, her perceptive classification of different types of fragment—transmission fragment (*Überlieferungsfragment*), sketch fragment (*Entwurfsfragment*), fair copy fragment (*Reinschriftfragment*), composition fragment (*Kompositionsfragment*), and so forth—clarifies the stage at which work was interrupted and, where appropriate, suggests plausible reasons for Schubert's abandoning the work. The recognition of a greater number of stages in the compositional process reveals the