

his audience past the tipping point between reading his book and consigning it to the bookshelf (or library) for occasional reference. That said, McClatchie's comprehensive approach seems eminently reasonable, especially given that the book is not unduly long. Moreover, as musicologist Morten Solvik observes on the book's back cover, 'it is precisely the quotidian that communicates with sometimes startling immediacy the life and personality of this remarkable human being'. Indeed, by providing a new window onto Mahler's relationships to himself and others, *The Mahler Family Letters* offers a richly textured and, at times, unexpectedly moving portrait of Mahler.

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David Kopp, *Chromatic Transformations in Nineteenth-Century Music* (New York: Cambridge University Press, 2002). 292 pp. \$95

This book belongs to the growing collection of works that takes as its basis historical theories to explain the growing importance of chromaticism in nineteenth-century music. David Kopp's volume is distinguished from those of other contemporary analysts because it not only examines a multitude of theoretical writings from the eighteenth through to the late twentieth century but also uses many of them to devise an analytical system with a well-designed theoretical foundation and a series of practical musical applications.

The book's first chapter introduces two wide-ranging premises. First (and perhaps most important), he proposes that nineteenth-century music rarely conforms to our diatonic analytical models. This is in part due to the four varieties of chromatic mediant: the Lower Flat Mediant (from B \flat major to G \flat major), the Lower Sharp Mediant (B \flat major to G major), the Upper Flat Mediant (B \flat major to D \flat major), and the Upper Sharp Mediant (B \flat major to D major). Despite their regular occurrence in music from the time of Beethoven onward, chromatic mediants do not conform to the fifth-based harmonic theories that inform our current analytical market and thus have 'often been interpreted as a sign of weakness or inferiority in the music itself rather than due to any inappropriateness of the model' (p. 1). Chromatic mediants are a focal point of the chapters that follow, and this study both embraces the analytical quandary and provides an extensive argument for why these elements must become members of our analytical systems. Second, this study hinges on the concept of Function, an often confusing term that roughly equates to harmonic meaning. The opening chapter defines the elements that contribute to the meaning – or function – of a harmonic progression, including a combination of (but not limited to) motion by diatonic semitones, root relationships, preferably by perfect fifth, tritone resolutions, and common tones (p. 7). What makes this discussion important is its claim that chromatic mediants (and chromatic chords of any sort) have functional implications, something that, as Kopp details later in the book, is an issue that nineteenth-century theorists clearly recognized, while many present-day theorists do not.

Chapter 2 provides three examples of chromatic mediant relations in Schubert's music. In the analyses, chromatic mediants are not only chord relationships but also modulatory goals. Included in the chapter are Kopp's perspectives on the works (*Der Musensohn*, *Die Sterne* and the Piano Sonata in B \flat , D. 960), as well

as details on more traditional, Schenkerian-based analyses of each excerpt, and why they are problematic. Although the intent and importance of these analyses is clear – they provide a sense of why our analytical vocabulary must change – often they do not go far enough in expounding the gravity of the problem. Kopp's analysis of the Piano Sonata's first forty bars emphasizes the motion from the B \flat global tonic to its Lower Flat Mediant (LFM), the G \flat key area around bar 20, because 'I-flat-VI does not describe a meaningful succession within the tonic-dominant system' (p. 29). This is certainly right, for the LFM key area contains its own functional harmony and must be acknowledged as a *bona fide* modulatory goal. What is missing, however, is a broader perspective on the passage, for the dominant in bars 36–38 (the goal of a Schenkerian approach to this passage, which potentially diminishes the role of the G \flat key area as a simple upper chromatic neighbour) then returns to the tonic. In a sonata-form exposition whose ultimate goal is the F major key that does not begin until bar 80, the opening passage contains an even more unusual and important progression than Kopp concedes.¹

The next group of chapters is devoted to historical perspectives on mediant and function, and encompasses theorists from Rameau to Richard Cohn. Chapter 3 compares the harmonic systems of Rameau, Anton Reicha, Gottfried Weber, A.B. Marx and Moritz Hauptmann, each of whom considers categories of third relations a regular part of the harmonic lexicon. Chapter 4 traces Riemann's early concept of harmonic theory, from his 1872 dissertation, *Über das Musikalische Hören*, through to the *Systematische Modulationslehre* (1887), in which Riemann began to think in terms of harmonic function. From this point forward, the chapter traces the origins, inner workings and terminology of Riemann's function theory. With its breadth and detail, Chapter 4 is a *tour de force* that no scholar can afford to ignore. One highlight is the extraordinarily sensitive reading of an example from the *Skizze einer neuen Methode der Harmonielehre* (1880), reproduced here as Fig. 1. Riemann's explanation suggests that the A \flat major triad is a variant of the C major tonic because of its chromaticism. While most contemporary musicians would refer to the chord in question as a case of modal mixture (and therefore no different from the diatonic A minor triad), Riemann considers it subservient to the diatonic sonority that precedes it. Kopp proposes that Riemann's analysis fails to fully represent how he conceived of the chord. The A \flat triad is not a substitution for (or a part of) the C major sonority: it instead *relates* to the global tonic, just as does the G major chord. With this explanation, Kopp deftly relieves the chromatic chord of its otherwise secondary status and, in the process, adds a dose of consistency to Riemann's theory. Chapter 5 explains twentieth-century perspectives on the chromatic mediant, including particularly generous readings of Schenker's *Harmonielehre* and *Der freie Satz*, as well as Schoenberg's theoretical writings. Kopp errs, however, when he states that 'Schoenberg's second important harmony treatise ... was written in 1954' (p. 122). While *Structural Functions of Harmony* was published in 1954, the work was completed in 1948, three years before Schoenberg's death. The chapter concludes by considering the

¹ Peter Smith considers this exact passage an early example of a three-key exposition (a designation usually reserved for Brahms's sonata forms), although with the caveat that the large-scale goal of the Exposition is ultimately the F-major dominant that begins the second key area. See Smith, 'A Mutual Response to Sonata Form', *Music Theory Spectrum* 16/1 (spring 1994): 93.

C: I — — — V7 I
 c: c+ 6-3 J6- g7 c+

Fig. 1 Kopp's Plate 4.3 (*Skizze: progression with Terzschritt*)

importance of North American theorists such as Hans Tischler, Harold Krebs and Deborah Stein in formulating neo-Schenkerian approaches to mediant chromaticism.

Chapter 6 returns to Riemann and considers his late writings but, more importantly, examines closely the burgeoning Transformational (or neo-Riemannian) studies that have revolutionized the analysis of nineteenth-century music. The detailed summaries of David Lewin's work and of the modifications to Lewin's system by Brian Hyer go far in helping the reader to understand the importance of this work, while tacitly illuminating the significance of this branch of scholarship. (This book falls firmly within neo-Riemannian boundaries.) Also of note is the summary of Richard Cohn's work to date. Cohn's scholarship – along with that of Lewin and John Clough – has helped change the course of late twentieth- and early twenty-first-century music scholarship.

Chapters 7 and 8 bring together the fragments of Kopp's theory that have been scattered throughout the previous chapters, and provide musical contexts for them. Chapter 7 proposes an elegant chromatic transformation that further refines and expands on work by Cohn, Hyer and Lewin. The group of mediant transformations proposed here has several interesting modifications, the most attractive of which is that the system better describes and accounts for real musical phenomena. On a more abstract level, the chapter's critical contribution is that the analyses which result from this system make use of both transformational and functional language – an issue that remains problematic in the area of neo-Riemannian studies.²

The five analyses that comprise the last chapter are the culmination of the study. They illustrate a myriad of uses, and thus the practicality of Kopp's theory. Included herein are detailed analyses of works by Chopin, Liszt, Dvořák, and Wolf, but the extended section on Schubert's *Die junge Nonne* (D. 828) is especially impressive because the song's most important features appear to be organized around semitones, not chromatic mediant. Chapter 9 is, in many ways, the most successful of the book. It makes tangible a tome that otherwise – and not always successfully – deals in abstraction. Although the study has its basis in musical phenomena, and the arguments clearly derive from the observation of musical events, the work too often settles into theoretical constructions without

² Charles Smith argues that the failing of transformational theory is its inability to distinguish between analyses because a series of transformations are not unidirectional. Nonetheless, Smith's argument may be somewhat problematic in light of Kopp's assertion in Chapter 6 that it is contemporary theory that attaches a definite direction to the Tonic–Subdominant–Dominant–Tonic paradigm. Although Riemann found this ordering more satisfying, he by no means espoused it as *the* way function should work. See Smith, 'Functional Fishing with *Tonnetz*', Presentation to the Annual Meeting of the Society for Music Theory (2002).

providing any musical explanation. Surely space was at a premium – the book is based on the author's 468-page PhD dissertation – but the consistent presence of note- or chord- names would be a tremendous asset in making several chapters more accessible to its readers. After all, Kopp is at his best (and clearest) when discussing music. (The book would also be helped by an immediate musical example, for it isn't until the middle of Chapter 2 that one begins to figure out with exactly what kinds of musical events Kopp will grapple.) The second problem is that the awkward syntax and sentence construction causes occasional confusion, leading to the minor grammatical errors and typos found throughout the book. While the importance of the content remains unaffected, the syntax makes the reader's job more difficult and often disguises why this first-rate work is vital to the study of chromatic music and nineteenth-century harmonic theories. Nonetheless, this book may well be the most successful example of the historical theory movement. Its fresh, accessible analytical technique allows one to grapple anew with the nascent chromaticism of the early and middle nineteenth century. Scholars interested in this music cannot afford to pass it by.

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Roger Parker, *Remaking the Song: Operatic Visions and Revision from Handel to Berio* (Berkeley and Los Angeles: University of California Press, 2006). 179 pp. \$29.95

One of the recent and more thought-provoking publications in the ever-expanding universe of opera scholarship is Roger Parker's collection of essays entitled *Remaking the Song: Operatic Visions and Revisions from Handel to Berio*. As the author informs his readers in the preface, the six chapters that comprise the book are the fruit of a laborious yet enlightening four months spent in residence as Ernest Bloch Lecturer at the University of California, Berkeley in 2002. Parker is equally candid in noting that three of the six chapters represent more recent iterations on prior work and the remaining balance was conceived expressively for the Bloch lecture series.

Although the title itself may suggest a chronological organization to the book, Parker eschews such an approach instead to consider a single essential question, albeit of profound ramifications, applicable to the established canon of operatic compositions. Parker seeks, in his own words, to contemplate the 'definable ways in which ... the operatic repertory changes as it is repeatedly brought into being' (p. 3). Therefore the author would like to offer in the ensuing chapters a 'series of meditations on ... operatic texts in particular ways long known to us have been, and might in the future be, subject to change of one sort or another' (p. 11–12). This methodological view is posited by the author as a 'middle ground' amid the poles of 'objective rules for aesthetic appropriateness' and the 'view that accords everyone the right to an equal hearing in making aesthetic claims'. At the heart of this bold stance, and explicitly announced in the title of the book, is the very question of revision. Thus revision is broadly defined as that which occurred in the act of creation itself or in subsequent transmission, whether by performers or the work of scholars, and it can, moreover, offer us new insight and modes of understanding an opera, even those that form the standard repertory. Parker then offers a compelling taste of what is to come through a brief reconsideration of Donizetti's *Adelia* and how the extant multiple versions of the title character's Act