

European music making. These chapters also address the 'cultural thematics' (relating to music, mesmerism and mental science, medicine, gender, race and class) to be analysed and discussed in the six focus novels: Wilkie Collins (chapter 3), Charles Dickens (chapter 4), George Elliot (chapters 6 and 7), and George Du Maurier (conclusion). There are two appendices: the first provides lengthier quotations from select primary source readings, while the second is an incomplete 'Glossary of Musical Terms,' the usefulness of which, however, for a non-musician, would appear extremely limited. The structure and apparatus of the original thesis are still apparent in places in the form and argument of the book. Yet, overall, the complex and diverse issues she tackles are drawn together successfully. Weliver is to be congratulated on publishing her doctoral work so quickly, and should be an example to other early career scholars to aim towards the publication of what is so often ground-breaking work.

As Weliver states, the select nature of the Victorian novels discussed has meant that any issues that did not feature in these texts were left unexplored. This work is a substantial start in this interdisciplinary area of literature, science and music. What we now wait for are contributions towards a comprehensive account of the fictional musical representations of masculinities and femininities in Victorian novels across classes and races. Furthermore, more work must also be done on fleshing out the historical context and reality of music and music-making in Scotland, Ireland, and Wales. Interestingly, the relationship between music and science/medicine has been the feature of another Ashgate publication. A collection of essays, *Music as Medicine* (2000), that traced the history of music as medicine from antiquity to the twentieth century rise of music therapy also includes chapters on nineteenth-century medical understandings of the benefits of music that further contextualizes Weliver's thesis. Weliver's contribution is a good one, and shows how 'an investigation of cultural thematics' that does not 'pose answers ... instead demonstrate[s] how multiple and sometimes contradictory uses of music coexisted in Victorian literary, musical and scientific discourses, and how these played into representations of domestic female musician in late nineteenth-century fiction' (p. 284).

Alastair Williams, *Constructing Musicology*

Aldershot, Hants.: Ashgate, 2001

ISBN 0 7546 0133 1, 220pp.

Reviewed by Malcolm Gillies

Constructing Musicology tells the story of the move from the epistemological certainties born of modernism to the uncertainties born of postmodernism. It shows how the field-leading regard accorded to archival and analytical musicological work in the 1960s and 1970s has subsequently been questioned, and substantially undermined, by the increasing infiltration of subjectivities into the daily business of musicology. Alastair Williams sees his overall aim in the book as being 'to show the forces at work in current musicology, to demonstrate that traditions are socially constructed, and to suggest that established beliefs can be transformed in a theoretically flexible environment' (p. xi). He accords the recent 'paradigm shift' in

musicology to two causes, in particular the broadening of the repertory studied by musicology (now to include popular and world musics on a more equal footing with Western high-art music), and the profound impact of humanistic theory upon the methodological bases of turn-of-the-millennium musicology. These two causes have led to historical musicology having to come to terms with its own historiography and analysis having to confront its contexts.

This book summarises, illustrates, interprets and critiques major currents of musicological thought of the last two decades: it provides an overview of these currents rather than an introduction to them. Williams's language and cognitive pacing assume some familiarity with the key terminologies, personalities and issues. The reader joins Williams on a mapping exercise of current musicology, thereby gaining powerful insights into musicology's (re)construction. Williams, then, is a guide to potential members of the construction team rather than an idealistic drawer of his own reconstructed musicology. He rarely intrudes his own ideas directly into the text, and where he does (as in the debate over Lawrence Kramer's and Gary Tomlinson's views on the postmodern directions of musicology, p. 121), it is to point out the more helpful direction for the future of the mapping march rather than as a definitive evaluation.

Joseph Kerman's call for musicologists to grapple with music more as experience than as object in his 1985 book, *Musicology*, issued in the United States as *Contemplating Music*—a title that undoubtedly influenced Williams's selection of his title—is really the chronological starting point of Williams's study, despite a nod in the direction of Guido Adler as father of the field back a century before, in 1885. Williams's succeeding chapters show how that call has been taken up, but not in quite the critical direction that Kerman had advocated. Chapter One, 'Traditions,' shows how Adorno and Dahlhaus have influenced the field, in Adorno's case in a primarily posthumous way once translations of his German-language work were available in English. 'Discourses,' Williams's second chapter, focuses on questions of structuralism and poststructuralism. The following 'Voices' chapter looks primarily at issues of gender, while the fourth chapter, 'Identities,' centres around musicology's accommodation of popular music. 'Places,' Chapter Five, looks at the cultural bases of musicology, and the discipline's relationship with ethnomusicology, while the final chapter, 'Positions,' centres around questions raised by modernity and postmodernism.

Williams's approach to each of his chapters is broad, systematic and reasonably inclusive, although he seems less crisp in his summaries, and a little more reliant on quotation or paraphrase of others when dealing with world and popular-music issues rather than concerns arising from Western art music. Chapter Three, 'Voices,' is a representative example of his approach. The chapter mainly investigates the connection between music and gender. It looks (pp. 48–58) at feminism's reclaiming of the record of women as composers, players or audience-members, gender in music (with form and theme particularly featuring), women as musical subjects, music as inherently feminine, musicology as women's work, music as disciplinary object or structure marginalising sensuality, and the gendering of music as social site. Later in the chapter (pp. 61–69) he provides case-studies of the debate about gender in music, ranging from a commentary on Catherine Clément's *Opera, or the Undoing of Women* and Carolyn Abbate's views on the operatic envoicing of women, to a reading of Mary Cassatt's nineteenth-century painting *In the Loge* and of a passage from Schubert's *Trout Quintet*. This, then, is Williams's map of the issues and resources of gender in relation to music. It avoids most,

although not all, issues of masculinism and queer theory, but does provide some brief wide-ranging conclusions, including the advice that gender theory's insights 'remain crucial as increasing standardization and homogeneity determine that both sexes are likely to suffer the ornamentalizing effects of a scopic economy' (p. 70).

Constructing Musicology raised several deep issues for me. The book illustrated, although did not draw significant attention to the fact that over the last two decades musicology has become ever increasingly an English-language discipline. While musicology's roots are thoroughly European, and the key figures of both the 'Traditions' and 'Discourses' chapters are, by and large, Germans or French most active between the 1920s and 1980s, their writings (in English translation) have now inspired the vast bulk of the recent activity that Williams has mapped in the succeeding chapters. Not only is most of that mapped activity by North American or British writers, but the minority of writers from other world regions are also represented through their English-language writings. I do not think this is just an issue of Williams failing to access significant writings in other languages (he does include only one foreign-language item in his ten-page Bibliography). It is more importantly a sign that the debate of the discipline of musicology has now decisively switched to English. Even twenty years ago it was still necessary to have German and French reading skills to access important parts of most musicological debates. That, I suggest, is now not the case.

A second issue concerns the connection between musicology and humanistic scholarship. The book systematically and sensitively shows how musicology's perspectives have been enriched and fundamentally changed by drawing strongly from—and probably, so far, less strongly contributing to—literary criticism, linguistics, critical theory, sociology, anthropology, art history, the new historicism, and even approaches to architecture and design. Increasingly, musicologists should have the ability to contribute productively to broader humanistic debate. Indeed, the very borders of music, as also musicology, become increasingly blurred as perspectives of pan-disciplinary theory hold such sway. The false certainties of musical positivism and formalism, as warned by Kerman and others, have been overtaken, at the discipline's cutting edge, by the genuine uncertainties of broader cultural and critical debate. Williams suggests that this epistemological uncertainty might be interpreted as a spreading of the inherent dilemmas rehearsed by ethnomusicology since the 1960s into all corners of musicology (pp. 103-4). Is this good for musicology, as the study ultimately drawing its distinctive purpose from the art of sound? Or is musicology now effectively dissolving into broader cultural study, in which its intrinsically aural dimension may be lost, and it be 'read' as some kind of literary analogue? Williams's discussion of popular music well depicts the tension between so-called 'social' and 'musical' readings of popular music. Rather weakly he concludes: 'This is not to suggest that one music is social and another musical: all music is social, but in some cases musical processes can be discussed without reference to the social forms they embody, while elsewhere cultural and musical organization cannot be (even temporarily) separated' (p. 82).

A third issue is how the teaching and learning of musicology might change, given the comprehensive and up-to-date map that Williams has provided. This is a difficult question, and Williams's book does not provide the answer. *Constructing Musicology* is more for those in the field than those entering it. I did wonder if Williams's sequence of chapters might, none

the less, provide an effective pedagogical sequence. It begins, after all, with such father figures as Adler, Kerman, Adorno and Dahlhaus, and moves on, in Chapter Two, to such equally venerable theorists as Saussure, Lévi-Strauss, Derrida and Schenker. But then the successive grouping of issues around the chapter themes of voices, identities, places and positions becomes ineffective as a potential pedagogic sequence, partly because the concerns become increasingly interrelated and partly because these are merely a selection of more discipline-redefining studies drawn from the much more extensive range of musicological subfields still existing, but little touched upon by Williams. Any survey of musicological graduate thesis topics would suggest, for instance, that traditional archival and analytical studies are still frequent, and that these sub-disciplines still need systematically to be taught to graduate musicology students, even in a reconstructed Musicology. Rather, Williams's book will be of most educational value at an intermediate stage of musicological induction, when the key musicological sub-disciplines have been introduced, and the budding musicologist is interested in how they link together and connect with the broader concerns of humanistic scholarship.

Karen Painter, ed., *Mahler and his World*
 Princeton: Princeton University Press, 2002
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Reviewed by John A. Phillips

Mahler and his World is among fourteen similarly titled volumes to have been released thus far by Princeton University Press in their Bard Music Festival series. The intention, implicit in the generic title, is to situate the music of canonical composers of the eighteenth to twentieth centuries—so far, from Haydn to early twentieth century, represented by Strauss, Debussy, Schoenberg, Bartók and Ives—within their respective socio-cultural and political milieus. *Mahler* editor Karen Painter, an associate professor at Harvard University, specialises in 'nineteenth and twentieth century music in relation to aesthetics, ideology, and musical thought' (p. 392). She has made an unequivocally successful and useful contribution to Princeton University Press's valuable project; indeed, the book's scope and comprehensiveness makes my task as reviewer more difficult than if it contained flaws of any significance. In short, it does not; *Mahler and his World* is arguably the most important contribution to the extensive literature on this composer since the publication of the third volume of de La Grange's massive biography in 1999.

The conductor-composer Gustav Mahler has been as well served by history as anyone of his time. His influence upon the development of twentieth-century music continues to prove his prophecy that 'my time will come.' Not only do his works continue to resonate with modern lay audiences in an immediate way—thanks to the appropriation and continued cultivation of the late romantic symphonic idiom by Hollywood—but continue to inspire disparate compositional responses as wide ranging as those of Shostakovich or Henze. Mahler's compositions have an extensive and often profoundly insightful hermeneutic literature, evidenced for instance by the writings of Adorno and Eggebrecht. While Mahler the conductor