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B-flat,” and considering that this is the third time the *Auf dem Flusse* study has been published, it is disappointing that Lewin’s Example 5.3 (p. 120) still has “A” instead of “G” in the reduction corresponding to m. 7 in the piano right hand. Lewin insisted that his sketches be performable (and, presumably, performed as part of the process of reading). Whether any of the new essays achieve quite the legendary status of some

of the reprinted ones remains to be seen, but in any event it is wonderful to have both the seven new and twelve old pieces—an instance of musico(numero)logical joking? Lewin’s wit and the many registers of his voice resonate throughout the book, not the least of its pleasures.

DAVID CLAMPITT
Yale University

EARLY MODERN EUROPE

The *Stylus Phantasticus* and Free Keyboard Music of the North German Baroque. By Paul Collins. Burlington, VT: Ashgate, 2005. [xv, 229 p. ISBN 0-7546-3416-7. \$89.95.] Music examples, index, bibliography.

As interest in the music of Dietrich Buxtehude and his north German contemporaries intensifies, one often hears the term *stylus phantasticus* used routinely by scholars and performers of German baroque music. Today, the term generally gives performers license to play wildly—with an unpredictable rubato and an emphasis on the musically bizarre. Treatises by Johann Mattheson certainly justify a free approach to the performance practice of specific genres and venues, such as the toccata. A resourceful reader of historical treatises, however, quickly finds a bewildering set of definitions, meanings, and associations for the *stylus phantasticus*. For Athanasius Kircher, for instance, the term clearly applies to a composer’s imaginative approach to abstract counterpoint, such as in canons and *ricercare*.

Baroque theorists did not completely distinguish between the concepts of genre, venue, style, musical effect, and the musical act (composition or performance). Intriguing but vague associations of rhetoric, oratory, and the affections with the *stylus phantasticus* abound as well. Kircher, Mattheson, and several other baroque theorists moved fluidly between such concepts in their writings about the *stylus phantasticus*, making consensus on the scope and meaning of the term difficult.

Buttressed with a strong command of historical treatises and modern scholarship, Paul Collins identifies, untangles, and dissects this mishmash, author by author. Drawing upon other scholarship such as

Kerala Snyder’s *Dietrich Buxtehude: Organist in Lubeck* (New York: Schirmer Books, 1987), pp. 248–56, Collins proposes a historical evolution of the term from Kircher’s ingenious counterpoint to Mattheson’s expressive passages, that is, from admirable abstraction to captivating performances. Collins places Buxtehude’s music somewhere between these extremes. In his analysis of late seventeenth-century music, however, Collins clearly adopts the modern usage (perhaps like Mattheson’s) when evaluating the repertory in the final chapter.

The timely release of Collins’s publication allows scholars to augment, reconsider, and promulgate his ideas before the upcoming Buxtehude celebration year in 2007. And, this vital term, *stylus phantasticus*, certainly deserves study. Through a narrow focus on the term, Collins provides a thorough musicological study supplemented with numerous examples from seventeenth-century Italian and German keyboard literature.

Although David Yearsley (quoted on the book jacket) recommends Collins’s book “for students, enthusiasts, and scholars,” such a focused scholarly endeavor seems clearly intended for musicologists, not performers or amateurs. Chapter 1, for instance, contains only twenty-eight pages of especially dense text but boasts 229 endnotes. Several endnotes are mere citations or only measure numbers to cited passages, but many include significant points and some discussion, which might have been better incorporated into the main text. I

spent as much time in the endnotes as in the chapters themselves; this, at the very least, suggests that footnotes would have been more convenient to a responsible reader. This sort of proportion continues throughout the book: 161 pages of text hardly balance the whopping sixty-three pages of endnotes and bibliography.

Much of this effect may result from the adaptation of a scholarly dissertation to a book. His master's thesis (1997) exhibits much in common, and I suspect Collins's dissertation (2001) is very similar. (I was unable to compare the dissertation to the book, because access to the dissertation is blocked at Northern University of Ireland, Maynooth; the only copies exist there and at the Library of Congress.) I should mention in passing that the editing is meticulous throughout, although a few items, such as Christoph Bernhard's treatises and Claudio Monteverdi's 1638 publication *Madrigali guerrieri et amorosi*, are missing from the bibliography. The quality of the illustrations and music examples are equally excellent.

Although the writing becomes less dense during the last two chapters, the opening chapters will be formidable to those unfamiliar with the primary sources, seventeenth- and eighteenth-century dictionaries and music-theory treatises. Musicologists and many music theorists, however, will find Collins's discussion of familiar topics and his many references truly engaging. The most significant musicological discussion occurs in chapters 1–3 (pp. 1–70). The remainder of the book (chapters 4–5 [pp. 71–159]) displays numerous well-selected excerpts from the seventeenth-century keyboard literature. The somewhat lighter description might appeal to performers and enthusiasts interested merely in the free passages of the works.

In chapter 1, Collins distills the most essential contributions to baroque style theory in the writings of Giovanni Maria Artusi, Claudio Monteverdi, Marco Scacchi, Kircher, Christoph Bernhard, Tomáš Baltazar Janovka, Brossard, Mattheson, Johann Gottfried Walther, and James Grassineau. He briefly credits the work by modern scholars, such as Joseph Müller-Blattau, Erich Katz, Claude V. Palisca, and Wilhelm Seidel. Although the concept of musical styles surfaced earlier, Collins de-

votes most of his efforts to tracing Kircher's influence and to locating seventeenth-century precedents for Mattheson's ideas. Collins does not mention or investigate likely connections between concepts of style in rhetoric and music, perhaps because the discussion of sixteenth- and early seventeenth-century treatises is overly abbreviated. He certainly establishes his command of the literature, makes many significant observations, and provides the dedicated reader a context for subsequent discussion of *stylus phantasticus*. The other chapters, however, draw less than one might have guessed or hoped from this material and its conclusions about general theories of style. The topic of baroque musical style truly deserves a book itself—Collins is certainly up to the task, but he admirably avoided this temptation. In fact, I wonder whether less might have been said about this historical background to better effect.

In chapter 2, Collins focuses on Kircher's widely disseminated ideas on style. In Kircher's view, *stylus phantasticus* denotes music embodying the highest intellectual achievements; that is, contrapuntal artifice unfettered by pre-conceived melody or even words (instrumental music). Collins provides a good digest of modern scholarship, Kircher's contrapuntal concept, and the evolution of the *stylus phantasticus* term from Kircher's words. As already mentioned, I found myself consulting the endnotes too often, for too much important information had been relegated to them.

In chapter 3, Collins argues that the term *stylus phantasticus* evolved into one much more closely aligned to expressive performance than to compositional ingenuity. He surveys all the relevant literature: encyclopedia entries of Janovka, Sébastien de Brossard, Walther, and Grassineau, as well as Mattheson's many treatises. Collins's thesis hinges on Brossard's definitions and two of Janovka's dictionary entries. Janovka's first entry, derived from Kircher, emphasizes the composer's genius in the fantastic style; and his second, "*phantasia musica*," describes the improvisatory musical practice of the day (pp. 53–54). To me, the entries outline two competing definitions of the term *stylus phantasticus*. Brossard's definition of the *stilo phantastico* acknowledges both the composer and the

performer, but does not mention compositional artifice. Brossard magically connects the contrapuntal with the improvisatory in his sonata entry (p. 55).

Despite the strong evidence for Collins's thesis, I still wonder about the relationship between the improvisatory definition of *stylus phantasticus* commonly in use and the reverence of baroque theorists for Kircher's authority. As late as 1739, the irreverent Mattheson felt the necessity to borrow Kircher's words on the *stylus phantasticus* even though he came up with a very different meaning (pp. 60–64). Kircher seems to be a lone (but significant and widely read) exception to an increasingly performance-driven understanding of the term—a musical conservative writing in an era that celebrated the senses and performance over reason and pure intellectualism in the arts. Much of Collins's discussion of Mattheson here and elsewhere expands upon Snyder's work.

While Collins's first three chapters display relevant musical examples, true discussion of music and the term's relationships to it begins with chapter 4. By this point, it is clear that Collins advocates Mattheson's notion of *stylus phantasticus*, a freely "improvisatory" manner of composition. Collins's tantalizing discussion of early sixteenth-century Italian lute and violin music is unfortunately limited to a mere four pages (including music examples), and quickly proceeds to Italian keyboard masters such as Claudio Merulo, Girolamo Frescobaldi, and Michelangelo Rossi. The music examples wonderfully display the mercurial nature of this style, mostly in fast free passagework.

In chapter 4, two questions immediately surface: can fugal music (Kircher's conception) be fantastic? Can slow, chordal music be fantastic? Collins answers the latter question in the affirmative, not so much in his prose but in his selection of homophonic passages as music examples in the next chapter. Collins, however, never adequately addresses the former question: would Italian composers living in the same milieu as Kircher have considered their counterpoint fantastic? Apparently only following Mattheson's conception of *stylus phantasticus*, Collins's music examples suggest a negative answer.

In this same chapter, Collins alludes several times to the keyboardist performing

like an orator. His subsequent one-page discussion of rhetoric, however, is limited to accepting recent studies—some of which are problematic—and remarking that musicologists overemphasize the formal and theoretical side of musical rhetoric at the expense of performance and expressive aspects. While advocating the concept of *stylus phantasticus* over rhetorical interpretation, Collins rightly emphasizes that the concepts of *stylus phantasticus* and rhetorical approaches are, at the very least, complementary. These relationships, despite the chapter title, are not pursued in any depth, perhaps wisely to keep the scope manageable.

To the performing musician, Collins's examination in chapter 5 of free keyboard works from the north German organ school presents wonderfully selected excerpts and fine observations. Organized by composers' dates, the works examined are roughly arranged by composition date, and, while pointing out fantastic figuration, he recites the accepted narrative of Italian influence on the north German school through Froberger and, for the most part, accepts the analytical observations of modern scholars (Lawrence Archbold, Geoffrey Webber, Willi Apel, Kenneth Powell, and so forth) with less critical discussion than in the musicological chapters.

I cannot recall Collins clearly offering his own definition of *stylus phantasticus* outside of selecting music examples for discussion. Other than the fugato from BuxWV 148 (p. 133), his examples suggest that nearly any non-fugal passage from this period and region might be considered fantastic. This seems quite broad, but, then, it is not entirely clear from Mattheson's brief example whether one should consider fugues from these genres also to be representative of the style. (Snyder, *Dietrich Buxtehude*, p. 253).

Furthermore, Kircher's conception could be more seriously considered since later composers such as Buxtehude lived in the supposed transition period between Kircher's and Mattheson's conceptions. Fugue, after all, normally plays an essential role in nearly all the cited *stylus phantasticus* works. Despite Collins's exclusion of fugue from *stylus phantasticus*, one really wants to ask: What are the guiding principles behind the selection of the diverse *stylus phantasticus* passages?

Given Collins's interest in figuration, a reader yearns for more analysis; that is, an explanation or even a description of how the figuration fits together long term. What is the effect on compositional processes, form, and so forth? Or, does one truly append one fantastic gesture after another without real design? The chapter feels like a collection of good observations that reports modern analytical scholarship along the way, rather than a series of examples that support a long-term musical argument. Instead of organizing the data roughly by date of composition, readers might have benefitted more from the hard work of organizing the musical gestures and figures, and then making conclusions about compositional strategies and musical expression—that is, analysis. This big job is left for another scholar.

Despite exhorting the performance aspect (*pronunciatio*) and expression of *stylus phantasticus* works in the book's conclusion, the book offers little direct discussion of interpretation, the affections, or the kind of performance that we should expect today. Collins all but ignores rhetorical approaches, truly showing his belief that rhetoric is complementary but not integral to the *stylus phantasticus*.

In summary, this work magnificently summarizes all the relevant historical treatises and current literature concerning the term *stylus phantasticus*. Collins teases out the diverse foci and criteria of baroque authors, from Kircher's appreciation of intellectual delights to Mattheson's enjoyment of "oratorical" performance. He argues that Kircher's conception evolved into Mattheson's with evidence from Janovka's and Brossard's dictionaries. In the end, Collins accepts Mattheson's meaning and thereby further strengthens the most current usage of the term without much examination of Kircher's conception in the music under study. The narrow scope leaves the reader desiring a little more in terms of analysis, while the prose suggests a very efficient and meticulous scholar adapting his master's thesis and doctoral dissertation into a book. Collins's study is highly recommended for scholars interested in seventeenth-century theories of musical style.

LEON W. COUCH III
Converse College

The Royal Chapel in the Time of the Habsburgs: Music and Court Ceremony in Early Modern Europe. Edited by Juan José Carreras and Bernardo García. (Studies in Medieval and Renaissance Music.) Rochester, NY: Boydell Press, 2005. [viii, 402 p. ISBN 1-84383-139-2. \$190.] Music examples, illustrations, bibliography, index.

Spanish music, particularly that of the *siglo d'oro*, is finally beginning to receive serious attention by an international community of scholars and performers. For non-Spanish musicologists, the tenth Baroque Biennial Conference at the Universidad de la Rioja in summer 2002 was a critical opportunity for the exchange of ideas and symbolized the deepening integration of scholarship on Iberian music with broader musicological concerns. The present volume, originally published as *La capilla real de los Austrias* (Madrid: Fundación Carlos de Amberes, 2001) and now translated into English by Yolanda Acker and edited by Tess Knighton, is another crucial step in this direction, making a body of significant essays accessible to a broader audience. For readers more accustomed to scholarship on the Austrian branch of the Habsburgs the title may be misleading at first glance, but the crucial distinction of "royal chapel" versus "imperial chapel" makes plain the Spanish focus. Collected and edited by Juan José Carreras and Bernardo García, these essays now comprise the third installment of *Studies in Medieval and Renaissance Music*, and form a welcome companion to another collection of essays in the same series, *Church Music of Fifteenth-Century Spain*, edited by Kenneth Kreitner (Rochester, NY: Boydell Press, 2004).

The present volume's methodological focus on the "chapel" as a comprehensive institution of worship and ceremony ensures its relevance well beyond the immediate interests of musicology or Spanish studies. As Andrew Wathey writes in his essay on the English royal chapel, a contextual view of chapels reminds us that while we may mine archival sources for evidence of composers' biographies or repertorial chronology, due attention to institutional structures, material perspectives (for example, the spatial geography of chapels), and politics may offer a richer outlook (pp. 25–27). Chapels